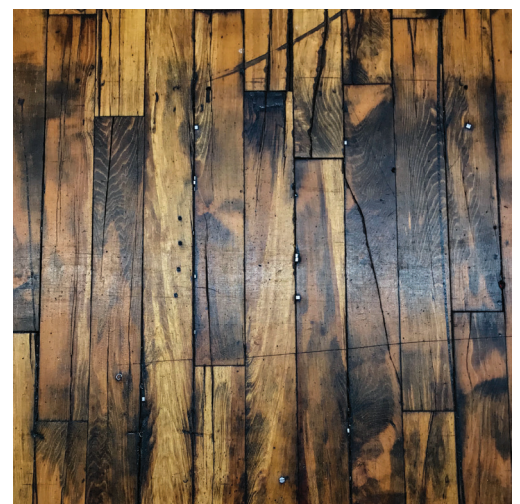
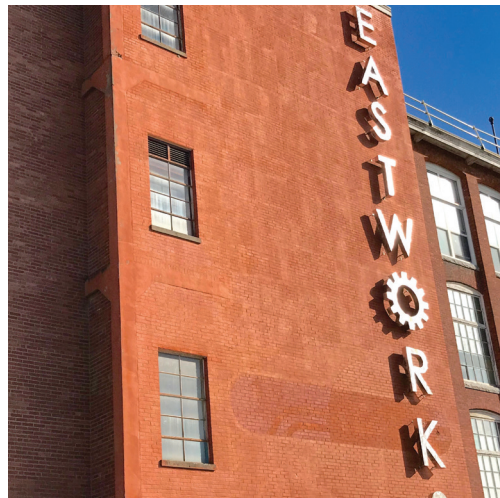
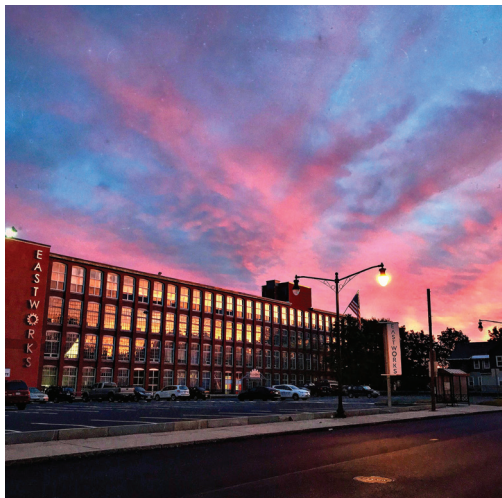


EASTWORKS

OPEN STUDIOS 2018

5th ANNUAL



SATURDAY NOVEMBER 3, 10am-5pm  **SUNDAY NOVEMBER 4, 12pm-5pm**

EASTWORKS 116 Pleasant St, Easthampton, MA 01027 www.eastworks.com 413-527-1000

We hope that you will join us this coming weekend for EASTWORKS OPEN STUDIOS

One of the most distinctive features of Easthampton's streetscape is the network of former mills, including Eastworks. Daily, thousands participate in and benefit from the contemporary reuse of our city's historic buildings.

Zoom in, if you will, for a closer view of the engines of creativity and commerce stirring behind Eastworks' expansive facades of windows and brick.

Over 150 artists, businesses, organizations and residents work, create and live on the five floors of our 500,000-square-foot building. More than 50 of them are opening their doors on Saturday, November 3rd from 10AM – 5PM and Sunday, November 4 from noon – 5:00 PM. Find the full roster of participants on the maps included within.



Left to right: Jeff Kulon, Damion Johnson, Shae Blaisdell, Will Bundy, Catherine White

Meet celebrated artists and creators in many media, learn about their processes and support their work as you visit their studios and live/work suites. Browse pop-up retail spaces throughout the building for a variety of goods, from candles to graphic novels to hand drums to vintage wares and fabrics and more. Experience fitness and wellness demos, a film festival and musical performances. View an art exhibition benefiting Easthampton's youth arts initiative. Learn about the work of unique businesses and organizations that call Eastworks home. These are but a few of the experiences you will encounter when you visit.

On behalf of Eastworks, thank you for supporting our artists, our businesses and our advertisers in this publication, who are our trusted vendors and neighbors.

See you soon. We can't wait to share what's happening at Eastworks with you.

With warmest wishes,

Marjory Zaik

Open Studios organizer



Special section production credits:

Writing **Elizabeth Solomon** • heartcorewriting.com

Graphic design and photography **Isabella Dell'olio** • isabelladellolio.com • delloliodesign.com

Editing and additional photography **Marjory Zaik**

EASTWORKS

AN OLD MILL GIVES RISE TO THE FUTURE OF ART, BUSINESS AND COMMUNITY

By Elizabeth Solomon



Photo by Patrick Brough

It's May, 1997, and Will Bundy is driving his mother to Easthampton, Massachusetts to see the building he's bought. As they come north over the crest of Mount Tom, Bundy points across the valley to a huge patch of white, the roof of the 500,000 square-foot five-floor mill, now known as Eastworks. The monstrosity of a building is clearly visible from over a mile away.

"That's it," he says.

Eyes wide, mouth open, hands up, his mother says nothing. But Bundy knows what she's thinking: "What has my son gone and done?"

All great things start with vision. Initially, innovation can look a lot like crazy. Anxiety and doubt are bedfellows of risk. But if there is one thing Bundy has shown over the past 21 years—as he has transformed an old mill into four floors of commercial, office, artist and warehouse space along with 46 live/work lofts—it's that a better future doesn't come from perpetuating the status quo. His vision isn't just about repurposing space

SPECIAL EVENTS DURING EASTWORKS OPEN STUDIOS

(and more to be announced)

SATURDAY AND SUNDAY

TOPATOCO POP-UP SHOP SUITE 111

Graphic novels and more from independent web-based creators.

EASTHAMPTON CITY ARTS / MAP GALLERY SUITE 137

A benefit art exhibition for ECA's Youth Arts Initiative featuring work by artists from throughout the area in support of a mural project to be created by Easthampton High School students with additional participation from Lathrop Communities, the Council on Aging and Riverside Industries.

SURVIVOR ARTS COLLECTIVE SUITE 210

Zine making (all ages). Art projects for kids teaching consent. Information about upcoming bystander intervention trainings.

THE BAGSHARE SUITE 330

Make reusable bags from discarded materials (all ages).

SATURDAY

PIONEER VALLEY BALLET SUITE 155

Observe classes and Nutcracker rehearsals from 9:00 – 1:00.

CHIVAS SANDAGE / WRITE LIKE A RIVER SUITE 413

Women's writing workshops in Easthampton and Connecticut join forces in a public reading from 3:00 – 5:00.

EASTHAMPTON MEDIA SUITE 102

The 100-Second Film Festival will screen local and international 100-second films from 4:00 – 6:00.

and creating a mixed-use development. It's about being a purposeful and people-centered leader—an artist turned real estate developer with a singular mission: CREATE COMMUNITY.

Over the past two decades, this mission has drawn thousands of people to Eastworks: businesses, makers, artists, healers, athletes, non-profits, and those looking to access basic first floor services like the DMV. While meeting the pragmatic needs of the community, the building has become a melting pot of boundless creativity, noble missions and inspired ideas.

Though full of romantic vision, abiding determination, and fruitful collaborations, the road from 1996 to 2018 hasn't always been as utopic as the goal. At the beginning, "The organizational model was kind of summer camp without the counselors," says Bundy, reflecting on the first bookkeeper he had, who came to work with her lizard, keeping track of his unanticipated investments and minimal starting gains with a bearded dragon perched on her arm. Meanwhile, the building's old boilers, which were replaced in 2004, were bigger than train engines, unruly beasts that "made Mike Mulligan's steam shovel look like a Tonka Toy." Says Stephanie Provencher, Eastworks' former business manager, about those first years of heavy construction and no cell phones, "I'd look for Will on five floors. I put on a lot of miles back then."

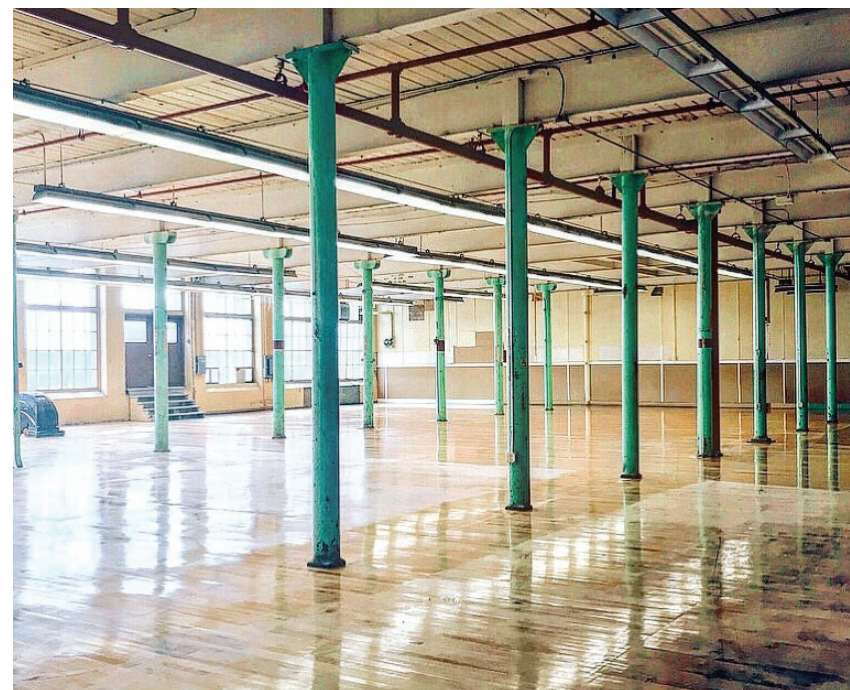
Luke Cavagnac, a painter who has been working in the building since 1998 and owns The Invisible Fountain, remembers the wild wild west of those first years. "They had to outlaw bicycle riding in the halls at one point — when it was not quite as busy people would ride skateboards and scooters." Back then, Eastworks' first security guard, Mark Rae, worked 6 p.m. to 6 a.m. Wearing all black to guard against the merciless filth from over ninety years of industry, including black custom-made roller skates, he would skate the halls with a flashlight and his 100-pound, Labrador/shepherd mix, Bocci. "It wasn't a comic thing," says Rae. "On roller skates, you save about an hour." Rae recalls people wandering the building at night, "They'd go spelunking. They'd go to see what they could find." Greeting people in the dark of night, Rae would confiscate whatever they'd taken. "On several occasions I had to stand in front of people and say, 'no, that's not salvaging; that's stealing.' It was like being the bouncer at a house party."

Though Will Bundy calls the early years "a very tough period," the top floor, mostly open, was a paradise for parties. In fact, Eastworks has always been prone to ebbs and flows — home to a mix of hazardous materials and magical moments. It seems like a divine twist of fate — and at times a symbolic message to keep on going — that on the treads of the stairs in the northwest corner of his building, Will Bundy sees his initials, step after step. Built in 1915 by the developer W. Burton & Co. for the West Boylston Manufacturing Company, the letters "WB" are a visible part of the building's legacy — dating all the way back to its time as 'Mill No. 6', one of nearly two dozen buildings tasked with turning cotton into cloth. At that time, the main entrance faced Lower Mill Pond and the former railroad tracks. Across the pond, in an area known as New City, the company created three villages for its workers, who commuted to the factories over two footbridges. These are the same communities many of Eastworks' business owners and artists live in today — as if the only detail of life unchanged is the commute.

During World War I, the mill produced parachutes. But by 1927, West Boylston was in decline. In 1931, the company vacated its many mill buildings and moved to Montgomery, Alabama. After a period of vacancy, the Cardanic Corporation came in, using the building as a back-up plant for bomb making in 1942 and 1943 as the United States stepped in to World War II. For the next two years, General Electric used the building to manufacture vacuum tubes. Then came Stanley Home Products, owners of the building from 1947 to 1997, manufacturing brushes,

degreasers, cleaners, perfumes and colognes, which they recruited women to sell, like Tupperware, through house parties. During the Stanley Home years the building drew thousands of workers each day, tourists each year, and women who, according to Bob "Moose" Jensen, a 22-year employee of Stanley and "the last guy out the door," were "on a pilgrimage to see how the products were made."

While giving way to wood paneled walls, chemical testing labs, metal buttresses, and floral wallpaper, the building's history is significant to the experience of being there. "I look at the original floors in my studio and the history of the building is always something that I think about," says Kim Carlino, a longtime painter and Eastworks' former marketing director. Though refinished, her floor is dotted with markings from where heavy machinery sat for decades — divots from where pairs of feet stood day after day.



Parts of the floor are still saturated with oil — a history that seeps out of the floorboards from time to time. "I didn't get into painting until my early twenties, but I've always been a maker and I could sew with a needle before I was five. I know a lot about the history of the building and the textiles and just how it's changed over the years and the labor of love that it is to turn it into what it has become. Every time I come in here, I feel like this is my sanctuary — it is and always was a place of creating. It was made for that."

Down the same hall, Eva Camacho says visitors "love the building," too. A textile artist who hosts students and teachers from across the country in her studio, Eva talks about how one woman she was hosting "went to the bathroom and came back even more fascinated with the building than she already was." Eva says that "as she was working on her piece, she found the building as an inspiration."

Still, other tenants reflect on the history in a more pragmatic way. "It's been clearly made for manufacturing," says Willow Volante of Volante Designs, a company that designs upscale gamer wear. Her large and sun-filled three room studio, an upgrade from her original space, was once a bomb testing lab. Sitting beside fabric samples in a room with rows of sewing machines, she comments, "There are even outlets in the middle of the floor. Really good for us because we don't have to run cable all over."

While older Easthampton residents may remember a time when Lower Mill Pond turned whatever color dye the mills were using, by the early 90's the heyday of manufacturing in Easthampton had all but ended. House-

party sales withered, business declined and Stanley cut costs, letting go of employees and hiring temporary workers. When Will Bundy came on the scene in 1996, Easthampton was filled with vacant storefronts. It's the story of many old mill towns: once the factories leave, a lot of the people leave and everything begins to go downhill.

You would think getting funding to start a community-minded project like Eastworks would have been easy. Had Will Bundy not been one of the first to have such a lofty mission, it might have been. After all, it's a smart economic move to take the least sustainable landscapes, our ageing and underperforming spaces, and convert them into more sustainable places. Though other mills had been converted in the area, Bundy was ahead of his time — mimicking in ways what award-winning architect Ellen Dunham-Jones calls "retro-fitting suburbia." Though Easthampton isn't a community of row houses and big box stores on the outskirts of a metropolis, it was facing many of the same challenges — a mostly automobile-dependent environment with a host of empty spaces — where building a one-stop shop for food, health, community and a new driver's license could actually offset the region's carbon footprint.



Painting by Dawn Siebel

But bankers aren't Silicon Valley tech companies - they don't throw money at innovative ideas. Banks evaluate risk based on the type of a project: residential, commercial retail, office, or manufacturing. They want to see how the proposed project type has already done in the area. "Some bankers found it difficult to wrap their heads around it," Bundy recalls about trying to buy the building in the first place. "There was no context to mitigate all the risks they were trying to evaluate." When a bank finally agreed, Eastworks became one of the biggest redevelopment projects in the state.

After all those years of building, tearing down and pulling miles of phone wires and coaxial cables from the building, it's amazing to hear artists like Dawn Siebel, who have lived and worked all over the world, calling Eastworks "the best studio space I've ever had." A painter and sculptor whose current work involves painting endangered species, Dawn says,

"I much prefer having my studio within my home. A lot of painting is just sitting and staring at it and knowing what to do next. So I get to live with my paintings as I'm working on them. That is completely integrated into everything." Dawn says, "I can live in Massachusetts because I live in Eastworks. This is not my geography in the end. I'm claustrophobic in the land. I want to see distance and here I have a wall of windows and I can see to the horizon and I literally breathe better."

The light and spaciousness offered by Eastworks' 8 x 11-foot glass windows isn't lost on a single resident there. But again, neither is the mission. When it comes to creating community, many urban planners focus on the critical role of "third places" — spaces we visit between our home ("first" place) and work ("second" place) to have fun, exchange ideas, and build relationships. These places bring stability to neighborhoods. They are the glue that binds.

For those who came of age after WWII and before Y2K — before Amazon and subscription boxes took over the shopping world — the enclosed shopping mall was one of these places. We used to buy things while spending "quality time" with friends and family along the shiny cement corridors that ran from Filene's to G. Fox (or, in an upper-class town, from Saks Fifth Ave. to the "Big Brown Bag"). The mall, as a third place, was so pivotal to Americans that it left obvious marks on our culture, spawning micro-cultures from "mall-rats" to "mall walkers." Malls, in the words of Joan Didion, "are toy garden cities in which no one lives but everyone consumes, profound equalizers, the perfect fusion of the profit motive and the egalitarian ideal."

For many young Americans, their third spaces are now virtual — text threads, Facebook groups, online forums — spaces where we perpetually give up eye contact to live in a world of screen names and selfies. As the urban sociologist Ray Oldenburg notes, these virtual spaces are not as effective for building real community as the physical places where people can easily and routinely connect. He reminds us that churches, parks, recreation centers, hair salons, gyms and even fast-food restaurants continue to play a pivotal role in community-building — they are the foundation of lasting connection — where a range of social classes and backgrounds can find the same ground.

Unlike the mall, a bastion of capitalism and foreign imports, where makers go unrecognized and the term non-profit might as well be a foreign language, Eastworks takes this notion of commerce and inclusion to a new level. It is a first place, second place and third place in the community: people don't just hang out and have fun here, they LIVE here, they create here, they access better health here, and they do their life's most meaningful work here. Where else can you go to the DMV, play mini golf, take a felting class, attend a support group, practice yoga, get some acupuncture, work out, get a haircut, get business coaching, find photographers and run into the only woman to ever paint the portraits of every single firefighter killed on 9/11? As a consumer, you don't come to Eastworks to get what you could get online. You come because the objects and the services are as unique as the human beings who create them.

Guided by big, heartfelt risks and a quality of servant leadership, we hope Will Bundy's mother knows what her son has gone and done. Amidst a history of parachutes, bombs and bristle brushes — of instability and war — he and his residents are stewarding creativity, connection and a promising future. 🌞



Jeffrey Gatrall
 PORTRAITS, LANDSCAPES
 & FIGURATIVE PAINTING

OPEN STUDIOS
EASTWORKS
 NOV. 3 & 4

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EASTWORKS



ARTISTS DESIGNERS CRAFTSPEOPLE NON-PROFITS ENTREPRENEURS RESIDENTIAL COMMERCIAL

GROUND FLOOR OPEN STUDIOS **MAP**

REAR
 ENTRANCE



STAIRS ELEVATOR RESTROOM



Bank

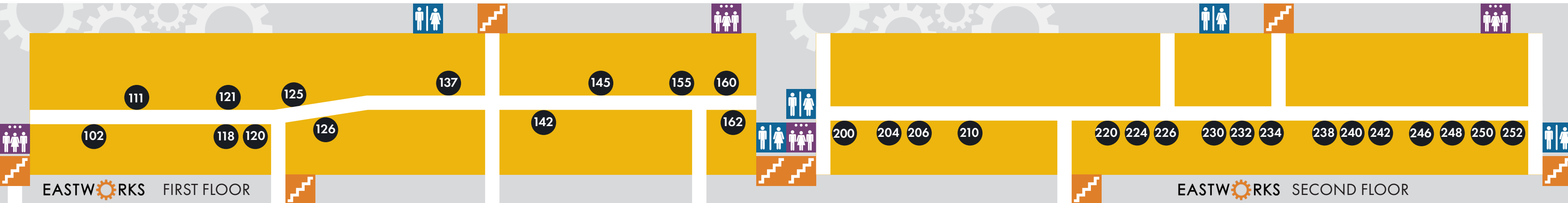
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- 20 CROSSFIT STRONGER THAN YESTERDAY**
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- 32 AMY THOMPSON AVISHAI**
 Documentary and fine art photographs. Photographer, educator and consultant offering workshops, classes and mentoring. All levels welcome. Prints and cards for purchase.
- 40 REBECCA BLEECHER**
 Abstract and representational paintings, collage, charcoals, mixed media and cards in vintage, antique and contemporary frames.

- 47 HEATHER BECK STUDIO**
 Creating one-of-a-kind custom jewelry and magical objects in fine metals to enhance your life. Specializing in wedding bands, engagement rings and teaching classes.
- 47 TINY ANVIL**
 Handmade brass jewelry.
- 49 NITIKA BHATNAGAR**
 Energetic abstract art where vibrant colors and sensations play together to open your heart in soulful splendor.
- 50 BEN AND BECCA BRODY**
 War photography and fiber arts.
- 59 HEALY GUITARS**
 Handmade guitars, full service repair shop.

FIRST FLOOR OPEN STUDIOS MAP

SECOND FLOOR OPEN STUDIOS MAP



NORTHEAST ENTRANCE

MAIN ENTRANCE

MARKETPLACE ENTRANCE

WEST ENTRANCE

EASTWORKS SECOND FLOOR

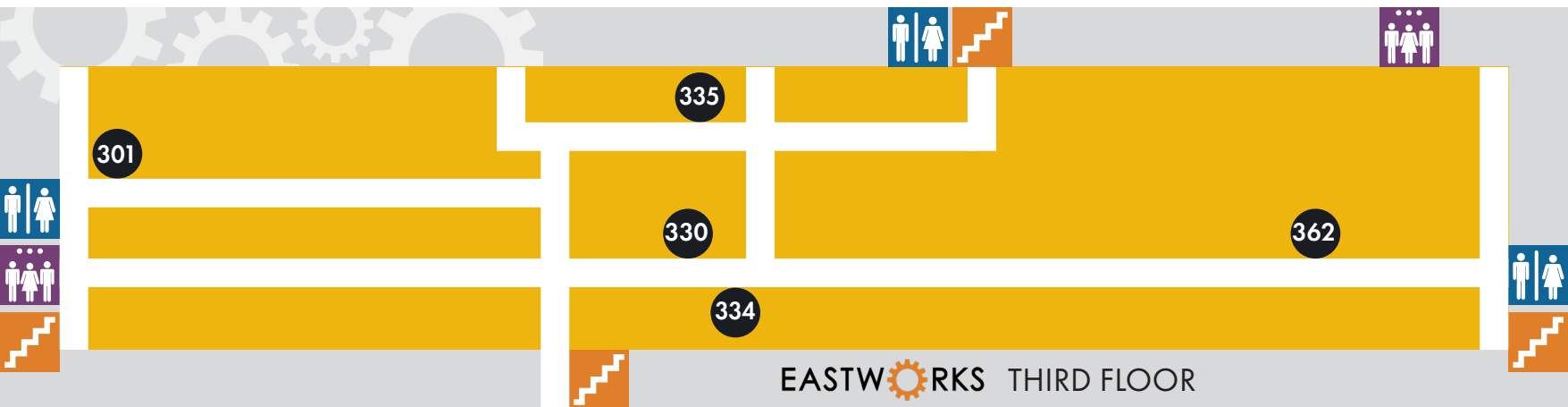
- 102 EASTHAMPTON MEDIA**
Community-based, hands-on television and locally produced media programming. Your opportunity to produce and air your programming on Charter channels 191, 192, 193.
- 111 TOPATOCO POP-UP SHOP**
Graphic novels and more from independent web-based creators.
- 118 EVOLV FINE ART PRINTING**
Museum quality giclee printing and painting reproduction for artists and photographers.
- 120 THE COMMUNITY ACUPUNCTURE CENTER OF EASTHAMPTON**
A community acupuncture clinic offering skilled acupuncture at an affordable rate.
- 121 EVENTS AT EASTWORKS/ 121 CLUB**
Enjoy your food truck meal in 121 Club. Bar will be open and serving. Meet Events at Eastworks staff.
- 121 ROSENBERG FUND FOR CHILDREN**
Supporting targeted young activists and the children of activists through financial assistance and community building.
- 125 STRENGTH FOR LIFE® HEALTH AND FITNESS CENTER**
Integrated chiropractic care and fitness training to help you develop the strength, flexibility and agility you need to enjoy the freedom of good health.

- 126 ORA CARE**
We sell a variety of CBD-infused products. All our products are organic.
- 137 MILL ARTS PROJECT (MAP) GALLERY/ EASTHAMPTON CITY ARTS**
Future Forward: A Benefit Art Exhibition to Support ECA's Youth Arts Initiative
- 142 THE COFFEE MILL**
Coffee shop featuring local products and local art.
- 145 EASTWORKS ARTISTS POP-UP GALLERY**
(Events at Eastworks Office)
Tracey Eller: Specializing in portrait, editorial and lifestyle photography
Susan Tefft: Works on paper: drawing, painting, writing and photo transfer mixed and layered with collage.
- 155 PIONEER VALLEY BALLET**
Observe classes and Nutcracker rehearsals from 9:00 AM – 1:00 PM on Saturday 11/3.
- 160 WEST END EVENT SPACE**
Special events to be announced.
- 162 CROOKED STICK POPS**
Tasty treats from Crooked Stick Pops, art from Sarah Couming and local honey and bee lore from Carin Zinter (C & C Orchards and Honey Bee Sanctuary).

- 200 ANDREW SOVJANI**
Fine art landscape and abstract photography.
- 204 VOLANTE DESIGN**
Volante Design makes high-end gamer clothing.
- 206 THE INVISIBLE FOUNTAIN/LUKE CAVAGNAC**
Hundreds of paintings to look at and buy. Colorful pop/folk "art for all."
- 210 SURVIVOR ARTS COLLECTIVE**
Peer led, art infused support groups for survivors of sexual and relationship violence. Bystander intervention trainings. Trauma informed, consent based bodywork, regardless of trauma history.
- 220 LÉA DONNAN**
Whobody: Traveling without Moving.
- 224 STUDIO POTTER**
The essential journal of ceramic art since 1972, published semi-annually in January and July.
- 226 NEAL PARKS ART & DESIGN**
Paintings and an ongoing drawing on photo project on display in this working studio.
- 230 DANIELLE TAIT**
A contemporary portrait photographer focusing on creating unique images for each client that capture their own individual personality.
- 230 HELENA SULLIVAN**
A contemporary photography studio specializing in creative portraits, personal branding sessions and high school senior portraits.
- 232 RUSSELL CALABRESE**
A multi-discipline, multi-media, and mixed-media artist, as well as a three-time Emmy Award winning director.

- 232 JEFFREY GATRALL**
Portraits, landscapes and figurative paintings.
- 234 CAROL OSTBERG**
Handpainted furniture, art and ornaments.
- 238 EVA CAMACHO-SANCHEZ**
An elegant fusion of the ancient art of feltmaking with modern techniques.
- 240 STEVEN STANKIEWICZ**
Painter/printmaker.
- 240 MIE KURAHARA**
Acrylic on panels and mylar.
- 242 INSIGHT MEDITATION CENTER OF PIONEER VALLEY**
Dedicated to sharing the Buddha's teachings with all who are interested to help sustain and deepen meditation practice and bring wisdom and compassion into daily life.
- 246 SACRED ROOTS HEALING**
Restorative yoga with massage. 5-element shiatsu. Deep tissue and meditative massage. Therapists with over 10 years of experience. Home of Happy Valley Community Kirtan.
- 248 REFINERY**
Sewing studio for the Northampton retail shop, Refinery. For Open Studios, handmade goods, as well as a broad selection of fabric and vintage goods, are for sale.
- 250 KIM CARLINO**
Abstract painting and drawing.
- 252 Z WRAPS**
Handmade reusable food wraps made from cotton fabrics, organic beeswax, organic jojoba oil and tree resin. We're making sustainability beautiful.

THIRD FLOOR OPEN STUDIOS MAP



EASTWORKS THIRD FLOOR

- 301 EASTHAMPTON CO.LAB**
Saturday 12:00 – 5:00, come learn about us and see work, art and projects by members, family and friends. Presentations include animation, creative writing, professional translation and more.
- 330 THE BAGSHARE**
Volunteer group which sews/creates reusable bags for community use, made from discarded materials.
- 334 WORLD SONGS**
Handmade tongue/pan drums that are used in sound healing and

- meditation. No musical experience necessary. Also, sample jewelry sale of great colorful beaded and metallic jewelry.
- 335 CENTER FOR PERINATAL WELLNESS, JAY SEFTON, LMHC, MARIGOLD REIKI**
CPW: Expert clinicians for maternal mental health.
- 362 PROSPERITY CANDLE**
Beautiful soy blend candles made by women artisans resettled in the Pioneer Valley from refugee camps.

FOURTH FLOOR OPEN STUDIOS MAP



EASTWORKS FOURTH FLOOR

- 401 MARJORIE PORTNOW**
Plein air and studio paintings and prints.
- 405 LAUREN MILLS**
Fantasy paintings, drawings, children's books, prints, cards, sculpture.
- 406 DAWN SIEBEL**
Oil portraits of endangered species. Come meet my menagerie.
- 407 JULIA ROWINSKI**
Photographs, cameras and curious objects.

- 411 BMC VINTAGE DESIGN**
Resurfaced vintage silverplated serving pieces enameled in food safe colors. Making the antique contemporary using eco-friendly processes developed by Beth McElhiney.
- 413 CHIVAS SANDAGE / WRITE LIKE A RIVER**
Women's writing workshops, coaching and consulting, salons and literary readings.
- 420 BOB MARSTALL**
Children's picture book illustration, landscapes and portraits.

The Beauty (and Bounty) Of Open Studios

For artist Kim Carlino, Open Studios is an opportunity to “see behind the screen.” “When I post my huge pieces of work online there is so much that is lost in the feeling,” shares Kim, whose painting and murals, Instagram could never do justice. “They want to interact,” she says, talking about the visitors she welcomes each year during Open Studios. While standing in awe before her intricate work, “they want that person-to-person relating and conversation.” Kim is one of many Open Studios participants who sees the event as a multifaceted opportunity for access. “I see that there’s a disparity between the big pieces -- those that are going to galleries or commissions or wherever and aren’t affordable -- and what is accessible. I always pull out a bunch of work and make it cheap because I’d rather it go out and live in the world.”



Artwork by Kim Carlino



Refinery

Suzanne Bagdade, owner of Refinery, is the talented seamstress behind her ever growing collection of one of a kind bags. She adds that Open Studios offers a tactile experience. “Many designers are having things manufactured overseas and there’s no connection -- no hands on -- and then they’re sold online. People aren’t touching anything,” she remarks, “Shopping is becoming something you do when you’re bored and your phone is fully juiced. It’s so impersonal and it’s so cut off.”

Textile artist Eva Camacho echoes something similar, “You’re not really connecting with the piece until you see it in person.” She shares that Open Studios always proves to be a place where people -- “artists” or not -- can engage with their own creativity. “We all have creativity within us,” she says, “I love talking to people about the creative process and even giving them the opportunity to try it. Especially these days when the world is this dark place for so many people -- I feel like we need to lighten up a little bit.” Reflecting on the opportunities afforded by Open Studios, she declares, “It’s a way for artists to open their doors so others can know what is out there -- so they can play with that which they don’t yet know they can do.”



Artwork by Eva Camacho

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What's New at Eastworks?

By Elizabeth Solomon

Eastworks' artists, residents and businesses agree: one of the best parts of renting space here is the room to grow. Spaces are continually being refinished, reconstructed and rented out in this behemoth of a mill. Here's a taste of what's new in 2018.



Eastworks' Growing Events Business SUITE 145

Every strong community has a place to dance, socialize and party. When it comes to allocating square footage for a good time, Eastworks has stepped up. Since building out three multi-purpose event spaces, the mill building has been hosting an impressive resume of fundraisers, weddings, dance parties, jazz concerts, book launches, bar/bat mitzvahs, performances, comedy shows, Habitat for Humanity's "gingerbread builds" and small, intimate get-togethers.

The 121 Club is the hub: a newly renovated 4,200 square foot venue featuring a chic bar, mid-century décor, industrial style lighting and original artwork by Kim Carlino. Adjacent to the bar is a room filled with natural light from large south-facing windows that provide a stunning view of Mount Tom by day and the lit-up Manhan Rail Trail by night. Located down the hall is The West End: the 2,100 square foot room, with refinished floors and soaring windows, is a blank canvas for the imagination.

Jenneke Reynolds is Eastworks' new Event Coordinator. "I honestly just love it," she says about running Eastworks' burgeoning events business. "It is so fun being here. It has a great vibe and it's exciting to be involved with something people have such positive feelings about. People are enthusiastic about what Eastworks is doing."

Overseen by Jenneke and her team -- Sarah Sienkiewicz (Assistant Event Coordinator) and Bart Gage (Bar Manager) -- Eastworks' events business adds a whole new piece to the mission. With aesthetically unique spaces, a rotating staff, and no "set in stone" vendors, the options are endless: as long as there are people, there are a million ways to host a party. Jenneke shares that the last wedding, which hosted over 100 people, featured custom kegs and a breakfast-themed dinner.

You should expect no less from an event at Eastworks, a business built with a reverence for creativity.



Sacred Roots Healing SUITE 246

🕒 When: January 2018

Before moving into Eastworks, Steve Fleury and Jen Parmentier had been envisioning the right space to live out their mission. Trained in yoga,

5-Element Shiatsu, deep tissue work and massage, the couple scored one of the only studios with a full window-to-window view of trees – a fortuitous space to establish Sacred Roots, a business offering healing services, restorative yoga and massage classes, workshops, sound healing, and kirtan. “Almost everybody who has come in here says the energy is really great -- it’s magical,” says Jen. The couple, whose vision is to make high-quality healing available to everyone, says that “making people feel safe is the most important thing we do.” The new space, brimming with plant life, offers a sanctuary where “people can let down their guard” and “really heal.” Sacred Roots, which strives to make events and services economically accessible, also hosts a bi-weekly kirtan, welcoming talent from across the country. The kirtan is sponsored by The Call and Response Foundation -- a nonprofit which brings sound healing to marginalized populations, including prisoners, veterans and those in recovery.



Prodigy Minigolf and Gameroom SUITE 18

🕒 When: March 2018

For most of his single-digit years, Jeff Bujak played video and board games -- before he

went to college for business technology and spent 13 years on tour as a musician. The tagline on his website is “SOMETHING DIFFERENT.” It’s the impetus behind Prodigy, Eastworks’ first minigolf and gameroom, and a praiseworthy description of a guy who just finished designing his own board game. Says Jeff, “When I was really young I loved having my friends come over to just all play a game together. I wanted to create an environment where adults can do that again.” Since it opened last March in the northeast corner of the basement, Prodigy’s vision has morphed from “family-oriented events to more of a friend gathering.” An official membership to this game-lovers haven will get anyone thirteen and up unlimited access to everything from Scrabble and Scattergories to shuffleboard and golf to old school Nintendo and Atari consoles. It’s all the warm fuzzies of a step back in time meeting all the awesomeness of a futuristic mind gym. “Thirteen is when I started to get a grasp of competition, where strategy was involved, and I understood cause and effect.” A rare place to enjoy “experiences versus things,” Prodigy has seen up to 800 visitors a week come to “challenge themselves.”



Ora Care SUITE 126

🕒 When: March 2018

Chronic illness, insomnia, pain and inflammation are some of the things industrial derived CBD has shown to help. Ora Care is Eastworks’

first “CBD Cafe,” selling tinctures, oils, and various products with “under 3% THC.” Violet Hall, Ora Care’s owner, is passionate about two things: the economic survival of small farms and a reduction of suffering within her community. She offers private consultations to clients with cancer, Parkinson’s, and epilepsy, often working with their primary care providers. “She gives her all,” shares an Ora Care employee. “She’s had a tremendous amount of success with cancer patients.” Ora Care proudly (but humbly) operates the very first of only a dozen farms in the state to be licensed to grow industrial hemp. “It’s been a long battle, but it’s been a wonderful one,” says Violet, “Some people may be against it, some are for it, but I just think it’s a transition and we need more education about what CBD is.” Excited to be bringing “quality industrial derived CBD” to the area, Ora Care’s marketing team chose Eastworks after deeming it “one of the most upcoming areas in Massachusetts.” Ora Care will be opening up a 3,000-square-foot industrial hemp grow room and manufacturing facility in Eastworks’ lower level this fall.



The Coffee Mill SUITE 142

🕒 When: November 2017;
new ownership, September 2018

The artists, businesses and residents of Eastworks have always wanted a coffee shop, and

anyone renewing their license couldn’t be more elated about its first-floor location. Decked out in original 1970s furniture left behind by Stanley Home Products, The Coffee Mill serves local coffee and baked goods, hosts poetry nights, open mics, workshops, art exhibitions and musical performances. Its new owner, Audrey Blaisdell, has been a member of the Eastworks community for several years. She also maintains an art studio, The Craft Laboratory, and conducts a yoga teacher training course in the building.

Audrey is keenly appreciative of the evolution of Eastworks over time. “I often think about the evolution of this building from its manufacturing past to its present role serving small business and the arts. It’s an interesting transition.” Though her plans for The Coffee Mill are evolving, the café will continue to support Eastworks’ vision of community. “One of the big commitments that I have for this space is to continue to offer local products and to spotlight local artists – to keep our money in the community. That’s really, really important to me.”



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Survivor Arts Collective SUITE 210

🕒 When: established 2007;
new space, August 2018.

Trauma conscious, inclusive, radical, and a nine-year resident of Eastworks, Isabella

Gitana’s tagline is, “I believe you.” A massage therapist and Rape Crisis Counselor Advocate with a soft presence and a hunger for justice, Isabella has been in business for eleven years, offering “trauma aware, consent-based bodywork for everybody.” This work, so vital to so many members of the community, has evolved: located on the second floor of Eastworks in a brand new space, Isabella has teamed up with counselors, facilitators, and an army of “volunteers that are amazing and show up all the time” to form Survivor Arts Collective, a safe place for survivors of sexual abuse and relationship violence to access trauma aware massage, grounding techniques, boundary work, healing services, support groups, yoga, writing, and art. Isabella, who has always worked with a sliding scale, shares that “most of the funding comes from the events” the collective runs. As a massage therapist, Isabella has a steady stream of dedicated clients paying over the market rate to fund someone in need. “It’s a radical way of wealth redistribution,” she shares, “to have people that are below the poverty line that can come and can get a massage.” The collective’s open houses, classes and art shows are open to the public.



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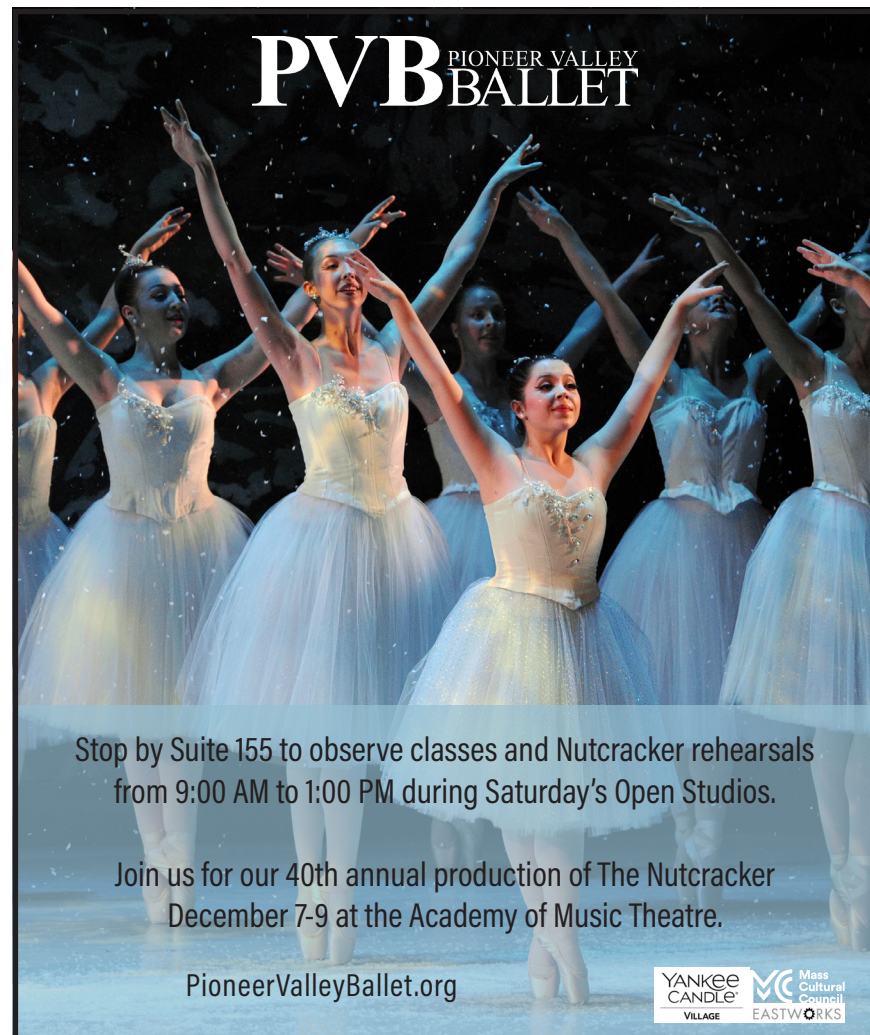
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