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 HAYSTACK

HAYSTACK MOUNTAIN
SCHOOL OF CRAFTS

P.O. BOX 518
DEER ISLE, ME 04627

www.haystack-mtn.org

ADDRESS SERVICE REQUESTED

 HAYSTACK



OPEN²⁰¹⁰ DOOR



OCTOBER 8-11

*O*pen Door, first offered at Haystack in 1982, has become an important event for the school and the Maine arts community. This intensive fall session for Maine residents allows the chance to retreat and devote extended time to one's work. All levels of students take part, from beginners to advanced professionals, each working in their own art forms or investigating other media.

*O*pen Door will begin on Friday, October 8, with arrivals between 3:00 and 5:00 p.m. Dinner will be at 6:00 p.m. with an orientation and studio sessions following. Workshops will run all day Saturday and Sunday, and end with lunch on Monday, October 11.

The cost per participant is \$300, which covers tuition, room, and board from Friday's dinner through Monday's lunch. Materials required for each studio may be brought from home or bought at the Haystack store. A memo detailing what supplies to bring will be sent upon acceptance into the course.

Because of increased demand for this program, and to make it fair to all applicants, we use a lottery system to select participants. We will hold all applications until August 23, and select students at random after that date. A check for \$300 (\$270 for day students), or a valid credit card number and expiration date, must accompany the application.

Cover & page 1 photos by Amanda Kowalski

HAYSTACK OPEN DOOR



Photo by Ginger Aldrich

BLACKSMITHING

In the Beginning

The techniques taught in this workshop are designed for the beginning blacksmith. We will begin with fire, hammer, and anvil. Traditional joinery, forge welding, and other processes including riveting and collars will be taught. The workshop will focus on functional work.

Douglas E. Wilson, a metalsmith since 1972, has operated his forge on Little Deer Isle, Maine since 1981. He produces primarily commissioned work—functional, architectural, and sculptural—contemporary designs utilizing traditional joinery. He has demonstrated and taught forging, drawing, and design workshops for more than twenty-five years, in the US and Canada, and at ABANA national conferences and chapter events. His work has been in numerous exhibitions including this year's *Iron: Forged, Tempered, Quenched* at Houston Center of Contemporary Craft, Texas and National Ornamental & Miscellaneous Metals Association Show, and in publications such as *The Contemporary Blacksmith*, *Fireplace Accessories*, *Anvil's Ring*, and *Metalsmith Magazine*. www.dewilsonforge.com

CLAY

Opening Memory's Doors

Our project will be to recall how many addresses we have had over the years; how many times we have moved; how many places we have called home, and what special memories make a particular residence important to us. While memory's doors may have some creaky hinges, they're usually not closed permanently, so please think about what makes a residence unique, and come

prepared to share this personal information. If you have a photo, bring it along; if not, the address and your recollections will do. We will use handbuilding techniques—slab work, pinching, and coiling—to create models of these remembered homes. The clay will help us create a village that could not exist anywhere else.

Jack Troy is a potter, teacher, and writer from Huntingdon, Pennsylvania. He came to clay in 1962, while teaching English in high school, and started the ceramics department at Juniata College, Pennsylvania in 1968, retiring in 2005, after teaching for thirty-nine years. Jack Troy has taught more than 200 workshops in many states and a dozen countries, and has published books on salt glazing and wood firing, as well as a collection of poems. Working with clay has made him gratefully convinced that we can change our favorite planet one handful at a time. www.jacktroynet

FIBER

An Exploratorium

We will explore the physical qualities of paper, string, wire, and cloth singly and in combination. With an experimental approach we will discover ways of manipulating these elements to create collage and assemblage to describe our individual narratives. Methods of manipulation and connection will include folding, cutting, stitching, burning, mark making, binding, and adhering.

Wendy Wahl has been a teacher and student at Haystack many times over the last twenty-five years. She has taught at the University of Rhode Island and Rhode Island School of Design. Wendy Wahl's work is in the permanent collections of the Cooper-Hewitt National Design Museum, New York and the Museum of Art at the Rhode Island School of Design, and has exhibited at the Contemporary Jewish Museum, California; the Newport Art Museum, Rhode Island; the Fuller Craft Museum, Massachusetts; the University of Wollongong, Australia; and the International Textile Convention, Japan. Her work is represented by browngrotta arts of Wilton, Connecticut.

FRESCO

Fresco: A Portable Contemporary Approach

When we think of fresco painting we often think of large public murals. The focus of this workshop will be on making portable fresco panels. Participants will learn the techniques of this age-old medium, as they make substrates of wood and lathe, grind pigments, and paint true *buon fresco* on freshly

laid wet plaster. The application of fresco as a medium on both traditional and unusual surfaces will allow participants to make the work their own in a contemporary context.

Barbara Sullivan is a fresco painter and installation artist living and working in central Maine and teaches foundations at the University of Maine, Farmington. Her work has been included in several Maine Biennials at The Portland Museum of Art. Her first solo museum installation was *Repair: The Workshop* at The University of Maine Museum, Bangor, Maine in 2007. Barbara Sullivan is a recipient of an Adolph and Esther Gottlieb Foundation Grant and a Pollock /Krasner Grant. She is represented by Caldbeck Gallery in Rockland, Maine.

METALS

Wind Farm

The wind at Haystack has its own personality; slightly moist, and always steady. Working both in the small metals shop and out on the landscape we will be experimenting with wind, making our own tiny turbines that turn with the breeze, collecting wind energy to put our projects in motion. Weather devices are used to read the state of the air. How can we use that dependable energy? This workshop will be a collaborative experience, working with the elements, and each other, experimenting with materials, design, and wind collection systems.

Deb Todd Wheeler's studio is a turn of the century locomotive factory in Hyde Park, Massachusetts, where themes of power and labor are explored in mechanized or non-mechanized interactive projects that require individual or community participation. In installations, sculptural objects, and other media, she creates environments that lure the public to put forth effort to gain unexpected consequences. Deb Todd Wheeler has received numerous awards, from the Artist Resource Trust, a LEF Contemporary Work Fund Artist grant in Inter-media, a Massachusetts Cultural Council Grant in



Photo by Amanda Kowalski

Sculpture and Installation, and an AIR project grant. Recently she was on the panel of bloggers contributing to *The Future Energy Grid* at Seed Media Group's Energy Grid Blog.

WOOD

Finding Form

This workshop will introduce students to shaping and carving techniques in wood. Using hand tools and machines students will safely learn these methods as they gain understanding of the design process and material. Students can explore pure sculptural forms or begin to imagine these works as part of a small functional object. The emphasis is on process and students can expect to leave the workshop with skills to continue on their own.

Reagan Furqueron is an artist and furniture maker living in Yarmouth, Maine. He received an MFA in Woodworking and Furniture Design from Rochester Institute of Technology, New York and he is currently Assistant Professor of Woodworking and Furniture Design at Maine College of Art, Portland. Reagan Furqueron exhibits nationally and has a piece in the permanent collection of the Museum of Arts & Design, New York.

WRITING

John Berger writes that "Every authentic poem contributes to the labor of poetry... to bring together what life has separated or violence has torn apart." How do our own poems contribute to this labor? What questions/obsessions drive them? How do they employ syntax and formal structure to "reassemble what has been scattered"? What music do they make? We will engage these questions as we read poems, write in response to them, and discuss each other's work, bringing into focus our individual aesthetic projects and the challenges to craft that they present.

Lee Sharkey's books include *A Darker, Sweeter String* (Off the Grid Press, 2008) and *To A Vanished World* (Puckerbrush Press, 1995), a poem sequence in response to Roman Vishniac's photographs of Eastern European Jewry in the years preceding the Nazi Holocaust. She is the recipient of the 2010 Maine Arts Commission's Individual Artist Fellowship in Literary Arts and the 1997 Rainmaker Award in Poetry. Lee Sharkey co-edits the *Beloit Poetry Journal* and leads a writing workshop for adults with mental illness. www.leesharkey.net

APPLICATION

Name _____

Address _____

Phone _____ Male Female

Email _____

Next of Kin/Phone _____

1st Workshop Choice: _____

2nd Workshop Choice: _____

Have you attended Haystack before? Yes No

If so, when? _____

If you have a disability or special needs, please indicate these _____

Age _____

Please enclose full payment (\$300) for the workshop with this application. Day student fee is \$270.

_____ check is enclosed

_____ please charge to my credit card (VISA, Mastercard, or Discover)

card # _____ expiration date: _____

signature: _____

Applications are processed on a lottery system. Haystack accommodations are assigned randomly—one price for all. There is a full refund (less \$20) for cancellations by September 20. No refund after September 20.

Participants must be at least 18 years old.

If you have any questions, call Haystack at (207) 348-2306.

Haystack Mountain School of Crafts, PO Box 518, Deer Isle, Maine 04627

Office Use:	
Received _____	Studio _____
Sent Information _____	Cabin _____