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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



OPEN²⁰¹¹ DOOR



OCTOBER 7-10



Photo by Ginger Aldrich

Open Door, first offered at Haystack in 1982, is an intensive fall session for Maine residents that provides the chance to devote extended time to one's work. All levels of students take part, from beginners to advanced professionals, working in their own art forms or investigating other media.

Open Door will begin on Friday, October 7, 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 10.

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 22, 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 photo by J.T. Loomis

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BLACKSMITHING

In the Beginning

The fundamental, basic hot forging 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. For nearly forty years Doug has demonstrated and taught forging, drawing, and design workshops in the US and Canada, and at ABANA national conferences and chapter events. His work has been in numerous exhibitions—most recently *Iron: Forged, Tempered, Quenched* at Houston Center of Contemporary Craft, Texas and National Ornamental & Miscellaneous Metals Association Show, and in *The Contemporary Blacksmith, Fireplace Accessories, Anvil's Ring*, and *Metalsmith Magazine*. www.dewilsonforge.com

CLAY

Survival Strategies

What might be discovered on the verge of things going bad? What new possibilities open up in spaces of risk and uncertainty? Strength and vulnerability, balance and collapse—what does it mean for a sculpture to be under threat, and how might such a thing behave or misbehave? This workshop is an opportunity to explore material and metaphor through hands-on work in raw clay, fired ceramics, and mixed media.

Linda Sormin, a Canadian artist based in Providence, Rhode Island, she is an associate professor and head of ceramics at the Rhode Island School of Design. Through objects and site-specific installations, her work explores issues of fragility and aggression, mobility, and survival. Linda has a BA in English Literature from Andrews University, Michigan, and studied ceramics at Sheridan School of Crafts & Design, Ontario and Alfred University, New York, where she received an MFA. 2011 exhibitions include *Lerets Magi* at gl Holtegaard in Denmark; *Overthrown* at the Denver Art Museum; and *Think Tank Trash* at the West Norway Museum of Decorative Art in Bergen, Norway. www.lindasormin.com

DRAWING

Following Line in Nature

We will begin with an introduction and discussion about historical and contemporary artists who have worked in the landscape using unique processes. The combination of chance and intention are important aspects of this workshop—experiencing the landscape visually, emotionally, and conceptually. We will make a series of drawings on paper and surfaces such as Mylar, roofing paper, rocks, and mud (weather permitting!), exploring the natural sense of line in nature. Graphite, ink, and other materials will also be used. In addition to working on their own, participants will collaborate on an installation, grommets together selected workshop drawings.

Nancy Manter, born and raised in Maine, now lives and works in New York City and Seal Cove, Maine. A photographer and painter, she has a BFA from the University of New Mexico and an MFA from the University of Wisconsin-Madison. Nancy's work is based on the elements of weather, environment, and landscape and has been in numerous exhibitions in the US and abroad. Most recent awards include a Fundacion Paraiso Spain Fellowship; MacDowell Colony Fellowship; Verrazano Foundation Grant; David Garner Project Fund from Princeton University; two New York Foundation for the Arts Grants; and an Ariana Foundation Grant. Nancy has taught at Princeton University, New Jersey; Parsons School of Design, New York; and Stevens Institute of Art and Technology, Hoboken, New Jersey. www.nancymanter.com

FIBER

Knit Anything: Not Clothing

By manipulating stitches and solving knitting geometry, participants will experiment with

knitting fundamentals to learn 'think knit'. We will explore the use of non-traditional materials and cover a range of dimensional techniques to help create shape and stability, also exploring protrusions and bulges, short rowing, random pickups, ruffles, knit painting, and tubular structures. Primarily a process oriented workshop, participants will come away with a broad range of approaches to use in future sculptural projects (or even creative garment design).

Adrienne Sloane is a fiber artist whose work "aims to an artistic aesthetic informed by traditional craft, art, and politics," "dissolving the boundaries between craft and art, while mindful of the historical context of the medium." Her work is in exhibitions and collections throughout the US. Adrienne has taught at the Creative Arts Workshop, Connecticut; Australian Forum for Textile Arts, Geelong, Australia; Convergence 2010, Handweaver's Guild of America; Split Rock Arts Program, University of Minnesota; and Penland School of Crafts, North Carolina. Recent awards include the Handweaver's Guild of America and an Award of Excellence from Surface Design Association. www.adriennesloane.com

METALS

Little Boxes

Using the format of small (2") cylindrical boxes, we will use surface imaging techniques—roll-printing, embossing, and etching. A die-formed domed lid with a finial will complete a box that hints at its contents.

Alan Perry maintains a studio in Rollinsford, New Hampshire looking out on the Salmon Falls River and Maine, (on the opposite shore). His work, which is evenly split between gold and silver jewelry, and larger works in silver and bronze, is influenced by natural forms, archeology, and architecture. Alan has a BFA from the Cleveland Institute of Art, Ohio and an MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan. Previously an assistant professor of Metals at the Maine College of Art, Portland, he



Photo by Ginger Aldrich

currently teaches at the New Hampshire Institute of Art, Manchester.

www.alanperrymetalsmithing.com

WOOD

Wood Waste, Wonderful Wood

Every shop has pieces saved in the corner that are too small to use, but too precious to throw out. Through a brainstorming design process, we will figure out what to do with these waste pieces. Using sketches and ideas, suggested shapes, and imagination we will transform scrap, firewood, or found wood into sculptures, boxes, miniatures, carvings, or decorative objects. Materials will be supplied. Feel free to bring your own favorite scrap wood.

Chris Becksvort, a woodworker for over four decades, has a background in forestry, wood technology, design, and joinery. A contributing editor to *Fine Woodworking* magazine for over twenty years, he has been privileged to do restoration work at the Sabbathday Lake Shaker village since the mid '70s. In 2009 the Maine Crafts Association awarded Chris its Master Craft Artist Award. www.chbecksvort.com

WRITING

Poetry Workshop

This workshop will focus mainly on works in progress. Participants should bring three-four drafts of poems complete enough to be written to the end, but not yet finished. All styles welcome—lyric, dramatic, formal, discursive, experimental. We will discuss energy, life, and surprise in a poem, considering also the intentions and possibilities of the work. Examples of successfully crafted poems will be shared. New material will be generated with exercises that remove us from usual ways of seeing and speaking in order to "fix" some poems, but more importantly to play with possibilities and emerge with new ways of seeing poetry informed by one another.

Christian Barter's first book, *The Singers I Prefer*, was a finalist for the 2006 Lenore Marshall Prize from the Academy of American Poets. His work has appeared in *Ploughshares*, *The Literary Review*, *North American Review*, *Georgia Review*, and *The American Scholar* and featured on *Poetry Daily* and *The Writer's Almanac*. Christian was a Hodder Fellow in poetry at Princeton University, 2008–09 and was recently a resident fellow at Yaddo and the MacDowell Colony. He lives in Bar Harbor, Maine and is a crew leader for the trail crew at Acadia National Park.

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 19. No refund after September 19.

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 _____