



HAYSTACK



Open 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.

Open Door will begin on Friday, October 9, 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 12.

The cost per participant is \$290, 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 24, and select students at random after that date. A check for \$290 (\$260 for day students), or a valid credit card number and expiration date, must accompany the application.

OPEN²⁰⁰⁹ DOOR



OCTOBER 9-12

 HAYSTACK

HAYSTACK MOUNTAIN
SCHOOL OF CRAFTS

P.O. BOX 518
DEER ISLE, ME 04627

www.haystack-mtn.org

ADDRESS SERVICE REQUESTED

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Permit No. 1



Photo by Noel Mount

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 Wilson has been a blacksmith since 1972. He produces commissioned functional and architectural work and sculpture from his forge located on Little Deer Isle, Maine. He has taught at universities, ABANA conferences, and craft school programs around the country for over twenty-five years.

CLAY

The Clay Moment—Porcelain and the Vessel
In this workshop we will use the potter's wheel as a tool to make pots that depart from their original, round, wheel-thrown form. We will explore the possibilities of freshly thrown porcelain, making pots by texturing and wet altering simple thrown forms. In these pots we will search for the 'clay moment' when something about the beauty of porcelain is revealed. We will talk about inspiration, sources and developing ideas. Demonstrations may include: vases, bowls, cups, jars, plates, and platters. Students should have basic throwing skills.

Aysha Peltz and her husband Todd Wahlstrom work as studio potters in Whitingham, Vermont. For part of the year, Aysha teaches ceramics at Bennington College, Vermont. She has also taught at many schools and craft centers including the Kansas City Art Institute, Alfred University, and Peters Valley Craft Center. Aysha received her BFA and MFA from the New York State College of Ceramics at Alfred University. Her work has been published in *The Masters: Porcelain, The Art of Contemporary Ceramics, Ceramics Monthly*, and *Studio Potter*. Her work is in numerous homes and collections including the Jingdezhen Ceramic Institute in Jingdezhen, China and the Shein-Joseph International Museum of Ceramic Art in Alfred, New York. www.ayshapeltz.com

DRAWING

An Experimental Approach
Beginning drawers as well as those who have fluency will explore the expressive nature of various drawing media and methods. Each participant will develop a vocabulary of marks by trying non-conventional methods of working with conventional media: charcoal, graphite, eraser, ink, crayon. Drawing with sticks and from memory will be two of the many exercises used to create fresh and lively drawings. Come to the workshop and develop new ways to draw with an open and flexible approach.

MaJo Keleshian has been a drawing instructor at the University of Maine at Orono since 2000. Her drawings and paintings are exhibited in Maine at the Courthouse Gallery, Ellsworth; the George Marshall Store Gallery, York; the Leighton Gallery, Blue Hill; and numerous other spaces that have come and gone.

FIBERS

Basic Basketry Techniques
This workshop is designed to introduce students to three basic textile techniques: coiling, looping, and knotting. Participants will concentrate on gaining control of these processes with the goal of being proficient enough to continue to explore on their own. We will complete one basket that will incorporate both coiling and looping and will begin a basket using the knotting technique, to continue working on at home. All work will serve as samples for future reference.

Carol Stein is a fiber artist who uses a combination of traditional and non-traditional basketry techniques to create sculptural pieces. Her work is exhibited across the United States and is currently included in a traveling exhibition in the Sara and David Lieberman collection. Her work has been shown at the Fuller Craft Museum and can be seen in *500 Baskets* (Lark Books) and *Fiber Arts Magazine*. Carol received a BFA in textiles from Rhode Island School of Design and maintains a studio in Portsmouth, New Hampshire.

METALS

Paper, Pattern, Metal, and Color
In this workshop we will have the opportunity to build large, or small, lightweight jewelry that explores form, color, and pattern in relationship to the body. By bending and folding and manipulating a variety of papers, we will develop pattern through surface and form. A lamination process will make our paper forms flexible yet durable and we will complement and embellish these forms by creating shapes and filling them with epoxy inlay. This class is designed for all levels from the novice to the consummate professional. We will cover basic techniques that include soldering, cold connections, and epoxy inlay.

Sharon Portelance is an Associate Professor and Interim Dean of the College/Vice President of Academic Affairs at the Maine College of Art. She received her BFA in Jewelry and Silversmithing from the Portland School of Art (now Maine College of Art) in Portland, Maine and an MFA in Metal from the State University of New York at New Paltz. She has taught at Pratt Fine Arts Center in Seattle, Washington; Southwest Texas State University; and the University of Texas, Austin. Sharon also taught metal skills to a group of indigenous people in Michoacan, Mexico, has lectured at a number of institutions including the Akademie de Bildenden Künste in Munich, Germany and Massachusetts College of Art, Boston and has been a guest lecturer throughout the United States, in the Czech Republic, and Canada.



Photo by Dan Bouthot

WRITING

To begin with we are going to start with the seemingly simple question: what makes a poem a poem? In other words, how is poetry different from prose? My answer to this question is threefold: intensity of language, image, and metaphor. Thus our investigations will begin with those three topics and branch out from there. We will be using contemporary poems and our own poems in response to them through assignments, freewriting, and revision to explore and craft poems that resonate and sing.

Jeffrey Thomson is the author of four books of poems, including *Birdwatching in Wartime* (Carnegie Mellon) and *Renovation* (Carnegie Mellon). Also forthcoming is an anthology of emerging poets: *From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great*, co-edited with Camille Dungy and Matt O'Donnell (Persea Books). He has won fellowships from the National Endowment for the Arts, the Pennsylvania Arts Commission, and the Maine Arts Commission and is an associate professor of creative writing at the University of Maine at Farmington. www.jeffreythomson.com

WOOD/MIXED MEDIA

Finding and Figuring
Find a personal connection to your materials that will bring meaning and a new sense of context to otherwise commonplace objects. Technically we will focus on simple and innovative methods of joinery applicable to wood, metal, and fiber. Playfulness will be encouraged. Subjects will include, but not be limited to, the rendering of the human or animal form.

Michael Stasiuk is a multimedia sculptor living and working in Portsmouth, New Hampshire. He has been represented by the Clark Gallery in Lincoln, Massachusetts since 1995 and is also represented by the George Marshall Store Gallery in York, Maine. In addition to creating found object sculpture, Michael is a maker of masks, puppets, and various objects for theatre events. Michael has been the prop master for the Mudd Butt Mystery Theatre Troupe in Telluride, Colorado for nineteen years. He has traveled with them in thirteen countries bringing characters of all sizes to life and working with people of all ages.

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 (for housing purposes) _____

Please enclose full payment (\$290) for the workshop with this application. Day student fee is \$260.

_____ 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 21. No refund after September 21.

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 _____