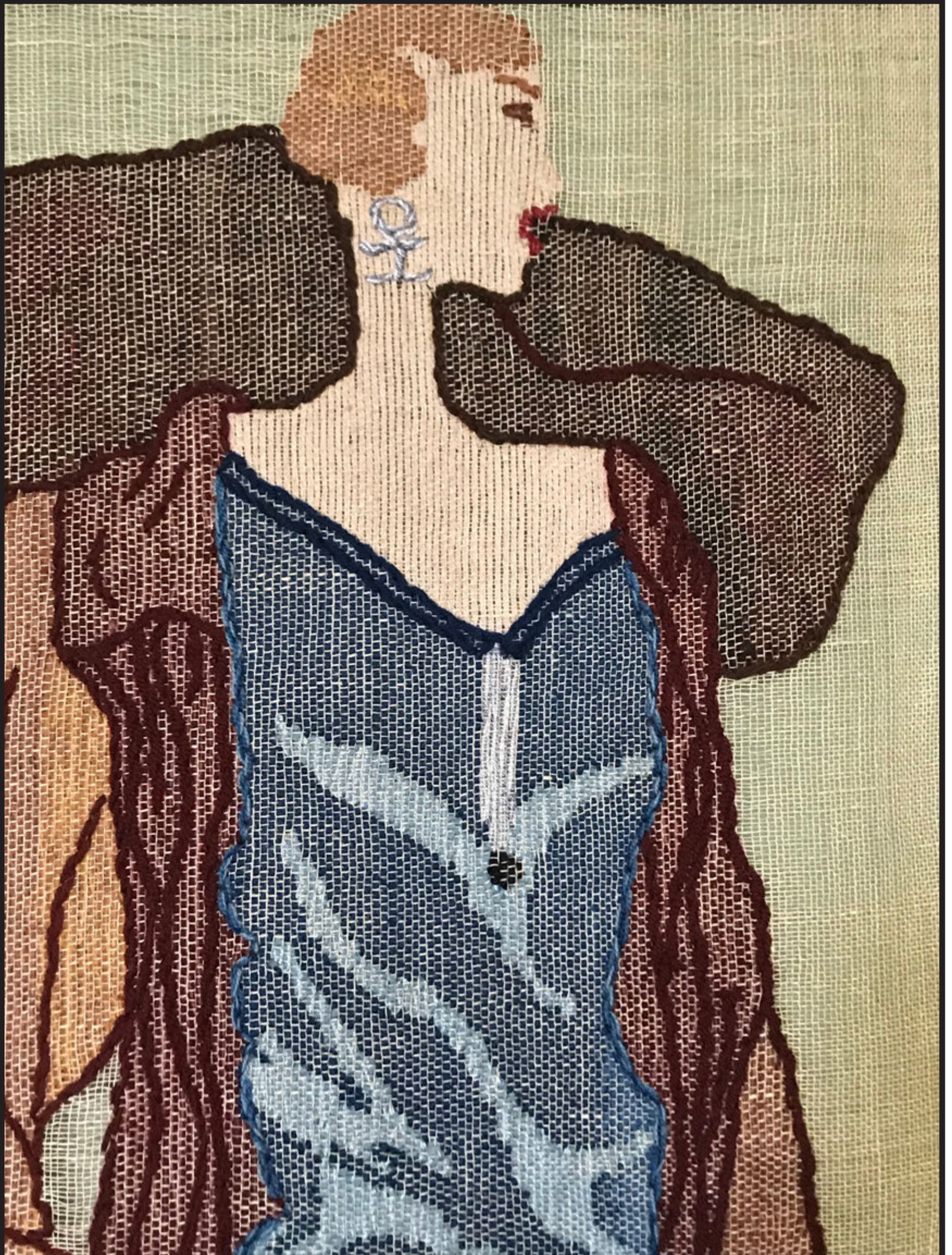


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Mid-coast Maine Edition

SPRING/SUMMER 2019 • ISSUE 4-1





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Northern Journeys

Mid-coast Maine Edition

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Our front cover: **Attitude**, transparency weaving, linen, 26" x 55"
Barbara Burns

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A Poet Amongst Us

Gary Lawless

Tell Me Your Name

I asked the fox
to speak to you,
in your dreams.
He said there are
universes and universes,
stars move stars
move, everything
has another name.
I asked the fox
to tell me your name.

Venice

Everything is Holy.
Bless the Lagoon,
bless the land, bless the fish,
bless the trees on the outer islands,
bless the waves and the wind.
Send the cruise ships to Hell.
There is room there,
for one more boat

Last Night

Last night there were
four deer.
Was that you?
Anything is possible now.
There are oracles:
the wind in the leaves,
the songs of birds,
into the stars and
beyond -
dark birds rising.

No Loons

no loons.
rain through the night.
I have not written
the poem I had hoped to write.
What to do now,
as the darkness slides,
but to love this earth
with all my heart,
to love this earth.

Maine poet Gary Lawless is the recipient of the 2017 Constance H. Carlson Public Humanities Prize from the Maine Humanities Council. He is a graduate of Colby College and received an Honorary Doctor of Humane Letters from the University of Southern Maine. The editor and publisher of Blackberry Books, Lawless has had sixteen collections of his poetry published in the United States. In addition to his own writing, Lawless has long encouraged others to find their voice with poetry, including veterans, immigrant communities, and more. A Belfast native and long-time resident of Nobleboro, Lawless owns and operates Gulf of Maine Books in Brunswick with his wife, Beth Leonard.



Markings Gallery

Fine local art & craft in the heart of Mid-coast Maine

by Nan Kilbourn Tara and Barbara Burns

Markings Gallery offers an eclectic mix of works by Maine artists in metal, clay, fiber, paper, glass, paint, stone and wood.

The Gallery features accomplished contemporary Maine artists and artisans showcasing a wide variety of individual pieces as well as seasonal thematic group shows.

Markings Gallery opened in Bath in 2010 with the goal of celebrating and representing the highest quality craft artists working in the state. The gallery is managed and staffed solely by artists, so someone is always there to talk to visitors about the artists, their work, and their techniques.

“Our great luxury of space includes three gallery rooms to showcase each artist and present a strong body of their work. This gives visitors a chance to fully experience both the breadth and variety the artists have to offer.



We showcase over 60, high quality Maine artists. The commitment to their work is serious and their energy is felt throughout the gallery,” said Susan Mills, gallery manager.

The mix of artists is constantly changing as Markings searches for unique work of superior craftsmanship. The gallery has established and maintained a rich balance of high quality work by invitation and an annual jury process. Exhibits change regularly so the result is a vibrant space that folks return to often.

History of Markings Gallery

Markings Gallery goes back to the late 1970's. It was the height of the craft movement, when many artists were settling in Maine and opening studios here.

“As an artist myself, I had been on the committee that created the successful show ‘Directions in Maine Living’ which opened in Portland in 1976,” said Nan Kilbourn Tara, founding member. “The exhibit showcased all of the major craft artists in Maine. I knew that this show had opened the eyes of many folks to the world of Maine’s handmade objects, so I decided that the time was right to open a gallery, one that would continue showcasing Maine craft artists and their goals. With this in mind I set about finding a group of like minded artists.”

Praxis Gallery opened on Main Street in Freeport in 1976 and it thrived for 17 years. Several factors led to the closing of Praxis, but the main reason was that Freeport changed dramatically. It had become a town with high rents and mostly outlet stores that many of the gallery’s customers chose to avoid. Freeport was no longer the ideal location for a cutting edge Maine crafts gallery.

Fast forward to 2010: “A small gathering of artist friends gathered in my home in West Bath,” said Kilbourn Tara. “We began reminiscing about the Praxis years and what a special gallery it was. I mentioned that I had seen a wonderful gallery space for rent in Bath. Suddenly the spark was lit and we began the brainstorming process that ultimately led to creating a diverse group of craft artists. Markings Gallery was on its way.”

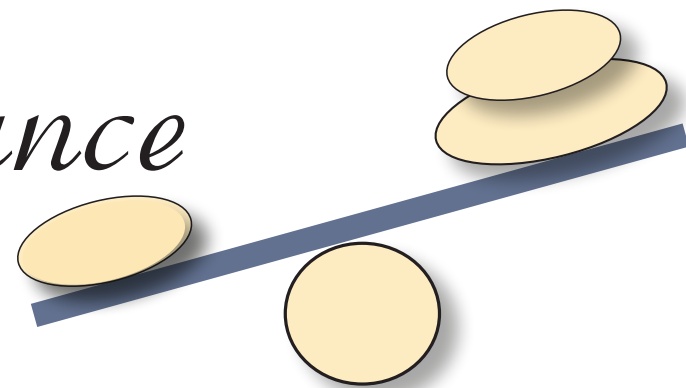
The group chose to use the same business formula that had worked so well at Praxis, where all the founding artists shared equally in managing, operating and staffing the gallery. The income from each piece would go directly to the artist maker with a percentage deducted to cover the costs of running the gallery. No profit was taken by a gallery owner as one did not exist. If any excess was left at the end of the year, it was either divided between the artists or put back into the gallery. With this financial structure the artists work together, for themselves, but also for each other. The gallery is a success only if each artist succeeds. It demands a strong commitment and a willingness to invest time and sweat equity, but this model has proven to be a viable approach for the artists to market their work.

Since Markings first opened in 2010, the size of the managing group of artists/partners has varied from year to year with as many as ten, and as few as five. This group has the responsibility of covering all the jobs in the gallery from advertising and PR to cleaning and maintenance.

Continued on page 11 . . .

The Weight of Balance

By: Autumn Murphy



Balance isn't just about moving weights around on the scales so they stay level. Balance is letting go of the weight first, and then prioritizing what remains. The scales aren't supposed to be level. Fifty-fifty does not equal balance. The components of life are made from our energy, focus, passion, and time. It's our choice to determine what buckets are filled with precious energy, how heavy those buckets are, and how many buckets exist. The scales of balance aren't only two-sided. Life is more complex. There are numerous buckets to fill, some of them right to the brim, and others remain almost empty.

Important buckets often only have a few isolated pebbles rolling around within, echoing off the bottom when it should be at least half full. Let those levels linger at empty and the bottom rusts out. Starting from scratch to make a whole new bucket is challenging and time consuming. Once the bucket is empty, it doubles in size and takes extra effort to make a difference.

The wrong priority buckets are often the heaviest, weighted down with over-commitment and over-scheduling. The bucket on the other side may be important, but it sure as heck doesn't need to be overflowing. When hot coals are spilling out over the sides, they offer nothing to a roaring fire.

Life's components are weighted differently, made of different elements, and not all of them are compatible. Which is what makes simply transferring from one bucket to another uneven. Ever watch someone trade one addiction for another, even if it's a bad one to a good one? It's not an even trade.

Doing the same thing in a different way is not balance. Letting go is lightening the weight of the buckets. Piling in excess good activities does not counter the immense amount of pressure that comes from juggling work, family, and obligations. Even if it's sometimes enjoyed, is it necessary to do what is dreaded? Exerting past the point of fatigue, then coming down sick, complaining about not having time to be sick, and continuing to push beyond does not serve life. Continuing on to take a day off, muttering the whole time about the need to check in with work, or toss a few balloons into the other buckets, exclaim about self-care, then dive back into excess does not address the root cause. Taking bubble baths and going for a walk once in a while is great, but it does nothing to lighten the load of the buckets that are too heavy.

One of my good friends told me about how she recently gave up a position on a board of directors after two meetings in an organization that she values and whose mission she believes in. She found a cause to champion and excitedly signed up. She told me that quite rapidly she started dreading going to the meetings--looking for excuses not to go and hoping for a snowstorm. Her balance buckets were off kilter. She realized that she could contribute in other

ways and resigned from the board.

Discontinuing a choice to be heavily involved doesn't mean not caring about the organization. It doesn't serve anyone, or any group, if buckets are empty. Candles and meditation only go so far. Let go of the extra weight of the bucket and breathe easier because of it.

I also had a balance bucket revelation about the same time as my friend who left the board of directors. Having a friend who is the same age often means that many parts of your lives parallel. I decided it was time to close my Etsy craft shop. The choice to do this was a long time coming, but it was the easiest task to follow through with once I made the decision.

I had held onto this particular bucket for a couple years through some huge transitions in my life. It was a bucket, always lingering out of the corner of my vision no matter what I was dealing with. It was a constant reminder of how much I wasn't accomplishing, how much I was failing, and how much I wouldn't be able to keep up and make the shop something worthwhile. I got the occasional sale, but without consistency. Aside from the rare random person purchase, most people that bought my crafts were family and friends.

I read articles online about how to boost visibility, improve Search Engine Optimization, and when to post on social media. By the end of the day, my motivation to pursue these tips was lackluster and I was drained from the efforts. Of course, I figured I needed to set a schedule for creating, to get more organized, to use this tool and that tool and then I was sure to find some momentum. At the end of last year I was determined this would be my year to shine and succeed with the shop. I was getting set up in the craft studio, planning, organizing, and dreaming.

I made a tote bag from a new pattern. I absently remarked to my husband that I wasn't sure I would put the bag up for sale, then made another one instead. I thought the first wasn't good enough. I feared the new techniques I used would highlight my lack of confidence. What if some random person decided they wanted to return it? Did I reinforce the seams well enough? Should I have added a zipper? What if it gets lost in the mail? How am I ever going to make enough product to make my shop visible?

My husband knows me well and asked me one question: "Why are you putting this pressure on yourself?"

And that, my friends, is the million dollar question. WHY?

Intentions can push toward goals or sabotage choices. The answers of money or recognition or status mean jack. My craft biz? It's because I thought I had to. I had to share my talents, and, if I'm going to make things, I might

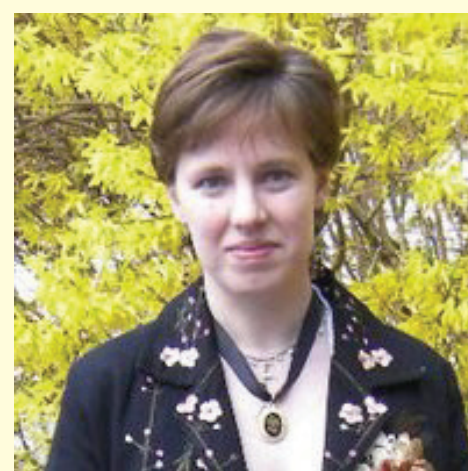
as well earn some money from them. I could say I'm an entrepreneur and hand out fancy business cards. Look at these creations! Yes. I made those. Yes. I do all that. And yes. I have a full time job too...

Those weighted buckets I carry aren't concerned about any of that. The scales got heavier and tipped with the wrong buckets. The important ones slowly siphoned away their contents when I spent too much time chasing something I needed to release.

And over one weekend, I did just that. I closed the shop, adjusted social media, and cleaned the craft studio. Instead, I wanted to reflect on who I am as an artist in this moment. Closing the shop didn't mean I'm any less creative. In fact, I've worked on and finished more projects than the previous six months before coming to that decision. The weight in the precariously balanced buckets changed because the components themselves did. All it took was the realization that I was getting nowhere filling empty buckets with air instead of tossing out the stones.

Balance looks different to everyone. It depends where the levels fall in each stage of life. And those buckets change to serve the past or the future. So many hang on to a belief that this specific bucket makes up more of who they are than all the others, even if it's the one bucket dragging others into the mud. Letting go is the best option. Always let go. Let the obligations and the buckets evolve. Grow expectations and cast aside the thought that more weight is better.

Choose wisely which buckets to fill, what to fill them with, and which to empty. Otherwise, nothing balances.



Autumn Murphy is a storyteller for the seeking soul, artist of magical quilted things, and friend to animals. She wanders a pagan path through nature's mysteries.

Snippets of poetry and writing can be found at autumnmurphy.com.

Featured Artist

Seth Hale

Seth Hale was born in Concord, New Hampshire in 1977 and attended Savannah College of Art and Design, as well as New England Culinary Institute. He is currently the General Manager of the Sea Dog Brewing Co. in Topsham, Maine. For Seth, art has always been a hobby, never a career.

Artistic themes usually revolve around pop culture and street art. Many of the backgrounds and textures in his paintings are a collage of street art photos taken locally. High contrast, bright colors, and extreme emotions define his style. Mediums include pen and ink, oils, acrylics, digital, watercolor and photography. David Choe, Anthony Lister, El Mac, Mike Miller, and James Jean have influenced his work.

Artwork has been shown at Rising Tide, Little Dog Café, Frank Brockman Gallery, Sea Dog Brewing Co., Float Harder.

Contact info: @webster746 Instagram



The Law Men Cometh, watercolor, "24 x 24"



Reign, acrylic on canvas, "18 x 24"



Flower #1, oil on canvas, 18" x 24"



Washed Out, watercolor/salt, 5" x 10"



Heart, print on canvas, 10"x 10"



untitled, oil on canvas, 18" x 24"



Hurricane Rose

Hurricane of the heart

Surges of wind and water

Landfall unknown

Hurricane of the heart

Blew women apart

and blew us

together.

PhotoPoem by Akiba & Maryam Mermey copyright © 2018



The Crown

The center of my being,

drawn by the sun,

reaches through the crown

for what is noble in all.

PhotoPoem by Akiba & Maryam Mermey Copyright © 2018

Two Hearts in Artistic Collaboration Akiba & Maryam

Akiba: I had never taken a decent picture until about six years ago when I turned my head as I stood on a balcony overlooking a fjord in Norway. Instantly, I was in the realm of awe as I beheld the amazing play of light on clouds juxtaposed so magnificently in and above the fjord. I pulled out my iPhone and intuitively took the shot that started me on my photographic journey.

My wise and always encouraging wife, Maryam, had been urging me to explore photography despite my self-doubt. She eventually convinced me and bought me a Nikon 3200 digital camera. I was immediately drawn to nature photography where I caught glimpses and sometimes captured a bit of the majesty and magic of a dynamic moment. I had finally found a deeply engaging and rewarding medium. Now I still seek nature's bountiful, unique gifts as I set out as often as possible with my Nikon 750 and a 200 x 500 mm telephoto lens.

What inspires me most deeply is to see and feel the exquisite, intimate shapes, colors, patterns, textures and rhythms that pulse with life and vitality and be able to share this experience and these images with others.

One of my intentions when I go out is to witness and participate in nature's divine symphony so I can offer it to others in the hope that it may be a blessing to them.

Not only has my journey into nature photography literally changed the way I see and relate to nature; it has changed my neural pathways and my biochemistry. This is a journey that has enormously enriched my life.

Maryam: I first remember coming to writing in fourth grade as a pathway through my chaotic family. When I went to boarding school at fifteen, it was poetry and dance that stole my heart. My poems got me into Sarah Lawrence College where dancing and poetry connected me to the sacred within and without. I realized this was my way of praying. A ballet teacher introduced me to Dances of Universal Peace and this led me to Akiba, who I've been dancing with ever since. Our artistic collaborations have taken many forms over the years including performing sacred dance and drama, starting Creative and Educational Dance Programs and most recently co-creating PhotoPoems.

This latest collaboration came into being thanks to our dear friend, Reverend Cindy Lepley who started the Psychology Program at Thomas College where I once taught Expressive Arts Therapy. Cindy suggested I write poems as an artistic response to Akiba's nature photos. Up until this time, writing poetry came from such a deeply interior place that I couldn't imagine starting from an exterior image. Cindy kept nudging me in her gentle way as did Akiba so I took an artistic leap of faith and now I'm hooked. I can only go for so long before I have to have a poetic conversation with one of Akiba's photos. It has become one of my basic needs and joys of living.

Generally Akiba solos on photography adventures and I write poems to continue the dance. Sometimes, as with *Hurricane Rose*, poems emerge first and then are drawn to a photo. For us, this collaboration is a way for beings to meet across time and space and be part of the story of a moment. As in *The Crown*, the hope is to "reach through the crown for what is noble in all."

Anyone wishing to see the PhotoPoems can find them on:

www.thetransformativearts.com under the Healing Arts Blog. They are interspersed among other healing art forms, which are part of my work as a registered expressive arts therapist. Also, this summer, Cundy's Harbor Library is hosting a PhotoPoem exhibit from Memorial Day through Labor Day.

Akiba and Maryam can be reached at akiba44@gmail.com and maryam@thetransformativearts.com

Maryam
and
Akiba





Mainely Music

The Music Biz: All you Can Depend On is Change

by Michael Millius

One of the few things that remain the same in the music business is the quest for recognition and the often toxic but always fickle fate of fame. There goes fame, running the gamut from bigger paydays and mega comps to messing up minds and twisting souls. And on a bad day all those things and more can happen at once. That being said, I must say in my own observatory experience, fame, in the mercurial madness of the music biz, is the bailiwick of the star performers, artists and all connected to the experience. And after a few years of touring from the late '60's to the early '70's behind 2 albums, it grew obvious to an agoraphobic, dyslexic singer-songwriter like myself that I'd have a much better chance of getting out of it alive if I opted for sanity and got on the other side of the desk and passed on the rest of "rock star."

It turned out to be one of the best moves I ever made. All the dozens of music publishers I'd pitched songs to over the years, whether they'd bought a song or not, at least agreed on one thing: I was too dumb to give up. This can also be called tenacity and when combined with a tad of talent can be a winning combo.

In 1978 I was hired as a Professional Manager (read, song plugger) at MCA Music in New York, the music publishing division of MCA Universal, a mega entertainment conglomerate. The office was on Park Avenue and 57th Street. It was the golden age of music publishing before Napster, MTV, before Rap and when artists still came to you to look for songs. It also was before digital recording and the explosion of drum machines being used in recording and songwriting.

The core of MCA Music's song catalog was Leeds Music, a company they had purchased in 1964 from the legendary music publisher Lou Levy (RIP 1910-1994), and I gotta background you on this guy.

Born on Manhattan's lower east side, Lou started out as a marathon tap dancer, which somehow led to his music publishing career on Tin Pan Alley in the

1930's when records were starting to replace sheet music as the main source of royalty income. He formed Leeds Music in 1935 with the help of two friends, also soon to be legends, lyricist Sammy Cahn and composer Saul Chaplin, and named the company after the low-cost brand of the suits they wore.

Over the decades Leeds Music amassed a valuable catalog of some of pop music's greatest hits that on a short list included "Strangers in the Night," "Downtown," "C'est Si Bon," "The Girl From Ipanema," and the Beatles' first hit in the United States, "I Want to Hold Your Hand." Lou Levy are the first two words in Bob Dylan's memoir, *Chronicles: Volume One*, and for good reason. Lou was the first to publish Dylan's songs.

One of my favorite Lou Levy stories that defines him: In 1959 he got the Everly Brothers to record "Let It Be Me" by forgiving a \$50 debt they owed him after a poker game. It's a matter of record that MCA paid Lou in the high 7 figures for the Leeds Music catalog and the word on the street was that it wasn't a lot more than what he owed his bookie at the time. You gotta love him.

The last time I saw Lou was in the early 1990's when my wife and I took him out for dinner. I had paid the check and went to the wash room before leaving. When I came back to the table Lou was gone and I asked my wife what happened. She said, "Lou started kissing my hand and kept asking me to marry him. I told him, 'No, I am already married' and then he just got up and left." I still miss him.

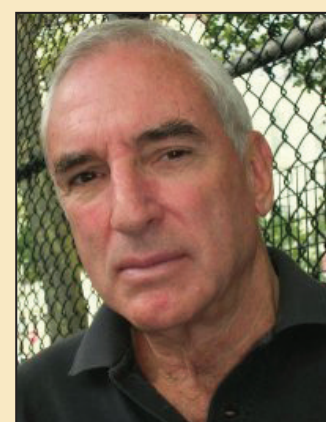
But then in the music business, it's the outsiders who show us how it's done. As Albert Einstein advises,

"Great spirits have always encountered violent opposition from mediocre minds. The mediocre mind is incapable of understanding the man who refuses to bow blindly to conventional prejudices and chooses instead to express his opinions courageously and honestly."

The old Kool-Aid was that getting played on the radio was the most important thing for a new act. Still true but to a much lesser degree. The singer/songwriters and artists who are the real winners nowadays are not those living or dying for radio playlists but the ones who are out there creating a relationship with their fans. For the first time in history you can have a successful career without having a record deal.

Continued on page 10 . . .

Mike Millius



Mike Millius has enjoyed a notable career in the music business for over 50 years. As a recording artist he released 2 albums: "Mike Millius Desperado" in 1968 & "Five Dollar Shoes" in 1972, plus being included in dozens of compilations.

As the Creative Director of MCA Music, his work in developing new areas of copyright use, song acquisition and placement is credited with helping create what is the now the world's most valuable music publishing catalog.

Mike was also instrumental in bringing Karaoke to America and Western Europe in the 1980's and establishing many of its licensing procedures. His earlier work as a singer/songwriter has been recorded by many artists including Pete Seeger and sampled by Beck on his "Odelay" album. Among his TV production credits are "The Blues: Living Legends" which became MTV's "The Roots of Rock 'n' Roll" and a TV series called "The Healing Power of Herbs." Mike has also received a New York Press Association award for his work as a freelance journalist.

If the entertainment corporations have proved anything it's that they're generally behind the curve of what's happening next or getting past viewing the artist as a cog in their wheel and dispensable. They basically have different goals. You're better off with fan passion than corporate indifference. You want your fans first, not stockholders.

If you have something real and authentic to bring to an audience you've got to start outside the corporate entertainment system. You've got to use as many of the new tech tools available (You Tube, Twitter, email lists, a web site, etc.) to establish a fan base and grow it. And the magic part is that if you keep at it, eventually you'll create a momentum and your fan base will start growing itself. Remember, fans want to own you, fans want the cred of having found you first. So, put yourself and your work out there in every way and venue and you'll make it happen. Once your fan base is growing, radio play will eventually kick in. With all these tech outlets new ways to monetize keep being developed. Again, the key is to be available and work your show. Reach out to your audience and they'll become your fan base. Meet and greet them, sell merch, get CDs pressed and sell them at the gigs and online. Be shameless in marketing yourself and your material. Just know that the seething masses of music lovers out there are just waiting to discover you and become fans. And fans will support you. Here's another one from Einstein to ponder, "You never fail until you stop trying."

And given that it's imagination that drives creativity, I'll leave you with one more pop-profundity from Albie E: "Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution." I want you to think about this stuff. I mean it!

Much love, Mike Millius

New Dogs in Town

The Transitional Story of Little Dog Coffee Shop

by Mason Palmatier

The depths of one's mind should not be explored alone. I have found myself there twice in my life. Once during my time at University of Maine, the second just a few months ago. Maybe I was drawn to Little Dog because of its ability to cause connection. Each morning and each day, Little Dog serves as a place to meet. I've seen business meetings. I've seen first dates. I've seen first steps and families reuniting.

There is an increasing perception of loneliness in this world. A disconnect between one's self identity as an individual and one's identity in the surrounding tribal community. Are not the human condition and human evolution based on being part of a tribe that functions more beautifully as a whole than just acting alone?

Arrogance is the belief that you can navigate this life unaided. Caroline is my aid. My family, my support. My friends, my team, my neighbor, and each guest to Little Dog are my counsel.

Washing ourselves of this illusion of pure capitalism takes one conversation at a time. One interaction. One smile. We understand this life is uncertain. Not one of us is so skillful to correctly predict each outcome. We can only make our best bet and move forward. Our guesses are much more refined when we reckon together.

We each own a piece of this community. Every decision and action we make ripples through other's choices. Brunswick demands study of the sociological imagination. Little Dog is the supply. Each brick and mortar in every town was built on that supply and demand.

We are going to give each night to that exploration of the human condition: literature, poetry, storytelling, comedy, and tragedies will be found at Little Dog. We are providing a place to gather, to meet, to share in life.

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Shows, window displays and exhibits need to be organized and set up, articles and press releases require writing. These are all responsibilities that the managing artists must volunteer their time and energy to. Additionally, each artist has to sit shop several days a month. Markings Gallery is truly a gallery by and for the craft artists of Maine.

“Clearly, the diversity and excellence of our artists’ work is our strength. Keeping both the mix and the balance exciting is our challenge, and that recipe is always changing,” said Kilbourn Tara.

Currently, the gallery is very strong and rich in the fiber arts area. All the fiber artists are working at a very high level of craftsmanship. In felting Markings has artists working in several techniques. Three are wet felting, two of whom are making garments and one is making sculptural wall hangings. One weaver designs and weaves her own fabric in rich colors and textures. She then uses her handwoven yard goods to create fine garments. Several artists are making hats, both felted and knitted. Scarf makers are working in fabrics as diverse as bamboo, hand painted silk, handwoven and hand felted wool and linen. One clothing designer is making Asian influenced jackets. Piecing together both vintage and purchased fabrics she creates unique and rich combinations of colors and patterns. Another artist stitches together pieces of reclaimed sweaters and fashions them into elegant new wearables. The range of colors, designs and textures throughout the fiber gallery is extraordinary. Beyond the garment makers is a world of fiber artists making both wall and sculptural pieces including fine hand woven tapestries, appliqued fiber paintings, constructions and fiber vessels that are displayed throughout the entire gallery.

Clay is richly represented by four functional potters working in highly individual ways with differing forms and glaze palettes. Several potters work on more sculptural pieces, both free standing and wall pieces. Two artists offer a wide variety of tiles, with designs ranging from highly realistic to abstract and using numerous techniques. Porcelain, earthenware, stoneware, salt-ware and raku clay work are all represented.



Christine Hopf-Lovett, cotton jacket, artist designed and sewn

Markings’ stable of jewelry makers is equally diverse including well established Maine artists and new makers. Three create exclusively in silver and gold but each in their own very distinctive styles and techniques. Another jeweler focuses on combining stones and pearls with silver. The process of adding vintage elements into newly fabricated work is pursued by two jewelers with very one-of-a-kind results. And one of our major sculptors has now entered the jewelry arena with very exciting new work including hammered, repoussé and organic cast silver work. Constantly pushing the envelope with new techniques, the final two jewelers are making innovative, wildly colorful pieces from polymer resins.

Wood is well represented including work by a biologist turned woodcarver who creates all the birds and sea creatures of the region in a wide variety of woods. Three fine wood turners approach the process in their own way. They use many types of wood, turning bowls and other functional pieces, as well as decorative and sculptural works. You can often find beautiful wood furniture that exemplifies the concept of functional art.

Two artists offer stained glass work in the gallery. They also do custom orders. Another artist makes small glass objects and ornaments. Another skillful glass artist makes highly unusual jewelry, richly decorative, colorful and collectible.

A patron of Markings, Lynn Fencil Pike said: “Exquisite works of art. A must-see in Bath, Maine. We could hardly tear ourselves away, circling through the gallery multiple times.”

Continued to page 23 . . .



Jackie Haines, silver bracelet with assorted stones, 7" length



Judy Barker, sterling, 22k gold and turquoise necklace



Wood Turners Display, Peter Asselyn and Jack Lilley



Wayne Robbins, First Breath, butternut wood carving, 19"



Janet Readfield, glass plates, 12" diameter



Hector Jaeger, handwoven wool rug (vertical display), 59" x 98"

Gallery



Julie Cunningham, ceramic bowl, 7" high



Elizabeth Stoyko, hooked wool pillows, 20" x 20"



Bishoff Syron, polymer, veneered cuffs, 4"



Janice Jones, handwoven scarf, rayon with bamboo



Jennifer Neilsen, beach stones, gold & silver rings



Steve Burns, wolf pendant, silver with stone



Sue Stasiowski, Snowy Owl, felted wool, 12" high

ONE STEP CLOSER ... by Kristen Lolatte

It seemed as if fall had come quickly to Maine, and winter flew in even faster. The leaves went from yellow and red to dry and brown almost overnight; they had fallen unceremoniously to the ground in a turbulent wind storm with not enough time to showcase their finery. The only benefit was that the shortage of brilliant foliage had kept those from afar at bay, and that wasn't an entirely bad thing in Muirin's book. This time of year brought out her inner hermit, and she was more than happy to stay home, stoke the fires and go inward. Finn was the same way. He went to an alternative school during the days and when he came home he was happy with the firelight and the quiet. Yes, they were two peas in a pod and they couldn't be happier.

Since the visit to the cove, Muirin had been restless, however. She had so many questions and seemingly no answers. Why was there a selkie painted on the inside of a cave? Why was SHE painted on the inside of a cave? When she saw herself there her world started to spin. She went back, forward and sideways through time. Her world was broken apart and put back together in an instant. Peace and chaos and confusion seemed to bubble up from her very inner depths, only to return back to simmer in the blink of an eye. Finn took to watching his mother closely. He feared she would swim off and never return. Where he got that idea was unknown to Muirin, but she never truly disputed it. She simply would say, "I'd never go anywhere without you Finn. I'll always keep you safe and with me. Never fear."

The shape shifter never flew far. Finn and Muirin had grown used to him being around and would go in search of him if he was not readily in view. With the winter winds came the fierce winter storms; yet he stood steadfastly in his favored oak tree beside the house. During one particularly cold and windy storm, Muirin could stand it no more. She donned her heavy boots, long winter coat, hat and gloves and trudged out to the tree. She stood at the base of it and demanded, "Come down here this instant!"

He poked out his jet black beak and looked down upon her from his hollow. He pulled himself out and seemingly free fell to the ground. He stood upon the ground and looked up at her as best as he could, for the wind was whipping the snow around and he had trouble maintaining his gaze. "If you are going

to hang around in this infernal weather, you may as well come inside where it's warm and safe. Come along now." She turned to walk back, not knowing if he would follow. Without gazing back, she heard his telltale "hop hop" through the snow. When she entered the house and stamped her boots off she told Finn, "We'll be having company for the winter, Finn." Finn peered around the

you in human form, ya know. I've so many questions and I feel only you can answer them."

The shape shifter hopped over to where Muirin kept her sand dollars. The glass orb was about three quarters full. He pulled out the one he had given

emerged from the water after her paddle with the seals. She came back to the present moment and she found him keenly watching her. Watching. He was always watching.

"My name is Bran. Trust me, you will learn more than you ever thought possible, more than you ever knew even existed in your history. For now however, we wait out the storm."

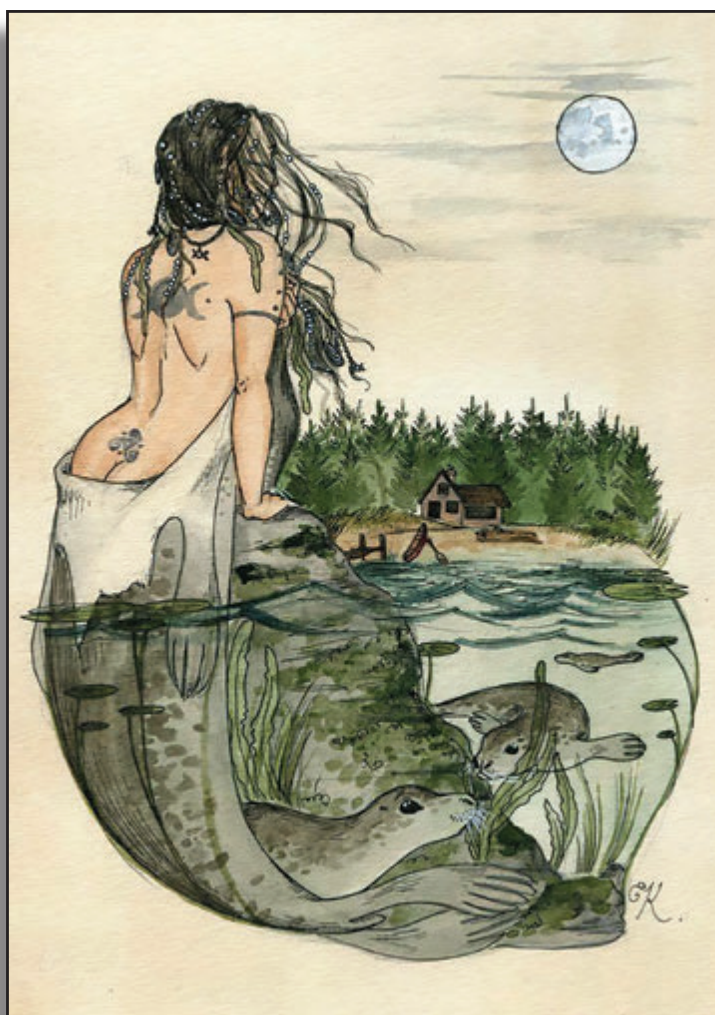
"Ugh... waiting! Why do I always have to wait for answers?" Muirin stomped about like a child having a tantrum.

Bran smirked. "Patience hasn't ever been your strong suit, Muirin. Be careful with that sand dollar, dear one. You don't want to drop it whilst you're tantruming about now, do you?"

The color flooded to her cheeks. He was right of course, but why did he have to call her out in that deep knowing voice that made her go all weak in the knees? She began to blush even more, but then she quickly pulled herself together. She looked down at her hand and brought the treasure back to its orb. She sighed and resigned herself to the couch with Finn. Under the blankets and her nose in a book, she could get lost in another world.

Bran shifted back to his crow form and found a perch overhead on one of the beams. He was warm and watchful. He would reveal all in due time, but not until he was sure that she was ready. And Muirin was clearly not yet ready.

Other parts of Kristen's tale can be found in the Northern Journeys archive issues at:
www.northernjourneymagazine.com



The Selkie, Kate O'Keefe

corner, raised an eyebrow and simply said, "It's about time Mom. He's more stubborn than YOU are. Don't take any of my stuff, shape shifter. Not even my mom. I'll be watching you with both eyes." Finn then went back to his nest of blankets and pillows on the couch by the fire and got back to his reading.

And I'll be watching you too, the shape shifter said in his head.

Muirin shared, "Now that you're safely inside, the house is yours. We hope you're comfortable here. Feel free to be human or crow, whichever suits your needs best. If you're human, please clean up after yourself. If you're crow, please don't make a mess and go out through the cat door if you need to go outside."

The shape shifter bowed his head to show he understood.

Muirin sighed. "I wouldn't mind having

to her. He held it in his beak and flew to her shoulder. She held out her hand and he dropped it in.

"Ah yes, the one you gave me. It's still warm to the touch and pulsates in my hand. Perhaps we can begin with this. Tell me about it. Or perhaps we should begin even further back. I don't even know your name."

With that he flew from her shoulder and changed into his human form mid flight. By the time he touched down, he touched down with two human feet. Muirin let out a quiet gasp; she'd forgotten how handsome he was. Her thoughts were transported back to the beach when they first met, when he was watching her as she



When Kristen Lolatte isn't writing, you'll find her in the classroom working with autistic children. She also loves walking barefoot, paddle boarding, sword-fighting,

and cooking up wonderful foods in the kitchen. She lives with her son, three cats, Luna, Althea, and Willow, and Soren, their new sweet dog (who wanted a mention) in a 200-year old farm house in a small Maine town.

Choosing Possible Realities

. . .by Loi Eberle, MA, IEC, CPC

As a child I read the storybook about the "little engine that could," who chanted "I think I can" to power its way to the top of the mountain. When attending school I learned about the repeated attempts inventor Thomas Edison made before he could finally flip a switch to illuminate the first light bulb. We often hear about the hundreds of doors slammed on countless innovators before funding was received for their worthy projects. Many of us have family histories involving loss, destruction and eventual reclamation through grueling pain and unimaginable effort.

Heroes whose journeys demonstrate resistance to defeat through their unshakable determination, strength, perseverance and resiliency, are inspiring reminders to overcome disappointment when hopes and expectations are not met. "It's not failure," as internationally recognized blues guitarist Mose Allison says. "It's another chance to get it right!"

But that doesn't mean it's easy! When I challenged myself to perform a difficult cello concerto, both to grow as a musician and to be a role-model for my students, I truly anticipated a good outcome. Perhaps I'd been overly influenced by self-help books and Internet webinars that coached me to believe that if I did everything I could to reach my [perhaps unattainable] goal, I would succeed. Certainly, I had worked diligently! I could play the cello concerto beautifully while warming up backstage! I thought I had control of my emotions, my physicality, my mind. Sometimes I actually do. That time, I did not, and I was devastated by the outcome.

Eventually I was able to chip away metaphorically at the murky-miasmic-fog of despondency I found myself in after my performance. The incremental progress I made against the gigantic, icy, heavy snowbank on the back deck became my symbol for finding clarity. When I first encountered what seemed like an iceberg on my deck, I realized I had two choices: either do nothing, stand in confusion, wallow in the chilling experience, and freeze my toes, or, press on, move forward and start shoveling! My success clearing the snowbank became my metaphor for continuing my path to grow my skills, one shovel at a time.

As I struggled with my embarrassment and huge disappointment about my performance, I reminded myself that many try hard their entire lives, and only a few attain mastery. Just because I want to play

the cello like Yo-Yo Ma doesn't mean I ever will, despite my efforts. You may want to play in the NFL, however standing next to NFL players in the elevator would demonstrate how your body type could never overcome their hulking presence, regardless of how many weights you pushed.

Sometimes our goals need to be modified, not abandoned, in order to align with our unique abilities. Aikido martial arts expert and President of the Esalen Institute George Leonard writes in his book **Mastery, the Keys to Success and Long-term Fulfillment**: "Recognition is often unsatisfying and fame is like seawater for the thirsty. Love of your work, willingness to stay with it even in the absence of extrinsic reward, is good food and good drink... If you stay at it long enough, you'll find it to be a vivid place, with its ups and downs, its challenges and comforts, its surprises, disappointments, and unconditional joys. You'll take your share of bumps and bruises while traveling – bruises of the ego as well as of the body, mind, and spirit – but it might well turn out to be the most reliable thing in your life... What is mastery? At the heart of it, mastery is practice. Mastery is staying on the path."

Recent research by the APA [American Psychiatry Association] again confirms that Cognitive Behavioral Therapy [CBT] can help people dissipate depression by helping them to re-frame their beliefs about themselves and their world. We all could benefit from learning to develop flexibility of attention, so we can shift our attention-lens from a micro-focus to more a wide-angle lens that enables us to see the larger picture. There is no such thing as "failure;" it's another chance to try differently next time.

The only failure would be to give up. Sometimes we need to be kinder to ourselves. I reminded myself that much of my performance went well. I decided to keep trying and risked playing some solos of well-loved seasonal songs to large audiences, and received heartfelt praise. I reminded myself to avoid the "all or nothing" thinking I had been doing when using one less than successful attempt to make overall judgments about my entire musical ability.

I saw the need to "re-boot." I thought about why I played the cello, what I wanted to express, what resonated with me, what helped me to connect with the inner Divinity that is within me and each of us. I

reflected on mystical traditions that guide me to quiet my mind and let go of the inner chatter of negative self-judgment: Connect with the gift of life within; NOT the ego-driven pathological hubristic belief of god-like super-powers of aggrandizement, but the Divine Presence in all things.

I refocused my attention to memories of the first sight of the emerging baby, the sunlight-sparkle of moisture on pine needles, the rainbow of colors inside waterdrops revealed through a prism, the unique mandala expressed in each snowflake, the miraculous glow of love shared. These ever-present miracles, from the microcosmic to the macro-cosmic inspired me to reflect upon the Good, the True, and the Beautiful. My practice has become learning how to express this in my music.

Recently I've gained inspiration from a favorite writer, Clarrisa Pinkola Estes' **Contemplari Manuscript**, which contains "A Simple Prayer for Remembering the Motherlode." She writes, "...We do not become writers.. dancers.. musicians.. helpers.. peacemakers. We came as such. We are. Some of us are still catching up to what we are."

It might take courage to express the Good, the True and the Beautiful. It may feel like another unreachable dream. Many declare in loud voices about the devolution and downward spiral of mankind. Sadly, too many greedy, power-hungry leaders and followers are causing massive suffering and worldwide chaos. There are many 'narratives of non-possibility.' Yet, we have CHOICE! Agency, the ability to take action, is the Divine Gift we each receive. We are all capable of the most despicable, AND/OR the most sublime. Metaphorically, God told Adam and Eve not to eat the apple in the Garden of Eden, but left the choice in their hands.

Certainly there are many examples of humans who are hastening their own destruction. Perhaps it is like the oft-quoted story about the man on the rooftop who prayed to God to save him from the rising flooding waters, yet rejected every offer of help from those paddling by in boats. The man cries out that God has failed him. God calls back that boats had been sent to rescue him, but he had rejected each one.

Continued on page 17. . .

TO MADELINE

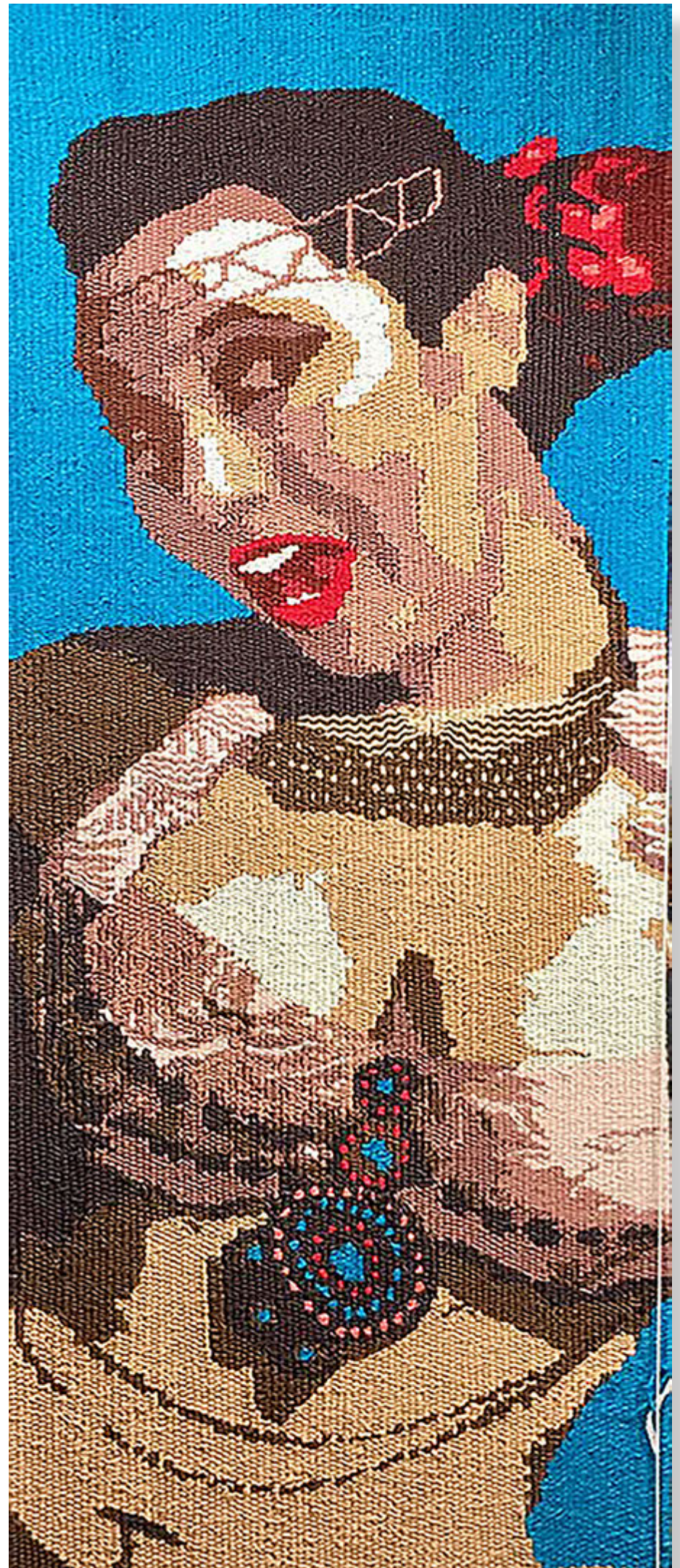
by Nick Stone

Referencing "Madeline," a tapestry from "Burlesque Series"
by Barbara Burns

yes we've met before
so long ago
a weekend matinee
Jersey City's Orpheum
I'm sixteen the family car
hidden down a far-away side street
audience sparse and old
you on stage in lights
I'm in the dark last row

the comic's raunchy jokes
have fallen flat
the slow and heavy beat begins
you begin to dance
twirling boas
bumps and grinds
back and forth across the stage
lights slowly dim as one by one
clothes drop off
at last
one gauzy wisp remains
I hold my breath
It starts to fall
the stage goes dark
I'm out the door

ten days go by
my father says
"What's this?"
parking ticket in his hand



Barbara Burns, Madeline, handwoven tapestry, wool and cotton, 15.25"x 24"

© Nick Stone 2018

Perhaps the re-telling of this story is done in an effort to wake ourselves up to the reality that most of the time, the help we need is available now, although sometimes hidden in plain sight!

Each day we discover ways to enhance the capabilities of our immune systems, renewable and alternative energies, sustainable farming and construction, effective peacemaking and negotiation. We can choose to help the starving, the dying, the down-trodden. We can stop dumping toxic-waste and floating cesspools of plastic in our water, our food and our air. We can learn how to work together in a way that manifests each of our unique gifts.

Prolific author, Ken Wilbur, considered to be a modern “Einstein of Consciousness,” writes that we are continually learning and growing. It is an evolutionary impulse that eventually will cause us to become more compassionate, deepen our knowledge, and advance our skill and technology. Even if we don’t personally try, it is causing us to Wake up and Grow up!

Ken Wilbur’s enthusiasm is well documented in the most recent of his more than 20 books entitled The Religion of Tomorrow. Wilbur is confident that in the not-too-distant future we will recognize that we can work together to create Heaven on Earth. We will choose to grow up and wake up, and decide to act with enough maturity that we can collaborate together to live our dreams.

We have descended from humans who most likely survived by learning how to keep up their guard and be alert. We still need to be alert and aware – of our capabilities, in order to find ways to live together in harmony, rather than at war. We can deepen our awareness and be guided by our connection to the Divine Spirit within us, and consciously choose to serve the greater good rather than more greedy goals. We can collaborate rather than compete. The first step is to believe it is possible, and make a conscious choice to stop the narrative of fear and hatred towards each other.

Becoming mindful of the indescribable Divinity within each of us can help us to experience love. Research shows how our hearts are an amazing organ with a multitude of nerves that communicate with our brain and generate an electrical current. The current we generate fluctuates according to our-self-soothing or our anxious thoughts, and the way in which we breathe. This can control our heart-beat, and affects our heart rate variability, which can be quantitatively measured both in ourselves and in others nearby. We can learn to direct our thoughts to reflect upon the wonder that we all share and choose to overcome our habitual reactivity and prejudices. Doing this can help us become more willing to work together in a way that feels good enough that we’ll want to continue doing this for the rest of our lives, most likely influencing what happens once we have passed.

Our daily practice IS our path! It can be one of mastery, with each step interweaving the neuro-transmitters in our brain through neuroplasticity, to habituate patterns that enhance self-regulation, mindfulness, and a healthy lifestyle. This can lead to more compassionate interactions with others, and enhance our ability to connect with our inner Divinity within. We can attend to the present moment, develop a broader vision, and deepen our understanding about right action. We can remind ourselves about our heroes whose journeys demonstrate unshakable determination and let them inspire us to develop strength, perseverance and resiliency. We can motivate ourselves to work together to experience the gifts we have already been given, so that we begin manifesting heaven on earth, here and now.

The Outcast

by Fay Morris

I saw the last Dandelion today
sporting its golden face.

It was early November, not at all its favorite
time or place.

Up through the cracked pavement it pushed
its way, demanding attention on this gray day.

We count it a pest and strangle and spray.

Rest easy, golden heart best life’s urge,
the desperate climb to light.

The flower will have its way.

Reflections on a Café Table

by Ron McFarland

Consider now the nostalgia of this café table

wearing its best white dinner-dress,

empty during prime dining hours,

longing perhaps for the return

of the beautiful woman now

nearing her middle years

who sat alone there

nursing her drink,

looking about,

waiting.

Ramon

remembers her

and her small black dress

and wanting to ask her something,

anything, her name, where she came from.

Often he would watch her scrawling her
small black book words in a strange language,
strange to him, at this very table, to say the least.

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SEAFOOD MARKET

The only free-standing certified green restaurant in the state of Maine, **The Great Impasta** recently received a three out of four star rating for their certification. Delighting diners since 1984, this well-loved gathering place on Brunswick's Maine Street, known for their creative Italian dishes and family atmosphere, is now headed by long-time employee Lynn Labonte and carries on the tradition of providing delicious meals complemented with Italian wines. From light lunches, to special celebrations, to catering for memorable events, a warm and welcoming experience at The Great Impasta awaits. Mangiamo!

Serving the southern mid-coast area since 1952, **The Freeport Café** is a family-owned and operated restaurant located just off 295 at U.S. Route 1 in Freeport. We serve breakfast all day, every day. Come in for our award-winning clam chowder or try out our best of the best breakfasts! Craving a BIG cinnamon roll, stuffed French toast, breakfast bowl, build-your-own-omelet, specialty sandwich, rib-sticking entrée, or a basket brimming with fried seafood? Look no further! If this isn't enough of an enticement, we also serve homemade desserts, beer and wine. Find our daily specials posted on Facebook. Open seven days a week from 6:00 am to 8:00 pm.

Founded in 1904, **Derosier's** is Freeport's oldest family-run business. Located across the street from L.L. Bean you can find tons of delicious subs, pizza, salads and more. If you're stopping by in the warmer months Derosier's offers a full line of ice cream and gelato. During the colder months warm up with one of our delicious soups or one of our signature Toasties - described by Maine Magazine as a "warm-toasted miracle"! 120 Main St., Freeport; 865-6290.

At **The Brunswick Diner**, "nothing could be finer". Our classic Worcester dining car has been at 101 Pleasant St. in Brunswick since 1946, with the same owners and staff for 20 years. You'll find down-home cooking at good down-home prices. All our food is homemade on the premises. We're famous for our all-day breakfasts and have the best lobster rolls in Maine. Our Brunswick Burger is out of this world! Our friendly staff will serve you fantastic food with great nostalgia.

Henry & Marty Restaurant and Catering features local, organic food including vegetarian, vegan, and gluten-free offerings. Customer favorites include Korean Bi Bim Bop, Pan-seared Maine Sea Scallops, and Shaker Lemon Pie with Olive Oil Ice Cream. Creative specials are always in the mix along with a variety of libations from our full bar. Open Tuesday through Sunday 5-9PM, seven days a week during the summer. Find us at 61 Maine Street, downtown Brunswick and at henryandmarty.com.

The Lighthouse Variety & Deli-Breakfast, lunch and dinner 7 days a week, served all day. We're more than pizza and subs! We have mouth-watering meals including our original breakfast sandwiches with homemade hash. Try our Polar Bear, or one of our daily specials like pot roast or New England boiled dinner. We also have convenience store and grocery items. Ample parking with convenient drive-around lot. 51 Harpswell Rd., Brunswick—Mon.-Thur. 5:30a.m.-9 p.m., Fri. 5:30 a.m.-10 p.m., Sat. 6 a.m.-10 p.m., Sun. 7 a.m.-8 p.m.

Open since 1996, **The Big Top Deli** serves breakfast and lunch seven days a week with a selection of menu choices that take up a whole wall, assuring that you'll never get tired of eating the same thing. Enjoy one of our creations or get crazy and concoct one of your own. We use only Boars Head meats and cheeses, assuring that our customers are getting the best! You'll be taken care of under The Big Top!

Moody's Seafood We purchase locally sourced seafood and sell it in our retail store as well as cook it in our dine-in restaurant. From our fresh dug clams purchased right from the digger to our fresh cut Haddock from Portland Maine our knowledgeable staff is able to provide our valued customers with high quality seafood. We have an on-site seafood processing plant where we shuck clams, pick fresh crab meat and fresh lobster meat helping us get your seafood from the ocean to your fridge. 36 Bath Road, Brunswick, 207-844-8402.

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Fairground Café is located in the Topsham Fair Mall, Topsham, Maine- Suite 10/11. We provide delicious home-cooked food for Breakfast, Lunch and Dinner at great prices. The Fairground Café has received the award for best breakfast spot in Mid-coast Maine for 13 years in a row! Also check out our banquet room that can accommodate up to 65 people for any type of Family, Business, or Personal event. Stop on in to the Fairground Café where we are committed to making your dining experience the best it can possibly be. You will be glad you came!



Flux Restaurant is Lisbon Falls newest restaurant. Modern American cuisine with a large selection of local craft beers on tap. Creative dishes made from scratch, vegetarian, vegan, and gluten-free options. Casual dining with a great atmosphere perfect for families, friends, business meetings, and dates. Come unwind with Flux Restaurant and take some time to enjoy yourself. Live music, theme nights, and take out. We hope to see you soon!



Cameron's Lobster House, located near Bowdoin College just past the famous Bowdoin Pines, offers outdoor car-hop service year round as well as indoor dining. Join us when you have a hankering for lobster served several ways, fried seafood, homemade soups and chowders, and great old-fashioned desserts including cobblers and bread pudding and of course, whoopie pies. Find us on YELP and menusinbbt.com. Open for breakfast, lunch, and dinner seven days a week!



At **Union Street Bakery & Cake Shop** we create unbelievably delicious baked goods. Our neighborhood establishment is much more than a bakery and has a wonderful comfy atmosphere bringing a truly personalized experience to our guests. Scones, cookies, pies, quiches, and cakes are all baked from scratch and served with a smile. Whether you're looking for a quick snack, a wholesome lunch to be enjoyed in our inviting, sunny space, or want to talk to us about catering your next event, we'll welcome you with open arms! 40 Union Street, Brunswick, 207-844-1800.

At **Richard's Restaurant** we serve authentic German food and classic American cuisine in an Old World atmosphere. Open since 1988 located 115 Maine St. Brunswick. We have something for everybody. Our patrons favorite things include wursts, sauerbraten, red cabbage, and schnitzel with noodle. We have daily specials, steaks, burgers, chicken, and fish. To accompany your meal we have an excellent selection of beer and wine from Germany and beyond. Come enjoy a taste of Germany right here in Maine!



Celebrating our 13th year, **Petrillo's** offers award winning cuisine in an unpretentious atmosphere. Locally owned and chef-operated, Petrillo's is truly a Freeport original serving traditional Italian classics created with modern culinary techniques. Our from-scratch cooking and daily specials highlight diverse menu options that will please your palate. Come enjoy our "neighborhood" bar where we feature house-made limoncello and local beers. Outside dining and ample parking available.



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Byrnes' Irish Pubs are family owned and operated. We have two locations, downtown Bath and Brunswick. Each Pub features live music, trivia nights, Irish breakfast, 22+ draft beers, HD TV's and a hearty Pub Grub menu. Come visit us for Good Food, Good Drink and always a Good Time! 38 Centre St. Bath (207)443-6776, 16 Station Ave. Brunswick (207)729-9400. www.byrnesirishpub.com



Southgate Family Restaurant is now located in beautiful downtown historic Bath. We have been voted "The best breakfast in the mid coast area." We are proud to have served delicious breakfast and lunch for over 30 years! Come in and try our Eggs Benedict, Homemade Corned Beef Hash, or daily specials. We serve breakfast all day and are open 6:00am – 1:30pm M, T, TH, FR, SAT and Sun 7:00am – 1:00pm. Come join us and experience "The Best Breakfast in the Mid Coast Area!" 25 Centre Street Downtown Bath 207-443-2525 Find us on Facebook @ Southgate Family Restaurant LLC

Bread and pizza dough are made fresh every day at **Mario's**. Looking for a great deal? Feed a family of four with an 18" pizza and a free 2-liter Pepsi product. If a big sandwich is more to your liking, let us tempt you with our steak, meatball or sausage subs, or a yummy Dagwood. Order a side of onion rings or French fries and you're good to go! Come see what has brought our loyal customers back for 45 years. Come to Mario's - 54 Centre Street Bath, 207-443-4126.

Caffeinating artists for 16 years. **Café Crème** serves locally roasted coffee and espresso, homemade pastries made on sight, nutritious and fun smoothies, little lunches and more. We take pride in our local flavor and "always open" policy. We are here for the community! Visit the corner of Front & Centre in downtown Bath, pull up a chair and make yourself at home. 1356 Washington St., Bath, 207-389-6931.



At **Run with Soup Café**, we specialize in creating unbelievably delicious soups. Our Café boasts a cozy atmosphere with friendly staff who strive to make your experience a memorable one. Along with our fresh, homemade soups, salads and sandwiches, we serve breakfast burritos and sandwiches made on homemade English muffins, Heavenly Flour baked goods, and Wicked Joe's organic coffee. Every Monday our menu changes, providing you with new and exciting fresh options. 1356 Washington St. Bath, 207-389-6931.

Contributors

Barbara Burns	Jo Diggs	Bishoff Syron	Christine Hopf-Lovett	Peter Asselyn	Jack Lilley
Wayne Robbins	Jackie Haines	Janet Readfield	Janice Jones	Jennifer Neilsen	Hector Jaeger
Judy Barker	Seth Hale	Nan Kilbourn Tara	Gary Lawless	Autumn Murphy	Melanie West
Michael Millius	Mason Palmatier	Kristen Lolatte	Loi Eberle	Nick Stone	Denise Thompson
Ron McFarland	Steve Burns	Julie Cunningham	Elizabeth Stoyko	Susan Mills	Sue Stasiowski
Monty Smith	Susan Barnes	Fay Morris	Akiba and Maryam Mermey		

Please Support the Restaurants That Support the Arts

Frank's Restaurant & Pub (2 Main Street, Lisbon Falls, ME) has a family friendly atmosphere located in the historic (over 100 year old building) known as the "Moxie Store". We've embraced the history of "Moxie" in our renovations, food and drink menus and gift shop. We offer weekly features, a full bar and a hearty American menu with special twists. Come on in and give us a try. You can't miss our orange awnings. www.franksrestaurantpub.com FB @FranksLisbonFallsMaine 207-407-4606

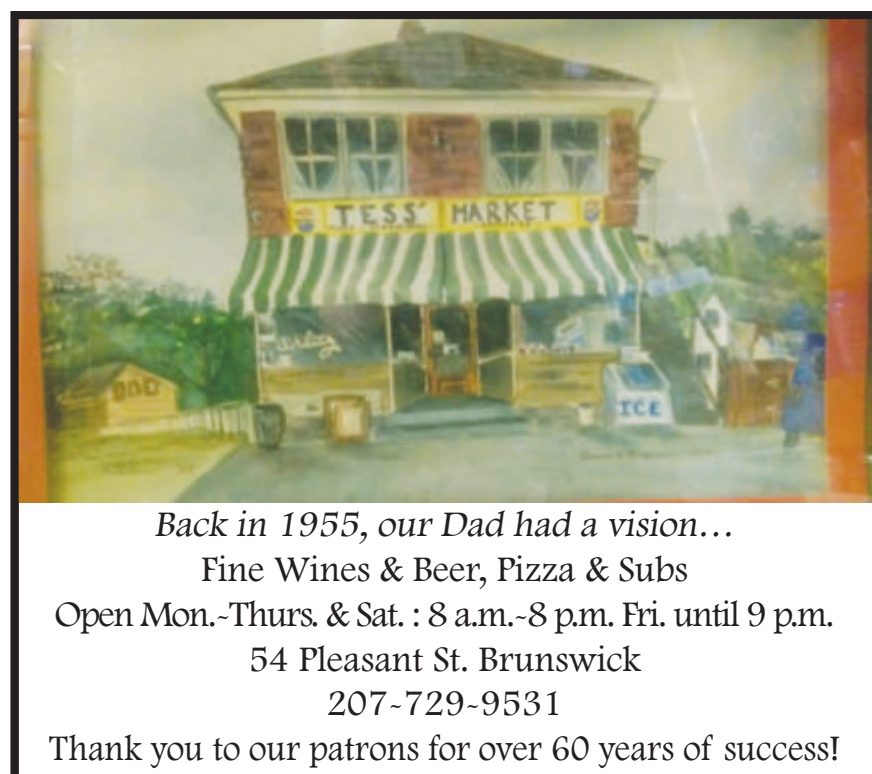


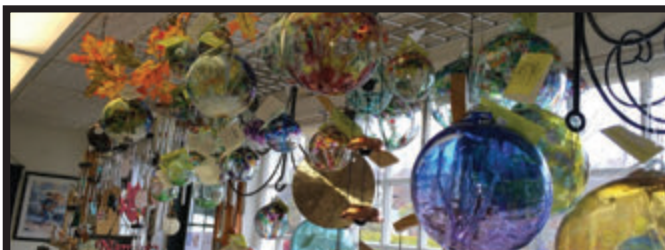

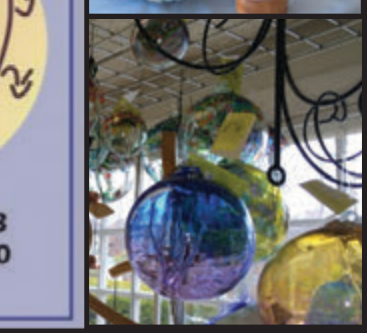
Mother India brings you a variety of dishes from different regions of India. You can enjoy the warmth of Indian hospitality through its cuisine and a variety of beverages. We specialize in the cuisine of India, where cooks use rich spices and aromatic herbs to transform intricate conjurations of vegetables, lentils, and rice into tasty meals that are as fulfilling as they are filling. We offer take-out, dining-in and catering service. Please join us for our lunch buffet from 11:30 am - 2:30 pm on Wednesdays, Thursdays & Sundays; 114 Lisbon St., Lewiston.



For over 13 years, **Fish Bones** has been offering creative American cuisine and a casual upscale dining experience where freshness, seasonality and healthy choices are always a priority. Along with our locally sourced and sustainable fish options, we serve an abundance of non-seafood items and salads. Whether you're planning a romantic dinner for two or an event in our Trophy Room for 22, come visit us at the historic Bates Mill Complex and get hooked!


Sweet Cakes Bake Shop, located on 196 in Lisbon has taken over the former Benoit's Bakery location. We offer breakfast treats like danish, cinnamon buns and donuts! We also have cookies, pies, cupcakes and other yummy sweets to enjoy. The Shop also takes orders for custom birthday cakes, special occasion cakes and wedding cakes. Here at the shop our motto is, "don't cheat yourself, treat yourself!" Come visit The Shop to cure your sweet tooth.



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Many other artists and their work have come through the gallery at various times. Occasionally Markings hosts special invitational shows, sometimes with themes and sometimes to introduce an artist. This provides Markings with the opportunity to exhibit such things as large pieces of sculpture, unique pieces of furniture, or large wall pieces. "We are always open to proposals by artists for shows or ways to exhibit quality work in our gallery," said Susan Mills.

Markings is enthusiastically involved in the Bath Art Walk. On the third Friday, June through September, all the galleries in Bath open for visitors in the evening. Sometimes live music or ice sculpture is enjoyed on the streets. The festive atmosphere encourages people to enjoy themselves as they walk from gallery to gallery.

Working with local schools, Markings offers teachers the opportunity to bring students through the gallery to promote their creative growth. Student artwork has been showcased in the windows as well. Each year Markings has increased the number of demonstrations and talks by artists about their creative process and techniques as part of an effort to connect with the public and teach them about the art available in Maine.

"It is a very exciting part of our mission to widen our audience and introduce people to the joy of being a maker. When we discover a new, skillfully designed and beautifully executed object an artist has created, we are delighted to be able to share this with the public. We want the experience of Markings Gallery to be a deeply memorable one and our excitement as makers to be experienced," said Kilbourn Tara.

**The work of Maine craft artists should be
an integral part of Maine life,
from the rugs on your floor, works on your walls,
to the jewelry and garments you wear.
Supporting the artists of Maine brings beauty to your
home and your life.**

Markings Gallery is located at 50 Front Street in
beautiful, downtown Bath, Maine.

Winter hours:

Sunday 10-4; Thursday-Saturday 10-5

Summer hours beginning in June:

Sunday 10-4; Monday-Saturday 10-5

For more information about Markings Gallery, their
artists and events, call a managing artist at:

(207) 443-1499 or write to: info@markingsgallery.com

See us online: <http://www.markingsgallery.com>

Find Markings Gallery on Facebook and Instagram



Susan Barnes, Traveler Dolls,
mixed media, 14"



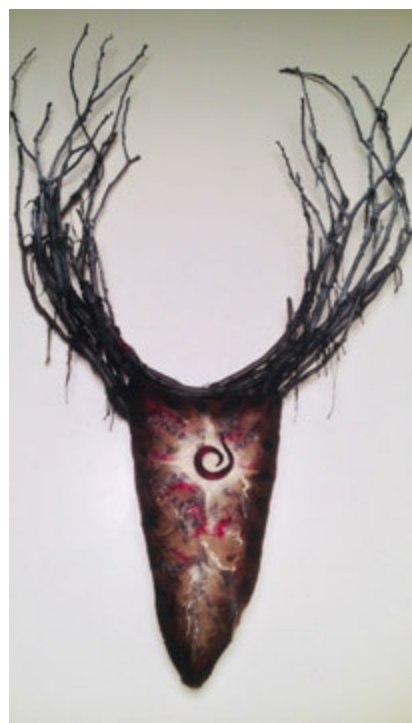
Melanie West, polymer necklace



Monty Smith, Umbrellas, bronze sculpture, 22" x 16"



Bishoff Syron, polymer veneer wall art, 16" x 16"



Susan Mills, Mentaur, 2' x 5' x 6"



Peter Asselyn at the lathe



Jo Diggs, detail of **Raggedy Ann and Andy's Garden**, cotton quilt, full dimensions 5'6" x 8'