40th Anniversary

Winter 2006

Maine Arts Commission Mag

The official publication of the Maine Arts Commission *"building Maine communities through the arts"*

Maine is Our Mentor

New Grants Calendar from the National Endowment for the Arts

Something Magical: Artist in Residence

Art and Nature: A Natural Collaboration

Mr. Webster Goes to Augusta

Tinkering with the Violin Maker's Recipe

Maine Arts Commission

building Maine communities through the arts

40th Anniversary

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On the Cover

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MISSION: The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

Letter from the Director

This year marks the 40th anniversary of the Maine Arts Commission, and since I have been here for a majority of those years, it certainly is a time of reflection for me. Early on, the Maine Arts Commission, then the Maine State Commission on the Arts and the Humanities, acted, as did the National Endowment for the Arts, more along the lines of a private foundation with, perhaps, a more expansive notion of supporting "arts for arts sake." Funds came primarily from the federal government in increasing amounts and, therefore, there was little incentive to develop a grassroots state legislative program.

Nonetheless, the years of the late 1960s through the 1970s were buoyant ones. They were years of discovery and experimentation, regarding what worked best for an agency whose goal was to support the arts in all its manifestations for the people of Maine. These were the years of helping arts institutions strengthen themselves by providing support, not only for programs, but also for professional development. These were the beginning years of arts in education programs and a focus on the folk and traditional arts.

With the "cultural wars" of the 1990s, public arts support in general, and support for the National Endowment for the Arts in particular, was called into question. There were deep cuts in federal funding. At the same time, most of the states, including Maine, had begun to develop more aggressive efforts to secure greater state legislative appropriations. The federal reductions created an even better incentive for Maine to develop a strong base of legislative support. By joining forces with our colleagues in other cultural disciplines—libraries, history, historic preservation, the humanities—the Maine Arts Commission has been successful in broadening its base of support. Over the past decade, Maine has moved from the end of the line in per capita state funding for the arts to the middle of the queue.

So what does this evolution have to do with support for the arts? Certainly there has been a far greater emphasis on supporting the best in the arts at the local level and this has broadened and deepened Maine's arts communities' reach and resources. So too has there been a far greater emphasis on the role of the individual artist. The Maine Arts Commission has developed master-apprentice programs in the traditional arts and has increased its individual artist fellowship awards to among the highest amounts in the nation. Clearly, partnerships among arts and non-arts groups have increased, and are supported by the Artist in Maine Communities program and Partnership Agreements with statewide arts service groups.

There have been special programs to provide incentives to Maine arts institutions such as the Governor's Awards for Arts Accessibility and there are plans for more in the future. For example, the new American Masterpieces Visual Arts Projects program is specifically designed to support Maine's larger arts institutions that often do not apply to the Maine Arts Commission's ongoing grant programs. However, a challenge remains to find appropriate ways in which to assist Maine's arts institutions that serve both those institutions' needs and the public interest.

I look forward to working with Maine's arts community as we mutually develop programs to support Maine's rich cultural legacy and contemporary arts activity. And, I eagerly anticipate Maine's golden anniversary of public support for the arts in our wonderful state.

.

ALDEN C. WILSON
Director

Successful Partnerships

A Message from John M. Rohman, Chair

Having just returned from another trip to Washington, DC as well as a meeting with our State leaders in Augusta, the issue of advocacy is on the top of my mind. As many of you are aware, Alden and I visit our Congressional Delegation in Washington at various times, at least once a year. In the past, this was to seek their support of the National Endowment for the Arts (NEA) and the resulting funds for the Maine Arts Commission.

Frankly for us, this was a very easy, and in the eyes of the NEA, a very rewarding task. Why? Because we are very fortunate to have positive support of our entire delegation from Senators Snowe and Collins to Representatives Michaud and Allen. We are one of only a handful of states that have the luxury of unanimous support.

With this in mind, we have now expanded our dialogue on these trips to, "How can we be partners in their goals as well as ours?" When we now put our hand out it is to shake their hand rather than simply ask for money. This has been quite effective, and their support has been very helpful in realizing funds for projects throughout the state such as funding for the Oceangate new transportation center's public art project in Portland or assistance from NEA's Folk Arts Program for supporting master folk artists to carry on traditions through a statewide apprenticeship program.

This same approach, of a stronger outreach, was expanded on our most recent trip to include a direct visit to a number of the program managers of the NEA. Clearly, it is not feasible for every Maine organization to make these calls and do face-to-face discussions for their institutions. We found our last trip to the NEA to be extremely insightful and to open up real potential for funding opportunities.

Alden and I were pleased at the warm welcome and sincere encouragement we received for future applications. We want the Maine Arts Commission to be a true advocate for you and/or your institution. Please use us as a resource not only for direct Maine Arts Commission funding, but also keep us in the loop on other applications. We can be an advocate for you and also help make that DC connection with NEA or our delegation on your behalf.

Please also consider the same outstretched hands as a partner to your Maine legislators. We are very aware through the New Century Community Program how effective the one-on-one contact with your local state representatives produces results. We all need to continue those partnerships on all levels.

JOHN M. ROHMAN
Chair

John M. Rohman, Chair
Rebecca Swanson Conrad, Vice Chair

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What's New

Jobs Bond Creates Cultural Facilities Accessibility Grants Program

The jobs bond approved by voters last November will soon be creating jobs across the state. Early this spring the Maine Arts Commission will be distributing nearly $175,000 to professional, freestanding Maine arts organizations as part of a special one-time grant program.

"I think this is exactly what many people had in mind when they voted for this," said Alden C. Wilson, director of the Maine Arts Commission. "Our agency worked diligently with our colleagues at the Maine Cultural Affairs Council to find the best use for the funds. We hope the grants will be used for bricks and mortar and/or technology renovations that cultural facilities might normally have a difficult time funding themselves, but are very much needed."

The funds have been made available as part of the Jobs for a Healthy Maine Bond. The bond was developed to stimulate economic growth and create jobs through investments in the Maine economy, including funds to the New Century Community Program for capital improvements to cultural resources.

The grant guidelines can be viewed at MaineArts.*com*.

The Maine Arts Commission Seeks Interns to Work on a Variety of Arts Projects

The Maine Arts Commission offers internships to those interested in volunteering their time. There is no stipend but the agency can offer college credit or continuing education units. Most importantly, the Maine Arts Commission provides invaluable experience for students, recent graduates or individuals looking to begin a new career.

Internships are structured to be very flexible and are based on the intern's availability and interests. Projects are offered in public art, contemporary art, community arts, traditional arts, public relations, technology, arts in education and grants management/development.

Interested individuals should mail or email a resumé and cover letter to Bryan W. Knicely, assistant director & accessibility coordinator, Maine Arts Commission, 193 State Street, 25 State House Station, Augusta, ME 04333-0025, 207/287-2714 direct line, email bryan.knicely@maine.gov or TTY/NexTalk 877/887-3878 User ID: bryan.knicely.

Dolores D. Pushard

1947-2006

The Maine Arts Commission and cultural community lost a friend and cultural advocate with the passing of Del Pushard on February 8, 2006. Del represented the cultural agencies' financial matters with the Legislature for many years. She will be greatly missed.

American Masterpieces: Three Centuries of Artistic Genius

The National Endowment for the Arts' American Masterpieces: Three Centuries of Artistic Genius program was developed "to introduce Americans to the best of their cultural and artistic legacy through touring, local presentations and arts education programs that will reach all American people in the disciplines of dance, choral music, musical theater and visual arts."

In addition to awarding funds to nonprofit arts organizations independently, a limited number of grants will be available to Maine arts organizations to develop projects that showcase American master works and have a wide statewide impact through a direct allocation to the Maine Arts Commission. Funds will be available for projects that take place between July 1, 2006, and June 30, 2007. For more information, contact: Kathy Ann Shaw, grants/arts development associate, 207/287-2750 direct line, email kathy.shaw@maine.gov or TTY/NexTalk 877/887-3878 User ID: kathy.shaw.

MaineArts.*com*

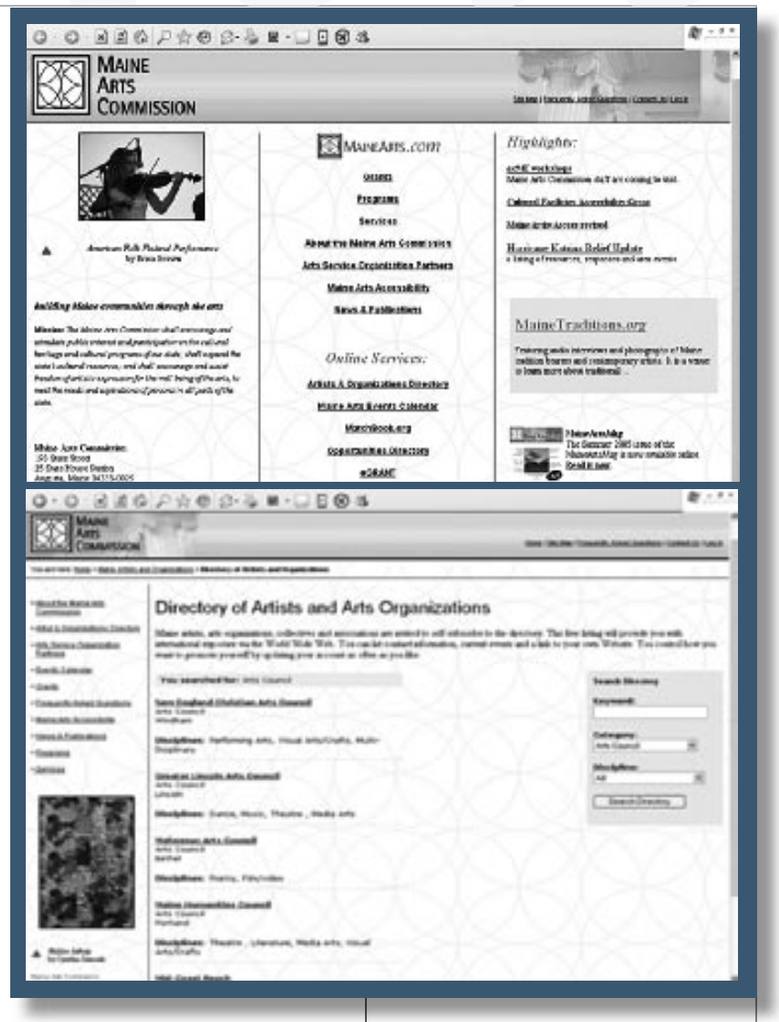
The Maine Arts Commission has recently launched the enhanced MaineArts.*com*, the gateway to the arts and culture in Maine. These updates, designed using state-of-the-art technology, provide a central domain for the arts and cultural communities, organizations and artists of Maine. MaineArts.*com* is a user-friendly and interactive way to access the programs the Maine Arts Commission offers, providing its users with resources such as online marketing opportunities and links to other useful sites, among others.

Moreover, MaineArts.*com* is a service for all the citizens of Maine. It is a way for everyone to find out how the Maine Arts Commission *builds Maine communities through the arts.*

Updates and enhancements have been made to site navigation, Maine Artists and Organizations Directory, Educational Artists Directory, Maine Arts Events Calendar, Opportunities database and News and Publications. Other improvements include new information to individual programs sections. EGRANT has also recently been launched, an online grant application system and revised our grants information. Now, everything can be found in one easy access area of MaineArts.*com.*

If you had an account in the previous MaineArts.*com* directory, you should log in now and update your account and directory listing. All artists and arts and cultural entities are invited to use the free online marketing tools. The Maine Arts Commission markets MaineArts.*com*, which in turn raises exposure to all who use its services.

Have you been to MaineArts.*com* lately? Why not go now to www.MaineArts.*com* and take advantage of its vast resources and opportunities.



Coming Soon

The Maine Arts Commission will continue to develop and launch new tools and services in MaineArts.*com*. Please be on the lookout for these and other new features to be launched in the coming months.

- Maine's Percent for Art Directory, including images
- Images connected to your directory listing
- Artist image rotation display
- Connections from directory listing to Percent for Art projects
- Directory of Arts and Cultural Businesses in Maine
- And much more!

For further information regarding MaineArts.*com*, contact: Lisa Veilleux, technology/website associate, at the Maine Arts Commission: 207/287-7050 direct line, email, lisa.veilleux@maine.gov. or TTY/NexTalk 877/887-3878 User ID: lisa.veilleux

Calendar

GRANTS CALENDAR FISCAL YEAR 2006

March 3, 2006	Cultural Facilities Accessibility Grant Letter of Intent, Discovery Research
March 17, 2006	American Masterpieces Visual Arts Project
April 7, 2006	Discovery Research Good Idea Grant Sustaining Traditional Arts in the Community
April 14, 2006	Artists in Maine Communities
May 5, 2006	Traditional Arts Apprenticeships
May 12, 2006	Partners in Arts & Learning
June 9, 2006	Individual Artist Fellowships
June 30, 2006	Letter of Intent, Arts Service Partners Partnership Agreement

Guidelines can be found at www.MaineArts.*com*/grants/index.shtml

MAINE ARTS COMMISSION MEETINGS

9:00 a.m. - 5:00 p.m.

Friday, June 16, 2006 - location TBA
Friday, October 20, 2006 - location TBA
Friday, March 9, 2007 - location TBA
Friday, June 15, 2007 - location TBA

EXECUTIVE COMMITTEE MEETINGS

2:00 p.m. - 4:30 p.m.
Maine Arts Commission, Augusta

Thursday, April 13, 2006
Thursday, August 17, 2006
Thursday, December 7, 2006
Thursday, February 8, 2007
Thursday, April 12, 2007

COMMITTEE MEETINGS

Arts Accessibility
March 30, 2006
June 16, 2006
October 19, 2006
February 15, 2007
June 15, 2007

Arts Development
April 13, 2006
June 16, 2006
June 15, 2007

Arts in Education
June 16, 2006
September 15, 2006
January 26, 2007
June 15, 2007

Community Arts & Traditional Arts
May 5, 2006
June 16, 2006
October 3, 2006
June 15, 2007

Community Relations/Public Information
April 4, 2006
June 16, 2006
September 14, 2006
February 1, 2007
June 15, 2007

Contemporary Arts
June 16, 2006
October 3, 2006
January 16, 2007
June 15, 2007

Public Art
June 16, 2006
October 3, 2006
January 16, 2007
June 15, 2007

Arts Service Partners
April 5, 2006 Augusta
July 19, 2006 Augusta
October 11, 2006 TBA
June 15, 2007

New Grants Calendar from the National Endowment for the Arts

The National Endowment for the Arts announces its Grants for Arts Projects application calendar for fiscal year 2007.

To apply, applicants choose the primary artistic discipline that best matches their project or organization, such as visual arts or theater. Within each artistic discipline, applicants may apply to one of three major categories: Access to Artistic Excellence, Challenge America—Reaching Every Community Fast-Track Review Grants and Learning in the Arts for Children and Youth.

Maine native Felicia Knight, director of communications for the National Endowment for the Arts (speaker at the Blaine House Conference on Maine's Creative Economy in May 2004), encourages all arts organizations that meet the criteria to apply, especially if they've never applied before. First time applicants and smaller organizations often are intimidated at the thought of applying for nationally competitive grants, but they shouldn't be. We can help. Our program specialists are extremely helpful in providing guidance through the process. And if an application isn't successful, don't be discouraged. Keep applying. Maine arts organizations have a very strong record of successful applications to the National Endowment for the Arts."

Each grant category has a different set of guidelines, eligibility criteria and application requirements. In addition, each artistic discipline outlines its own program objectives. Applicants are encouraged to review individual guidelines at http://www.arts.gov/grants/apply/index.html and communicate directly with program staff at the National Endowment for the Arts: 202/682-5400 direct line, 202/682-5496 TTY or email webmgr@arts.endow.gov.

Although Maine already receives three times the national average in funds per capita from the National Endowment for the Arts, the Maine Arts Commission seeks to maximize grants coming to Maine. To that end, the agency works with Maine's arts organizations to look at opportunities in a collaborative way. Maine Arts Commission staff are pleased to provide assistance, especially for first time applicants. For more information, please contact Kathy Ann Shaw, grants/arts development associate, 207/287-2750, direct line, email kathy.shaw@maine.gov or TTY/NexTalk 877/887-3878 User ID: kathy.shaw.

FY 2007 Grants for Arts Projects

Grant Category	Application Deadline	Earliest Announcement	Earliest Beginning Date
*Access to Artistic Excellence	March 13, 2006 August 14, 2006	November 2006 April 2007	January 1, 2007 June 1, 2007
Challenge America: Reaching Every Community Fast-Track Review	June 1, 2006	December 2006	January 1, 2007
Learning in the Arts for Children and Youth	June 12, 2006	April 2007	June 1, 2007

*There are two application deadlines for this category. To determine the one that is appropriate see Access to Artistic Excellence application guidelines.

Art and Nature : A Natural Collaboration

The Department of Conservation Builds

In the busy offices of Maine's Department of Conservation in Augusta, computers hum, fax machines pump out documents and phones ring. It is not unlike many other Augusta offices. The work, however, is unique. The department oversees some of Maine's most precious and unspoiled regions of the state. Both staff and visitors now have a permanent reminder of just what it is they are protecting, thanks to a Percent for Art project in the building's new location.

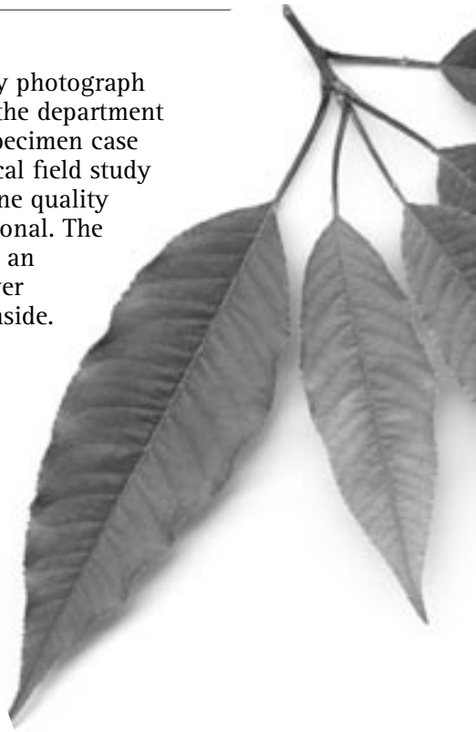
> "The artwork selected for the Department of Conservation building wonderfully connects with the work of our staff and how we serve the people and woods and waters of Maine."
>
> —KARIN TILBERG
> DEPARTMENT OF CONSERVATION

The project began back in 2004, when Katy Kline, director of the Bowdoin College Museum of Art, Sharon Corwin, Lunder curator at Colby College Museum of Art, Cordelia Pittman, architect for Winton Scott Architects; Joe Ostwald from the Bureau of General Services, Patrick McGowan and Karen Tilberg, commissioner and deputy commissioner for the Department of Conservation, formed a committee to select art for the restored and updated Harlow Building. It is an imposing 19th-Century former institute for the mentally ill which now houses the new offices of the Department of Conservation in Augusta.

An open call to artists asked that the art speak to the work of the agency, the oversight of thousands of acres in 16 counties throughout the state.

After reviewing over 40 submissions, the committee selected the work of artist team Jeff Kellar and Judy LaBrasca and the photographs of Scott Peterman. Both projects would have a full year to research and visit the territory the department oversees in each of Maine's four seasons.

Kellar and LaBrasca set out to digitally photograph leaf specimens from each region that the department oversees, framing them in a kind of specimen case and labeling them much like a botanical field study book. The images are of such crystalline quality that they appear almost three-dimensional. The overall case size is 100" x 52" x 1 3/4", an effective greeting in the building's foyer that helps define the work going on inside. Kellar and LaBrasca also created brass geological markers that are installed throughout the building, with the names of sites protected by the department. An arrow indicates the direction to the site and the distance in miles.



For their project, Jeff Kellar and Judy LaBrasca say they wanted to emphasize the connection between the work going on in Augusta and at all the sites around the state.

Percent for Art

an Art Collection

(TOP) A CLOSE-UP OF THE PIN CHERRY LEAVES USED IN THE ARTWORK.

(LEFT) AN OVERALL VIEW OF THE LEAF PIECE INSTALLED AT THE HARLOW SITE.
PHOTOS BY JEFF KELLAR.

(RIGHT)
KATAHDIN LAKE,
BY SCOTT PETERMAN.

"We chose 16 bronze survey markers to symbolize the role of stewardship of specific places, rather than using symbols in a generic way. For the same reason, the photographs of leaves in the lobby artwork are not idealized botanical illustrations, but portraits of individual leaves, each collected on a particular day at a particular site and corresponding to those named on the markers," says LaBrasca.

Scott Peterman's photography project would become an enormously successful collaboration between the department and the artist. Peterman and Commissioner Patrick McGowan decided the commissioner would personally take Peterman to the remote and pristine sites selected by the department for their beauty and significance to its mission. It began an odyssey. McGowan, a pilot, amateur photographer and one of the original supporters of Maine's Percent for Art Act, would fly Peterman into the wilderness.

continued on next page . . .

To view these images in color, please visit

MaineArts.com

Percent for Art

. . .continued from previous page

Depending on the trip, McGowan would either drop Peterman off and pick him up later, stay with him for a few hours or the two would camp together for the night. The resulting photographs, taken in each season of the year, are a tribute to the magnificent natural beauty of Maine, portrayed through the lens of one of Maine's most original photographic eyes, guided and nurtured by an engaged and generous commissioner.

"This project was a true pleasure to work on," says Scott Peterman. "Having grown up in Maine and having photographed here extensively for almost ten years, I have a strong connection to the Maine landscape. The weather here and the changing seasons are unparalleled anywhere in the world. I was completely inspired by this project because I was able to see and photograph locations I might otherwise have overlooked. I think Katahdin Lake is one of the most subtly beautiful locations I have ever been to, and the opportunity to be a part of the Department of Conservation's interest in this site is a real honor."

"I co-sponsored the Percent for Art program in the early 1980s as a new legislator," says Patrick McGowan, commissioner of the Department of Conservation. "Twenty-eight years later every community and public building in our state has been touched by talented Maine artists. The program works. It is government at its best and the people that run the program and the artists that use it are indeed Maine's finest."

The committee members who selected the artists say they are pleased with the final results of their work.

"Both Jeff and Judy's work and Scott's photographs give a sense of the influence of the Department of Conservation in the State of Maine," says Joe Ostwald of the Bureau of General Services. "While you're among the good people in the office building, your thoughts can travel to these distant locations that the artists have captured in their work. I'm encouraged to make plans to get out there and see more of Maine."

"The Harlow Building Percent for Art project was deeply personal to the Department of Conservation, reflecting its work, values and mission," says Elaine Clark, director of the Bureau of General Services. "The bronze markers, leaves and Peterman photographs, all stunning in their own right, also demonstrate devoted stewardship of precious natural resources throughout the State of Maine."

> "Both Scott Peterman's photographs of natural landscapes in Maine and Jeff Kellar and Judy LaBrasca's photographs of leaf specimens and site markers offer visitors to the Harlow building another lens through which to think about and appreciate the natural resources of Maine."
>
> — SHARON CORWIN
> COLBY COLLEGE MUSEUM OF ART.

Percent for Art

The Harlow Building at the Department of Conservation is located at East Side Campus, 18 Elkins Lane, Augusta. The artwork can be viewed anytime during normal business hours.

(FAR LEFT) AN EXTERIOR VIEW OF THE COURTYARD PLAZA WITH BRONZE MARKER SET INTO THE GRANITE PAVER. PHOTO BY JEFF KELLAR.

(LEFT) *BIGELOW.* BY SCOTT PETERMAN.

(BELOW) A CLOSE-UP OF A BRONZE MARKER, PHOTO BY JEFF KELLAR.

To view these images in color, please visit MaineArts.com

Committee member Katy Kline, the director of the Bowdoin College Museum of Art, says the challenge of the project was to try and show Maine's environment in a fresh and unpredictable way. "Scott Peterman's bold photographs of remote, virtually inaccessible locations, and Judy LaBrasca and Jeff Kellar's encased leaf specimen photos and sly geological site markers imply a voyage over time of discovery and wonder that will engage both first time and regular visitors," she says.

The affinities between the mission of the Department of Conservation and the art that was selected for their new building is just the kind of confluence that one hopes for in public art projects," says Sharon Corwin, Lunder curator, Colby College Museum of Art. "Both Scott Peterman's photographs of natural landscapes in Maine and Jeff Kellar and Judy LaBrasca's photographs of leaf specimens and site markers throughout the building offer visitors to the Harlow building another lens through which to think about and appreciate the natural resources of Maine."

Maine is Their Mentor:
Mary-Leigh Smart, Beverly Hallam and

Mary-Leigh Smart and Beverly Hallam are the kind of women who inspire. Their lives embody creativity, dedication, and adherence to the highest standards of artistic excellence and community service. They are a treasure trove, housing the living history and significance of the Ogunquit art colony for the past 75 years and they deliver it, sharp as tacks, with humor, insight and aplomb.

Converging in the Ogunquit area from Illinois and Massachusetts respectively, Mary-Leigh Smart and Beverly Hallam were brought together by art, and they have remained friends and colleagues since the 1950s. Mary-Leigh Smart's family, the Calls, first ventured to Ogunquit in 1918 when there were just a handful of summer people in the area. When asked why they chose Maine when others from central Illinois usually went to Michigan to escape the heat, Mary-Leigh replied, "My parents wanted to take me to the seashore, and eastern friends were unanimous in recommending Ogunquit." From 1929 through the 1930s, however, the Calls spent two months of every summer in Europe, where Mary-Leigh became fluent in French and had the opportunity to study art history three hours each morning at the Louvre with Bertha Fanning Taylor, the English language lecturer. This solid grounding would serve her well in future pursuits. Mary-Leigh would go on to Wellesley College and Columbia University where her master's thesis was focused on the writing of Andre Gide.

Concurrently, Beverly Hallam studied art, first at Massachusetts School of Art (later Massachusetts College of Art) where she received a BS in Education and then went on to get an MFA at Cranbrook Academy and Syracuse University. Beverly returned to Massachusetts College of Art and became professor of art. For 15 years she taught painting, drawing, design and methods of teaching as well as supervised practice teachers in the field. She also introduced the first courses in photography and theater arts.

During college, Beverly visited her high school art teacher, Anne Carleton, who painted in a fish shack in Perkins Cove, Ogunquit. Carleton introduced her to the Ogunquit Art Association and Beverly began renting places on her own in this coastal town famous for the turn of the century art schools of Charles Woodbury and Hamilton Easter Field.

In the early 1950s, Alfred Duca, a painting student at the Boston Museum School, started mixing a milk-like emulsion with dry pigment and painting with it. This emulsion was used commercially as a glue to bind layers of wood together to make plywood. Duca has been credited with first applying this commercial binder to the field of fine arts. He shared his knowledge of this new medium with his teacher Carl Zerbe, who was suffering from inhaling turpentine fumes while working with encaustic. *Art News* published an article on Zerbe and his use of polyvinyl acetate, touting it as a real breakthrough for artists because of its quick drying time, luminous palette and ability to create textures. Almost immediately, an art store in Boston was bottling the medium and selling it at a high price. Beverly asked a chemist friend to analyze the "milky emulsion" and found that she could obtain it from Borden

(ABOVE) MARY-LEIGH SMART AND BEVERLY HALLAM AT THEIR HOME IN YORK, SEATED BENEATH ONE OF HALLAM'S ACRYLIC PAINTINGS.

(FAR RIGHT)
THE LAST OF THE PINK POPPIES.
BEVERLY HALLAM,
OIL ON CANVAS,
2005.
[18" X 24"]

PHOTOS BY STUART NUDELMAN.

the Surf Point Foundation

Company in Leominster, Massachusetts. She recalls that Borden called it *Polyco 953-7A*, a polyvinyl acetate. The company provided her with five gallon drums of the emulsion. In return she was to show them the results of using the mixture. She was off and running—in fact, running all over the country demonstrating the use of this exciting new medium. Much later a commercial paint company, *Permanent Pigments*, put polyvinyl in jars and named it "acrylic".

In 1956, Beverly's life intersected with Mary-Leigh Smart's, whose job was to select the lecturers for the Ogunquit Art Association. Mary-Leigh asked Beverly, who had rented a summer studio in which to paint, to speak about polyvinyl acetate. Beverly demurred, exhausted from a year of demonstrations of the new medium, in addition to her heavy teaching schedule. Undaunted, Mary-Leigh persisted until Beverly relented. From then on Mary-Leigh, Beverly and Mary-Leigh's charismatic husband J. Scott Smart, an actor and a radio personality famous for the *Fat Man* series, became fast friends.

Mary-Leigh Smart and Beverly Hallam are the kind of women who inspire. Their lives embody creativity, dedication and adherence to the highest standards of artistic excellence and community service.

Beverly gave another demonstration at the Ogunquit Art Association in 1962 called *Printmaking in Painting and Decorative Design*. She made wrapping paper using gelatin rollers and various objects which she inked and rolled over. It was a method of off-set printing by hand. She became so excited about the results that she stopped painting in acrylic and began creating monotypes with oil-based lithographic inks, an investigation which lasted for twenty years.

In 1980, Beverly found that the gelatin roller would not create the effect of soft clouds that she wanted. She dug out an airbrush that a friend had given her years before. Following the directions in the box, she zipped in the clouds and again was so excited about the results that she stopped making monotypes and turned to the airbrush. The airbrush period was one of her most significant, leading to enormous canvases of flowers which sold as quickly as she could produce them. Beverly grew almost all of the flowers she painted and arranged them on her dining room table. The late afternoon sun, streaking through the vertical louvered blinds, created linear patterns on the flowers which were often reflected in mirrors. These airbrushed still lives are startlingly handsome, prodigious and coveted works.

Because of a mild case of emphysema from the airbrushed pigment, Beverly, now in her eighties, has returned to painting with brushes. Additionally, she creates abstract images on the computer and has had two solo exhibitions of these prints.

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In 1958, Jack and Mary-Leigh Smart, along with other artists and patrons in Ogunquit, wanted a home for the Ogunquit Art Association, which had rented an old barn since the 1930s. With land given by John Lane and the Ogunquit Playhouse, and donated lumber and labor, the Barn Gallery was built on prime real estate on Shore Road. At that time Ogunquit was a dry town and the openings at the gallery, famous for their "fish house" punch and martinis became a not to be missed social gathering, at times attracting as many as 300 people. Gaining museum status with its changing exhibitions, educational programs and the Hamilton Easter Field Art Foundation Collection (now housed at the Portland Museum of Art), the Barn Gallery continued to serve as a premiere contemporary art space. Mary-Leigh and Beverly were active board members and officers. In 2003, Barn Gallery generously allowed their building and land to be used by the Ogunquit Art Association. A contemporary wing was built onto the Ogunquit Museum of American Art and the Barn Gallery endowment was donated to the museum.

For both women, Maine has been the ultimate mentor. These faithful aesthetes and independent women have contributed significant advances to the cultural life of the state of Maine.

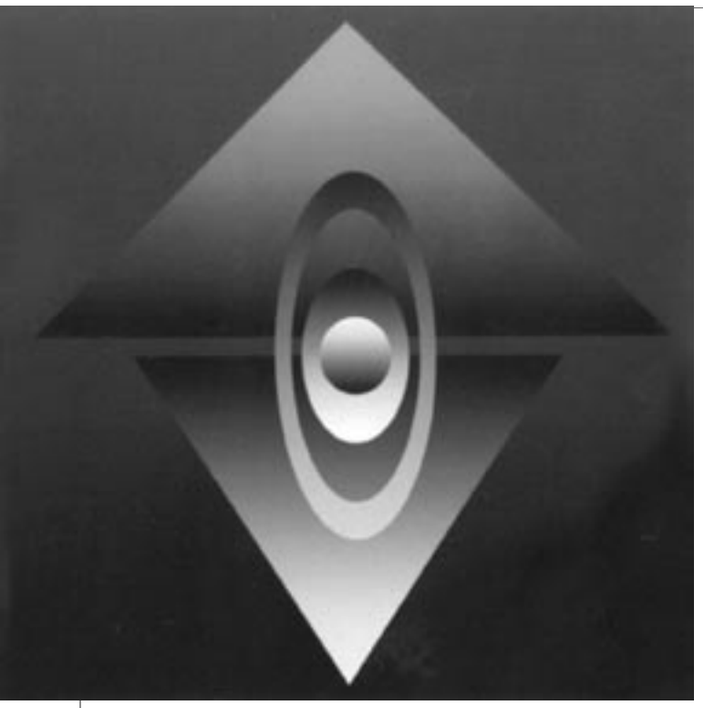
Beverly's life changed dramatically when she received the first Blanche E. Colman Foundation Award and went on sabbatical to paint in Europe for a year. She returned to Massachusetts College of Art only long enough to find a replacement, and in 1962, moved to Maine, where her mother was born and now lived. She bought a studio, *Stonecrop*, on Shore Road in Ogunquit and began to paint full time. Her semi-abstract work was inspired by the tide pools and rare geological strata found in the rocks along the Maine coast. In Maine she also found a community of artists and a relationship with the light that differed radically from the city.

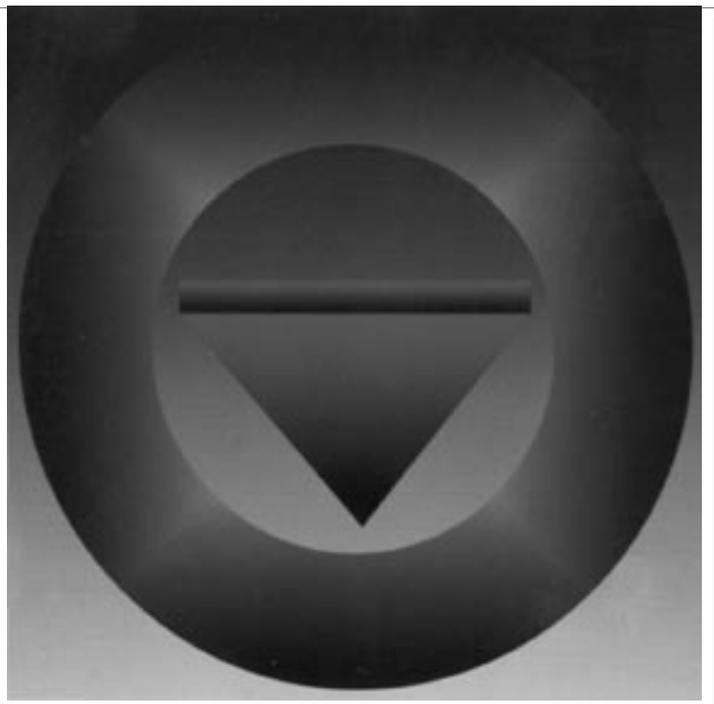
On July 15, 1951, Jack Smart and Mary-Leigh's first date was a trip to Old Orchard Beach to hear Jack's old friend, Louis Armstrong and his orchestra. (Jack and Mary-Leigh married six weeks later.)

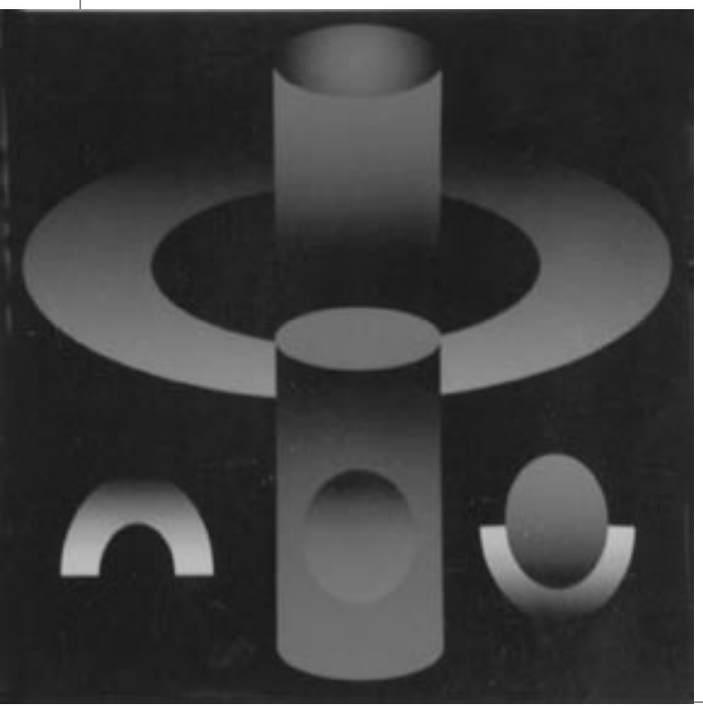
Ten years after Jack's death, on Louis Armstrong's birthday, August 4, Mary-Leigh had a call from a realtor friend, informing her that *Wild Knoll,* a grand Maine summer cottage on 40 acres of ocean front property, had come on the market. Mary-Leigh asked Beverly, who had always wanted an ocean view, if she would like to look at the property to see if it might suit the two of them. Hesitant to move to "the country," Beverly was wooed by the crashing surf and dramatic light, and the first step toward Surf Point Foundation was taken. An architect-designed contemporary home and studio were built as a duplex, and *Wild Knoll* was rented to the poet May Sarton who remained there until her death in 1995.

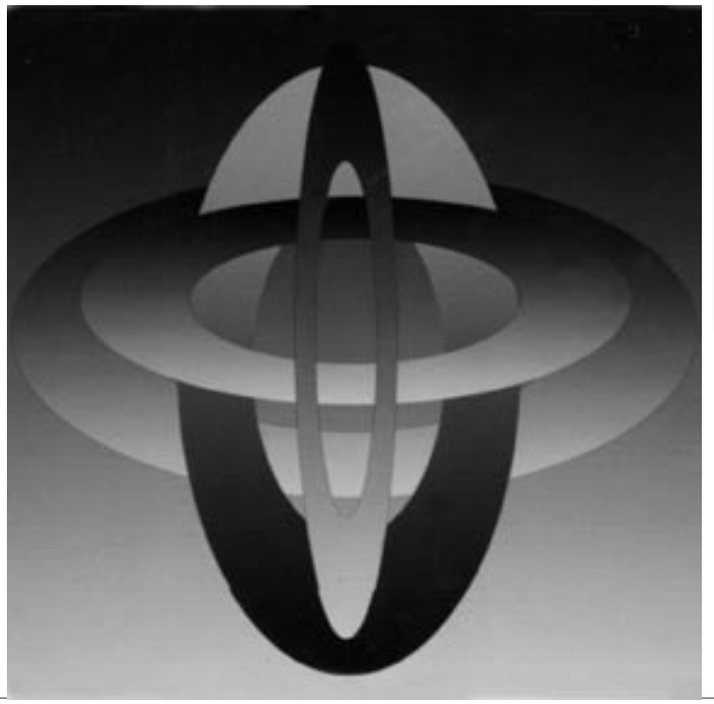
In 1987, Mary-Leigh Smart's asset managers advised her to establish a nonprofit entity to leave her property and other assets to. Devoted to contemporary art and artists, Mary-Leigh conceived Surf Point Foundation, an artists' colony to be instituted on the property after her death. Beverly and Dr. Katharine J. Watson, former director of the Bowdoin College Museum of Art and Chair of the Foundation's Board of Trustees, have worked with Mary-Leigh in organizing the Foundation. Established visual artists, art critics, scholars, architects and landscape architects may come to the residency and stay for up to a year with the requirement that they create or finish a body of work and exhibit it in Maine before returning home. In the case of scholars and critics, a paper needs to be published. Beverly is leaving her studio, living quarters and assets to the Foundation.

Beverly claims no mentors. Mary-Leigh says Beverly has always been hers, but for both women Maine has been the ultimate mentor. These faithful aesthetes and resolutely independent women now mentor untold others. They have contributed significant advances to the cultural life of the state and have created an exemplary legacy of spirit and dedication to the arts. Surf Point Foundation will give the precious gift of concentrated creative time. The groundbreaking work and devotion to teaching of Beverly Hallam, combined with the physical setting and sustaining assets that Mary-Leigh Smart has contributed, have established an artistic lineage that will forever feed aesthetic advancement in Maine.









Surf Point Foundation will give the precious gift of concentrated creative time. The groundbreaking work and devotion to teaching of Beverly Hallam, combined with the physical setting and sustaining assets Mary-Leigh Smart has contributed have established an artistic lineage that will forever feed aesthetic advancement in Maine.

UNTITLED.
BEVERLY HALLAM,
DIGITAL PRINTS,
CREATED IN *WORDPERFECT*,
2005.
[7" X 7"]

Mr. Webster Goes To Augusta

Actor, Performing Artist, Teacher and Executive

> "When people started calling us to help them incorporate inclusion, access and arts into their programs, or wanting to get help finding an American Sign Language interpreter for their event, that was very exciting."
>
> — DAVID C. WEBSTER

After 20 years as both a performing artist and an executive director, David C. Webster is ready for something new. He has left his post at VSA arts of Maine to devote more time to a new job with a new title. Representative Webster is a newly elected Democrat in District 106 representing the people of Freeport and Pownal in the 122nd Legislature in Augusta. But he says he will remain committed to the arts, education and disability issues. His story is unique and celebratory and as an artist himself, his role has been integral to the success of VSA arts of Maine.

Webster learned early on in his career the power the arts can have on people.

"Although I had performed theater for years, my career track was as a counselor for youth at risk and young people with challenging issues in the 1970s," says Webster. "Many of these young people were not interested in talk therapy yet were really struggling. Using theater games and circus arts was a good way to open a door to a workable relationship."

But Webster decided that a counseling career was not for him. It was his growing love for theater and vaudeville that led to an audition for a touring theater company and ultimately a career change. A pivotal moment came when Webster attended a workshop sponsored by the Very Special Arts Festival.

"At the time I got involved, it was called the Very Special Arts Festival. It was really unique." Webster says, "It was like a Christmas cactus, blossoming at one part of the year and then laying dormant for the rest."

Each year the Maine Arts Commission and the Maine Department of Education would work together to get funding for the project from the John F. Kennedy Center for the Perfoming Arts. It would begin with artist residencies for children with disabilities in schools throughout the state. It culminated in a community festival celebrating all of the art-making.

In the early years, the festivals were primarily for children with disabilities and held in somewhat segregated classrooms and programs. But very quickly Webster, the Maine Arts Commission, the Maine Department of Education and other advocates of inclusion decided that the project should be more mainstream. They wanted to ensure that children with and without disabilities would attend the programs together, both as an art-making and as a community event.

Eventually the Very Special Arts Festival programs took on a broader scope, including on-going residencies throughout the year and teacher and artist trainings. Other programs promoted and provided access to the arts for children and adults with disabilities. And as the funding grew, so did the goals of the program, including the need for matching funds.

The organization needed to grow and find someone to take the lead. In 1985, Webster, then a long-time steering committee member, helped to incorporate the Very Special Arts of Maine. Webster was hired as the new part-time executive director. (Eventually the organization would be renamed VSA arts of Maine to eliminate the use of the word "special" and honor the progress made in the disability community.)

In the early days of VSA arts of Maine, Webster remembers

Director Turns Legislator and Arts Advocate

Contributed by Tania Neuschafer, VSA arts of Maine

piecing many different jobs together to make a living. He continued to perform in theater companies and do artist residencies in musical theater in Maine and out of state. He and his wife, dancer Nancy Salmon, also created their own theater company called *Moving Theater.* But as his track record shows, his primary commitment was always to the mission of VSA arts of Maine.

"What made David unique in this role was his genuine love of taking time for people," says Sarah Haskell, visual artist and long-time teaching artist for VSA arts of Maine. "I always felt that David had a really deep respect for the artists he employed. And when I think of VSA arts of Maine, this has been a really important quality."

It may also be Webster's commitment to quality arts that has helped make VSA arts of Maine so successful. Webster recalls one event that helped shape many decisions in the years that followed.

"I remember going to a workshop once for kids with chronic illnesses where everything was pre-made and pre-cut and all the kids had to do was assemble this thing. It was just this assemblage activity. And at the end they were told they had to put it on the shelf and let it dry. And one of the kids turned to the teacher and asked, 'How will I know which one is mine?' At that moment I said, 'I never want to hear anyone ask that question at a VSA arts in Maine event.' No one should ever have to ask that question."

For Webster, the highlight of the job was seeing changes take place statewide. Other organizations, groups and schools were beginning to incorporate more of the arts into their programs while also doing more to engage children with disabilities. He calls that a "critical" change.

"When people started calling us to help them incorporate inclusion, access and arts into their programs, or wanting to get help finding an American Sign Language interpreter for their event, that was very exciting," Webster says. The disability culture in Maine and the nation was changing. Webster calls it "social justice."

Under Webster's stewardship, VSA arts of Maine initiated programs to train teachers and artists in techniques for using arts in integrated classrooms. The organization provided artist residencies for schools and helped create the annual exhibition *A Matter of Perception,* which brings work by Maine artists with disabilities to galleries and arts venues throughout the state. Webster spearheaded a program called *Accessible Maine,* which is designed to provide information about the accessibility of leading arts institutions in Maine to visitors with disabilities, thereby helping to ensure a successful experience while in the audience. Webster has also worked on creative economy initiatives and accessibility issues for Maine's aging population.

While Maine has seen tremendous positive change in the last 20 years, Webster says helping people understand the importance of the arts and the role they play in our communities will remain a constant challenge. Education and inclusion will remain two of his major goals as this artist and advocate takes on a new job with new responsibilities. Representative Webster is a committee member of the Health and Human Services Committee.

VSA arts of Maine continues to receive funding from the national office of VSA arts (a direct program of the Kennedy Center), the Maine Department of Education, Special Services and the Maine Arts Commission as well as foundations, business and public support. The organization currently provides artist residencies in over eight counties across the state, leads artist visits at community events and festivals and provides opportunities for children and adults with disabilities to exhibit their artwork around the state.

For more information about the work of VSA arts of Maine, go to www.vsartsmaine.org or contact 207/761-3861 voice/TTY.

(FAR LEFT) DAVID WEBSTER AT VSA ARTS OF MAINE BOOTH AT THE MAINE FESTIVAL.
(TOP) SENATOR JOHN KERRY AND FRIENDS AT THE VSA ARTS NATIONAL CHILDREN'S ART EXHIBITION, JUNE, 2005.

Something Magical: Artist in Residence Program

The program was outstanding. Our entire school got into the swing of things. Karen Montanaro is a great role model for our children and the audience was mesmerized."

— PRINCIPAL CYNTHIA KOSTIS
SHAPLEIGH MEMORIAL SCHOOL

Every year the Maine Arts Commission supports both artists and school systems through its Partners in Arts & Learning Program. This is the story of one of those projects. In September of last year, world-renowned ballerina and mime Karen Montanaro spent seven days with elementary school students in the Maine communities of Alfred, Limerick, Lyman, Newfield, Shapleigh and Waterboro.

Imagine a school day so exhilarating that students were still buzzing about it even as they headed for home. That is exactly what happened for seven full days last September in the southern Maine elementary schools of Maine School Administrative District (MSAD) 57. As students boarded their buses, the teachers could not help but notice that something unusual was going on. Some of the students were trying to "speak" without using words. They were practicing the mime techniques they had just learned from Karen Montanaro.

"I would like to say that the program was simply outstanding," says Shapleigh Memorial School Principal Cynthia Kostis. "Our entire school got into the swing of things. Mrs. Montanaro is a great role model for our children and the audience was mesmerized."

It is no accident that school officials were impressed. Montanaro's workshops required a lot of planning. Long before the event, she met with teachers to learn about their expectations and incorporate them into the workshops. The teachers said they wanted the entire school involved in the program. Montanaro agreed and explained she would be using a technique she calls "Body Based Learning." It is a course based on her years of working together with her late husband, professional mime Tony Montanaro.

"Many teachers and administrators think of mime as just an art form. I try to teach them that mime can have a direct application to their curriculum," says Montanaro.

Her program began each day by meeting with third grade classes. With her pointe shoes laced and ready, she gave the students a brief demonstration of ballet.

"Ballet takes years to learn," Montanaro told the students. "But you can become a master mime in just seconds. All you have to do is pay attention."

It worked. In just minutes Montanaro had an entire room of students practicing basic mime techniques such as holding their hands perfectly in place. They were definitely paying attention.

"Physical movements and exercises are the best way to cultivate the art of paying attention because the payoff is instant. If they are doing a mime illusion, they see the magic of holding their fists in one place without moving a molecule," Montanaro says.

"Many teachers and administrators think of mime as just an art form. I try to teach that mime can have a direct application to their curriculum."

— KAREN MONTANARO

The day was far from over. Montanaro next met with students, up to 60 at a time, to rehearse for an afternoon assembly in which they would perform for the whole school. A small group of teachers also met with Montanaro separately for a surprise soccer comedy skit to be performed at the assembly.

Sixty students performing together sounds like a recipe for disaster. But Montanaro uses the words "chaos" and "order" to her advantage. Instead of ordering the students into their places, she showed them through mime and body language the difference between chaos and order. They followed with their own mime versions of chaos and order. The end result? An entire gymnasium becomes "ordered." The students performed and the audience joined in.

"The third graders in Lyman Elementary were delighted to learn the difference between body chaos and body control," says Lyman Elementary School third grade teacher Hillary Zayed. "They did very well being able to tell the difference and then demonstrate it. This is a language we continue to use in the classroom daily."

Recently Montanaro reflected on her week spent with the students of MSAD 57.

"Even in the early stages I felt there was something magical about this residency. I was entering a situation where high expectations were cultivated, facilitated, met and appreciated."

The Maine Arts Commission's Partners In Arts & Learning Program will continue in MSAD 57 through 2008.

This year Karen Montanaro is once again working with hundreds of students of all ages both in Maine and across the country.

For more information on the Maine Arts Commission's Partners in Arts & Learning program please contact Paul Faria at 207/287-2790 direct line, email paul.faria@maine.gov or TTY/ NexTalk 877/887-3878 User ID: paul.faria

PHOTOS BY MARY DOYLE.

Jonathan Cooper: Tinkering with the Violin Maker's

When Jonathan Cooper picks up a violin he has made with his own hands and plays an old tune, there is a blend of harmony that comes from both the soul of a musician and the soul of an instrument maker. That's because Cooper is both a craftsman and a musician.

Jonathan Cooper came to the art of violin making from the perspective of a musician. In the 1960s, he formed a band and switched from playing the guitar to playing the fiddle. That gave him the opportunity to travel at a time when it was still easy to find old fiddles in flea markets. He started buying them and fixing them up. Before long, he was thinking about earning his living making violins.

A finished violin can have less than a pound's worth of materials in it but Cooper says therein lies the challenge.

"It's small and every choice is critical. You're always balancing the structural integrity against how well it sounds. No one can sit down and say okay, here's the mathematical formula for a violin top because there are so many variables. It would be like painting if you said, okay, we're going to reconstruct a master painting by going pixel by pixel and describing the color in every pixel."

Cooper says the real art of crafting a violin has more to do with the soul of the maker than any formula. He says some instruments may not be examples of fine woodworking but sound fantastic, while others are beautifully constructed but sound strangely cold.

By the time Cooper was in his late 20s he realized that he was not going to be on the road playing music for his whole life. He decided to investigate the possibility of becoming a violin maker. The thought of living in Salt Lake City or Chicago where there were violin making schools did not have much appeal. But a trip to Italy would change his life forever. He stopped in Cremona, a city synonymous with great violin makers and the very development of the violin.

"I realized I could live in Cremona and I could be poor and I could learn how to make instruments and it would really be a lot of fun as well as being right at the heart of what I wanted to learn about."

Cooper returned to Maine to study Italian. He then moved to Cremona where he began a three-year apprenticeship with a professional violin maker.

"Since there were just two of us and he was quite a good maker, we had a lot of work. We were working very hard so my introduction to the violin making business was quite thorough. I was very fortunate to be in a city where many people came from all over the world. Violin makers came to visit to pay homage to the history of it. There was a great museum there with a lot of Stradivarius artifacts and so I was able to just completely live and breathe violins all day long every day with hundreds of people from all over the world. It was really wonderful."

In 1984, Cooper moved back to Maine, where he started his own business. He says he has been thinking a lot recently about why the violin has such a powerful hold on the human imagination. Part of it, he believes, is the nearly 500 years of history behind the instrument. But he also wonders if it is because the instrument is so simple and universal that it fits into almost any musical genre.

"It's like the human voice," Cooper says. "It falls in the same range as the human voice and it is expressive in the same way as the human voice.

And in violin making there is always more to learn about wood, varnishes and the many choices a craftsman has at the workbench."

"It's really a recipe which you make over and over again but you refine each time. But there really aren't any secrets. I think that it's like cooking. A cook walks into a market and buys tomatoes and basil and some oil and a few other things and makes pasta sauce. And as we know, you can get it in a can or you can get it made by a chef who has really made something exquisite out of basically the same ingredients."

Cooper calls himself a traditionalist. While some instrument makers might use electronic equipment to test the properties of the wood they are considering, Cooper chooses the wood by its feel.

Recipe

"Violin making is really a recipe which you make over and over again but you refine each time. There really aren't any secrets. I think that it's like cooking."

— JONATHAN COOPER

"I basically hold a piece of wood in my hand to feel how heavy or light it is. I look at the grain structure and I find that if those things are to my liking, I can generally get them to do whatever I want them to do."

His hands have also learned to gauge the shape and thickness of the wood.

"It's amazing how sensitive our fingers are once you're used to something. I can pick something up and tell you that's three millimeters thick or five millimeters thick."

Meeting and talking with the musician is also one of Cooper's tools. He listens to the musician playing to get a sense of how the instrument will be used; whether the instrument will blend with other instruments in a group or whether the instrument will match a singer's voice. He talks with the musicians to find out if they have special requirements such as a fifth string on a fiddle or a certain sound. Cooper says that is what makes the craft so interesting. "It is not rocket science," he says, but a blend of intuition and experience.

"The basic recipe is not that hard. It requires some control, some imagination, but really we are making the same thing over and over again that's been made for the last 500 years. It's simple in a lot of ways, but deceivingly so."

PHOTOS BY KEITH LUDDEN.

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building Maine communities through the arts

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Maine Arts Commission Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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