

New Publications and Exhibit Explore Previously Neglected History of Early New England Shipsmiths and Edge Toolmakers

The Davistown Museum announces the publication of draft copies of the complete *Hand Tools in History* series in the spring of 2007 and a new permanent exhibit, "The Art of the Edge Tool," opening in June. The publications and exhibit mark a touchstone in the museum's mission of documenting the often neglected history of edge toolmaking in early New England and trace its development from ancient steel and tool-making strategies through those of the early twentieth century. The Davistown Museum combines the exhibit of hand tools, the new publication series, and bibliographic and library resources, to construct an historical overview of edge tool and steel-making techniques to provide opportunities to learn about the evolution of tool-making technologies in America up to the end of the 19th century.

The genesis of "The Art of the Edge Tool" began when the Maine Historical Society returned the tools loaned from the Davistown Museum collection and the accompanying printed signage from their 2006 "Collector's Eye" show. Skip had chosen tools that related to the work of early Maine shipsmiths and edge tool makers. He was also engaged in writing the three new volumes in the *Hand Tools in History* series that focused on the art and history of New England shipsmiths and their predecessors and descendents.

Education Director Judith Bradshaw-Brown is preparing a new scavenger hunt and puzzles related to the exhibit, moving from a focus on simple machines to edge tools, shipbuilding, and related crafts to educate and entertain young visitors. She and Skip will provide hands-on examples of the tools in the activities and ex-



hibit for guests.

As Brack was conceiving the exhibit and preparing the manuscripts for the new publications, museum staff learned of an event that coincided beautifully with the Davistown Museum's 2007 projects. The *Maine's First Ship* project www.mainesfirstship.org (Article - Pg. 3) will reconstruct the pinnacle *Virginia*, originally built by the first settlers of the Popham colony in 1607, at the Maine Maritime Museum in Bath this summer and will sponsor educational events and publications related to it. The Davistown Museum exhibit and publications dovetail nicely with *Maine's First Ship* events and will now be coordinated with them.

The three new volumes (6-8) in the *Hand Tools in History* series focus on the changing technology of edge tool production and its role in the era of the wooden sailing ships and the maritime culture of Maine and New England. They will be available for purchase at the museum, the Jonesport Wood Company Stores, and DTM Web site, where they are also offered in PDF format.

(Continued on page 2)

Selected tools from *Art of the Edge Tool*.
Photo by Nicholay Tarkhanov

Summer '07

New Permanent Exhibit

The Art of the Edge Tool

Opening June 2007

New Publications (See pg.2)

Available Summer 2007

Vol 6: *Steel/Tool Making before 1870*

Vol 7: *Ferrous Metallurgy-NE Shipsmith*

Vol 8: *American Toolmakers 1730-1930*

Art Show (See pg. 5)

7 Maine Women

Opening June 2007

Maine's First Ship (See pg. 3)

At Maine Maritime Museum, Bath,
complementing Davistown exhibit &
publications

Tooling Around Spring 2007

Editor Judith Bradshaw Brown
 Davistown Museum Newsletter
 Liberty & Hulls Cove, ME
 www.davistownmuseum.org
 PO Box 144, Hulls Cove, ME 04644

In studying the large number of American-made Colonial and early 19th century tools in the Museum collection, Skip noted that they contradict the popular myth that most tools dating from before 1840 were made in England. His observations and the questions that arose from them led him to research and write the three new publications that explore these issues, Volumes 6-8, in the *Hand Tools in History* series. Skip utilized the most important information sources on early toolmakers, including the publications of the Early American Industries Association, research by Mercer, Goodman, Smith, Gordon, and many others, and information provided in museums, libraries, and historical societies to answer the questions driving his research.

Volume 6: *Steel and Tool Making Strategies and Techniques before 1870* explores ancient and early modern steel and tool making techniques and strategies, including

those of ancient, Roman, medieval, and Renaissance metallurgists and toolmakers. Their technologies played a role in the florescence of American ironmongers and toolmakers in the 18th and 19th century. Brack refers to archaeometallurgists such as Barraclough, Tylecote, Tweedle, Wertime, Wayman, and many others to provide useful guides for the journey through the pyrotechnics of ancient metallurgy. Volume 6 includes an extensive bibliography pertaining to steel and tool-making techniques from the early Bronze Age to the beginning of bulk processed steel production in 1870.

Volume 7: *The Ferrous Metallurgy of the New England Shipsmith* explores the indigenous adaptation of European tool and steel making techniques by New England's shipsmiths and edge toolmakers from 1607-1882. This volume focuses on the construction of Maine's first ship, the pinnace *Virginia*, at Fort Popham on the Kennebec River in Maine (1607-1608) as the iconic beginning of a poorly documented, but critically important, component of colonial and early American history. The driving questions for this volume are:

- When did shipsmiths begin making edge tools instead of using those brought from England and elsewhere?

- When they began forging edge tools for colonial shipsmiths, where did they obtain their steel?
- When did shipsmiths and edge toolmakers begin using steel made in the colonies or the early Republic instead of imported English and German steel to make edge tools?

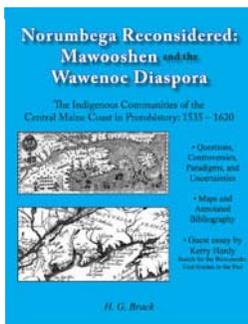
Volume 7 also contains the *Glossary of Ferrous Metallurgy Terms*, a journey through the labyrinth and alchemy of the ferrous metallurgy of the shipsmiths and the edge tools they produced. The glossary also defines terminology pertaining to ancient metallurgical techniques and to the later developments in iron and steel production in America, the foundations of which were laid in the colonial era. It will also be published separately as a handy reference for blacksmiths, artists, and tool enthusiasts. Volume 7 also includes three bibliographies of sources: 1) cited in the introductory essays, 2) cited in the glossary, and 3) relating to metallurgy.

Volume 8: *The Florescence of American Toolmakers 1730-1930* considers the wide variety of toolmaking industries that arose during and after the colonial period and its robust tradition of edge toolmaking. It discusses the origins of the florescence of American toolmaking not only in English and continental traditions, which produced gorgeous hand tools in the 18th and 19th centuries, but also in the poorly documented and often unacknowledged work of New England shipsmiths, blacksmiths, and toolmakers. This volume explicates the success of the innovative American factory system, illustrated by an ever expanding repertoire of iron and steelmaking strategies and the widening variety of tools produced by the factory system. Volume 8 traces the rapid growth of American toolmaking that was, in turn, based on a rapidly expanding economy, the rich natural resources of North America, and continuous westward expansion until the late 19th century. It also includes an extensive bibliography on the Industrial Revolution in America, special topic bibliographies on a variety of trades, files on specific New England toolmakers, and chronologies of the most important developments in this tool-making florescence.

(Continued on page 5)

DTM: Norumbega Reconsidered Sold Out and Reviewed

Norumbega Reconsidered: Mawooshen and the Wawenoc Diaspora, the museum's Spring 2006 publication, has sold out its first printing. Libraries, bookstores, and museums purchased copies, and folks bought individual copies at the museum, at Skip's lectures, and on line, many after it was reviewed favorably by Bill Bushnell in "Bushnell on Books" in the *Kennebec Journal* on August 20, 2006. Bushnell called it "an ambitious effort to fill in a 'lost chapter in Maine history'..., a scholarly work that is both a history of Maine's native coastal people, as well as an examination and comparison of various historian interpretations of what has already been written." He encourages readers to "learn about Norumbega's mythical city of gold, why only Europeans would consider Maine's coast a wilderness, why the careening and cleaning of European ship hulls was a bad idea, and what 'Indian wheat' really is." *Norumbega Reconsidered* will also be reviewed in the next edition of *Maine History*, the journal of the Maine Historical Society. It will be available again soon. ✘



Missed your copy?

Join our mailing list for publications!

E-mail or write us:
 DTM Publications
 PO Box 144
 Hulls Cove ME
 04644

Davistown And *MAINE'S FIRST SHIP* Celebrate Maine Shipbuilding

The new Davistown Museum permanent show "The Art of the Edge Tool" and *Hand Tools in History* publications coincide with and complement another event celebrating Maine history via shipbuilding. The Davistown Museum and *Maine's First Ship* will link to each other via their Web sites and provide visitors to the Liberty and Bath sites information on each other's offerings. Visits to both offer a unique and fascinating window into a previously neglected chapter of Maine's history.

Maine's First Ship

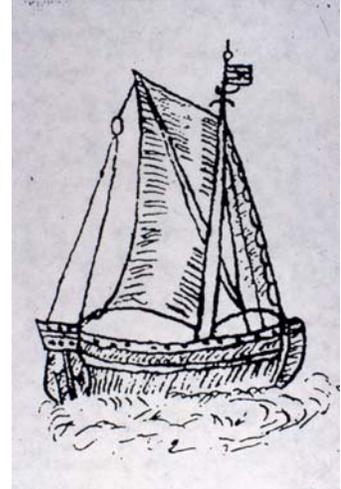
(www.mainesfirstship.org) is a project organized to research, build, and operate a reconstruction of the 1607-1608 Popham colony's pin-nace *Virginia* at the Maine Maritime Museum in Bath. Originally built during 1607-08 at the mouth of the Kennebec River, the new *Virginia* symbolizes the birth of Maine's ship-building tradition and will help celebrate the 400th anniversary of English settlement in the New World. Through a wide variety of educational programs before, during, and after construction, she will be used to increase public awareness and understanding of Maine's place in early European exploration.

Almost 400 years ago, 120 Englishmen landed at the mouth of the Kennebec River and built a settlement we know as the Popham Colony, at Ft. Saint George. It would

have a short existence due to loss of leadership and lasted just over a year. Their greatest achievement was the construction of a small, sturdy pin-nace intended for coastal exploration and trade. *Virginia* would ultimately be re-rigged to help take colonists back to England and, in September 1609, return with "16 proper men more" to Jamestown. She would be the first in a continuum of vessels making Maine synonymous with shipbuilding and seafaring excellence up to the present day.

Until recently, young people studying history have had little evidence of Maine's role in the early development of America. Although the Popham Colony lasted just over a year, soon becoming little more than an historical footnote, it became, in fact, an historical time capsule. In 1997, Dr. Jeffrey Brain, an archaeologist from Salem's Peabody Essex Museum, began a series of nine annual archaeological digs sponsored by the Maine State Museum that finally confirmed the location and helped establish the environment of the 1607 Popham Colony.

Plans for *Virginia's* Construction Shed on the MMM grounds include a ramped visitor walkway with interpretive panels describing traditional boat-building, Popham Colony history, and interactive "Learning Stations" providing hands-on experiences such as raising the sails. A live webcam is planned to allow school children to watch construction from their class-



rooms, and extend the construction audience world wide. Her reconstruction will be accomplished over a period of about 16 months.

An experienced team of professional shipwrights will manage this program, and offer many opportunities to participate for volunteers having varied backgrounds and skills.

Upon completion *Virginia* will serve as a "Floating Classroom" for people of all ages, both at dockside and under-way. She will provide a unique experience of the hopes, fears and conditions experienced by the early settlers; some particular to the early 17 century and some still resonating today.

With *Virginia*, MFS has the opportunity to educate in a profound and powerful manner, whether teaching volunteers to sail and maintain her, or lighting up children's faces as they begin to comprehend Maine's important and central role in our country's early history. ✨

APARTMENT FOR RENT & HELP WANTED

APARTMENT:

Cozy 3 room apt. on 3rd/4th floors in Davistown museum building
available to tenants willing to work at least a few hours a week in the museum 

1 tenant: \$500/mo.; 2: \$550

NON-SMOKERS ONLY, no dogs, 1 cat okay

Rent includes heat, electricity, wi-fi, use of spacious deck, garden, W/D, museum libraries, reading rooms, & workshops.

Qualified tenants must have an interest in Maine history, art, tools, or education, or be a working artist, teacher, writer, etc...

WORK AVAILABLE for Tenant:

Museum manager, Sunday 10:30 – 4:30

Assistant manager-Maine Artists Guild Gallery, every other Sat. 5-10 PM + other hrs. possible

Museum e-Store sales

Matting/framing in museum workshops

P/T work at Liberty Tool Co., May-Oct (1–2 day/wk)

eBay sales, Oct–May; commissions 10% to 30%

Brack Seeks to Solve Early Iron Mystery

As part of his search for information about early shipsmiths and the bog iron industry in New England for the *Hand Tools in History* publications, Curator Skip Brack sent out queries to museums, libraries and historical societies and the following press release to newspapers in coastal and southern New England. Following is the press release, which we publish for your information and to reach those of you who may also have information to contribute or sources to suggest:

Museum Seeking to Solve Early Iron Mystery

The Davistown Museum in Liberty, Maine, has amassed a large collection of wood-working tools used by New England shipwrights in the 18th and 19th centuries. June 2007 will mark the opening of a new exhibition, *The Art of the Edge Tool*, organized in conjunction with the reconstruction of Maine's First Ship (www.mainesfirstship.org), the 1607 pinnace Virginia, at the Bath Maritime Museum. These events will also coincide with the publication of the museum series *Hand Tools in History*. In researching these tools, Curator H. G. Skip Brack has encountered a mystery, which he is hoping to solve with the help of folks in the shipbuilding towns of southeastern New England.

To understand the information sought, it helps to know some background about the context of the search. The museum is seeking information about colonial New England's early iron industries, especially those associated with the work of the shipsmiths who furnished the iron hardware for New

England-built ships. Iron fittings represented about 16% of the cost of a typical colonial era sailing vessel. Many of the smelting furnaces, anchor forges, and steel furnaces operating in New England in the 17th and 18th century are poorly documented. The Davistown Museum is trying to fill in this historical gap. As part of his research on the sources, forms, and uses of New England shipwrights' tools, Brack has sent queries to coastal and southern New England historical societies, libraries, and museums and has thus far received many helpful responses. He is now expanding the search to include individuals in the area who might have relevant information about early American ironworks and shipsmiths along the New England coast from 1640-1850.

New England's colonial shipbuilding industry was the essential ingredient in linking forest products, fisheries, and inter-colonial and West Indies trade to lay the economic foundations for the coming revolution. In 1702, Boston was one of the busiest ports in the British Empire and had been building ships for the East India trade since the 1640s, as had Salem and other ports. Every ship needed iron fittings, which were specifically made for that ship and couldn't be ordered from England easily. Existent sources that discuss this topic state or assume that the iron and woodworking tools for such work came from England. However, Brack contends that the existence of so many furnaces and forges operating in southern New England in the early colonial period suggests otherwise. He also asserts that the tools he has from that era don't match the myth, sending him on his quest to learn about

the heretofore invisible edge toolmakers and document them and their contributions. This interest in the robust bog iron industry leads him to seek more information about the iron smelted in New England for New England's shipsmiths, who also made many of the edge tools used by shipwrights, and the relative amounts of iron imported from Sweden or England, particularly after 1700. He is looking for information on working shipsmiths, who made iron fittings for shipbuilding and before 1800 often made edge tools for shipwrights, in any location, edge toolmakers, who made woodworking tools, and such topics as the locations and work of direct process bloomeries e.g. Leonards Mills, Taunton, MA, 1656, integrated ironworks (blast furnace plus finery) e.g. Saugus, MA, 1646 f, anchor forges e.g. Pawtucket, RI, 1796, cupola furnaces to make hollowware, cementation (blister steel) furnaces.

If you have relatives or know of people who worked as shipsmiths and toolmakers in that period and have knowledge of them and their work, have come across information about old iron forges, have journals or logs relating to iron-making and supplies at that time, or have suggestions of others who might help, please contact H. G. Skip Brack by e-mail at curator@davistownmuseum.org. You can also visit the Davistown Museum Web site at www.davistownmuseum.org to learn more about its work. Any information, no matter how seemingly insignificant, is welcome, and you could help elucidate an important, and thus far unrecorded, aspect of New England maritime history. ✖

New and Improved Web Site!

The redesign of the Davistown Museum Web site is a high priority project for this year. The site was begun before the advent of readily available Web site management software and has grown to its current huge size without it. As a consequence, it has become cumbersome to navigate, for users and even for museum staff.

We hit some snags this winter that delayed the project's start, but we have now contracted with a design team, who is working on a proposal for a new, improved, attractive, user-friendly home page and will then move on to improving navigation. Stay tuned. We welcome requests and suggestions from site visitors. ✖



(Continued from Page 2)

Volume 9: *An Archaeology of Tools* contains the ever-expanding listings of tools on display in the Davistown Museum tool collection, which now includes important tools from many sources. During 37 years of searching for New England's old woodworking tools for the Jonesport Wood Company's stores, author Brack collected a wide variety of tool forms and their variations in metallurgical composition, which provided the impetus for researching and writing the *Hand Tools in History* publications. In many cases, tools found in old tool chests contradict the popular misconception that all the edge tools of the shipwright used before 1800 or 1830 originated from Sheffield and nearby English tool-producing centers. The tools in this exhibition tell a much more complicated story about the diversity of tool and steel making strategies, techniques, and locations of manufacturers. This tool collection,

along with our library and publications forms the core of the Center for the Study of Early Tools. Our Web site provides internet access to the collection of tools in the Davistown Museum, allowing increasing awareness of the role of hand tools in Maine and American history, its shipbuilding industry, and an exploration of the many ways in which hand tools constitute an important information source about our sociocultural and mercantile history.

And, finally, Volume 10: The Registry of Maine Toolmakers fulfills an important mission of the Center for the Study of Early Tools, by documenting the Maine toolmakers and planemakers working in Maine. This registry is part of the Davistown Museum Web site and can be accessed by anybody wishing to research the history of Maine tools in their collection.

We greatly appreciate receiving information about as yet undocumented Maine toolmakers working before 1900, which we will add to the frequently updated *Registry of Maine Toolmakers*. ✂

New Brochure

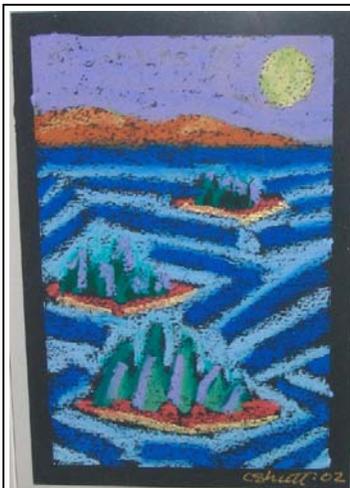
The Davistown Museum recently printed its 2007 brochure. Heralding this summer's opening of the new permanent exhibit "The Art of the Edge Tool," the brochure features a striking collage of tools from photos taken by Nikolay Tarkhanov (See Pg. 1 photo) and an Alan Magee tapestry on the cover. ✂

Tools in History Complete Series:

- **Volume 6: *Steel and Tool Making Strategies and Techniques before 1870***
- **Volume 7: *The Ferrous Metallurgy of the New England Shipsmith From the Construction of Maine's First Ship, the Pinnacle Virginia (1607), to 1882, Including a Glossary of Terms***
- **Volume 8: *The Florescence of American Toolmakers 1713 - 1930***
- **Volume 9: *Davistown Museum Exhibition: An Archaeology of Tools***
- **Volume 10: *Registry of Maine Toolmakers***

Staff Profile: Linda Dart

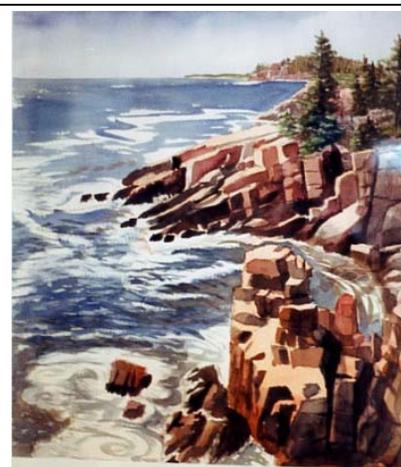
If you visited the Davistown Museum between September and March, you were likely greeted by Linda Dart, who tended the museum and worked on publications and other projects with Skip. When not tending to the museum's daily tasks, Linda worked with Skip on the Hand Tools in History series publication *The Glossary of Ferrous Metallurgy* adding bibliographic citations and on other related assignments. Linda tells us that working at the Davistown Museum and Maine Artists Guild has rekindled her interest in exploring historical meaning and its lessons for the future and that she hopes to continue work with Skip and Judith on the interesting interchange between art, tools, and history. Linda is currently working at the museum on Saturdays. She lives in nearby Montville. ✂



C. Shutt - 3 Islands
Oil Pastel ~ 2002

7 Maine Women Summer 2007

Skip Brack is curating this summer's art show, "7 Maine Women," which will feature new and selected work by artists who have work in the Davistown Museum permanent collection and Maine Artists Guild. They include Emily Bracale, Abby Read, Abby Shahn, Carol Shutt, Carol Sloane, Roberta Sprague, and Melita Westlund. ✂



E. Bracale: View Along Ocean Drive
Watercolor ~ 2000

Bradshaw Brown Elected to Maine Archives and Museums Board of Directors

Davistown Museum Works With Other Organizations

The Davistown Museum has belonged to Maine Archives and Museums (www.mainemuseums.org) for six years. Judith Bradshaw Brown has represented the Museum in the organization, and DTM has reaped many benefits from membership and her participation. She was elected to the Board of Directors in 2004 and co-chaired the Board program committee, in which capacity, she oversaw the 2006 spring workshops and the well-attended, informative, and very successful **2006 fall conference "Shaking Off the Dust: Insuring That Maine Cultural Institutions Thrive in the 21st Century"** held at the University of Maine Hutchinson Center in Belfast and cosponsored by Maine Preservation. Following is her report on the results of MAM membership:

Membership in MAM offers many benefits. MAM spring workshops and fall conferences inform our work for the museum in all areas, such as fundraising, Web site design, and museum stores. At them, we have opportunities to educate other museum professionals about DTM and learn what others are doing. MAM also offers innumerable opportunities for networking, and my board and program committee membership have provided even more.

Examples of how MAM connections work for us include some of the best **media coverage** we've received and last year's **summer intern**. We offered our space for a MAM spring workshop given by Ellen Dyer, who was then working with Maine Memory Network. Nancy McGinnis attended the workshop, was introduced to the museum, loved it, and returned in her role of newspaper reporter to photograph and write a wonderful article about it and the 2005 show that appeared in the *Waterville Sentinel* and *Kennebec Journal* (Augusta). Her daughter, Sarah, then applied for our 2006 summer intern position and was hired. Ellen Dyer went on to become the curator and Education Director of the General **Henry Knox Museum at Montpelier**, where she invited Skip to give a lecture in the summer of 2005, and our connection with that museum



continues. Ellen has recently been named Director of the Center for the Study of Early American History at Montpelier.

We first learned of the **Maine Memory Network** www.mainememory.net at a MAM conference. The Maine Memory Network is a statewide digital museum that provides unprecedented access to over 12,000 historical items from over 180 museums, historical societies, libraries, and other organizations from every corner of Maine. We connected with Steve Bromage, who then worked for MMN, and we became a contributing member, which means that students can access a number of Davistown Museum holdings via their site. Steve went on to become education director of the **Maine Historical Society**, which hosted the 2006 show, to which Skip was asked to contribute tools and which was instrumental in putting together this year's Art of the Edge Tool show. While visiting the Davistown Museum to talk with Skip about his contribution to the show, John Mayer, curator of the Maine Historical Society, purchased a piece from the Maine Artists Guild gallery for his personal collection. The **Yarmouth Historical Society** learned about the Davistown Museum at a MAM conference and then hired Skip to identify tools in their collection as part of a grant they received. These are but a few examples of ways in which our participation in MAM has greatly enriched the growth of the Davistown Museum.

I was recently appointed to represent the MAM Board on the **committee to award grants from the Maine Cultural Affairs Council's New Century Community Program**. I will be reading and assessing grant applications and voting on awards. I hope to pick up pointers about grant writing do's and don'ts and perhaps discover ways in which the Davistown Museum might qualify for and receive grants for which we have thus far not applied.

This year **MAM will cosponsor a fall conference with the New England Museum Association to be held in Portland on November 7-9, 2007**. We look forward to that event, which promises to widen the opportunities for learning, networking, and spreading the word about the Davistown Museum throughout New England.

As a MAM board member and educator, I instituted a museum educators network and sessions offered at workshops and conferences. As a result, we were put in touch with the **Arts Education Connections**, an arts and cultural organizations network under the umbrella of Maine Alliance for Arts Education. Skip and I recently attended a meeting of AEC (www.maineallforartsed.org), at the Farnsworth Museum in Rockland. MAAE and AEC are currently involved with educating about and gathering support for pending state legislation LD 1385, An Act to Strengthen Arts Education. At the meeting, Skip and Judith made connections with other museum professionals, who were previously unaware of and then very interested in the Davistown Museum offerings. They discussed ways in which the Davistown Museum might participate in cross-curricular projects and discussed the importance of making connections between art and other academic areas in the current federal test-driven structures and strictures that often result in the reduction or exclusion of arts education.

2007 promises many more opportunities to network and share with other museums. ✨

Meet The Davistown Museum Board of Directors

The Davistown Museum is fortunate to have a diverse board of directors, with expertise and interests in all areas of the Davistown Museum missions. Following is a list of current members, their areas of interest, where they live:

Board of Directors

H. G. Skip Brack, curator, artist, tool & art collector, historian; Hulls Cove

Judith Bradshaw Brown, educator, writer, and artist; Hulls Cove

Sarah Doremus, artist, metalsmith; Deer Isle

Kathleen Kelly, print artist; Southwest Harbor and Annandale, VA

Roger L. Majorowicz, metal sculptor, ax collector; Whitefield

Chuck Marecik, historian; Washington

David McLaughlin, metal sculptor and welder; Liberty

George O'Connor, machine tool businessman, historian; Vassalboro

Jay Sawyer, metalsmith, sculptor; Warren

John Sundberg, scientist, blacksmith; Southwest Harbor

Donna Wilkie, art collector; Portland

Board Member Profile:

Sarah Doremus

Sarah and Skip got to gabbing when she was on one of her regular pilgrimages to Liberty Tool Company and discovered the museum.



Her work and interests are a perfect match for the Davistown Museum, with its emphases on recycling “what needs to be retrieved” and tools, so he invited her to join the Board of Directors, and she enthusiastically accepted. Sarah says, “I enjoy tools; actually, I see myself as a bit obsessed with tools, and Liberty Tool is my vacation spot of choice. So Davistown and its emphasis on tools and art made it a perfect place to become involved. Don't all tool geeks like to spread the word?”

Sarah is a jeweler, sculptor, metalsmith, and teacher, who recently moved to Deer Isle, ME, from Arlington, MA. She makes delightful “kinetic jewelry,” by piercing, bending, roller printing, embellishing, riveting, and soldering copper, brass,

silver, and all sorts of found objects such as hinges, springs, and other mechanisms to make jewelry come to life. She teaches jewelry making at Metalwerx in Waltham, MA, at whose Web site one can see examples of her



360 Degree View Ring

work: www.Metalwerx.com, and formerly at the Dearborn Academy in Arlington. She has both a BA in Art History from Northeastern University and a BFA from the Massachusetts College of Art in sculpture. Her work has been shown in numerous galleries, both invitational and solo throughout the United States, such as “Playtime: Toys for Adults” at the Brookfield Craft Center, in Brookfield, CT, “Found & Recycled” at the Appleton Art Center in Appleton, WI, “34th Toys Designed by Artists” at the Arkansas Arts Center in Little Rock, AR., and “Trashformations:East” at the Fuller Art Museum in Brockton, MA.

Sarah lives with her partner Linda Campbell, her retired parents, and dogs on Deer Isle, where she is currently working as an artist. The Museum is excited and grateful to have her on board and looks forward to her input and to showing her work. ✨

Staff Profile: Keith N. Goodrich



Located at the Hulls Cove office, Keith Goodrich has been a regular fixture for three years and was recently drafted as Commander-In-Chief for e-commerce at both the Jonesport Wood Company and the Davistown Museum. He built the current Maine Artists Guild web site and has worked with many of the M.A.G. members to develop their Gallery pages. This winter, he drove the e-Bay sales for the tool company and is spending time this spring on both the e-store and Museum on-line sales ventures. “There’s never a dull moment juggling the many items that show up or crafting a great page for any of the wonderful artists at the Guild.”

A former refugee from the financial industry, Keith holds a B.S. in Human Ecology from College of the Atlantic, a business degree in Administration from the American Institute of Banking, is a Gilbert Hovey Grosvenor Essayist & The Academy of Natural Science Scholarship recipient and an active member of the American Red Cross, the Nature Conservancy, and the National Trust for Historic Preservation.

Keith is an avid art collector and specializes in the works of Augustus L. Jansson, Carroll Thayer Berry, Thomas Cornell and the Monhegan School, as well as many local artists including George Daniell, Sharon Arnold, Scott Baltz, Jack Perkins, MaryAnn Starbird, and Ken & Linda Perrin. His family has a note-worthy presence in the art world: his Uncle Don Swann, founder of the Etchcrafters Guild of Baltimore, his Aunt Rita Swann, and cousin Don Swann, Jr. are all listed artists held by major museums and art collections. ✨

Blue Tags for Davistown And Other Fundraising Projects

The Davistown Museum 2007 fund-raising campaigns include a number of changes and additions:

SALES

In his dual roles of buyer for the Jonesport Wood Company and museum director, Skip Brack has instituted a number of projects geared to raise funds for the museum. Those wishing to support the museum can help by donating to or buying from the following venues and by sharing this information with others:

BLUE TAG SALES: When people contact Skip with tools, books, antiques, records, etc. for sale, he is asking them to donate some to the museum for resale. Sellers can opt to donate items, and Skip will give them a receipt for the retail price (rather than the price that he would offer if he were buying for the business) which they can use for tax deductions. These items are then distributed to the three Jonesport Wood Company stores (Liberty Tool Co., Hulls Cove Tool Barn in Bar Harbor, and Captain Tinkham's Emporium in Searsport), where they are tagged with a blue label. Proceeds from these items go entirely to the Davistown Museum. You can donate to the museum via the blue tags in two ways: by buying the blue tag items, or by donating items.

e-STORE: Visit the Great Wass Island Salvage Company e-Store at www.davistownmuseum.org or www.jonesport-wood.com and follow the link to the e-store. When you buy something there, 20% of the sale goes to the museum. You will find a selection of the paintings, prints, tools, books, Native American artifacts, antiques, and other interesting treas-

ures available in the three Jonesport Wood Company Stores. Note that [e-Catalog](#) items are also available for direct purchase at the stores (without handling fees or shipping costs). You may also list items, such as valuable artwork, on consignment in our e-Store catalog and receive up to 50% of the sale price. 20% goes to the museum.

eBAY: During the winter (Nov.-March), the Jonesport Wood Company offers more expensive art and collectibles on eBay. If you would like to donate an item for us to post, we offer up to 50% of the sale to the donor and approximately 25% goes to the museum.

MAINE ARTISTS GUILD GALLERY: If you buy a piece of art from the MAG Gallery, 20% of the proceeds go to the museum. You can visit the gallery in the museum complex in Liberty or online at www.davistownmuseum.org and follow the link to the MAG Gallery.

OTHER FUNDRAISING PROJECTS

MEMBERSHIP: Museum staff mounted its first formal membership drive this winter, with a mailing of renewal reminders and new member solicitation with our new brochure. The new museum software funded by MBNA allows staff to record and keep track of members in more efficient ways than previously. NOTE: To expedite management of membership, e.g. to send renewal reminders, all memberships will now run out at the same time. All memberships will end on January 1 each year. Those who join in January through August will be members through the following January; memberships of those who join in September through December will run till the January two years after the date of joining. If you have not

joined or renewed and wish to do so, you will find a form below. Thanks to all who support the museum with their membership.

ADMISSIONS: The Board of Directors voted to charge admission to the museum, rather than to request donations from visitors. Staff will keep track of income based on this change and report on its impact on funds raised from visitors.

GRANTS: Judith Bradshaw Brown reports that she continues to pursue grants to fund museum projects. Last fall, the DTM received a grant toward the Web site redesign in the very last round of giving from MBNA, which was purchased by Bank of America last year. Unfortunately, Bank of America has a very different corporate giving program, into which the Davistown Museum does not fit, so the Museum will no longer receive the very helpful funds provided by MBNA on a regular basis.

Judith is very knowledgeable about grant opportunities available and submits applications whenever she finds programs for which the DTM qualifies. She has recently written a grant that would help fund the purchase of the incredible Alan Magee tapestries that are a focal point in the Main Hall and appear on the new brochure cover. Cross your fingers and please let us know of any potential donors, of whom we may not be aware by contacting her at: judith@davistownmuseum.org or 207 288-5126. ✕

Please support the museum
by making a donation today.

MEMBERSHIP LEVELS

Student	\$10
Individual	\$25
Family/Small Business	\$30
Associate/Business	\$50
Contributing/Corporate	\$100
Sponsoring/Corporate	\$250
Sustaining/Corporate	\$500
Partner	\$1,000
Benefactor	\$5,000 and over

All members receive free admission, *Tooling Around* newsletter, and invitations to special events.

I make the following tax-deductible contribution to

The Davistown Museum:

MEMBERSHIP in the amount of \$

ANNUAL PLEDGE: I pledge _____ (amount) each year for _____ (#) years.

Name: _____

Address: _____

Telephone #: _____

E-mail address: _____

Send to:

Davistown Museum

Hulls Cove Office

PO Box 144

Hulls Cove, Maine 04644-0144

(207) 288-5126

www.davistownmuseum.org

Thank you!