Dear ABANA Members:

If you were unfortunate not to be at Lumpkin, Georgia this year for our Annual Blacksmiths Convention, we are sorry because the convention was a great success and a highlight. If you were fortunate to be at the convention, then you realize that my description will be grossly inadequate. It was a thrill to watch our demonstrators perform. They were willing to come thousands of miles to demonstrate their skills, to sacrifice time away from their families, and at some financial expense, to enlighten us regardless at what level of proficiency we have attained in the art of blacksmithing. I feel that I can express everyone’s feelings that this was one of the "finest hours" for our young organization. I would like to express our thanks to Brent Kington for assembling such a faculty.

During the progress of the convention, Alex Bealer formed a Steering Committee composed of the following members: Calvin T. Smith, Dimitri Gerakaris, Jud Nelson, Ivan Bailey, John Allgood and Brent Kington. This Committee was charged with the duty of formulating some sort of direction and organization for the future of ABANA. This was brought about largely by the growth of the organization. Since only two officers had been allocated in the original meeting in 1973, we felt that the growth warranted expansion and formulation of direction. As Chairman, I suggested that the officers should be composed of a President, Vice-President, Secretary-Treasurer, ANVIL’S RING Editor, and the formation of four (4) Committees which included Education, Conventions, Programs and a Nominating Committee for future officers. It was also suggested that ABANA should be kept a loose organization, rather than a stringent one which could become overbearing and some of our objectives be lost in the process. We did not feel that an organization composed of a large number of committees would be an advantage at this particular period of time. We did not want to lose sight of our overriding objective, to wit, to aid each other in developing the art of blacksmithing. We definitely need the informality and comradeship to meet these goals, but on the other hand, we do need a direction but with a loose structure to keep us in line to meet our goals.

We felt that in order to make a more cohesive effort, the officers should be elected for a two (2) year term. Another idea which we feel is important, is that we want to become a non-profit organization as quickly as possible. This is being looked into at the present time. This will, of course, enhance our eligibility for donations, foundations and grants which might very well aid some of the students in the future. We resolve to expand our dues in the following categories and amounts:

STUDENTS.............$5.00 (per year)
REGULAR MEMBERS.......$15.00 (per year)
CONTRIBUTORY.............$50.00 (and up)

We are in good financial standing at the present time, but we wish to stay there and not wither on the vine because of the lack of funds. The dues that are collected will be used for the publication of the ANVIL’S RING; expenses for lecturers, such as Herr Ulrich; video-

(continued)
tapes of demonstrations for a permanent file, and so forth.

The question of regional sub-divisions arose, but we felt this was not the time to press this. If it should ever require this, then I think it should be fairly well hashed out before we make that step. I think that sub-division of our Group would be a mistake at this point in time, and would fragment our organization and we would lose something of the present camaraderie that we now enjoy.

Future convention sites must be sought. Westville has shown a willingness to host us in the past, but they prefer that we meet there every other year. The sites have been looked into and at the present time, I am unable to give you information in this regard for use in future plans. There are several things that have to be considered; the time of the convention, as the further North the convention is, the later in the year it would have to be held. It is very difficult to get that many forges and anvils in one place with appropriate lodging and shelter for working areas. In the very near future, I hope to have this pretty well nailed down so that we can make plans for our 1975 Convention. However, should any of the members have information that would be available to his officers in regards to convention sites, we would be happy to hear from you.

At our Business Meeting, most of what has been mentioned above was presented to the entire Membership present, and these recommendations were carried by unanimous decision. Also, at the meeting it was felt that Herr Professor Fritz Ulrich should be named as Lifetime Honorary Member of ABANA. This suggested was carried unanimously. We were quite enthralled and impressed with his remarkable ability as a Master Smith, but was also impressed by his ability and willingness to fly three-thousand miles to this Country without knowing its language, to closely associate with people whom he had never met, to be exposed to climate that he was not used to, and exposed to strange customs. Like all great smiths, he was able to arise to the challenge and adjusted remarkably well to the adversity and expressed the desire to return next year to meet with us again as a Visiting Professor and Demonstrator. We are quite happy that this will be the case, and feel that we are most fortunate in this respect. To those who

SOME DRIFTING THOUGHTS

Now, weeks after the meeting at Westville, the memories still pervade one's consciousness like the scent of honey-suckle on a still Spring evening. It was a unique meeting, exciting, stimulating, inspirational, provocative.

Somehow, the term convention is much too prosaic to apply to this gathering of smiths. No normal convention ever had the mystique, which characterized this one. Few have had the underlying current of enthusiasm, the steel hoops of an overwhelming mutual interest which bound the smiths together.

And beauty was there, every minute. There was the elemental mystery of the fires, the beauty of coal smoke drifting languidly through the wagon shed. There was the gentle, comfortable, courteous atmosphere of Westville itself. There were sounds and odors and sights; and visions, too, which one saw; shaped into reality with skill and ingenuity and knowledge of iron and the tools by which iron may be wrought.

But there was more than iron and fire and water and air that made this meeting memorable. Floating like magic pollen through the haze of coal smoke was some sort of life-renewing spirit which brought together young and old, Northerner and Southerner, artist and amateur into a spiritual union which quite transcended reason. Perhaps this union was best expressed by the ballet-beauty of smith and striker working as one in perfect rhythm; Allgood and Brunfield, Ulrich and Segal, Ulrich and Gichner, Nelson and Dance, man and iron, God and nature.

The meeting at Westville in March of 1974 will not be soon forgotten.
did not attend this year's convention, we certainly hope you will avail your- self for this unique opportunity to see this man and watch his work.

I shall, throughout the year, be send- ing information through the ANVIL'S RING to the general membership. Shortly, we will have our Committees complete and I will send this information along to you.

Just for a personal note, I appreciate the privilege to serve as your President. I have dedicated myself to this task, as I am deeply fond of blacksmithing and I feel that I have the insight into the problems of both the practic- ing smith, the hobbyist, and the amateur. I consider it a privilege to serve you. Throughout the two years that I will serve as your President, please don't hesitate to write me if I can be of any help, or if any of the Officers and Committeemen can be of help. I will direct any information to them promptly.

Calvin T. Smith, M.D.  
PRESIDENT, ABANA

SEND LETTERS (AND SUCH)

The Editor hereby sends out a plaintive plea for help. He asks all members to write letters, not to the editor necessar- ily, but to the membership of ABANA through this paper. Perhaps not all material could be handled in every is- sue, but the selecting can make The ANVIL'S RING all the stronger.

Also, members are asked to send in tech- niques. Give us some of your ways of doing things. If illustrations are needed and the contributor can't draw, leave that to the editor.

OFFICERS AND COMMITTEES OF ABANA **
1974-1976

PRESIDENT     Calvin T. Smith
VICE-PRESIDENT Dimitri Gerakaris
SECRETARY-TREASURER David Wall, Jr.

NOMINATING COMMITTEE: Alex Bealer,  
Chairman  
Calvin T. Smith  
David Wall, Jr.  
J. R. Nelson  
Eric Moebius  
Dimitri Gerakaris*

CONVENTION COMMITTEE: Calvin T. Smith  
Daryl Meier  
Gary Brumfield  
Dimitri Gerakaris*

EDUCATION COMMITTEE: Brent Kington,  
Chairman  
Wayne Wuestenberg  
Dimitri Gerakaris*

PROGRAM COMMITTEE:  
Ivan Bailey,  
Chairman  
John Allgood  
Dimitri Gerakaris*

* The Vice-President is on all committees to serve as a coordinator and as a liaison between all committees.

** All members of all committees are auto- matically on the Executive Committee. This committee, acting as a steering com- mittee, will meet during the convention for the purpose of formulating policies and making recommendations to be presented to the general membership.

MEMBERSHIP LIST TO BE BI-ANNUAL

Because of the growing list of members and the growing cost of printing, The ANVIL'S RING will publish an up-to-date list of members on twice a year basis from now on. Such a list will appear in the next issue.
LETTERS TO THE EDITOR

Philadelphia / March 28, 1974

This is an open letter to all those lovely people whom I met at the 1974 ABANA Convention.

When Mrs. Segal and I were picked up at the Columbus Airport, and brought straight down to Westville, the first thing I did was to breathe in the smell of soft coal dust and smoke, which I missed for almost 30 years and it was like rose perfume to me, while my wife was choking on it.

It did me good to see so many young faces hammering away, and as I stopped here and there and tried to put my two cents in, they listened to me, and I didn't have any trouble to hold their attention.

I saw eager, willing faces smidged in coal dust looking out to me and they didn't mind my interferring with their work, that gave me a feeling of being wanted.

You see, I was brought out of retirement by our dear Alex Bealer, and didn't believe myself capable of lifting a sledge hammer, and there I was like a fish in water from one forge to another.

Looking at the enthusiasm of all the beautiful people who made their way to Westville, which wasn't easy for a lot of them. They came to learn the forgotten art of blacksmithing and there I thought that I am the last of the Mohicans, and that hand forging will die with me in the U.S.A. but you dear friends proved me wrong and I love you for it.

I will remember your all shining faces which made me feel young again. I came to you as an old retired firehorse and left thirty years younger.

I am grateful to you all for accepting me in your midst and I hope that I gave you something in return. I look forward to next years convention (I promise you, I'll be there) which will give me a chance to show you real blacksmithing.

I'll come prepared this time not as a guest, but as a participant.

I'll close with my best wishes to you all ABANA members. Till we meet again, I remain your friend.

Max Segal

APPRENTICE NEEDED IN SAVANNAH

Bailey's Forge, 221 East Bay Street, Savannah, Georgia 31401, is actively seeking an apprentice who wishes to learn elemental and advanced blacksmithing techniques and to gain practical experience by working on commissions in the shop. Write to Ivan Bailey at the above address for details.

Bailey's Forge is a modern well equipped shop. It's staff at this time consists of Mr. Bailey, Tony Gilkes, his assistant, and two apprentices.

INQUIRIES FOR WROUGHT IRON ITEMS

Two inquiries have been received by THE ANVIL'S RING asking for sources of wrought iron items.

Mr. and Mrs. Edward Grogan, 29 Palmer Street, Toledo, Ohio 43608, wish to locate blacksmiths who can supply them with authentic Colonial reproductions of rush light stands, Betty lamps, numbers, weather vanes, foot scrapers, boot jacks, door knockers and stops, hardware, trivets, cranes, etc.

Mr. Harold G. Smith of General Specialties, Inc. (Manufacturers and Distributors of Bicentennial Regimental Equipment) 179 Whitehall Street, S.W., Atlanta, Georgia 30303, wishes to find sources of supply for authentic reproductions of tomahawks, halberds, pikes and other iron and steel pieces of American Revolutionary War equipment.

Smiths interested in supplying these items may write directly to these addresses to negotiate prices.

THE ANVIL'S RING takes no responsibility for the credit rating or reputation of these inquiries.
TECHNIQUES

MAKING A HEART FORK

In olden times in America a young swain would frequently make home utensils for his intended bride, many of them decorated with a heart motif to demonstrate his true love. One way of making a toasting fork with a heart motif on the handle is described below:

MATERIAL: An 18 inch length of 3/16 inch rod.

HOW TO MAKE:

1 - Scarf both ends of the rod. Bend each end about 2 inches from the end and weld to make loops.

2 - Cut one loop in the center of the arc and straighten each half. Each is then forged to a tapered square section to form the tines. After drawing out the tines, form them parallel to each other by setting the joint on the end of the horn and tapping down each time with a light hammer.

3 - Flatten the remaining loop and forge a chisel edge on the fold, being careful not to flatten the fold more than 1/4 inch back.

4 - Open up the loop with a hot chisel enough to insert a large punch (or a small cone). Drive the punch through enough to make the opening to a width equal to half the length of the loop.

5 - Place the loop so that the edge of the anvil face is about 2/5 of the length of the loop from the chisel edge. Tap it with a light hammer until a right angle is formed. Then, holding the loop on the anvil face, tap the chisel edge back toward the tines until it falls flat inside the loop. This forms the heart. Dress the heart shape or horn, anvil bick or small cone.

6 - Shape graceful curves in opposite directions in tines and in the shank just above where shank meets tines.

This same technique may be used to form hearts on fireplace pokers, latch keys, spatulas, foot scrapers or other items made of round stock.

ALEX W. BEALER

THE PROBLEMS OF ELECTROLYSIS

Whenever you use 2 dissimilar metals next to each other on a piece that will be exposed to weather, careful precautions must be taken so that electrolysis, a severe form of corrosion (caused by the exchange of ions) does not occur where the two metals touch.

The trick is to not really let them touch; e.g., if you are making a weather vane of copper and steel, you may wish to rivet the two metals together. Drill the holes for riveting as usual and then coat the two metals with solder at all points where they will come in contact with each other (including the insides of the holes). Then rivet and resolder around all edges of contact.

Whereas, electrolysis is a threat to exterior work, it poses no threat to items to be used indoors.

DIMITRI GERAKARIS
BOOKS

"The Modern Blacksmith"

author: Alexander G. Weygers
publisher: Van Nostrand Reinhold Co.
        450 West 33rd Street
        New York, New York 10001

price: $4.95 Paperback & $8.95 Hardback

A must for all Blacksmiths, amateur to professional, this book is the type you will read, re-read, and read again, you will use it as a reference manual. It covers the very basics such as the forge, hammer and body motions, basic equipment, how to temper and harden High-Carbon steel, upsetting, jigs, making tools for other crafts, and methods of using the power hammer.

The author has a unique understanding of the problems of the modern smith, such as cost of new equipment, materials and the lack of availability of helpers. With these facts in mind, he gives you alternate methods and ideas as how to perform the same task; also, he is a firm believer of using the discarded JUNK of our modern society as raw materials and fabricating one's own machinery or rebuilding old industrial tools.

The author's own illustrations average 5 to 10 per page and are of the most descriptive nature. The 96 pages are jammed full of solid information, not-to-speak of the front and rear cover which also contain reference information.

You will want to keep an extra copy of this book on hand to give to an interested friend.

Alexander G. Weygers is a member of ABANA.

S. David Wall, Jr.

"Blacksmithing for the Home Craftsman",
Joe Pehoski; Privately printed. 44 pages. $1.50 ppd.

This small book provides very good basic information for the beginner in blacksmithing. Topics covered are tools, building the fire, forging techniques, tempering, welding, upsetting and hammer techniques. The book contains a number of live illustrations which supplement and clarify the text.

This book may be ordered directly from:

Joe Pehoski, Blacksmith
Stuber Museum
Box 126C, Rte. 2
Grand Island, Nebraska 68801

(Ed. Note: THE MODERN BLACKSMITH may be ordered from your local bookstore or from ABANA members, The Centaur Company, 117 N. Spring St., Burlington, Wisconsin 53105; The Forge and Anvil, 3271 Roswell Rd., N.E., Atlanta, Georgia 30305).

THE ANVIL'S RING

Official Newsletter of the Artist-Blacksmiths Association of North America
873 Spring Street, N. W.
Atlanta, Georgia 30308

Founded at Westville,
March 17, 1973

Editor - Alex W. Bealer III
Atlanta, Georgia
WHERE TO APPRENTICE

To answer a number of inquiries which have been received by THE ANVIL'S RING, The editor has compiled a list of ABANA members and others who offer apprentice training to aspiring smiths.

It is suggested that novices write to the smiths listed here and inquire in detail about costs, curriculum, the experience of the smith, shop equipment, length of apprenticeship and other pertinent factors. Further questions may be addressed to any officers of ABANA or THE ANVIL'S RING.

Ivan Bailey
Bailey's Forge
221 East Bay Street
Savannah, Georgia 31401

C. Fletcher Coddington
Nine Partners Lane
Millbrook, New York 12545

Phillip Pike
Room 52, Community Arts Building
Department Art & Art History
Wayne State University
Detroit, Michigan 48202

Peter Happny
224 Austin Street
Portsmouth, New Hampshire 03801

Dennis G. Karley
County Road # 34, R.D. # 3
Canandaigua, New York 14424

Professor L. Brent Kington
School of Art
Southern Illinois University
Carbondale, Illinois 62901

Stanley Lechtzin
Tyler School of Art
Beach & Penrose Avenues
Philadelphia, Pennsylvania 19126

Naples Mill School of Arts & Crafts
33 Academe Street
Naples, New York 14512

Ronald Hayes Pearson
Old Ferry Road
Deer Isle, Maine 04627

Keith D. Rowland
R. D. # 3, Rt. 910
Allison Park, Pennsylvania 15101

L. Curtis Tindall, Jr.
2 Church Street
Flemington, New Jersey 08822

Frank Turley
Turley Forge
Santa Fe, New Mexico 87501

Kenneth Lynch
78 Danbury Road
Wilton, Connecticut 06897

(not an ABANA member)

Ed. Note: Additional members who will take apprentices should notify THE ANVIL'S RING by filling out the attached information form.

RECORDS OF '74 CONVENTION NEEDED

President Calvin T. Smith has designated Alex W. Bealer to act as Archivist for ABANA. Some start has already been made in establishing records.

David Wall has a complete tape recording of every demonstration at the '74 convention. He is now placing these tapes on 30 minute cassettes.

Marianna Lines has a Super-8 sound film of about 12 minutes length of Professor Ulrich and Bill Gichner making Willbug on Saturday, March 23.

Station WAGA-TV, Atlanta, has kindly donated a 5 minute, 2 inch video tape of various scenes at the convention on its first day.

All these are available for use by ABANA members. Write Alex Bealer, c/o THE ANVIL'S RING, for details.

All members who took pictures or made audio tapes during the convention are requested to let Alex Bealer know what is available and whether it may be used by other members.
INFORMATION ON ABANA BLACKSMITH SHOPS

(Please return as soon as possible)

Name of Proprietor

Name of Shop

Address

Telephone Number

How Long Established

Training and Education

Type of work done (State traditional or modern designs)

Where your work may be viewed

In what shows or exhibitions has your work appeared?

Are you interested in more business?

Will you train apprentices?

Under what terms?

Other comments about your business
Blacksmith's Coal
Specifications and Sources

By
Alex W. Bealer
Westville, March 21, 1974

At one time every small town coal yard had a continuous supply of good shop coal. In the last 10 or 15 years it has become almost impossible to find in certain areas of the country. As the public blacksmiths began to disappear, from towns, so did blacksmith coal on the local level.

The problem is not that coal is vanishing from the bowels of the earth. It is there in abundance. The problems are manifold. Many mines are owned outrightly by the large steel companies, with no coal available for blacksmiths. In some areas where coal is a valuable natural resource, such as Alabama, virtually all of the good metallurgical coal is being sold, and shipped to the Japanese steel industry. A blacksmith can not even take his pickup truck to the mine and expect to load two or three tons for himself in Alabama. The good shop coal is simply not made available.

Of course, Alabama is not the only place in the country where blacksmithing coal is found. One finds it in Kentucky, Virginia, West Virginia, Oklahoma, Colorado and a few other places. The West Virginia miners are on strike at this time, however, and the mines of other states are quite distant from blacksmiths, making the cost of hauling coal more than the cost of mining it in some instances. And the problem of buying small amounts in regular coal yards is practically insurmountable. Almost all metallurgical coal is shipped only in carload lots, a big investment for a coal yard to carry for several years. Often a coal yard will offer what is said to be good coal, but it often is ordinary stoker coal which does not perform as it should on the forge and badly affects a smiths work. Many managers of coal yards no longer are familiar with the essential requirements of blacksmith coal. Many blacksmiths have only an empirical knowledge of what they need in coal, knowledge based on appearance, texture, softness, odor and the color of the fire. Such qualities are most difficult to communicate to a coal yard manager who may never have seen a forge in operation. Perhaps a definition of good shop coal is in order.
Shop coal should be soft bituminous which is self-coking, has a low sulphur content and burns with a white flame under the blast. It should be composed of lumps about the size of the first joint of one's little finger and should be at least 25% fines. Fines may be described as the fine coal dust which fills the interstices between lumps, allowing the smith to construct a tight oven of wet coal which holds the heat in and cokes from the inside out. Good shop coal should yield a rather solid fire that holds together for a long period of time.

This informal description, however, may be translated into scientific specifications which can be used effectively in ordering coal when one finds a dependable source. All coal producers and some coal sellers understand these specifications:

- Carbon (high) 55%-65%
- Moisture (low) 2.5%-3%
- Ash (low) 3% - 8%
- Sulphur (low) 1% - 2%
- Volatility (high) 30%-40%
- BTU (high) 13,500-14,500

These specifications were provided by Mr. Bo Daniels of the Geological Survey of Alabama.

Now that we have become experts on shop coal quality, how do we find where it is available to the poor, frustrated local smith who cannot reach his full potential without it? That question cannot be answered in full at this meeting. The future might become much brighter, however, if in our dire need we can organize among ourselves on a regional basis.

Allow me to quote from a letter written by Mr. Joe E. Johnston, Vice President of the General Coal Company in Philadelphia:

"Robert F. Friedmann of Boston, Massachusetts has just written us a letter concerning blacksmithing coal. He sent us a copy of your letter saying that you are the current President of the Artist-Blacksmith's Association of North America. Our company is in the coal mining business and we produce coal that is excellent for blacksmithing. However, this type of coal is also used by the metallurgical plants in the country and abroad and due to the 1969 Safety Act, as well as, low productivity we are hard pressed to fill our long-term contract obligations at these mines where the type coal you are interested in is produced."
Blacksmithing as an art is interesting and we are certainly sympathetic with your problem and if there is any way possible that we might assist you we would be more than happy to communicate with you. As you no doubt realize and did mention in your letter, we only ship by railroad in carload lots. This coal would be loaded in whatever equipment is available by the railroad. These cars run in 50 to 100 tons in size. If a 70 ton car is shipped to some point, for example, you would have an investment of several thousand dollars in the smitting coal and then $5.00 to $20.00 per ton freight to add on for railroad transportation depending upon the distance the railroad hauls the coal. At $10.00 per ton freight you would have an investment of somewhere between $3,000 and $4,000 per car.

My suggestion would be, if you have an established retail coal dealer in the area where this coal might be shipped it would be better to have him order a car of smitting coal and give you a definite price in whatever quantity you need from the car.

If you wish to pursue this matter further, we would be glad to try to answer some of your questions."

Telephone conversation with the Jewel Coal and Coke Company in Knoxville, Tennessee, offers similar succor to the suffering smith. Miss Markham of that organization offers a high grade metallurgical coal from the company's mine in Grundy, Virginia. This coal costs $30 a ton, FOB at the mine loaded in a railroad car. Freight would be about $10 a ton to Atlanta from Grundy. A carload of coal (60-70 tons) delivered in Atlanta would cost roughly $2500.00. Probably there would be an additional cost for storing it for a year or more at some sympathetic coal yard.

But, it is most possible that a local branch of ABANA could persuade local yards to order shop coal in carload lots if the local organization signs a contract for the carload, or individual members sign individual contracts which will deplete the carload in a specified length of time (probably a year) at an agreed upon cost per ton. By acquiring coal in this manner the local ABANA organization could specify the qualities it needs and would not depend on the coal yard manager to judge the quality of the coal.
Since freight costs will be a big factor in the final cost per ton of coal, it would behoove local ABANA groups to check with the geological departments or natural resources departments in the capitals nearest states which produce coal. With this information the local group may also specify a mine relatively close-by and so cut the final cost of coal.

All indications are that local organization and contracts should provide an answer to the coal problem anywhere in the United States. If this method of acquiring coal is tried, perhaps THE ANVIL'S RING should carry a story in each issue about coal, where it comes from, how much it costs, what new problems develop in the suggested method. Such information should be invaluable as guidance, from experience, to blacksmiths all over the country and Canada.

Thank you. And good luck.

Alex W. Bealer III
President

Artist-Blacksmiths Association of North America
Membership Application
ARTIST-BLACKSMITH'S ASSOCIATION OF NORTH AMERICA
3271 Roswell Road
Atlanta, Georgia 30305

STUDENTS.........$5.00 per year ( )
REGULAR MEMBERS..$15.00 per year ( )
CONTRIBUTORY.....$50.00 (and up) ( )

Name__________________________________________________

Street__________________________________________________

City, State, Zip__________________________________________

Practicing Smith ( ) Artist ( ) Teacher ( ) Student ( ) Amateur ( )
THE ANVIL'S RING
ARTIST-BLACKSMITH ASSOCIATION
OF NORTH AMERICA
873 Spring Street, N. W.
Atlanta, Georgia 30308