A MESSAGE FROM THE PRESIDENT

Dear ABANA Members:

Most of the feedback from the convention has been favorable and I feel we have learned from our mistakes.

Several of your officers and committee members met recently in Atlanta and some of the results of that meeting are forthcoming in this issue of the "Anvil's Ring". I feel that it is imperative that you fill out and return the questionnaire. The Program Committee, Ivan Bailey, Chairman, needs this information so he can start contacting faculty prospects to correspond with your program desires. We hope to have sessions going on for the beginners, with drawing, bending, fullering, and forge-welding as well as sessions for more advanced smiths.

Your officers feel that it might be better to designate our gathering as a "Blacksmiths Conference" rather than a Convention. The word conference seems more descriptive of what takes place than convention, don't you agree?

The sites for our next two conferences have been tentatively set (as firmly as possible at this early date) in different areas. The 1975 site will be at the Greenville, South Carolina Art Museum where the "keys" have almost been given to us. There is plenty of room and you are welcome to bring examples of your work for display and sale. Two large motels and a hotel are within 2 or 3 blocks of the museum which has an auditorium for lectures, movies and slides. Camping sites 8 or 9 miles away may be available. More details at a later date. The 1976 site is St. Louis, Missouri and here again a warm welcome awaits us - more about this later.

I promised to keep this short but let me hear from you about ABANA and if we can be of any help to you. I extend a warm hello to our old members and a warm welcome to the new ones!

Sincerely,

Cal
Calvin T. Smith, M.D.
President, ABANA

FLASH

RICHARD QUINNELL TO ATTEND CONFERENCE

Ivan Bailey, Program Chairman for the 1975 ABANA Conference, has announced that Richard Quinnell, one of the finest blacksmiths in Great Britain, will be at Greenville next year. Mr. Quinnell will demonstrate his techniques in making gates and other decorative items. We look forward to seeing this fine artist.
SEGAL NOW TEACHING IN PHILADELPHIA

Mr. Max Segal, the venerable and enthusiastic protege of the great Samuel Yellin, reports that he is now teaching a course in blacksmithing at the Philadelphia College of Art.

Mr. Segal, who is remembered by all who attended the 1974 Westville Convention, was asked to provide his considerable talent and teaching interest to the school because no teacher with a knowledge of forging, welding and shaping was available. Segal says, "... I have a chance to do a lot of forge welding and intricate twists".

Mr. Segal, who has been retired for some years and who thought blacksmithing was a dying art until he saw all the young people in Westville, is doing a great deal more than teaching, however. Apparently he has become a proselytizer for the rebirth of blacksmithing as an art in the Philadelphia area. He also reports, "My life now is all blacksmithing. The students they come to my house with questions, consultations and help in how to establish forges of their own."

Those people who have seen Mr. Segal's work can grant him the title of Master Smith with no equivocation. Anyone who is interested in obtaining more information on the blacksmithing course at The Philadelphia College of Art may address inquiries to: Mr. Max Segal, 2749 East Country Club Road, Philadelphia, PA 19131.

BLACKSMITHS CONVENE IN MAINE

Stonington, Maine was the site for a "mini-blacksmiths' convention". A small group of practicing and amateur blacksmiths, who had missed the last two Georgia Conventions, assembled to exchange and gather knowledge from guest speaker Dimitri Gerakaris.

The setting was Green Head Forge, the shop of Jack Hemenway, practicing smith. On May 27th, craftsmen from New England and Canada shared trade secrets, laughter and food in a common interest. The day began with A.C.C.'s color slides of the Samuel Yellin collection in Philadelphia. The slides were narrated by Dimitri and Jack Hemenway; the session was accompanied by a discussion of techniques.

Around noon, questions and answers moved to the business end of blacksmithing - the forge. What seemed to be a most productive afternoon centered around Dimitri who had filled his head with salient hints at the conventions in Georgia. His demonstrations included the different types of forge welding, tempering, and the making of Damascus steel; with an emphasis on the tidbits presented by Professor Fritz Ulrich. Queries from an attentive audience kept Dimitri busy well into the afternoon.

A weary, but enlightened group then gathered for a sumptuous turkey dinner prepared by the loving hands of a local potter. The day's happenings were discussed over a buffet of warm food and chocolate sundaes. Friends were made as the common bond of the craft strengthened, and resolutions were made to not miss the next ABANA convention.
1975 ANNUAL ABANA CONFERENCE SET FOR GREENVILLE, S. C., MAY 7-10

The Executive Committee of ABANA met in Greenville, S. C., September 21, after inspecting the fine facilities of the Greenville Art Museum, and decided on Greenville as the site of the 1975 Conference.

Several reasons are given for the decision. First of all, Greenville is much nearer the center of membership than any other available site. Secondly, the space and facilities at the Greenville Art Museum are excellent for the purpose as proved during a Craft Workshop sponsored by the American Crafts Council at the museum September 20-22. A third compelling reason is that there are enough members in the general vicinity of Greenville to help set-up the rather complicated equipment which is unique to a blacksmiths conference.

The Executive Committee also decided to plan for future conferences a year or two ahead of time. The committee feels that after the 1975 conference, which is only the second sponsored by our new organization, meetings should be planned for areas outside the southeast. St. Louis, Cooperstown, New York, and Virginia were mentioned as future possibilities.

Full details on the 1975 Conference will be sent to ABANA members around the middle of November.

Displays of member’s work, either for exhibit or for sale, is definitely planned.

Ideas on program and activities are eagerly solicited from members. All ideas should be sent to President Calvin T. Smith, Route 9, Lake Circle Dr., Greenville, S. C. 29609.

ABANA PURPOSES REITERATED

Several members of the organization, including executive committee members, have requested that the purposes of the Artist Blacksmiths Association of North America be restated to all members. Since ABANA has no constitution, these purposes are quoted from a resume of the association which has been sent since the 1974 Conference in answer to inquiries about membership. They have been approved by the executive committee and await approval or modification by the full membership at the 1975 Conference.

The purposes of ABANA are to maintain and improve communications among blacksmiths of professional, amateur, teacher and student status; to encourage higher standards of craftsmanship and design among smiths; to encourage and facilitate the establishment of training programs for aspiring smiths; to disseminate information about sources of material and equipment; to expose the art of the blacksmith to the public; to serve as a center of information about blacksmithing for architects, interior designers, the general public and other interested groups.

RICHARDSON BOOK SOLD OUT

David Wall, Secretary/Treasurer of ABANA, reports that the entire stock of 100 Xeroxed copies of PRACTICAL BLACKSMITHING, by M. T. Richardson, is sold out and about 50 orders have not been filled. Wall is looking into the possibility of having more copies made and will notify those whose orders are unfilled whether he can fill the orders. If not he will refund the money.

It seems that a number of copies sent out have missing pages. Those who have received books are asked to check the pages in their copies and notify David Wall, THE FORGE & ANVIL, 3271 Roswell Road, Atlanta, GA 30305. Missing pages will be supplied as soon as possible.
TECHNIQUES

When forge welding together two bars, for example, at a right angle, the entire process is made much simpler and precise with the aid of clamps made of flat stock with holes in them held together with bolts and wing nuts. Here is an illustration of how this could be used to weld up the main pieces of a fireplace crane.

A note to the brothers of the craft:

I find my files get clogged with chips even though a file card is used often. So to thoroughly clean files when needed, I take a 3 inch piece of 1/8 to 3/16 inch piece of round mild steel and flatten the end on the horn so that it curves slightly.

I then run the spaded end of the tool with the cut of the file so that teeth are cut into the edge and begin to clean deep into the file. Continue the full length of the file until clean. Each cut of file requires its own cleaning tool.

D. A. COURT
NORTHFIELD, N.H.

ADDITIONAL NOTES:

Today, I was picking up some castings at a foundry, and happened to mention the coal problem to the proprietor. He informed me that, as a boy, he had helped his grandfather, a smith, who got excellent results by using coke to start his fire and charcoal over it.

The foundryman went on to tell how, before he converted his furnace to gas, he had always burned coke, and for exceptionally hot fires he would do the following:

First, he would build his fire with coke. Shuttering off the blower, he would build up a heavy layer of charcoal, covered with enough coke to keep the charcoal from being blown out. He would then turn the blower on, with what he claimed to be excellent results.

Perhaps there is something in this of use to us.

BRUCE FORTIER
THE EXECUTIVE COMMITTEE
ABANA

Please let me report upon the facilities which Greenville has to offer and say a few words about the conference program for next year. The American Crafts Council sponsored a workshop at the Greenville County Museum and one of the areas offered was blacksmithing. We set up forges and anvils and went at it.

EVALUATION:

Cover - Would have to provide for funeral tents. They are large enough for two forges, up to 4 anvils, one or two leg vises. Problematical is height. The poles need to be half again or twice as long.

Power - Numerous outside outlets provide a lot, but we found circuits tended to overload and required supplementary extensions.

Working Space - Considering the lay of the land, there seem to be four main working areas where forges may be placed. Two are earth and one is concrete. Three of them are sheltered by courtyard walls against the building near the ample paved parking area. These three areas would hold maximum 35 viewers with one forge or some viewers and three forges. There's a large, several acre stand of trees in front of the museum where a number of tents and forges could be set up, up to about 12. The museum would have to be understanding and reseed the lawn after we left, but they haven't got very far with one yet anyway. If they're really watching dollars they may prefer to finish the lawn planting after we leave.

Audio-Visual and Indoor Meeting Space - The most used entryway of the museum is by the three sheltered courtyards. They have a large enough auditorium for all of us (comfortable seats but no smoking). Plenty of places to eat box lunches. Ample slide and film projection facilities.

Security - Some outside storage closets and a loading dock provide places to store necessary tools overnight.

Water - Outside faucets near each forging area. Some hoses would need to be provided.

Eating Places

1) A plain efficiency restaurant for lunch and early breakfasters is a block and a half from the museum - prices modest.

2) Sandwich Shop two blocks from the museum in the opposite direction, prices bearable.

Hotels

The conference hotel was the Poinsette, within walking distance from the museum. Reasonably priced, enclosed parking, swimming pool. Restaurant reasonably priced but service very slow.

Sincerely,

Ivan Bailey

IVAN BAILEY
PROGRAM DIRECTOR

COAL SUPPLY IMPROVING

ABANA member David Wall has found a source of high quality blacksmiths coal and will supply it to customers by the ton and by the bag.

This coal is mined in North Georgia at a mine which has only recently been reactivated. The mine is noted in an old book published around 1900 on the subject of iron founding. In this volume the coal is described as the finest in the world, so good that much of it was shipped to Europe for use there by foundries and blacksmiths. Smiths who wish to purchase this fine coal may write to David Wall, 3217 Roswell Road, N.E., Atlanta, GA 30305 for prices and delivery.
Preliminary

Analysis of the Questionnaire

1. Grouping of beginners and advanced members. Since we're about split on the question with the edge going toward not separating. Here's one solution. We might have both at the same time and hope that enough of each go to the separate demonstrations so that there is not too big a group at either. The beginner who wants basic training will hopefully have sensed that he will get all and more than he can soak up from a separate designed-for-him demonstration.

2. The responding reply is that separate work areas away from demonstrations should be provided and we will.

3. Most would like some discussion with slides and a slight majority would like a go as you will slide presentation. We'll get back to you on this one and perhaps ask you to send us your 10 best or whatever you have to put into a group which may be viewed independently by all.

4. This question had a redundancy in it and that was in regard to design. It shows you consistency that 36 people want design here and 36 also want design as a topic down below in the design seminar. An additional 11 were interested in design at the bottom too. All 4 aspects of this questions elicited approval and will be taken up.

5. More people either said no to the question of doing a group project or questioned it than replied affirmatively so we'll hold off on this one and maybe try it another year.

In the bottom section:

a) Colonial Reproduction has a good interest and we're happy to announce that Mr. Dick Everett and a couple of his former students are coming down to show us how they do it up in Connecticut. Dick has a very nice 2 man shop behind his colonial salt-box house in East Haddam, Connecticut and does some of the best colonial ironwork available. He works with a bellows and with charcoal and not only does the usual type of latches and Betty lamps but also some really interesting things like his roasting jacks and pipe tongs.

b) Tool Making

E. W. Horne demonstrated last year and since then has begun to make various kinds of anvil tools available through one of our suppliers. His demonstration will no doubt be broadened by this experience. He's the best tool dresser in the south and has been a professional for many years.

c) Steel Carving and Inlaying

Both techniques use the same tools and one relatively unknown in the U. S. although they have been highly developed in Europe since the middle ages. Ivan Bailey will give an introduction to these two techniques.

d) Damascus Steel

This technique was offered last year and many were disappointed that an actual demonstration was not given although the work presented was of the highest quality and refinement. This year we propose a three day long demonstration because it takes that long to really see a piece of Damascus Steel take shape. This is the kind of demonstration that you pop in on from time to time between the others. However, if one or more people are so interested in it they are welcome to follow the demonstration in its entirety. Give us some feedback please.

e) Production

There doesn't seem to be enough interest in production ironwork to get up a special demonstration. The problem is compounded by the fact that Donald Streeter who does fine hardware regrets that he will not be able to participate. Why not bring your own production items and they can be grouped together for display purposes.

(continued)
f) Power Tools

This one needs more thought.

Discussion

All the discussion topics are favored but with European Historical least favored. Perhaps the historical slides will be put in the help-yourself slide viewing room.

Tools and Supplies will be handled as well as possible. We invite supply persons to bring their stuff and time will be allotted for a presentation.

A design seminar is called for. Our first efforts at finding a coordinator was a dead end so we'll have to work more on this one.

We heartily solicit any suggestions for additional presentations and comments on the outline above.

IVAN BAILEY

ANDRUS SHOP IN ATLANTA FOR RENT

ABANA Member Carl Andrus, who has operated a wrought iron and ornamental iron shop in Atlanta since 1946, announces that he is now offering his entire shop with equipment for rent to any interested blacksmith.

The shop, now in the process of being redecorated, consist of spacious display space and work area with plenty of land for expansion.

It's location is on busy Piedmont Road and the access to I-85, convenient to the whole city. Equipment offered in the rental consists of a cool forge, a gas forge, benders, punches, anvils and some hand tools. Mr. Andrus considers it fully equipped.

Andrus says he is continuing telephone book advertising and can offer a market for ironwork along with plant and equipment. In his opinion the operation will be ideal for a husband-wife team.

 Persons interested in setting up a shop in Atlanta should write to Carl Andrus, 2075 Piedmont Road, N. E., Atlanta, Georgia 30324.

BLACKSMITHS NEED NOURISHMENT

A gentleman from Chappaqua, New York, whose name in his return address was indecipherable, has contributed some interesting figures on calorie consumption in different activities.

"Sewing, for instance, consumes only 10 to 30 calories an hour, while polishing consumes 150 to 200.

Carpenters, cartwrights and locksmiths use about 200 calories an hour. Sawing wood requires up to 600 calories an hour.

Blacksmithing, the informant notes consumes from 250 to 300 calories for light work and from 300 to 400 for heavy work."

The lesson inherent in these statistics is reflected in the old saying that blacksmiths go to hell for only two reasons: Beating blue iron and not charging enough.

Blacksmiths must be sure they can afford to eat well.
SOME DRIFTING THOUGHTS

In the short year and a half of its existence ABANA has grown from 20 to almost 300 members. Such growth indicates a great many good things and naturally results in a few bad things, too.

The good things are that our growing membership demonstrates a deep, hitherto hidden interest in blacksmithing all over the nation; it has exposed to the membership a gratifying number of men who now operate full-time shops for a livelihood; and it has uncovered a truly amazing number of young people dedicated to becoming full-time blacksmiths. ABANA Conferences provide a truly valuable means of communication between blacksmiths of every degree, as does, hopefully, the ANVIL'S RING.

Now, for the bad things.

As many as 300 members in any organization requires considerably more administration than most blacksmiths can imagine. All administrators chosen by the membership are volunteers, taking on the duties requested of them as a labor of love, for none receives pay, and all have the elemental responsibility of making a living as well as an abiding personal interest in re-establishing blacksmithing as a fine art. This small group, however, only represent the membership and cannot function properly without the cooperation of members.

Elsewhere in this issue of the ANVIL'S RING is a reiteration of the stated purposes of ABANA. Chief among these purposes is communication between smiths. But communication cannot function effectively if it is one way. There must be response.

For instance, the 3 elected officers have gotten little or no response from members and committee members on matters regarding the next conference and its program. The ANVIL'S RING must count on only a handful of members besides its editor for material for each issue, which means that most material must be written by the editor, all of which requires much time. What is needed is interested response between members. What is received all too often, is reaction.

Some members have wondered, via correspondence, what they are getting for their membership dues, citing to support their queries in several cases, the lateness of The ANVIL'S RING publication. Certainly apologies are due when this small paper is not published on schedule and apologies are hereby offered.

But to answer the queries about the value of dues, what these members are getting is opportunity, an opportunity to communicate not found before the organization of ABANA and, to the best of knowledge, not available outside of ABANA.

The officers and the editor deeply appreciate any letters received, whether they praise or criticize. But ABANA will be strong and more effective if more members would contribute to our purposes; contribute ideas, news, techniques, inspiration and loyalty.

ABANA's executive committee will do the very best it can for the membership. Membership must respond, however, to opportunities and do its share in the rather onerous task of administration.

We've only just begun!
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, GA 30308