This stair rail was designed and executed by Ivan Bailey, Bailey's Forge, Savannah, Georgia. Its marsh grass motif was used to fit the architecture and surroundings of a South Carolina Low Country house. The rail is 25 feet long and thirty six inches high. Techniques used were forging, forge welding and arc welding. Time required to complete the job by one man was three weeks, with help from one apprentice for a day.
ABANA PRESIDENT’S REPORT

Dear ABANA Member:
An announcement should have gone out with your renewal bill explaining that we have had to increase our annual dues in order to make ends meet. The new schedule is as follows:

- Fulltime Student $10. (2 years maximum)
- Regular 25.
- Family 30.
- Contributing 50.
- Contributing 100.

Also, Bill Gasparrini, our Secretary-Treasurer, is amending all billing to a March 1 fiscal year and is adjusting all dues on a pro-rata basis. Several facts are involved in the need for more money:

1. We don’t yet have our tax exemption and so have not been able to seek foundation support. It has been applied for but it will take time to raise money when the government gives us the O.K. Also, our postage rates are high because we’re not tax exempt. In addition we have attorney fees for the application.

2. We have done a great deal of public relations work in spreading the gospel about ironwork so that sales will be generated for our fulltime smiths.

3. Our yearly conference has been important both in trading ideas and getting the public interested in our work and this costs money.

4. We are a small organization and the cost of The Anvil’s Ring is relatively high, per capita.

5. We have put a lot of time and effort into getting our membership records and system in shape. The next step is addressograph plates. All this should reduce future costs but the initial outlay must be handled.

6. There are many projects that we would like to undertake such as an enabling program to assist smiths in opening a shop; reproduction of out of print books; a directory of blacksmiths; a bibliography of blacksmithing books; a directory of tool suppliers, cassette tapes or films on technique that contemporary practicing blacksmiths can’t otherwise afford to write; perhaps a slide library of contemporary and antique ironwork; expansion of The Anvil’s Ring; perhaps the development of local chapters; liaison with architects, education of museums and galleries. There’s much more possible, I’m sure.

Some of these things will have to wait for grants but if we don’t first achieve a standard of excellence we won’t get grants.

The Board was very worried that some of our members would find it difficult to pay the $25. Some spot checking was done among the membership and there were no objections from those polled.

We very much hope that we will not lose you as a member. We ask you to consider your dues an investment in the future of blacksmithing that will pay dividends for you, your fellow members and the craft that we all love.

Sincerely,
Roger Phillips
President

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THE BLACKSMITH

We regard the blacksmith as the prince of mechanics. He is at once an artist and a mechanist. He who can mold a statue, having in his mind the image, while the clay is yet but a rude mass, and knows how to remove the excrescent parts, and mold the mass into the requisite forms, has the same talent which the blacksmith requires, who withdraws from the forge the flaming bar of metal and is required to mold it with his hammer into the desired shape. This shape must exist in his mind as the statue does in the mind of the sculptor, and though the fact of repeated heavy blows seems a rude way of working out his artistic thought, it is only so because his metal is less malleable than the plastic clay. We content that whoever can be a first rate blacksmith could be also an artist in clay and marble. But the blacksmith, in order to reduce the firm metal to the form required, must have muscle, strength, executiveness, resolution, thoroughness, power, and, if we may say it, the elements of fineness joined with the elements of coarseness: the elements of taste with the elements of strength.

A first-rate blacksmith requires to be a first-rate man; and though his face be blackened and his hands hard, he will generally be found with a fine, strong brain.

We are speaking, it will be remembered, of the first-class blacksmith. We have visited large factories where edge-tools were manufactured, and in the examination of a hundred or two of the forgers we have found them to be very superior men, capable of taking and maintaining a good rank in any field of industry or education. In such places the best workmen are required. Ample compensation attracts the best class. Competition weeds out the poorer, and presents as a result a class of men who are an honor to any age or country.

The faculties which the blacksmith must have, in order to excel, are, large Form, to give the idea of shape, and enable him to realize the form required in the iron which is hissing on his anvil. He does not, like the carpenter, map out the article he chooses to make, and hew off all the unnecessary parts, but molds the whole mass into the thing desired, or so much of it as is required, wasting nothing. He must have the organ of Size, which measures proportions and magnitudes, and so nicely is this faculty exercised, that rivets, nails, and other small articles that are made without measurement, will be found almost exactly alike in size and weight. We may say that the wood-turner also requires the organs of Size and Form in an equal degree of development and culture, but he does not require so much imagination or creative talent as the blacksmith.

The blacksmith requires Constructiveness, to give him an idea of mechanical adaptation, and also facility in the use of tools. He must understand the mechanical laws which are involved in the construction of the thing in hand, and the mechanical forces required to produce the desired result. He needs Ideality, to give appreciation of style, beauty, and harmony, and to aid in creating the thing in his mind's eye, before the iron begins to take form — in short, a clear conception of what is to be done before it is commenced. If he is making edge-tools, and has to temper them, he needs the faculty of Color, to appreciate the requisite shade or color of the steel when, by the action of heat, the temper has come to the right point.

The faculty of Imitation, also, enables a man to imitate his own processes until his whole body, as it were, becomes habituated to the doing of a particular thing. We believe that an experienced blacksmith, if he would work a month in making horse-nails, or knife-blades, or any other small affair, would become so accustomed to it, that he could make an article with his eyes shut, guided by the sense of feeling, communicated to him by the handle of his hammer, and by his sense of hearing — Imitation aiding if not lying at the bottom of this state of facts. In other words, the process becomes automatic, just as does the using of the knife and fork, walking, dressing one's self, and the like.

These, then, are the talents required by this most useful of mechanics. We say most useful, because he not only makes his own tools, but the tools of every other mechanic, or the tools by means of which every mechanic's implements are constructed. But the blacksmith requires, in addition to these talents, the disposition, as well as the bodily conditions, to qualify him for his work. These talents might be possessed by the watchmaker, and, in the main, ought to be. But the blacksmith must have the spirit of courage imparted by Combativeness and Destructiveness; he must have determination, imparted by large Firmness. He must be what the Germans call a "schmeiter," hence "schmidt." — in English, smith. Combativeness gives this disposition to smite. A man in whom it is large, likes to do all his work with a blow or a jerk. He will split wood or chop wood rather than saw it. One with less Combativeness prefers the drawing stroke of the saw rather than the sudden blow of an axe. Large Destructiveness gives that kind of efficient force and severity, a tendency to crush and batter, that the trade requires. The stonemason, whose business is largely effected by blows, needs also Combativeness and Destructiveness. The carpenter, who likes to use the axe, the adze, and the hammer, will be found amply endowed with Combativeness and Destructiveness.

There are many minor qualities which tend to make the blacksmith successful or to hinder his
success, such as Cautiousness, Approbativeness, Self-Esteem, Acquisitiveness, Secretiveness,—all the qualities that go to make up a judicious and influential character will of course aid the blacksmith, as it would a man in any other trade or occupation.

The blacksmith, especially the horse-shoer, should have a keen sense of hearing, because in driving horse-shoe nails he is chiefly guided by the sound of his blows as to whether the nail is being driven into the sensitive part of the foot or is turning out of the hoof at the proper place to make the clinch. When the hearing becomes much impaired, the horse-shoer resigns his post, or pricks many a valuable horse’s foot.

Let no young man, then, engage in blacksmithing who has not an energetic physical constitution adapted to work hard. He should, next, have enough Combativeness and Distrustfulness to give the disposition to use the power he possesses and strike while the iron is hot, and such a degree of firmness and steadfastness as will enable him to use his power persistently until the iron becomes cool. He should have a broad, deep chest, large bones, brawny muscles, a head broad in the region of the ears, wide at the temples, broad between the eyes, with a prominent brow, with strong if not coarse hair, and rather dark complexion. Such a man will be tough, efficient, enduring, and, if temperate, successful.

LETTERS TO THE EDITOR

Dear ABANA:

Shirley the blacksmith! Shirley was one of the best strikers I had at the blacksmith shop in the school. She showed promise and was well liked by all.

One morning after packing in the wet soft coal on the forge and starting a fire going, I looked at her and said, “Shirley darling, aren’t you afraid to dirty your little hands, to break your polished fingernails and above all, what does your mother have to say?”

She told me this story.

Coming home from school one day and greeting her mother with the usual “Hello, Mom!” “Hello,” Mother said and turned around to kiss me. She took one look at me and screamed, “Oh My God, what happened, Shirley? Look at your face all scratched, your jeans filthy and your hands dirty. Are you hurt? Were you in an accident?” “No Mama,” Shirley said, “nothing like that happened. It’s just that I signed up for the blacksmith course at school.”

Mother stared at me with her mouth wide open and shaking like a leaf. She wanted to say something but no sound came out of her. It took a while before she could speak. Not taking her eyes off me she said in a hoarse weak voice, “You want to be a blacksmith? What gave you that idea and who brought you to this?”

“You see, Mama,” Shirley said, “its that boy I told you about. I love him and he signed up for that course and I followed him. We both work together and love it.

You ought to see how fascinating it is to watch the blacksmith put the iron in the fire, bring it up to a red heat, bring it out to the anvil, hammer at it and shape it to any form he wants to.”

Mama listened to her monologue, tried to calm herself and said, “Do you know what you just did to me? You ruined my life. I had hoped for you to become an artist. Maybe like the one, what’s his name, who dressed up his mother in black, put a white kerchief on her head, sat her down on a chair and painted her picture. What a lovely picture it is.”

“What will I tell my friends now? I knew that nothing good would come out of this women’s lib, equal rights.

“How do you expect to find a husband? You smell of coal, have broken fingernails and look like a chimney sweep.” Before she finished, in walked Papa. “Hi” he said, “what are you both doing out there in the kitchen?” “Come right in Jack,” Mama said, “and listen to what your darling daughter has to say.” Turning to me as he walked in he said, “What’s up Shirley?” “Papa” I said, “I signed up for the blacksmith shop at school and Mama is all upset by it.”

Blacksmiths doing what blacksmiths do very well indeed… Talking, or communicating, if you like. Those recognizable from left to right are Ira DeKoven, Al Mezzano and Dimitri Gerakaris.
Papa took the cigarette out of his mouth, looked at me from the top to the bottom in disbelief and said, "Is that what I am spending my hard earned money for, my daughter should become a blacksmith? It's impossible. I'll pretend I didn't hear a word of it. I came to this country to give my children a chance to make something of themselves, to be a somebody and here I am getting a blacksmith. Where I came from I didn't even play or talk to the blacksmiths' children. They were at the bottom rung of the social ladder and no self-respecting man would give him his daughter for a wife." And with that he walked out of the kitchen.

That's Shirleys' story
Max Segal
Philadelphia

Brother & Sister Smiths;
I would appreciate it if anyone would send to the Anvil's Ring information on what hourly rates their charging. Also, prior to beginning a big job, I prefer to submit a Job Contract sheet in order to have everything in writing. If any of you could pass along advice as to what should be included in such a contract, I would appreciate it.
If any California Smiths would like to get together for a small area conference to share ideas and energy (since Carbondale was a long way), please let me know.
Barry Berman
Valley Forgeworks
Route 1, Box 237D
Goleta, CA 93017

IMPORTANT NOTICE TO MEMBERS

If we are to continue turning out informative issues of The ANVIL'S RING we need more contributions from the membership.
Please submit your ideas, suggestions, tips & techniques, photographs of your work, etc., to the Editors of The ANVIL'S RING NOW.
Thank you!

Fellow ABANA Members.
This is just a note to any blacksmiths in the Southwest. I have recently moved my shop to Kayenta, Arizona and welcome any ABANA members in the area to drop by. Also if any members in the area would care to split expenses to the next conference please get in touch with me. Kayenta is in the Navajo nation where Colorado, Utah, New Mexico, and Arizona come together. My address is General Delivery, Kayenta, Arizona 86033. The work I do is traditional based design, using traditional technique. I have come from a year and a half of running the blacksmith shop for Earlham College's Conner Prairie Museum in Noblesville, Indiana. Any ABANA members in the Indiana area who are interested in traditional iron-working are urged to drop in. Mr. John Hollis is the new proprietor of that shop and he is a very able fellow. A last note, thanks very much for an entirely enlightening '76 convention and I hope to see all my old and new friends at the '77 meeting.
Daniel Smith
Kayenta, Arizona

Dear Editor,
I have recently had the pleasure, as a new member, to view all eleven back issues of The Anvil's Ring with great pleasure.

One thing which surprised me was the rapid increase in membership over a relatively short time span. Members of a craft which I had reason to believe was practically extinct on this side of the Atlantic.

The increasing public demand for items which bear the unmistakable imprint and feel of honest skillful craftsmanship and artistry, of being one of a kind has, of course, brought with it an upsurge in arts and crafts in general. Much of what one sees in the boutiques, stores and shows which display and sell such items is unfortunately pure junk, or made by dilettantes, serving to devalue the terms "craftsman" and "artist."

Wrought iron work so far has not been much affected by this trend because of its relative scarcity caused by the scarcity of such craftsmen.
You just can't pick up this craft like painting, weaving, wood carving or pottery for reasons which are obvious to us.

Personally, I had the good fortune, in retrospect, to have had a four-year apprenticeship in ironwork, including forging, welding, structural steel work and machine shop practice. Later I went to sea as engineers-cadet in the Merchant Marine and after World War II came to Canada. Within a year I shall retire from my job as a naval staff engineer here and have begun, so far as a hobby, to practice my old skill on the anvil again. I intend to devote myself vigorously to this work which, like no other, satisfies something within me. In the meantime I shall build up a fair stock of completed work items for show and market survey purposes. Included in this letter please find some photos of candle holders which are styled to compliment almost any style of furniture and interior decoration. They are of ½ inch square M.S. stock and burnished with linseed oil. Work time on these averaged 13 hours.

Yours sincerely,
R. F. Schutte
Ottowa, Canada
given to me by a fellow named Arden Fritts of Santa Fe, New Mexico, who has had it for years; had gotten it from an old blacksmith in Wisconsin or Minnesota, who had owned it for more than 50 years, and wanted Arden, who has been a steel and surplus tools dealer-trader (calls himself a peddler—he’s beautiful) all his life and dealt in tools new and used and steel and other metals in the Dakotas from earlier days. Arden had several casts made of this thing which were passed out to a small circle of friends over the years, and this he gave the original to me. I suggest that it may be from Italy, and in any event I have circled it with a sprig of tin flowers that are from Italy (mid-nineteenth century) and it occupies the key spot above my drawing desk in my shop, where it makes me think of Arden, whom I first met in Santa Fe in 1970. The matchbook is from Fritts’s Surplus, Santa Fe, now changed hands and renamed, but is still going on. Arden brought the green potato harvestor rods (they link together to form the conveyor belt on the diggin machines) that are such nice steel for springs, punches, engravers, etc., that I bought about 600 lbs. of the stuff from him and swear by it.

Anyway, Arden parted with it as a really swell gift, but with the reluctance of one who loves a number of very nice personal things, but insists that you can’t keep everything, and I think it would do a really wonderful guy’s heart good to have a lot of blacksmiths get a look at the little Cupid he owned lovingly for many years in Anvil’s Ring.

Anything you can distill from this, you are welcome to print and I hope you can use it.

Many happy memories of your presence at Carbondale, Alex, and my continuing gratitude to you for your consistent kind words for me. Thank you sir, very much, especially for the current Anvil’s Ring, and it’s kindness on my behalf.

Sincerely

Tom Bredlow
Tucson, Arizona

Dear Editor:

Fran suggested I send this along to you for possible inclusion in an issue of The Anvil’s Ring, when I told him I had the thing.

The photo, by Phillip Rosenberg, Tucson, is of a cast-lead cupid (or Eros) beating out an arrow (of brass) on the little anvil that came with it. I think it’s very old; (Mid-Nineteenth Century) and it was Page 6
This is a letter reprinted from the American Blacksmith magazine - Nov. 1908

A talk on tempering.

I have often seen directions in print for the tempering of steel, and must say that they are mostly to the point, but to my mind, the most particular part of the process is generally (perhaps by oversight) left unmentioned. They generally commence by telling you to heat the metal to a “Cherry red”. I don’t know why they always stick to the cherry. I don’t remember seeing a cherry for many a a year, though my mouth waters at the mention of them. Faint recollections tell me that cherries are of many shades of red (and other colors too). Then they say, dip the steel in water to harden, then draw to blue, purple, or straw color, as desired.

Now, I have no fault to find with the forgoing, but I say mention should be made of polishing the steel surface requiring a color temper. That is, to be certain of the degree of hardness obtained, the steel should be rubbed or ground to a bright surface, then you will know to a nicety how your temper is running...

Mr. George Robinson
New Zealand

Mr. Robinson goes on for several more lines but never does resolve the dilemma of satisfactorily finding the “Cherry Red” heat. I myself have had the same problem and solved it by changing the term to low range red or blood red. Of course, we should not be so concerned with the naming of colors as with the results, and I have found different hardening heats from low range red to middle high-range red required.

Neither does Mr. Robinson offer any advise in his amusing letter as to the polishing of hardened steel preliminary to tempering, although he hit the nail on the head as to its importance.

Now I harden and temper in one heat which requires quick polishing on a still hot piece of steel. The best way, I believe, is to have a pine board nailed flat on some convenient spot and sprinkle metal filings on it preliminary to hardening. Upon hardening the cutting edge cold the required ½ to ¾ of an inch, the steel is briskly rubbed on the pine board and within several strokes the surface is brighter than by any other method and leaves no marks. The filings imbed themselves in the charred pine and are not required very often.

Another hint on hardening: not only move the steel from side to side (to prevent hot water from surrounding the tip) but up and down (never stop-

Also a reminder, just because it is called a center punch, doesn’t mean it will hit center all by itself.

Sincerely
Francis Whitaker
The Mountain Forge

Ladies and Gentlemen,

My question concerns stress cracking, and metal fatiguing. Let me describe a specific project where I was plagued by these problems.

I’ve got a commission for a big pair of andirons with dragon head finials. I chose to forge them as much as possible out of a single piece of thick stock. I picked 1 ¾” M.S. round, and started forging away. The narrowest cross-section was ¾”, at the neck, just behind the head. I left a lump on the head end about 3” long by the full diameter, and started in drawing the neck. During this operation I must have annealed each piece at least five times, and at least one of those times it was in a dying fire over night. In spite of my efforts these lumps I left on the ends to form the heads from, fatigued at the narrowest point, and in both cases came away from the rest of the pieces.

Also, though it may be a different set of circumstances causing it, I’ve found superficial stress cracking in the portions of the bar that I have split and drawn for the legs and feet.

continued...
I’m mainly interested in opinions and suggestions dealing with the neck problem, but as some of you must know those cracks can be a time eating booger. If anyone can shed some light here it would be welcome.
Sincerely,
Bill Dunning
Box 569
Brunswick, Maine 04011

Dear ABANA:
Here are a couple of useful ideas for a forge blower -

![Diagram of forge blower]

and load it well by rubbing in a good grade of hard paste wax. I’ve had good luck with clear “Trewax” though I think any paste wax having a lot of carnuba wax in it will do nicely.
At first all of the applied wax will appear to vaporize but continue applying the swab in one area. A gradual darkening will occur as the piece cools and the burned or carbonized wax builds up. When maximum darkness or intensity is reached move on to the next portion, replacing the piece if necessary on the coke just long enough to bring it back up to the desired temperature.
Small pieces, say six or eight inches long in 3/8 or 1/2 inch stock, can be done all at once. The extent of the area worked depends upon the heat-holding capacity of the piece and the speed of the application. Of course, the steel wool swab must be frequently re-charged with wax.
You know you’ve got the hang of it when, after it cools and you rub it with a soft cloth, the surface looks like a piece of anthracite coal or maybe a well oiled Parkerized rifle barrel. It seems to have depth and yet all the texture and “feel” of the original surface is right there and hard as iron!
If a little too much wax is applied after the piece is cold the unwanted sheen can be dulled somewhat by light rubbing with a cloth moistened with xylol, gasoline, turpentine, kerosene or paste floor wax remover. The black portion will not be affected, just the gloss.
This finish won’t rust indoors even in a damp climate. I haven’t tried it out-doors but I think it would hold up for awhile.
Cordially,
John Chaffee, Sculptor
Northville, Michigan

Those Damascus and Toledo Blades

L. B. Schwartz

I remember having read in the columns of “Our Journal” some time back the query; “Why can we not make blades of steel like the old Damascus and Toledo sword blades?” Having no personal experience with any of those famous old blades, and believing but little in the fabulous tales of the marvelously keen edge and wonderful cutting qualities of those blades, still I take it in the main that they were really of superior material and workmanship.
My grandfather, James Pryor, was an iron founder in his day, and was one of the last of the old style of founders who made iron in the old type of charcoal blast furnace. He was actively engaged in the making of iron for fifty years, and in his time was considered an expert in that business, often planning and superintending the erection of the furnaces which he afterward “blowed”, for in most places an iron founder was called a furnace blower.

(continued...)
His experience led him often to state as one of the principles of the business that "the more refractory the ore, the poorer the iron." This he accounted for by the higher temperature required to reduce the foreign matter, such as sand and spar to a fluid state, so as to allow it to run off from the iron in the form of cinder or slag. These high heats destroyed the grain and tensile strength of the iron, rendering it short and brittle in the grain when it was afterwards converted into casting or wrought-iron bars.

When we compare the quality of old fashioned charcoal iron with that of the coke and anthracite furnaces of today, we can easily conceive that there would still be a corresponding difference in quality of the output of the charcoal furnaces of say from twenty-five to one hundred years ago and the still cruder furnaces of the remote past with their lower temperatures. Iron is being made today from ores that it was impossible to reduce in the hot blast charcoal furnaces of my grandfather's time, and so he was able to reduce ores that were impossible at earlier dates, so that the farther back we go into the history of iron and steel making we find a softer, tougher grade of pig iron being used as the material from which wrought iron or steel bars and steel tools were made.

Labor was not so valuable then as now, and plenty of time was used in the manipulation of the crude material before it became the finished product. The reason why the products of the old forges were not more uniform is that then as now some men understood the theory and practice of heating and forging better than others. Some iron, as a matter of course, was so handled as to prevent the best possible results.

The story is about the same when we compare the ancient with the present processes of converting iron into steel. During the middle ages the art of iron founding was not much in advance of that in Africa or Central Asia today and, I presume, the output not much greater.

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DRIFTING THOUGHTS

Once more, because of an influx of new members, it seems time to reiterate the function of ABANA, as stated in its constitution, and about once a year in THE ANVIL'S RING. ABANA was formed, and still operates to provide a medium of communication between blacksmiths and for blacksmiths. This is done mainly by THE ANVIL'S RING and by annual conferences and workshops where blacksmiths can congregate. It is done to some extent by making books available that allow blacksmiths of other lands as well as in the United States to communicate techniques and design theories through printing and diagrams. Also, communications is expected through letters from one member to another. The addresses being furnished by the annual roster published in THE ANVIL'S RING.

Since ABANA has become a legal entity with constitution and by-laws, a board of directors and officers duly elected, additional communications are necessary, to see that the organization is served in a manner that will perpetuate simple communications between blacksmiths about blacksmithing.

Certainly THE ANVIL'S RING, as a similar periodical serves a good purpose. A conference, of course, has proved to be the most effective and inspiring means of communication because it allows face to face conversation, the instant communication of demonstrations by experts, the opportunity to ask questions and receive instant answers by these experts.

There is some talk now in ABANA about not having conferences every year because of costs, difficulty of picking a proper site, the difficulty of matching the magnificence of Carbondale in October, 1976. If it proves to be impossible to hold annual conferences, is there some way to fill the gap in communications that will ensue?

Francis Whitaker, that splendid, articulate smith, the universally adopted forger of ABANA, may have suggested a way. Mr. Whitaker has volunteered to visit a number of places in states east of the Mississippi to give demonstrations and thus an opportunity for blacksmithers to congregate on an area basis. These congregations will not be ABANA meetings; no legal matter will be brought up; communications will reign supreme.

Perhaps ABANA should think of reorganizing a bit to encourage such area conferences to fill the vacuum that will occur if a national conference proves to be impossible. Of course, there will always be certain questions that must be passed upon by the whole membership, still growing mightily, and this should be done no less than nationally. But a slight change in the by-laws could provide a board of directors which represent area organizations, as chapters, and directors could then meet once a year to make final decisions.

Such a concept might deserve some thought, and response to the officers. If it will enhance our communications between members, it is well worth consideration.

CLASSIFIED

APPRENTICE NEEDED
Bailey's Forge in Savannah, Georgia, has an opening for one full-time apprentice starting in September. Call or write:
Ivan Bailey
Bailey's Forge
221 East Bay Street
Savannah, Georgia 31401
Telephone: 912-233-2348

HAVE ACCESS to foundry, will make patterns and will supply cones and swage blocks or other cast tools for blacksmithing. Also will make patterns for silversmithing stakes. Forge fire pots, round, similar to centaur forge. Would like drawings and dimensions of other fire pots which can be produced without patent violation.
Contact:
Mike Rock
Rt. 1
Albany, Wisconsin 53502

RESIDENCY POSITION currently available in blacksmithing. The position is available in July, and the deadline for applying is May, 1977. For further information contact:
Judy & Dennis McCarthy, Administrators
Peters Valley Craftsmen
Layton, NJ 07851
Telephone: 201-948-5200

TO THE MEMBERS: We have received numerous requests for coal and tool suppliers. I would appreciate your sending me any you might know of. Thank you for your help in this matter.
Bill Gasparini, Secretary
ABANA
345 West Putnam Avenue
Greenwich, CT 06830

RESIDENT BLACKSMITH interested in landmark preservation and demonstration wanted.
Contact:
Mr. Percy Teach, President
Waterlook Village
Foundation for the Arts
Stanhope, NJ 07874
COLUMBIA COLLEGE WILL DEVELOP CHICAGO AREA FOLK ART CRAFTS CATALOGUE AND ARTISANS' DIRECTORY WITH LILLY ENDOWMENT INC. FUNDING

Columbia College has begun to develop a catalogue which will describe and index ethnic folk art crafts and a directory of artisans of these crafts who are practicing in the Chicago area, according to Irion Alexandroff, president of the fully-accredited, urban, four-year liberal arts college.

The project, under the direction of Susann Craig, is one of several new programs in the Life Arts curriculum at Columbia which is being developed as a result of a $100,000 grant from Lilly Endowment Inc. (Indianapolis, Ind.).

The catalogue is intended to be rich in variety, including weaving, lacemaking, embroidery, beadwork, egg painting, and doll making. Also to be included will be artisans working in glass, pottery, stone, metals, leather and wood.

“This project has many purposes,” said Ms. Craig. “We want to increase public respect and to gain a greater audience for these indigenous folk arts and for their cultural and artistic traditions and the national groups they represent. We intend, too, to find expert craft artists whose work could be exhibited and who can teach their crafts to others. This project can serve to preserve and share the richness of these special talents and cultural traditions throughout the Chicago community.”

The directory, to be available as a resource at Columbia as part of a larger folk arts and crafts emphasis, will be a first step toward the development of a folk arts/cultural anthropology program within the college’s Life Arts curriculum. It will combine the study and revival of disappearing arts with an emphasis on the history, culture and values that can be learned using folk arts and crafts as a learning vehicle. The directory will serve as an added example that an integrated educational program can be of benefit to students, the college, practicing artists and the larger community.

The compilation and distribution of the folk arts directory, which will be available to the public when it is published, will underscore Columbia’s commitment to the concept that art and education are for everyone.

The folk arts project is part of a larger program for the development and implementation of an expanded Life Arts curriculum at Columbia, funded by the Lilly Endowment. The first part of the total plan is to enlarge upon and strengthen the existing Life Art curriculum at the college in which exceptional teachers offer social sciences, humanities and natural sciences to students whose primary interest is in the visual, performing or communication arts.

The second part of the plan is to build a life-long learning community that will pool the resources of the college and the Chicago community, bringing together learners of many backgrounds and age groups in a true exchange. The total program is intended to serve as a model for other liberal education colleges.

Persons interested in contributing information for the development of the folk arts directory or in learning more about the folk arts program should contact Susann Craig at Columbia College, 540 N. Lake Shore Dr., Chicago, Ill. 60611, or phone Ms. Craig at 467-0300, ext. 441.

MUSEUM VILLAGE is looking for a blacksmith to demonstrate from mid-April through October. He’ll work 7 hours a day and be paid $2.75 an hour. It will probably be possible to negotiate permission to sell the items that are made while employed there for the blacksmith’s own profit.

Contact: Elizabeth Arrandal
Museum Village
Monroe, Telephone: 914-782-8247

COMING EVENTS

MEDIA EXPLORATIONS: During Summer 1977, the Minneapolis College of Art and Design will offer a series of innovative workshops in clay, fiber wood and metal. There will be four two-week sessions. Separate workshops in clay, wood, metal and fiber will be offered each session. Contemporary Blacksmithing - 2 Semester Credits. No previous metal experience necessary. Contact:
Minneapolis College of Art and Design
200 East 25th Street
Minneapolis, Minnesota 55404
Telephone: 612-870-3316

The MADISON ASSOCIATION of Democratic Women will hold its Fourth Annual Arts and Crafts Fair on Saturday, August 13, 1977 on the Green in Madison, CT. A space 20’ X 20’ is provided for each exhibitor. The fee is $15.00, but all monies realized from sales is the exhibitors’. For further information contact:
Sara Hull
51 Neck Road
Madison, CT 06443
Telephone: 203-245-2010

THE NATIONAL CRAFT FAIR
Sponsored By: National Crafts Ltd., Noel Clark, Director, Gapland, Maryland 21736, 301-432-8438. Date: September 21-25, 1977 Location: Montgomery County Fairground, Gaithersburg, Maryland (10 miles north of Washington, DC off Interstate 270) Application Deadline: July 20, 1977. This is a Juried Fair: Five 35mm color slides
required. Total Booths: Approximately 500, inside and outside. For Application Info Write: National Crafts Ltd. Details: This is the second year for this large, professional wholesale-retail craft fair, produced by the same people who put on the Frederick Craft Fair. There are no membership, group affiliation or residential requirements. The fair is open to any craftsperson, photographer, printmaker living in the USA. No commissions or percentages will be taken on work sold.

THE ATLANTA CRAFT FAIR
Sponsored By: National Crafts Ltd., Noel Clark, Director, Gapland, Maryland 21736, 301-432-8438. Date: November 11, 12, 13, 1977. Location: Downtown Atlanta Civic Center, Atlanta, Georgia. Application Deadline: August 10, 1977. This is a Juried Fair: Five 35mm color slides required. Total Booths: Approximately 300 inside booths, 10' x 10', $90. per booth. For Application Info Write: National Crafts Ltd. Details: The Atlanta Craft Fair is a three-day retail fair for professional craftspersons, photographers, printmakers living anywhere in the USA. There are no membership, group affiliation or residential requirements. No commissions or percentages will be taken on work sold. Produced by the same people who produce the Frederick Craft Fair in Maryland.

THE HOUSTON CRAFT FAIR
Sponsored By: National Crafts Ltd., Noel Clark, Director, Gapland, Maryland 21736, 301-432-8438. Date: December 2, 3, 4, 1977. Location: Downtown Houston Civic Center, Houston, Texas. Application Deadline: August 10, 1977. This is a Juried Fair: Five 35mm color slides required. Total Booths: Approximately 300 inside booths, 10' x 10', $90. per booth. For Application Info Write: National Crafts Ltd. Details: The Houston Craft Fair is a three-day retail fair for professional craftspersons, photographers, printmakers living anywhere in the USA. There are no membership, group affiliation or residential requirements. No commissions or percentages will be taken on work sold. Produced by the same people who produce the Frederick Craft Fair in Maryland.

The 3rd ANNUAL GREAT DANBURY STATE ARTS & CRAFTS FAIR 300 EXHIBITS
Friday, July 15 (Noon to 6 p.m.), Saturday & Sunday, July 16 & 17 (10 a.m. to 6 p.m.)
Two distinct divisions will comprise this show - The Arts Division (work having no function other than decorative) The Crafts Division (work having a clearly evident function other than decorative)
Entry, Arts Div.: send resume along with clear photos or slides of representative works along with self-addressed stamped envelope for return. Dead-

line June 15. Crafts Div.: send at least five clear, sharp color 2" Arts x 2" slides with description of each slide; one slide to be of your typical display set-up. Also send self-addressed stamped envelope for return. Jury Deadlines: April 15 and June 15.
Fees, Arts Div.: spaces are approximately 10' x 10', outdoors-$15 indoors-$20. Some hanging facilities available on a first-come first-served basis. Crafts Div.: spaces are approximately 10' x 10', outdoors-$50 indoors-$60. People renting outdoor space should come prepared to protect merchandise from weather.
Awards: Monetary and ribbon awards will be given in all categories.
Special Features: Camping area available, 24 hr. security, refreshments, well-known easily accessible location, many motels in area, professional show management, free public parking, extensive display advertising and publicity.
For more info and application write or call: Jack Stetson, Danbury Fair, Inc. 130 White St., Danbury, Ct. 06810 (203) 748-3535

NORTH EASTERN STATES HAMMER-IN
The group of us at the blacksmithing workshop in New Hampshire this winter thought it would be great to have an informal get together for blacksmith's in the area to exchange techniques and ideas.
So, here's the idea:
Place: Ashokan Field Campus, near Kingston, New York (Directions will be sent).
Date: Friday June 3 to Sunday June 5, 1977.
Program: Informal demonstrations, bring your hammers, tongs and ideas. Much time for B.S.ing.
Formal demonstration of making colonial hardware by Dick Sargent.
Meals: Friday buffet dinner-when you arrive through Sunday Noon.
Lodging: Bunkhouse style (bring your own sheets or sleeping bag, pillow cases, towels and toiletries).
Cost: $32.00 per person.
We'll have 5 or 6 forges set up with two anvils each. If you have a forge and anvil that you can bring, do so.
Registration will be on a first come first serve basis. (Limit 64) Hope to see you in June.
For registration form contact: Kent A. Reeves, Director, Ashokan Field Campus, RD 3 Box 16, Kingston, New York 12401, (914) 657-8333
A whimsical sculptural piece, that is also functional, entitled "Halltree of the African Queen". Material used is exclusively mild steel including the hat. Techniques used were forging, upsetting, raising, forming, tenonning, gas welding and electric welding. Dimensions are eighty inches high and thirty inches wide. This work required one man for eleven days and the help of an apprentice for one and a half days. Conceived and executed by Ivan Bailey, Bailey's Forge, Savannah, Georgia.