P R E S I D E N T ' S  M E S S A G E

I have lots of announcements...

• Thanks to the work of the Insurance Committee, we can offer members another option for their shop and liability insurance needs. Please check on the website, www.abana.org, for information.

• Conference DVDs are now available. As a follow-up to the Memphis Conference, please note that we now offer DVDs with full coverage of the demonstrations by Joe Anderson and by Tsur Sadan and Amit Har-Lev. Also we have a special DVD of the Opening Ceremonies and Keynote Address, with all of the intended video clips restored. W. Kent Hepworth produced the DVDs and did an excellent job in documenting these lectures and demonstrations under less-than-ideal circumstances. So if you missed the conference or just want to refresh your memory about the details, check out the DVDs. Check for details on the web site; also see the ad on page 5.

• We will soon offer a CD with photographs of the work shown in the 2010 Conference Gallery. We had arranged for professional photographer George Lottermoser to make quality images of the artwork and they turned out beautifully. You’ve seen some of these photos in the last issue of The Anvil’s Ring and this current one — now you can have a full set by getting the CD. Details will be on the web site when the CD is available.

• You may have heard that ABANA is creating a standard blacksmithing curriculum. So far the curriculum exists as a draft version. We expect that the Educational Program Development Committee will present their initial result to the ABANA Board for ratification in January. If all goes well, the document will be published by March 2011.

• I am pleased to announce that we have put in place a new team to create the Hammer’s Blow. Carl Voss will take over as Chief Editor with Mark Aspery at his side as Contributing Editor/Columnist and Technical Advisor. Carl and Mark will be replacing current Hammer’s Blow editor Brian Gilbert, to whom we bid a fond farewell with best wishes for his future endeavors. Carl is a professional magazine editor and career journalist. Recently (2003-08), Carl was editor of the American Woodturner Association Magazine. Blacksmith and well-known instructor Mark Aspery certainly needs no introduction to ABANA members. In addition to making sure that the blacksmithing-related content is safe and effective, Mark plans to write a column for the HB. He will be giving his perspectives on the forthcoming ABANA Blacksmithing Curriculum.

• Several 2012 Conference Committee members visited Rapid City to survey the site and meet with officials at the fairgrounds where the conference will be held and at the adjacent South Dakota School of Mines and Technology. We found a warm and eager reception everywhere we went, with lots of opportunities to make this a great conference. We had Lance Davis along, who was co-chair of the 2010 Conference. You can read his story elsewhere in this issue, but Lance transformed his thinking from, “Why would anyone want to go to South Dakota?” to: “There’s something for everyone here. Why would anyone not want to come to South Dakota?”

• The details are far from worked out, but the South Dakota venue promises two unique opportunities that I would like to mention. First, we are starting to work with The Dahl Art Museum to have an exhibition of contemporary artist blacksmiths. This exhibition will be open for several months prior to and during the 2012 ABANA Conference. Also, there are discussions in progress with the Materials Science professionals at the engineering department at the college to put on metallurgy lectures and perhaps a short course covering tool steels and heat treatment.

• Save the date for ABANA Conference July 18 through 21, 2012.

In closing, I want to ask those of you who have withheld your active support of ABANA because of what happened in the past to give us another chance and to refresh your perceptions. I had the privilege of speaking with one of America’s most prestigious artist-blacksmiths recently. I asked him to take a look for himself. He responded by saying, “The current issue of The Anvil’s Ring just arrived; I glanced through the magazine and [now] realize that yes, major design changes have occurred – much easier on the eye and the quality of the work represents is much higher than in the past... so I did not notice the design transition – congratulations to you all and to Rob Edwards – it’s much cleaner layout!” ABANA has been making many incremental changes for the better; we just ask that you create a new perception and that you work with us to move the organization forward.

Best Regards,

P.S. — Best wishes to Peyton Anderson, ABANA President for 2011.
ABANA Business

ABANA Election:
The ABANA election closed on the original schedule. The ballots have been counted and the results certified by the Elections Committee chair, George Matthews. The successful candidates are:

August 15, 2011: Postmark deadline for completed ballots (exact date to be decided)
September 28, 2011: Notification to elected Board members (exact date TBD)
Notifications will be made as soon as possible.

November, 2011: Board Meeting (exact date TBD, site TBD - probably in Rapid City, SD) New Board members assume their duties.

Scholarships
ABANA scholarships are available to all ABANA members. The closing dates are:
- January 1
- April 1
- July 1
- October 1

ABANA has initiated a new Grants Program for individual members who are creating demonstrations which introduce blacksmithing to the general public. Information can be obtained from the ABANA Central Office, 15754 Widewater Drive, Dumfries, VA 22025-1212.

June 1, 2011: Ballot mailing in The Anvil’s Ring.

Congratulations to:

Boggs, Gerald
Davis, Ray
Nager, Linda

LETTERS

Letter to ABANA members on the recent ABANA Board of Directors election

The ABANA Board of Directors election issue of The Anvil’s Ring was handed to the Post Office on September 28. Some folks received it the following week – for others it took over a month for the Post Office to get it to members’ mailboxes. Our timing was unfortunate, at best. We were in competition with the tons of catalogs from mail order companies and all the propaganda and other campaign ads associated with the midterm elections. We are looking into filing a complaint because we do pay the rate for second-class periodical mail, but received third-class junk mail treatment.

As much as I’d like to, I can’t pin 100% of the blame on the Post Office. I set the schedule to comply with the bylaws, but it was tight. The tight schedule was driven by the Board’s desire to meet at least a week before Thanksgiving on the one side and the publication schedule on the other.

The election schedule was based on the magazine getting to the Post Office on September 21. The one-week delay at the printer’s has several causes. There was delay caused by the extra time for an ad insert, for the ballot postcard, and waiting for the Hammer’s Blow copy to show up. The Hammer’s Blow was about a week later than the normal schedule. Usually this is no big deal; however, Rob Edwards and I both failed to pass on to Brian Gilbert that this issue was time sensitive.

We looked into creating an extension of the election. But the bylaws require election-related matters go to the members either by a letter or in the regularly published magazine. When we looked into this, there was still a chance that most all members would get the magazine on time. So in order to treat all the candidates equally, we decided to stick to the published deadline.

At this point in the ballots that have reached the Central Office have been counted and the Election Committee chair, George Matthews, has certified the results. By the way, the results are quite clear. We have separately tallied the ballots that came in late. They would not have changed the outcome at all.

The next question is what are we going to do to keep from having the same result next time? Several things:
1. Change the publication schedule to move it forward one week an issue so that we will end up 4 weeks sooner this time next year. This is something we should do anyway – now, for example, the Summer issue gets to members’ mailboxes in late October.
2. Move the election to the second...
rather than the third magazine of the year. We could do a separate mailing but that would add a $3000 expense item which the budget won’t support.

3. Change the Election Committee procedure to require 60 days from the publication date until ballots are due, in the case where we use the magazine for the election. (No bylaws changes are needed for that.)

4. Change the bylaws to allow electronic balloting and electronic notification.

Finally, I apologize to those of you who were not able to exercise your right to have your say in the running of the organization. Hopefully you can see that there was no deep dark conspiracy to deprive those from the mailing house of their vote. If you are looking for someone to blame, I’m your guy.

Sincerely, Paul Boulay
ABANA President

P.S. – Items 1, 2 and 3 were adopted at the recent Board meeting; item 4 will have to wait for a bylaws change.

Dear Editor,

The new Clay Spencer Blacksmith Shop at the John C. Campbell Folk School is now open and hosting classes. (See article this issue.) The school has been very generous to blacksmiths by funding the construction of the new building. Unfortunately, the school has taken on a great deal of debt. The economy was, of course, far better when they started the project.

For many years, the Folk School has been a major source of knowledge for blacksmiths from all over this country and beyond. No doubt many of you have taken a course there or know people who have. It is important that individuals and ABANA Affiliates support this school financially. Individuals can simply send a check. Another suggestion would be that ABANA affiliates start a fund that can give you some naming rights (applies to individuals as well).

For example, $1000 in donations buys a beam, one of the horizontal timbers that forms the structure. For $2000, you “own” a vertical beam. A plaque that is attached to the beam is inscribed with your name (if an individual donation) or your Affiliate’s name. $10,000 gets your name attached to one of the six double-forging stations. You could follow what my Affiliate, North Carolina Chapter of ABANA, did. We formed the “Jimmy Alexander Buy-a-Beam Fund,” honoring our Affiliate’s president who recently passed away.

During a visit to the Folk School recently, I met Marianne Hatchett, who is the school’s business manager. Marianne spoke enthusiastically and eloquently about the blacksmith program and the new shop. Because of her enthusiasm, I asked her if she would be kind enough to write a few words to the ABANA members reading this.

Here is some of what she said:

“Special thanks to all of you who help promote the school. Thank you for continuing the legacy of helping fund the love of education and the art of blacksmithing.

“What I love most about smiths is their generosity in sharing their time, knowledge and talents with others. You can look around our campus and see the generosity of so many who have made signs, railings, towel holders, chandeliers, candle holders and have given many hours building and organizing the new shop. How can we thank you enough for your volunteer hours of work? Your legacy will be here for years to come and for your children to enjoy. I’m so proud of all of you!”

“I recently met a number of smiths who asked what they could do to help the school. I told them to spread the word about John C. Campbell Folk School, take catalogs to their friends, come and take classes, and ask their affiliate to help with our project if they haven’t done so already. It will help.

We still have over $300,000 to raise to pay off the project. I’d love to see your Affiliate’s name or your name in our shop if it isn’t already. If you love blacksmithing, any size gift will help.

“Many of you know that the school’s new blacksmith shop was named after Clay Spencer, who will be teaching two upcoming classes. There are a wide variety of week-long and weekend classes with excellent instructors. Come and enjoy the school and the new studio, the evening programs, demonstrations, the great food, concerts and dances. To get acquainted with the school, come and enjoy a day trip, walk the River Cane Art Trails, visit the History Center or our Craft Shop for new ideas. You will be glad you came!”

“Once again, a very special thank you to all of you who help support the project and blacksmithing! You can check out the John C. Campbell Folk School at our website: www.folkschool.org or call 800-FOLK-SCH for a free catalog.”

You
Dear Editor,

Just wanted to let you know how impressed I was with the article on the Russian blacksmiths regarding the Bench of Friendship (see Summer 2010 issue of The Anvil’s Ring). Jeane Ferber did a great job writing the article and you certainly gave it a lot of space in The Anvil’s Ring, for which I’m grateful; thanks.

Jeanne is heading over to Russia this week and is bringing copies of the magazine to Russians who visited my shop.

Sincerely, Dick O’Shaughnessy

Mirror Lake, New Hampshire

Dear Editor,

The Pittsburgh Area Artist Blacksmiths Association members were delighted to see our picket workshop article to support the John C. Campbell School in the summer edition of The Anvil’s Ring. We hope that it will encourage other affiliates to take part in a similar endeavor. We are also pleased that one of our workshop participants and new PAABA member also became a member of ABANA after seeing the quality of The Anvil’s Ring and also possibly his photo! We appreciate the support and hopefully more pickets will be finding their way to the Campbell Folk School.

On a personal level, I was impressed with the cover: Vol. 38, Number 4, Summer edition of The Anvil’s Ring. This piece made by Jim and Lester Garrett was on display at the ABANA conference in Memphis this year. The impression of maple leaves is very much skill and dedication is involved in creating a magazine of this caliber.

I’m so glad that my friend shared your magazine with me! It has increased my enthusiasm immensely. I will very much look forward to meeting some of you in the future at a local blacksmith meeting or at the next ABANA Conference in Rapid City, South Dakota.

Regards,
M.G. Willis
Boston, Massachusetts

Dear Editor,

I wasn’t sure if you were the one responsible for putting my necklace on the back cover of the Summer 2010 issue of The Anvil’s Ring (see photo below), but if you were... THANKS!! What a huge surprise for me, and such an honor to be in the company of such talented crafts people. Entering the Blacksmithing Universe has been such a positive experience for me. I have been in the Jewelry Universe for quite awhile, which is a very different environment. I really love the warm, open, and friendly nature of blacksmiths. I am proud and honored to be in such fabulous company, and having my work on The Anvil’s Ring cover really reinforces for me my inclusion in your Universe.

Thanks again! Sarah Harms
Camp Verde, Arizona

Stephen Yusko
Rose Iron Works
Conroe, Texas

Forged and fabricated steels, stainless steel, Corian 32” x 48” x 16”

Editor’s note:
Watch for more of Stephen Yusko’s art in an upcoming Anvil’s Ring in the ABANA conference “Slide Wars” section.

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**Correction**

Caption correction for Metal Museum 2010:

The image shown below in the Summer 2010 Anvil’s Ring (Page 28) was not the Stephen Yusko piece in the 2010 Inventory Exhibit at the Metal Museum, Memphis, Tennessee. See correct exhibited piece, and caption, right.

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**Cover Story**

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What specific event or circumstance inspired you to become a blacksmith?

Growing up, I was fascinated with the blacksmiths at fairs and other places and later, having developed a strong background in metals, I was always drawn to metal. But fabricating was like dealing with bodies of water, where I was largely limited to their surface by swimming, boating, or picking around the edges of the lake with a fishing pole.

I encountered J.C. Campbell Folk School’s booth at a fair in Asheville, North Carolina, in 2000, and decided to take a blacksmithing class there. The first time I forged hot iron on the anvil was like my first scuba dive in the ocean, when I could stay under until I ran out of air; I could now reach into the metal with a hammer and stay there until it cooled. Both of those first experiences felt the same, and just as I was amazed with my new power over water and what I saw in the South Pacific, I was amazed with this new power over iron. That’s when I knew.

Paul Garrett
Brasstown, North Carolina

The event that got me into blacksmithing was a meeting of the Huntsville Forge of the Alabama Forge Council at Alabama’s Constitution Village in downtown Huntsville in October 1987. I saw the announcement in the “Huntsville Times” and went to the first meeting I ever attended. I don’t remember who demonstrated or who was there. Jim Batson, president of the AFC, was not, but Barbara Batson was and I bought some Anvil’s Ring magazines, ABANAS Treadle Hamer Plans, and Schmirl’s Work and Work Methods from her.

I redesigned and built my first swing arm treadle hammer before Christmas, and set up a homemade forge out of the back of my garage. I took a beginning class with Jim Batson in January and February 1987 and went to his John C. Campbell Folk School class in March 1987.

Clay Spencer
Somerville, Alabama

My interest and love of blacksmithing came out of necessity. I was working on a series of small sculptures and wanted new ways to build and fasten parts together. I had always admired the clean look of the blacksmiths’ work, especially the raw hammered look of the steel.

I had a small shop in Washington where I built a propane forge with plans from the Internet; a two-foot piece of railroad track served as my anvil. My interest is always what I saw in the South Pacific, I was amazed with this new power over water and just as I was amazed with my new power over iron. That’s when I knew.

Conrad Tengler
Chattanooga, Tennessee

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with Julie Clark

10 Anvil’s Ring
11 Anvil’s Ring
In 2006 Tom Clark called his blacksmithing friend, Ben Bradshaw, and was bragging about the fact that he was about to make his 4,000th hand-forging hammer. Tom boasted that this achievement would make him the biggest hand-forging hammer maker in the country, and possibly in the world.

Ben thought about it and decided that he would show old Tom a thing or two. Ben took the hand-forging hammer that Tom had once made for him, and scaled it up. It took about a day to complete, and was ready for the AFC conference in Alabama.

When Tom Clark arrived at the conference, Ben presented him with the “Big Hammer” he had forged. Tom was impressed. Ben then asked Tom, “Who’s the biggest forging hammer maker now?” Tom deferred to Ben, and the two had a good laugh over Ben’s practical joke.

Tom often used the “big hammer” to strike with Tsur Sadan, one of the instructors at Tom Clark’s Ozark School of Blacksmithing in Potosi, Missouri. Much fun has been had with the hammer through the years.
Abana's version of the traditional European blacksmith nail stump. Photos by John Graham.
2010 ABANA CONFERENCE GALLERY
Photos by George Lottermoser, www.imagist.com

Frederic A. Crist
Twisted Pillar #6
Forged steel

Logan Hirsh
Discovery 1/3 scale model for piece at Metal Museum, forged and waxed

Jim Masterson
Small Night Stand Table.
Forged, gun blue tung oil finish
Eddie Rainey
Candle Stands.
Forged steel and copper

Al Bakke/ Ceryl Martin
Letter Opener. Forged timing chain and glass handle

Oleh Bonkovsky
Sculpture of Man. Mild steel
Flamingo gate. 8' h x 8' w. This gate is aluminum, the structure is 2" tubing and ½" plate. The tropical birds and plants are textured and formed .090 aluminum plate. The flamingo is full size, with forged aluminum legs and formed plate body, tig welded to the top of the gate. The gate is painted with dark bronze enamel and finished with a patina of green, flat exterior enamel. The gates are also removable in case of hurricanes.

Jellyfish. Detail of Mangrove gate, below. The top of the jellyfish is .090 aluminum plate, formed on both sides and tig welded together. The tendrils are pieces of aluminum 1/8" plate cut and shaped, and tig welded inside the body.

Mangrove gate. 7' h x 24' w. Aluminum gate made of plate, flatbar, rod and tubing. Marine life made of hammered and formed plate, with 1½" x 2" flatbar creating the water. The trees are .090 plate, textured and welded to forged ¾" tapered roundbar for the branches and roots. The small leaves are water jet cut, hand textured and veined. The gate is painted with dark bronze enamel, and finished with a flat enamel green patina. Built at Artswork Unlimited.

Copper tropical fish grille. 30" h x 42" w. This scene of marine life was built to fit into a stone arch at the back of a large patio grille. The fish are made of hammered copper plate, the water and leaves are hammered flatbar, and the anemone is forged rod, tig welded inside a textured piece of plate. Inside the shell is a large glass "pearl" nestled in copper mesh. No finish was applied so the grille could patina naturally. Built at Artswork Unlimited.

Flamingo gate. 6' h x 8' w. The gate is aluminum, the structure is 2" tubing and ½" plate. The tropical birds and plants are textured and formed .090 aluminum plate. The flamingo is full size, with forged aluminum legs and formed plate body, tig welded to the top of the gate. The gate is painted with dark bronze enamel and finished with a patina of green, flat exterior enamel. The gates are also removable in case of hurricanes.

Frillies. Back side of Flamingo gate. The aluminum flowers consist of belladonna and hibiscus, and are made of plate and forged rod. The leaves are all forged aluminum.

Mangrove gate. 7' h x 24' w. Aluminum gate made of plate, flatbar, rod and tubing. Marine life made of hammered and formed plate, with 1½" x 2" flatbar creating the water. The trees are .090 plate, textured and welded to forged ¾" tapered roundbar for the branches and roots. The small leaves are water jet cut, hand textured and veined. The gate is painted with dark bronze enamel, and finished with a flat enamel green patina. Built at Artswork Unlimited.

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Frillies. Back side of Flamingo gate. The aluminum flowers consist of belladonna and hibiscus, and are made of plate and forged rod. The leaves are all forged aluminum.
SLIDE WARS
At the Conference
Brady Foster
Austin, Texas

Botero’s Eden, forged and fabricated steel and copper; Gilder’s Paste.
Photo by Robert Boland

Squirrel, forged and fabricated steel and copper; Gilder’s Paste

Praying Mantis, forged and fabricated steel and copper; Gilder’s Paste

Cat, forged and fabricated steel and copper; Gilder’s Paste
OVER the years, I’ve had the opportunity to design and build many great metal projects for architects, designers and contractors, as well as my own personal clients. While all jobs are important to keeping a business alive, there are the rare ones that are special in the sense that they can truly give you a feeling of accomplishment. Adding a few more details to enhance a project can turn it from mundane to having the sort of "wow" factor that will turn heads. Sometimes when contractors or designers can see the type of work you can accomplish – such as good design elements, clean workmanship and attention to detail – more often than not it can land you extra work. It’s also a foot in the door in developing a good working relationship with first-time clients, who will consider you for their future projects.

On this job, for example, besides having the opportunity to make some really nice gates, the clients added a wonderful coffee table base which I designed and built sturdy enough to support a roughly three hundred-pound limestone top. Also, working with the architect I produced some very attractive outside railings for three balconies and six similar smaller-scaled railings to support some planter boxes beneath their second-story windows, as well as several other small odds and ends. For the original order two sets of gates were to be built, and everyone involved with decisionmaking had some input, either in the design phase or in the installation. I have to admit to a little bit of nervousness when so many individuals all wanted their voices heard. At this point, patience proved a valuable virtue to have on my side. I took note of all their requests to develop a good idea of what the gates should look like. The designer, who was unwavering in his artistic approach and direction, wanted to maintain a 1930s look to the house which was the time frame the original house was built. This remodel was to reflect that time period, but with all the modern conveniences attached. While a Moorish or a Middle Eastern look had been mentioned, the architect found ways to implement elements of this style into parts of the garden, fountain, and several other areas around the property. The contractor proved to be skilled in negotiating and planning, and had a crew of talented people who each added their special trade to the job.

The Next Step

After all had given their input, I decided it was time to go ahead and produce a drawing. Eventually I produced what I thought was a very nice pen-and-ink rendition. It was drawn to scale and had taken about 30 hours to produce. It seems like a lot of time and effort, but I was confident they would like the design. Sometimes...
I feel when designing a project that is handmade that perhaps a handmade drawing has a better chance of getting the point across. I also went to the trouble of making a few girlie prints (made by spraying a fine detail spray, done on an Epson printer) onto some beautiful archival paper and gave a copy to each one of my designers. I am sure the quality of the drawing definite-ly helped in procuring the job and also helped in making a couple of design changes the designer wanted to add. Specifically, where I had placed some hammerer panels in the arches as accent areas, the designer wanted to add some medallions instead. This worked out well for me since hammering large areas of metal is something I don’t really enjoy. Personally, I see it as monoto-nous and also stressful to my hands and arms, even though when I have done it on previous occasions I’ve learned to alternate hand positions and even switch hands when necessary. As it turned out, the medallions, which were the only buy-out pieces in the design, worked out well.

Working with the Designer

In the meantime, the designer requested a couple of samples based on the drawing I had made in order to determine the thickness of the materials and the type of finish to be utilized. One sample I had made was eventually made into an art piece, which was a conglomeration of different metalworking techniques and even new, which used design elements from several cultures to form one piece of artwork. It was accepted into a crafts show and now hangs in my house. The other sample hangs in my shop. I try to find ways to utilize samples and good experimental pieces in art, or simply as joining. The Anvil’s Ring is a conglomeration of different metalworking techniques and even new, which used design elements from several cultures to form one piece of artwork. It was accepted into a crafts show and now hangs in my house. The other sample hangs in my shop. I try to find ways to utilize samples and good experimental pieces in art, or simply as

lag bolts, forged into a pyramid or diamond shape on the head. These bolts secured the frame by drawing them in tight to the wooden archways already in place. When they were bolted in tight and no gaps were visible, I tackled in several crossbars to keep the arches in exactly the right fit. They were unbolted and transported back to my shop where I added the smaller inner framing as well as the divider bars; scrolls were to be placed within those sections. The support bars were cut off and the arches were cleaned up to the point where another fitting could be done and the hinge placements could be marked. With some skill and a little luck, they proved to fit very well. Fortunately this job was in town and not too far away, so making extra trips was not a problem.

The Finishing Process

After presenting my clients with two or three finish options, they decided to go with my standard darkened metal gun blue finish. This is a finish I’ve worked hard at developing to avoid rust in the corners or anywhere else the chemical can see into, and where just wiping won’t remove the residue. Many who have used this finish will know that if it is not dried properly before a lacquer is applied, it is more likely to rust. I’ve learned that it is best to try to do as much gun bluing on each individual part before assembly. This way minor touch-up can be done later with some heat and a small wire brush and little or no recurring rust. On areas where grinding, sanding, or places where working the material has removed the finish, touch-up can be done using a dry brush technique. Removing most of the chemical gun bluing from brush by blotting it on a rag, touch-up can be achieved without flooding the entire area. If any of the chemical does manage to seep under a collar or into a joint, for example, I immediately blow it out with the air nozzle. Sometimes a little black paint can be brushed under a collar or into a joint to seal the surface of the metal, wiping off the excess from any visible areas. These are some of the processes I use to pre-vent rust. The gun blue finish described above is recommended for inside use only. I highly recommend not using it on the exterior of a piece which this, which is a mild acid to begin with, will only continue to work on the surface of the metal. This fact, as well as extreme wear, can certainly produce undesirable results. While some designers prefer a rust finish for the purpose of artificial aging, rust is something most mechanics would try to pre-vent. I find the chemical I’ve never used, purposefully applied rusting agents to steel to comply with a client’s wish.

The last part of the finishing process is the lacquer. Where I use to use beeswax exclusively, I now find a lacquer finish more suitable for larger indoor use. For me, having to heat the metal as well as the beeswax is not cost effective and I have found it to be fairly messy to apply. I still do use beeswax, but only on smaller pieces. Since switch-ing to lacquer finishing products, which can still be polished with any good wax or even an auto polish, I’ve found the durability of these products to far outlast beeswax. When using paint prod-ucts I typically use a semi-gloss or satin finish, remembering that the chemical is put into paints and lacquers to produce a flatter finish also tend to make it more porous, thus allowing more mois-ture to get through to the metal’s surface. However, since only using this finish indoors is recommended, this should prove to be non-problematic.

I always shoot the spray lightly from all four directions. This will give good coverage in all corners, helps to avoid drips and splatters, and gives a nice, smooth, professional appearance to the work. I always keep in mind the importance of spraying in an open area or at least 10 feet, if possible. If you rem-cemmend using any available protective equipment you might have on hand, especially a respirator.

Looking Back

By planning ahead, and making as many fitting trips to the work site as needed, it paid off in the long run by allowing an easier installation. In my experience, there is never what I would call an easy installation – only maybe an easier one without having to do better prep work. As it turned out, the installation only took a few hours with only one minor adjustment to be made. By having previously determined the bolt holes and making sure all pieces fit tightly, it saved extra hours of labor – the kind of labor you really don’t want to deal with on a job site.

Often when I get to the end of a job I will think of ways I might have improved upon it, or at least about things I might have done slightly differently. It is always good to have an honest cri-tique with yourself about a job. It’s also good to keep in mind the cost factor of making too many improvements that you as a craftsman would love to make, but as a business person, might not be able to do during the wisest choice time-wise. Many choic-es and decisions will have to be resolved during the process of fabrication as it is. Remaining true to design and work-manship should always be the priority.

And last, I set up a time to with the homeowners to take some photographs, keeping in mind the natural light and the effects it has on the gates during morning and afternoon. This part of the project is something I try to prepare for in advance so that I can be in and out of the house as quickly as possible. By looking for shots during the installation and the work in progress, you can save time and come up with a wider variety of pictures. If you are working with a photographer, pointing out a few areas that you want pictures of can be helpful. These days with all of the advantages of digital technology it’s even easier to send photographs to potential clients. All parts of the job, as well as the photographs, are important. Adding to your portfolio can help in selling and securing future projects.
From remote antiquity, grapes and wine have played a central role in the culture and religious practices of many diverse peoples, and an integral part in Jewish life, agriculture, literature and art from Biblical times and into the present.

In the Torah and the Psalms there is repeated mention of vineyards and their fruit, for the vines provided several important staples: grapes, raisins, wine and vinegar, and the vineyard, literally a long-term “real estate” investment, was kept and handed down over generations.

No doubt wine’s central role in ritual comes from its ability to alter one’s state of consciousness, induce happiness, relax the body, and its attributes as an aphrodisiac. Few ritualistic prayers are as pragmatically worded as the Kiddush, and indeed it would be difficult to imagine Jewish life without this prayer and celebration, its words perhaps as old as Judaism itself.

From my earliest days at the forge, grape clusters, tendrils, scrolls and vines seemed to come naturally, and because my father had a vineyard, and my last name is Kerem (Hebrew for vineyard) and my home, the village of Ein-Kerem (spring of the vineyard) is a small village near Jerusalem. A cluster of grapes entwined in roses became my family’s device; therefore, there was added incentive and a sense of identity, whereby these elements became a central theme in my work for the past 25 years.

The two pairs of gates were made to close off two archways in a barrel-vaulted wine cellar and terminate the ironing, or fitting out, of this wine cellar which I began four and a half years ago. The work has included very large wooden entrance doors and surrounding fascia, replete with ornate medieval hardware, historic lighting: a corona, wall lamps and sconces – and the hardware for two other doors in the four-room cellar. The ornamentation of these various pieces has revolved for the most part around the grapevine and its fruit which is the very attribute of wine, botanical elements which synchronize with forging and the very nature of iron.

The design of these gates draws on German Renaissance, Baroque and Romantic traditions, and because most of my work is rooted in the Gothic style, I’ve also included a quatrefoil.

The door frames and sidelights are of mortise-and-tenon construction and the filling— the botanical and decorative elements are fire-welded together, and these secured into the frames with shrunk collars, riveted half-collars and several threaded pegs.

In the ancient history of blacksmithing, every piece of well-wrought iron has a story to tell, and these gates now speak for themselves. Nevertheless, a question persists: “But where do you begin, where did you actually start?” For surely there exists some interaction between the human spirit, the practice of techniques and the conceptualization of beauty, which falls under the spell of the forge and the cadence and rhythm of iron, shaped between hammer and anvil.

This, I am sorry to say, I have not yet determined precisely; so in answer I simply say, “If your name is Kerem, you know something about grapes.”
In St. Paul, Minnesota, two separate landscaping projects in the historic Cathedral Hill neighborhood both needed simple gates to keep a family dog in the garden. Both homeowners called on local architect/blacksmith duo John Yust and Myron Hanson. Just two blocks away from each other, these two gates share some similarities and some interesting differences, too.

When Jim and Jane Wiltz embarked on substantial renovations and relandscaping of their home, Jane Wiltz was going for a “cool green” New Orleans French Quarter look. With lush gardens and high brick walls surrounding a small lot, the Wiltzes had something simple in mind for a gate, but when landscape designer Jody Hohman of Art Garden brought over John Yust, “simple” blossomed into a custom wrought iron gate that would echo the iron gates and fences of the French Quarter. Yust and Hanson had recently attended an annual conference of the Guild of Metalsmiths in Minnesota, where blacksmith Lorelei Sims demonstrated making steel pipes into decorative flower vases. The vase concept immediately influenced the Wiltz gate project. Yust designed a classically detailed wrought iron gate with Jean Tijou-inspired offset scrolls framing a pipe vase with Minnesota’s state flower, the lady slipper.

To span the width of the 6’ walkway, Yust designed a 3’3”-wide gate centered between matching side panels, each 4’ tall. In addition to keeping their dog in the yard, the Wiltzes wanted the gate to suggest privacy. So Yust added height by designing concentric arches at the top, giving the gate a door-height feel and making it compatible with the adjoining 6’ high brick wall. The end result is an elegant screen that allows views into and out of the garden while still giving the owners a sense of privacy — and keeping their dog.

Four years later and two blocks away, Patricia Hampl and Terry Williams were restoring their brick three-story rowhouse, one of seven in the 1887 Riley Row. Hampl and Williams had previously installed a gate made of copper pipe to enclose their back garden and patio from the shared back garden area of the neighboring rowhouse, and to keep their standard poodle Lily out of the neighbors’ gardens. But it was aesthetically out of place: too tall, and not a favorite of the row neighbors; so Hampl and Williams turned to Yust, project architect for their home remodel, for ideas.

Like the Wiltz property, the Hampl-Williams garden is enclosed by high brick walls. However, in contrast to the Wiltzes, Hampl and Williams envisioned a lower gate: high enough to keep Lily in, but low enough to greet the neighbors. Again, Yust proposed a pipe vase/flower motif, this time a nod to the memory of Hampl’s father Stan, who worked for and eventually owned the prominent local floral business, Holm and Olson. Yust designed the gate with a scallop (or catenary curve) in the top, lowering the height and opening the space above for conversation. Originally, Yust designed three irises for the vase — Stan Hampl’s favorite flower. The irises were later exchanged for a single rubrum lily for three reasons: Myron Hanson advised that the lily, as a form, translated better in metal than did irises; the rubrum lily was Hampl and Williams’ wedding flower; and sadly, Lily the dog passed away while the gate was being completed.

A number of construction details are common to both gates. To ensure that the upright kingposts...
would never drift or wrack, Hanson designed a steel horizontal crossbrace that was sunk in the concrete footing below grade, thereby spanning the threshold and tying the kingposts together. The kingposts fasten onto corresponding stainless steel plates in the footing at grade level and can be quickly unbolted if the gate needs to be removed for maintenance or for moving large materials through the space.

In both gates, Hanson designed disguised lift-latches that blend visually with the design of the gate, but open easily and elegantly. He also made both pipe vases. Hanson’s colleague Bill Krawczeski crafted the ladieslipper for the Wiltz gate and Hanson created the lily for the Hampi-Williams gate. Both used repoussé techniques influenced by blacksmiths Wendell Broussard and Kirsten Skiles and dissected real flowers to accurately reproduce their structure in metal.

Unlike the Wiltz gate, the scalloped top crosspiece of the Hampi-Williams gate is severed at the center to accommodate the vase and lily, potentially compromising the structural integrity of the gate. To compensate for this, Hanson and another colleague, Charlie Bate-man, designed tapped-and-threaded diagonal bracing in the lower half of the gate to ensure the gate’s rigidity and structural soundness, all elegantly concealed by bronze repoussé rosettes on either side, crafted by John Yust. The style of the rosettes was also influenced by the work of Wendell Broussard.

While these neighboring gates are similar in weight, materials, and concept, they each have a distinctly different feel. The arched height of the Wiltz gate suggests privacy, while the scallop of the Hampi-Williams gate invites conversation over it. Patricia Hampl sees the lily gate from her kitchen window, and in wintertime she delights in the ironwork etched with snow. The gate contains their new dog Coco, and Lily’s ashes rest beneath the threshold of her namesake gate.

Thanks to the collaborative spirit of these two men and the partnership of their design and technical skills, John Yust and Myron Hanson have achieved elegant, thoughtful, and sturdy gates that transcend function to become focal works of art in these gardens.

The author gratefully acknowledges Patricia Hampl, Jane Wiltz, John Yust, Myron Hanson, Tom Schroeder, and Layne Kennedy for their contributions to this article. Ann Schroeder lives in St. Paul, Minnesota.
NEW WORKS
Karine & Matthew Maynard
Laurenceburg, Kentucky

Karine’s Candleholders. 3” x 4” x 3”, approx. (each varies slightly). Mild steel, hand forged and fabricated. Wire brushed and clear enamel topcoat.

Scroll Candleholder. 10” x 11” x 3”. Mild steel, hand forged and fabricated. Wire brushed and clear enamel topcoat.

Nouveau Candelabra. 30” x 20” x 3”. Mild steel, hand forged and fabricated. Wire brushed and clear enamel topcoat.

Karine’s Candleholders. 7” x 6” x 5”, approx. (each varies slightly). Mild steel, hand forged and fabricated. Wire brushed and clear enamel topcoat.

Scroll Candleholder. 10” x 11” x 3”. Mild steel, hand forged and fabricated. Wire brushed and clear enamel topcoat.
Christopher Lambdin
Salidas, Colorado

Red-tail hawk:
I watch these creatures over my shop all day. Life size, forged 16-gauge steel. The mouse under the hawk’s talons began as a bit of 4” sch. 40 pipe, as did the fencepost. Rusty and wings are two layers, head fabricated separately.

Iron aspen firepit: 8 x 10 ft.
4”-8” sch. 40 pipe, hot forged for organic contours with mig, stick, and scrap steel used to build the eyes and bark texture. The fire is low-temp natural gas, so logs were galvanized and details were highlighted with stove wax, gals muted with peroxide and vinegar.

Big Bad Wolf: This was fun! 16-gauge steel repousse for the head, copper gums and tongue, stainless teeth. Aluminum background disc, forged 3/8” sq. BBQ letters and chain links. The opposing sides form a complete head.

Buena Vista Dental sign:
Forged and plasma-cut 16-gauge steel, forged sch. 40 pipe. Plum brown finish.

Aspen detail: Building up the detail on the logs is a great way to clean up your scrappy bits box. I built up needed contours and added welder texture to get that scrappy look to the “eyes.” In places I forged hollows and built up the edges for more realism.
The Anvil’s Ring: Spring Wind:
This piece evokes the ebullience of the change of seasons in the Rocky Mountain spring. Each arm and leg is a single unit, the torso is two. Her pelvis began as 8” sch. 40 pipe about 14” long. This piece is soon to go on loan to the Salida Steamplant Arts Center.

Spring Wind detail: Her face and hair were forged and fabricated of 16-gauge steel and properly blended. I did the Spring Wind girl for the Salida Steamplant sculpture garden last year and it has been selected to go on loan at the front gallery/office entrance as soon as I get a pedestal built for it.

Green Man:
Forged 16-gauge steel. One of many varieties.

Garden Fairy:
This piece was forged from a 28”x1”x2” chunk of sch. 40 pipe. I had already forged 3 bodies and this was the last. Three faces later, I had one that suited me. The crystal inside the flower lights up, so I had to invent a weldable holder that unscrews to reveal the bulb and lamp holder. The power source is a recycled cell phone charger. Waste not...
The Anvil’s Ring

By 2002 I had been working with blades and associated items for some 18 years. It can be a narrow market unless one has many venues in which to sell. I had just sold my renaissance booth in Maryland to some old friends and was approached to do a railing. Soon after, I moved back to Colorado and began work for a high-end lighting company. This began a new “iron-love” and learning curve. When I began caring for my elderly father, I moved to Salida, Colorado, where I opened Black Hand Forge. My clients bring me a varied lot of projects from signage to architectural components. Many want something “unusual” and I aim to please. Every day in my shop is a day in class. Oh, and I teach those too!

Christopher Lambdin

Scone: This is one of many scenes made for a Kansas City, Kansas, restaurant with blacksmith Kamber Sokulsky. They were forged and fabricated from 1” sch. 40 pipe, swedged 1 1/2” pipe, and flat sheet. Blossom glass was incorporated from Bryce at Sunlight Studios, Salida, CO. The sources complement the four large chandeliers we made for the restaurant.

Flower lamp: 8” x 20”. Stem is swedged and textured sched. 40 pipe, 3/4”. Blossom is forged 1 1/2” pipe. Glass blown by Sunlight Studios, Salida, CO. I took the switch from a $12 Walley World desk lamp. Wire wheel/lathed finish coated with Permalac and Minwax.

Larry’s Gate: This gate, fabricated from 1” sq. tubing, holds out the intense winter winds at a home in Villa Grove, Colorado. I rebuilt an antique lock and forged these two aspen leaf keys and the door levers. The branch grille echoes the surrounding aspens. Cedar slats.

Forged blades: After an 8-year hiatus from forging blades, I’m back! I broke the 100-knife mark this year, and these are some of the pieces I came up with. I catered largely to the ladies this year with jewelry daggers set with stones and other items. This is known as the Tribal Line. 5160 and O-1 tool steel were the ingredients.

Larry’s gate keys

Flower lamp

Sign logo: On Black Hand Forger’s shop sign, located in the center of the awnd, below.

Shop sign: 4” x 7”. Cast iron, 18” plate, 16-gauge sheet metal. It is a stand for an old farmer’s forge. I saw Corky Seigel demo repoussé at the 2008 Rocky Mountain Smiths Conference. So I made this using hand and air tool techniques. Kokapelli blacksmith figure is 1/8” plate. Finish: Plum brown, BBQ paint, lacquer and Minwax.
The Anvil’s Ring

By Lance Davis, ABANA Board Member

Recently, several members of the Board of Directors chose to visit Rapid City, South Dakota, to review the 2012 ABANA Conference site. We were treated as royalty by the city, the Visitor’s Center, the Central States Fair Grounds, and the South Dakota School of Mines and Technology. Details of our findings will come later as final arrangements are made. In the interim, I decided that South Dakota is a destination for the whole family. There is so much to see and do that a few days’ visit doesn’t do justice to the potential of the surroundings.

It was the first trip to South Dakota for several of us, and we were impressed. In Mitchell to see the Corn Palace, a Moorish fantasy reminiscent of old Atlantic City theaters. The huge murals around its exterior are mosaics composed entirely of corn, grains, and local grasses—thousands and thousands of bushels of them. We chalked that one up as a “must see.”

As the land flattened even more, the trees thinned out, replaced by miles and miles of amber waves of grain. We counted three miles of sunflowers growing in one field. At Cactus Flat (mile marker 131) we veered south into the Badlands National Park ($15 per car) to glimpse at some of the Parker’s 250,000 acres of cones, ridges, buttes, gorges, gulches, pinnacles and precipices. It also houses the world’s richest fossil beds, which date to between 25 and 35 million years ago.

The views were fantastic! This is a definite, “gotta see.” We ended the loop through the Badlands in the town of Wall, the Visitor’s Center, the Central States Fair Grounds, and the South Dakota School of Mines and Technology. Besides, cycads, minerals and ores. It is on the campus of South Dakota School of Mines and Technology.

Mount Rushmore

My wife also discovered that the city offers many indoor water play spots. There’s the indoor Waterpark at the Best Western Ramkota off I-90 at Exit 59. The WaThiK Indoor Water Park Resort features the state’s largest indoor water play arena by the LaQuinta Inn and Fairfield Inn hotel complex at Exit 61. She saw how artisans meticulously carve Black Hills Gold jewelry at the factory and showroom, Ridco Mount Rushmore Gold. The downtown area boasts 39 life-size bronze statues of past U.S. Presidents on most corners. The alley between Main and St. Joseph connecting Sixth and Seventh streets hosts music as well as arts and crafts booths every Thursday night. For exclusive Indian-made goods, she visited the Prairie Edge, an enormous mercantile, showcasing the culture of the Great Plains Indians.

Our visit to South Dakota was an adventure. It’s no brag when they say they have “something for everyone” within the 6,000-square-mile area of Rapid City. For all of you who are hikers, bikers, history buffs, wildlife lovers (did I mention that we saw buffalo, big-horned sheep, prairie dogs, deer, and wild ponies?) this is your kind of country! Start saving now to join us at the 2012 ABANA Conference in Rapid City, South Dakota!

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SOUTH DAKOTA
Site of the 2012 ABANA Conference
THE NEW CLAY SPENCER BUILDING

By Marty Lyon, Editor of NC ABANA’S “The Hot Iron Sparkle” and Paul Garrett, Resident Blacksmith at the John C. Campbell Folk School.

The John C. Campbell Folk School in Brasstown, North Carolina, has a new blacksmith facility: the Clay Spencer Blacksmith Shop. And it is open for business.

Dedicated on November 6th, 2010, the shop is named for Clay Spencer, one of the best known and respected members of the blacksmith community. Clay has taught at many schools, demonstrated throughout the country, and is particularly well known for his treadle and tire hammer workshops. Mostly, though, the Folk School has honored Clay Spencer for his many years of service to the school itself.

Blacksmiths and the Folk School

The John C. Campbell Folk School sits on over 300 acres of land in the Appalachian Mountains, in the extreme southwest corner of North Carolina. For 85 years, the school has taught people how to be creative with their hands. In today’s catalog, there are 48 different categories of classes, but there are more classes in blacksmithing than in any other category. From August to May of next year there will be 43 separate blacksmithing classes, ranging in length from two days to a whole week. There are classes that start with building a fire for the beginner to classes in complex joinery for the advanced blacksmith.

To say blacksmithing is important at the Folk School is an understatement. Walk anywhere on campus and it’s nearly impossible to avoid seeing metalwork that blacksmiths have made for the school. You will see many signs, gates, railings, door knockers, and hinges— not to mention a weather-vane and an impressive bell tower. There are also items that you would not expect to be built by blacksmiths, such as a copper roof. Inside the buildings there are tools, cooking utensils, coat racks, wonderful chandeliers in the dining hall, and a superb fire screen in the main meeting place.

The school, in turn, appreciates the blacksmiths’ contributions and has enthusiastically provided support. When Francis Whitaker came to the school in the 1970s, blacksmith students had to bring their own forges and work in what is basically a one-man shop. Francis had the school convert an old dairy barn into what became the Francis Whitaker Blacksmith Shop. Over the years, improvements were made and more and more equipment was added. As time went by, though, the shop became overcrowded and welders, grinders, drill presses and saws had to be placed in nearby buildings along with supplies of steel and coal. The old building began to have serious structural problems. In the late 1990s, extensive work was done on the roof structure and beams were added to the outside of the building as a supporting exoskeleton. The condition of the structure and potential safety issues with overcrowding just cried out for a new blacksmith shop.

The New Shop

As mentioned, the Folk School has recognized their commitment to their blacksmiths, and the Clay Spencer Blacksmith Shop is the result. The new shop is both beautiful and unique. It is a timber-framed structure, thanks to the efforts of the Timber Framers Guild. Students wanting to learn the art of timber framing came to the Folk School, and along with a Guild leadership team formed the timber beams and assembled them into the guts of the building. Thanks go to Charles Judd, a member of the Timber Framer’s Guild and an instructor in timber framing at the Folk School, and his many, many years of teaching the art of building a timber frame.

Since 1925 • Brasstown, North Carolina

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www.folkschool.org
Students forging during the first class in the Clay Spencer Blacksmith Shop.

 dentro de la nueva construcción puedes ver elementos únicos. La escalera en espiral que conecta las dos plantas, el aforador y la hoja hidráulica son algunos de los muchos herramientas disponibles para los estudiantes.

El sitio del nuevo edificio está a centímetros de los dos timbres, uno de los cuales está incrustado en un poste vertical. Hay dos silos monumentales, cada uno de los cuales mide un metro de diámetro, usados como cruzetas, y un martillo de hierro, incrustado en uno de los silos. Cinco pickets dedicados a los blacksmiths que no están más con nosotros y son honrados por su servicio: Francis Whitaker, Bert Smith, y Jimmy Alexander. Hay dos Big-Blu, un aforador y una hoja hidráulica. El instructor de carbón forja confecciono su propia picket con un tubo de hierro de enormes dimensiones. Hay una picket de hierro con un martillo de hierro incrustado en uno de los silos.

La caja de aire incorporada en el edificio. En el segundo piso, hay una valla de respiración construida con pickets hechos por blacksmiths de todas partes. Sobre la escuela, la Anvil’s Ring, que está en la escuela desde hace tres años. ABANA reconoció la excelencia de su newsletter al otorgarle su primer premio de Joe Humble Editor. ABANA también reconoció la contribución de Clay a la escuela, que también incluye su trabajo en la administración y mejoras en el edificio. Clay también tomó control de la escuela en la década de 1970, que también le otorgó la Anvil’s Ring. Clay Spencer fue el primer director de la escuela de blacksmithing por Clay Spencer.

Clay Spencer

El hecho de que la Folk School decidiera llamar el nuevo taller después de Clay Spencer muestra en qué medida la escuela aprecia sus habilidades como maestro y organizador. Clay también reconoce a Clay como un trabajador incansable y defensor de la escuela.

Cuando Francis Whitaker se retiró después de hacer tanto por la escuela, Clay tomó el relevo. A partir de su posición en el consejo de administración de la escuela, Clay significativamente mejoró la administración del edificio, que también incluyó mantenimiento y mejoras en el Clay Spencer Blacksmith Shop. Un gran trabajo del trabajo contribuido al escuela por sus blacksmiths fue creado durante Clay’s tenure. Clay también tomó sobre Francis’ advanced classes and he teaches at the school to this day.

For 10 years Clay edited “Bituminous Bits,” the newsletter of the Alabama Forge Council. ABANA recognized the excellence of his newsletter by awarding him their first Joe Humble Editor’s Award for the best ABANA Affiliate newsletter. In addition, ABANA acknowledged Clay’s value to blacksmithing by having him on their board of directors for three terms. In 1997, they bestowed upon him their highest honor, the Alex Bealer Award. The John C. Campbell Folk School made a wise choice by naming the new, beautiful blacksmith shop for Clay Spencer.
I work for Princess Tours in the summer. For the last three years, my wife Monti and I have taken a March cruise. This year it was to the eastern Caribbean. We sailed to four ports in seven days, with about eight hours in each port. My main job in port is to tag along with Monti and see that she gets back to the ship after assaulting the local vendors.

Our ship had 3,500 passengers onboard. The day we were in Saint Thomas there were three of these large ships in port. We were docked at the former submarine base while the other two were up island (meaning closer to town).

I get a lot of time to observe the local and imported color. About five minutes into “my watch,” I figured out that I was looking at a lot of hand-forged hardware. Out came the camera. It took Monti about ten minutes to figure out that her assault on the town was being redirected.

A little history: The Europeans wiped out the local population and then imported Africans, same story repeated through the Caribbean. During the repopulation period, the islands came under control of several European nations, ending with Denmark, which gained control of St. Thomas, St. John and St. Croix over the period 1672 - 1733. They were not a formal territory until 1968.

The Virgin Islands were a colony of Denmark when the United States completed the Panama Canal. In 1917, with the United States preparing to enter World War I, protection of the canal became important. It was feared that Germany might invade Denmark and the islands would become a German colony. German U-boats in the area of the canal would have been totally unacceptable. In 1917 the United States purchased St. John, St. Thomas and St. Croix from Denmark for U.S. $25 million, renaming them the United States Virgin Islands. The United States built a submarine base on the island, preparing for war. The islands were basically a naval base between 1917 and 1931. The primary language is English, spoken by the locals with a creole accent.
There is a large amount of ironwork in the port area. This ironwork serves two functions. On a daily basis there is a need for security, and secondly, the threat of hurricanes. Most buildings are no more than two stories tall. Doors and windows on both stories have heavy shutters. If the shutter is made of wood, it is three inches thick, of layered material. Many doors are of sheet steel with stiffening plate around the edges.

All the shutters are recessed into the frame of the door or window, with mortises cut as needed for hinge clearance. By recessing the shutter, a flat wall surface is presented to the wind. The wind has less chance of getting under the shutter and ripping it away.

The origin of the ironwork appears to range from the Danish colonial period to yesterday. Most of the gratings are of the cut-and-weld style but with nice designs. The sign brackets are a combination of hand forging and cut and weld.

What were really interesting were the hinges and latches. I did not see store-bought hinges on any shutter. Most of the latches were also hand forged. This may be a result of needing heavy hardware for the weight of the shutters.

There wasn’t enough time to inquire about the makers. At present there are three sources for custom ironwork on the island: two part-time individuals and a firm called Carlos Iron Works.

Oh, and they drive on the left side of the road (left over from the British, who have the islands next door.) And at all ports of call in these islands, the U.S. dollar is the currency.
EDUCATIONAL OPPORTUNITIES & CALENDAR

January 7 - 9

January 9 - 15 [Advanced week]

January 15
Tongs Class at McAllan Blacksmithing, Loomis, CA. For information call John McAllan 916/523-5700 or email Dennis Duske at Duske@freewww.net.

January 16 - 22 [Advanced week]
Critters with Joe Miller. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. Website: www.folkschool.org.

January 21 - 23
3-day Beginner/Intermediate Blacksmithing Class with Gordon Williams. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. Web site: www.metalmuseum.org. Quartz City Blacksmithing Conference, hosted by the California Artist Blacksmith Association in Quartz City, CA. For more information, visit http://caniron8.blogspot.com/ or contact Mick Smith 519/843-6655 or Brad Allen, email: bta@cogeco.ca.

January 22 - 23
Basic Blacksmith I. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

January 23 - 28 [Advanced week]

January 28 - 30
Beginning Blacksmithing with Alvin Wagener. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. Website: www.folkschool.org.

January 30 - February 5
Blacksmithing for Home and Hearth with Jeff Mole. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. Website: www.folkschool.org.

February 2 - 6
Basic Blacksmith II. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

February 3 - 6
Basic Blacksmithing I. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

February 6 - 12

February 13 - 19

February 18 - 20

February 25 - March 5

March 11 - 13

March 16 - 20

March 27 - April 2
Traditional Chest and Hardware with Bob Alexander and Pat McCarty. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. Website: www.folkschool.org.

April 6 - 10
Basic Blacksmithing II. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

April 9 - 10
Basic Blacksmithing I. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

April 30 - May 1
Appalachian Blacksmiths Association Annual Spring Conference. Cedar Lakes Park, Ripley, WV. Contact Dave Allen 304/624-7248 or e-mail: anvilwork@iowl.com. See web site: www.appaltree.net/aba.

May 6 - 8

May 13 - 15
Copper Weathervanes. At the Metal Museum, Memphis, TN. 1/877-881-2326. E-mail: contact@metalmuseum.org. See web site: www.metalmuseum.org.

May 27 - 31
CanIron VII Blacksmithing Conference, hosted by the Ontario Artist Blacksmith Association will be held in Fenosa, ON, Canada. For more information, visit http://caniron8.blogspot.com/ or contact Mick Smith 519/843-6655 or Brad Allen, email: bta@cogeco.ca.

April 1 - 10
Appalachian Blacksmiths Association Spring Conference. CanIron VII Blacksmithing Conference, hosted by the Ontario Artist Blacksmith Association will be held in Fenosa, ON, Canada. For more information, visit http://caniron8.blogspot.com/ or contact Mick Smith 519/843-6655 or Brad Allen, email: bta@cogeco.ca.
The Anvil's Ring

Blacksmithing classes at Arrowhead Forge by David W. Osmundsen. Curriculums include beginning blacksmithing, toolmaking and journeyman levels. For information packet contact David in Buffalo, Wyoming, 307/684-2338. See web site: www.arrowheadforge.com

Dorothy Steigler instructing forging classes from beginning to advanced skill levels. Hand-on or personal tutorials. One on one or small groups. Personal projects or skill levels. Dorothy at bighornforge@frontier.com for tutorials taught by Dan Nauman in Forging workshops or personalized One on one or small groups. Personal projects or skill levels.

Dorothy Stiegler instructing forging Buffalo, Wyoming, 307/684-2338. See Blacksmithing classes at Arrowhead.

$275.00. Misc. steel tables, racks, cabinets for sale. Hugh Cathy, 801/975-9314, cathyats@qwestoffice.net.

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