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S
ummertime – A hot afternoon in the forge
keeps for a break, and time for philosophe-
rical thoughts. I recently read Everyday
Things by French authors Suzanne Slesin et al.
It speaks to a collection of iron much like the
well-publicized Sotheby collection, recently on
the auction block.
The described “collection” was cut off in 1950,
when tools became widely mass produced. After
that there were no more errors – OR IMPRINTS
OF THE HUMAN HAND. That’s when I (the col-
lected) lost interest. – It is the imprint of the
human hand (and creative mind) that keeps our
forge’s burning bright. Sharing this knowledge
is the foundation of ABANA’s existence.
ABANA has redoubled its efforts to accom-
plish this:
A new Professional and Academic Outreach
Committee was added to the Educational Divi-
sion at the 2004 ABANA board meeting. Chaired
by Elizabeth Brim, with members Maegan Crow-
ley and Chris Winterstein, efforts are well under-
way. An educational poster about art in iron
with easy access to further information from
ABANA is on its way to academic institutions
with programs in metal. If you work with an
institution or have ideas to increase our partic-
ipation, please give a committee member a
shout.

The professional who shares his or her hard-
cased knowledge and is always will be a cor-
nerstone of ABANA. No better way to fulfill
one’s obligation to our mentors than to pass on
our knowledge to a new student in artistic met-
al smithing.
Recently I have had the honor of being con-
tacted by the Anadl Valley Vocational High
School Blacksmith program. Neil Manfield
described how the program has blossomed from
3 to 17 students, with a waiting list eager to
enter. The students participate in every public
demonstration they can. New potential smiths
in the making, more public awareness of the
“imprint of the human hand” and its value –
win/win all around!
It was stated that New England vocational
schools are on the increase, occurring because
of the value which the motivated youths place
on the programs.

ABANA just awarded a small but enabling
grant for a forging experience at a national gath-
ering of youths. But the big contributor was the
grant seeker – thanks, ABANA member Doug
Learns!

Have YOU thought of an additional way to
share your skills?

The imprint of the human hand, in the prod-
ucts of our forges – and with future smiths of
every age – the synergy that makes ABANA
“mission accomplished” – will that imprint be
art?

If you inhibit your work with emotion, the power of expressing oneself will produce art.

–Author unknown

Its value as art gives rise to a whole field of
employment for art critics, but I am leaving that
for another day.

The plans for the 2006 ABANA Conference in
Seattle are being finalized. Detailed infor-
mation about the conference will start appear-
ing in ABANA publications and the conference
website at www.abanaseattle2006.com. This
conference will celebrate artistic ironwork
throughout the Pacific Rim and will be THE
CONFERENCE not to miss! Smiths from Aus-
tralia, Korea, Japan, Mexico, Chile, Canada and
the U.S. will present a new, fresh perspective on
the craft. The social activities will be a new fea-
ture that will make this one of the most mem-
orable conferences that you have ever attend-
ed. Start making your family vacation plans
now for Seattle in 2006! And look for ABANA
airline discounts to be announced soon.

Good forging,

PREZ SEZ …
Grant Kernan of AK Photos in Saskatoon, again find mainstream acceptance and black-cating the general public that our craft will to fellow smiths is good, but it is only by edu-a public gallery exhibition. Showing our wares hope more affiliates take on the challenge of blacksmithing community and we appreciate things are happening in the Saskatchewan glass hammer, and lump of obsidian. It is on Quales of Bristol, VA. It is a wooden anvil, cast in 1945 when the American Legion bought it. In the wall in my shop next to several such chandeliers on the cover of Anvil’s Ring (Spring 2005 issue). It really was an honor, and I will dry-mount the cover and hang it on remodeling they gutted the building, remov-ing walls and all the forges. In 1980 the Abiel Fellows Daughters of the American Revolution took possession and saved it from demolition. Restoration has been ongoing with financial support from local businesses and individuals. We use it as a community museum and have an extensive local history and genealogy library. It is on both the State and National Registers of Historic Sites and most recently a site on the Heritage Water Trails in St. Joseph County, as we are on the St. Joseph River. In 2002/03, the chapter received the NSDAR national award for historic restoration. Sincerely, Katherine Langworthy, Museum Docent, Historic Silliman House, Three Rivers, Michigan

DEAR EDITOR,

I thought this artwork might be of interest to ABANA members. It was created by Donald Quades of Bristol, VA. It is a wooden anvil, cast glass hammer, and lump of obsidian. It is on exhibit at Virginia Intermont College, Bristol, VA.

Bill Gable, Damascus, Virginia

DEAR EDITOR,

The article in your Winter 2005 issue of The Anvil’s Ring about the Silliman, Pennsylvania blacksmith building restoration was of special interest to me. The Historic Silliman House, Museum in Three Rivers, Michigan, parallels the architectural construction of your build-ing. The Silliman House is solid brick and local field stone, a three-story structure, with the forge in the lower level. (For more details, see article on the Silliman House, page 46 in this issue). It was built in 1875/76 by Arthur Sil-liman, master blacksmith. We believe there were three forges in the original building because three of the six chimneys come to the lower level. The other three end at the roof/ceil-ing sill.

Our resident blacksmith, Brian Robertson, did extensive research before rebuilding the forge. He based the construction on forges in the East in the mid-19th century. (It is similar to the forge pictured in the Bethlehem article with a raised hollows. Brian calls it a “water-cooled side-draft forge.”) He also speculated on the house construction and said it was very similar to carriage factories in New England: forges in the basement, carpenter shop on the ground level, and paint shop on the upper level. It has 12-foot ceilings, very tall doorways and no interior stairways between levels in the orig-inal house. However, it never was a factory. The Silliman family occupied the house until 1945 when the American Legion bought it. In such a marvelous job of arranging the text and the photos in the article, just as much a surprise as the cover was your select-ing and enacting all the best paragraphs in the body of the article - Bravo! Thank you again for your wonderful presenta-tion of my work.

Best regards,

Phil Abernethy, Nobel, ON, Canada

GOODBYE

It has been my privilege to help the art and craft of blacksmithing by serving on the Board of Directors for nine of the past ten years. I have enjoyed seeing our craft grow. When I first arrived on the ABANA scene in 1984, the number of smiths able to make a full-time liv-ing with “pretty iron” could be counted on one hand. The big fight at the first conference I attended was: “Should propane forges be allowed?” Now the number of people making a major part of their living by “beating iron” is in the hundreds — some of them making incomes that would make “Old Sam Yellin” green with envy. Propane forges are on their tenth generation and power hammers are a given. I have enjoyed being the “troll under the bridge” in attempting to move ABANA forward in the world. I hope that I’m leaving the Board
Pieh Tool Co., Inc. (888)743-4866
Centaur Forge LLC (800)666-9175

For more information call (800)931-7181 or visit www.deltahorseshoe.com

TFS has been in the anvil manufacturing business for several decades, providing quality anvils for the professional farrier, blacksmith, knife maker and hobbyist, ranging in weight from 30 to 500 pounds. All are made in the USA, heat-treated to exact specifications and hand-finished in our shop.

with ABANA a better organization than when I arrived. I think so.

One of my concerns has always been the management of ABANA as a business. ABANA is a business. By using good business principles, ABANA will continue reaching its goal of educating on “GOOD” iron work.

Towards the goal of good management for “your company,” I urge you to review the candidates standing for election to the Board of Directors. Vote wisely, not just for the most popular or notorious smith, because a good smith is not always a good business manager.

At this writing, several months before the election, it appears that this will be “an election.” Sometimes in the past there has not been enough people running to have a contest.

As for you young bucks and does, if blacksmithing is where you want to be, then it is time for you to get off your backsides and have an influence on the direction of the trade. If you are reading this letter it is too late for the 2005 election, but just in time for the 2006 Board election. We “old ones” got it rolling and want to hand off and watch you move the beauty of iron into the mainstream of the world. Run for the Board and do your part.

I’ll see you at some of the conferences. Other than that, I’m looking forward to working on the many iron projects I’ve had in the planning for years. I’m actually going to have time to read about what you are doing in the many fine publications that arrive on my doorstep each month! See you in the magazines.

Later,
Will Hightower, Retired Board Member

The Rocky Mountain Smiths are pleased to announce the Carbondale, CO conferences.

DVDS are for sale to non-members also.

Featuring:
Francis Whitaker
Dorothy Stiegler
Tom Latane’
Dan Nauman
Nol Putnam
Clay Spencer
Bob Gunter
Peter Ross
and MANY MORE...

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**METAL MUSEUM GETS DOUBLE WHAMMY**

The Metal Museum, Memphis, Tennessee, was awarded not one, but two Awards of Excellence at the recent Tennessee Association of Museums annual conference.

The first was for the fall exhibition catalogue “I Used To Work Here,” produced in connection with the Museum’s 25th anniversary. The cata
dologue documented works in the exhibition by current and former interns and resident artists and was sponsored by a Bravo Award from First Tennessee Bank. More than just a book contain
ing photographs of fine metalwork, the catalog
cated the spirit of the Museum, from its humble beginnings to the present day. Quotes from the artists show a side of the Metal Muse
dum seldom seen.

Jim Cooper, who began his 15-year Museum career in 1980 as an intern, said of his experi
cence, “This is the place where I learned to forge, make armor, repair pot metal, conserve price
cs, cutler, locksmith, brassware, bronze maker, engraver, foundry, goldsmith, sculptors, tin. The train
ing organization will provide the know how, the suppliers of the equipment, and the materials and institutional partners of the metal professionals.

At the same time, an attractive special event, “Grammy-the Grahamwood Elementary School Dragon.” This 44’ long copper beast was designed by the Metal Museum stu
dio staff and built in the summer of 2004. The 1,050 students of Grahamwood, under the guidanc
e of art teacher Ann Kling, toiled sheets of copper which became the dragon scales. An additional 15 volunteers assisted in the project during the course of its fabrication. Grammar was installed in the front foyer of Grahamwood Elementary School where she greets students and teachers every day. (See Page 18, Summer 2004 issue)

For more information, contact Jim Wallace, Museum Director, by email at: wally@metal-
museum.org or Jennifer Hughes, Registrar at the National Ornamental Metal Museum, 374 Metal Museum Drive, Memphis, TN 38106. 901/774-6380.

**SECOND EUROPEAN FAIR OF METAL ART WORK ANNOUNCED**

When: October 28-30, 2005
Where: France, in the Gruchet le Valasse Abbey (near Rouen and St. Maclou)

There will be a workshop to initi
date the young visitors to the foundry and casting, and finally the European ironworkers present at the fair will do a common work to test the latest prototype of nat
gal gas forge by Primagaz.

Designed to become “The Must Be There” meeting of the metal professionals in 2005, the fair will contribute towards improving the image of the Fèvre profession with the architects, designers, decora
tors, art gallery owners, landscape designers, and all others involved in the heritage of metal work as well as the public.

All interested professionals can request an application file from IFRAM.

Contact: IFRAM, Route de l’Ab
baye 76210, Gruchet-le-Valasse
Tel.: 02 35 39 38 87 Fax : 02 35
31 76 24
E-mail: ifram@wanadoo.fr

**UPCOMING IRONWORK BOOK**

Author Dona Z. Meilach is requesting pho
tos of exciting ironwork details. These might be joinery, textures, animals, heads, flowers, combinations of metals, wrapping, riveting, or...? Think about photographing, close up, any little detail of which you are especially proud for its own sake or because it was a solution to a design or structural problem.

Often large projects are hard to photograph, but zero in on details and it could make it into Dona’s next book.

Send 35mm slides, prints, or digital images saved in .tiff format (or can send hi-res jpeg images that may or may not work) no later than the October 1, 2005 deadline. Digital images preferred on disk (accompanied by a thumb
nail printout), because the server often rejects large images.

Submit to: Dona Z. Meilach, 2018 Saller
te Way, Carlsbad, CA 92009. 760/436-4395.
E-mail: dmeilach@comcast.net
Or: dmeilach@gmail.com.

**CALL FOR PHOTOS FOR MEILACH’S UPCOMING IRONWORK BOOK**

Author Dona Z. Meilach is requesting pho
tos of exciting ironwork details. These might be joinery, textures, animals, heads, flowers, combinations of metals, wrapping, riveting, or...? Think about photographing, close up, any little detail of which you are especially proud for its own sake or because it was a solution to a design or structural problem.

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Submit to: Dona Z. Meilach, 2018 Saller
te Way, Carlsbad, CA 92009. 760/436-4395.
E-mail: dmeilach@comcast.net
Or: dmeilach@gmail.com.

SECOND EUROPEAN FAIR OF METAL ART WORK ANNOUNCED

When: October 28-30, 2005
Where: France, in the Gruchet le Valasse
Abbey (near Rouen and St. Maclou)

After the large success of the 2003 fair which drew over 3,000 people in the Church of the Gruchet le Valasse Abbey (near Rouen and St. Maclou, France), the IFRAM (Training and Research Institute for the Metal Crafts) decided the next fair will be held October 28-30, 2005 with the target of broad
eering the scope of the meeting dedicated to metal. Thus the aim is to have more participants, more diversity, and better quality for a larger attendance.

It will feature 50 professionals in four expositions: the artists and metal workers (ironwork, cutler, locksmith, brassware, bronze maker, engraver, foundry, goldsmith, sculptors, tin). The train
ing organization will provide the know how, the suppliers of the equipment, and the materials and institutional partners of the metal professionals.

At the same time, an attractive exhibit will aim at showing the possibilities offered by these jobs, which...
CONFERENCES
The biannual ABANA Conference will be held July 5 - 9, 2006 at the University of Washington and Sand Point, Seattle, Washington. See various ads in this issue.

CONTRACTS

REPRINT POLICY
ABANA Affiliate newsletter editors are authorized and welcome to reprint anything published in either The Anvil's Ring or Hammer's Blow in their affiliate newsletter.

SCHOLARSHIPS
ABANA scholarships are available to all ABANA members. The closing dates are: January 1, April 1, July 1, and October 1. In information can be obtained from the ABANA Central Office, call 706/310-1030.

GRANTS AWARDED
The following grants have been awarded to the following ABANA Affiliates: $400 to the Illinois Valley Blacksmith Association for its 2005 Upper Midwest Regional Blacksmithing Conference; $600 to the Blacksmith's Guild of the Pacific for bringing Tom Latané (Wisconsin) to their Spring Fling in April, 2005.

ELECTION INFORMATION
The Artist-Blacksmith's Association of North America, Inc. (ABANA) is run by a board of 15 directors elected by the membership. These elected volunteers serve as officers, committee chairs, and members of committees. Five of the 15 directors are elected each year for a three-year term. To run for election, one is required to be an ABANA member in good standing and provide the following:

A nominating petition signed by at least 10 ABANA members submitted with photographs and candidate statement to the central office by June 15 of the election year.

NOTICE OF ELECTION FOR ABANA BOARD OF DIRECTORS 2005 ELECTION TIMETAPE
May 1, 2005: Notice of election published in the Spring issue of The Anvil's Ring.
June 15, 2005: Nominations deadline date, submitted to the ABANA Central Office, P.O. Box 816, Farmington, GA 30638.
August 1, 2005: Ballot mailing in the Summer issue of The Anvil's Ring.
September 15, 2005: Postmark deadline for completed ballots.
October 1, 2005: Notification to elected Board members.

To view the complete bylaws, go to the ABANA web site at www.abana.org/the_by_laws.html.

Business meetings of the ABANA Board are held annually near the 15th of November. On the even year, an additional meeting is held at the ABANA international conference in typically June or July. Between meetings, business is conducted by phone, mail, fax, and email, followed by a quarterly board meeting, distributed by the Central Office.

1. Criteria for Selection
Applicants must show financial need, proven talent and demonstrated ability in blacksmithing. In reviewing applications, the ABANA Scholarship Committee will consider, but not be limited to, the following factors:
- Documented evidence that the applicant is committed to the education of its blacksmithing skills and abilities.
- A letter of recommendation from a blacksmithing mentor.
- Proven talent and demonstrated ability in blacksmithing.

2. Levels to assist them the development of their blacksmithing skills and abilities.

3. The Anvil's Ring.

4. The purpose of the ABANA Scholarship Program is to provide financial assistance to ABANA members at all skill levels to assist them in the development of their blacksmithing skills and abilities.

5. The Anvil's Ring.

6. Since its founding in 1973, ABANA has committed to the education of its members. The purpose of the ABANA Scholarship Program is to provide financial assistance to ABANA members at all skill levels to assist them the development of their blacksmithing skills and abilities.

7. To run for election, one is required to be an ABANA member in good standing and provide the following:

A nominating petition signed by at least 10 ABANA members submitted with photographs and candidate statement to the central office by June 15 of the election year.

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10. The Anvil's Ring.

11. The purpose of the ABANA Scholarship Program is to provide financial assistance to ABANA members at all skill levels to assist them the development of their blacksmithing skills and abilities.

12. To view the complete bylaws, go to the ABANA web site at www.abana.org/the_by_laws.html.
ABANA BUSINESS

2005 BEALER AWARD TO MACK BEAL

As soon as he became aware of the fledgling organization that was ABANA, Mack became an active member. That was in 1974. He served on the ABANA Board for 10 years, from 1976 through 1986. Since 1986 he has gone on to serve on the Alex Bealer Award Committee and also in the capacity of Financial Advisor to the ABANA Board of Directors, applying his background and expertise in the banking industry to promote fiscal stability. Mack has also maintained an active involvement in the Achen exchange and study committee. He has always made himself available with sound “father-like” advice and support of ABANA and its members. With 30+ years of service, he feels his most gratifying contribution manifests itself in the establishment of the ABANA Educational Endowment Trust that will perpetuate our ability to educate into the future.

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2005 BEALER AWARD TO MACK BEAL

Mack Beal receives 2005 Bealer Award. Left to right: Fred Mikulashek, Mack Beal, and Peter Happeny.

2. Types & Amounts of Scholarships

The ABANA Scholarship categories are:
- Scholarship A: Affiliate Scholarship matching funds, $200.00. Members using an ABANA Affiliate’s scholarship funds can match those funds up to $200.00.
- Scholarship B: Funds for individual study, maximum of $400.00.
- Scholarship C: Funds for extended study of three weeks or longer. Level of support to be determined by the circumstances of the proposed course of study, to a maximum of $1,500.00.

Additionaly, the recipient must submit a short statement to the Scholarship Chair describing their study experience to the Scholarship Chair to be included in some form in The Anvil’s Ring. This requirement is waived if an article is submitted to The Anvil’s Ring.

3. Responsibilities of Recipients

As a condition of receiving an ABANA scholarship, all scholarship recipients are required to share results of their learning with ABANA members and/or ABANA Affiliates. The recipient will fulfill this responsibility through at least one of the following forms of presentation:

- a public demonstration or workshop, b) the submission of an article to either an Affiliate newsletter or an ABANA publication, c) a public exhibit of works completed during or after the course, d) a lecture demonstrating the results of the course of study, e) an article published in a non-ABANA publication. This requirement must be fulfilled within one year after the course of study.

In addition to the above criteria, Scholarship B applicants must submit detailed documentation, including a plan of study, anticipated results, application of these skills in furthering their career, and letters of reference from all master smiths with whom the applicant wishes to study.

Application materials will not be returned to the applicant unless return postage is included with the application.

4. Deadlines

To be considered for a scholarship, applications must be postmarked by the following dates and sent to the ABANA Central Office:
- January 2 - April 1 - July 1 - October 1

Exceptions to this rule will only be made for applicants who need immediate consideration and in extraordinary circumstances, as outlined by the applicant and approved by the Scholarship Committee and the President of ABANA.

Alternatively, applications may be submitted after the completion of the course. Electronic applications are not accepted at this time.

Category A and B scholarship winners will be notified of awards within one month of the above application deadlines.

Review of Category C applications will be extensive and take up to two months. Notification of awards will be made either by voice, e-mail or surface mail. Funds will be sent to the recipient within two weeks after the notification.

5. Guidelines & Instructions

Be sure to read and understand the rules for application. Partial or improperly completed applications will be rejected without review. Revised applications will be considered no sooner than the next application deadline.

Along with the Scholarship Application Form, applicants must include the following:
- Current resume updated within one month of application, including summary of relevant prior work or study.
- Three (3) letters of reference, two of which must be from ABANA members. Letters must be dated no more than three months in advance of the application date.
- Three (3) slides, photographs or concept drawings of current work (within 6 months of application) in protective plastic sleeves or other suitable holders.

A novice blacksmith may fulfill this requirement with an essay detailing their interest in blacksmithing and future plans for accomplishment in the craft.

Support materials describing the program for which the grant will be used: School brochure or catalog, curriculum outline, instructor resume, etc.

List of all current blacksmith group affiliations.

In addition to the above criteria, Category C applicants must submit detailed documentation, including a plan of study, anticipated results, application of these skills in furthering their career, and letters of reference from all master smiths with whom the applicant wishes to study.

Application materials will not be returned to the applicant unless return postage is included with the application.

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22 different designs, 138 different sizes.

Ozark Pattern Anvil 195 lbs. $1600. $1200 with stand, tool tray, bending fork and hardy.

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10-lb. Self Contained Pneumatic Forging Hammer $849.50 complete with base, combination drawing and flat dies. This hammer has手-stand controls. Delivered anywhere in the lower 48.

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CONFERENCE 2006 NEWS

AFFILIATE’S GRILL PROJECT
One of the goals of the 2006 ABANA Conference is to strengthen the link between ABANA and its members and affiliates. This link can be reinforced by project participation. There will be an Affiliate Grill Project as well as a Membership Grill Project. The project will use ten inch (OD) diameter rings made of 1/4 x 1 flat stock, bent on edge 1/4 x 1, hot rolled or cold rolled flat. The ring should be perfectly flat and 10 in diameter. The space in the center of the ring may be used to express your ideas in iron. In order to properly mount your work, please do not drill any holes or violate the space beyond 1/2 the width of the ring. Each affiliate may submit one ring of their choice for the Affiliate Grill Project and all work will be done by traditional methods, i.e., forge welding, collars, rivets, etc.

For the Membership Grill Project, any ABANA member may submit a ring. The same dimensions for the rings apply, but the skyline the limit with regard to type of joinery, i.e., mig, tig, bailing wire, etc. The rings may be submitted directly to me or can be brought to or shipped to the conference site. Shipping address information will be available soon. Rings completed early may be shipped directly to Tom Clark for photo opportunities and advertising prior to the conference. Details will also be available on the ABANA website at www.abana.org and the conference website at www.ABANANews2006.com. Happy Forging!

Contact Information:
Tom Clark
Ozark School of Blacksmithing
20183 West State Hwy. 8
Potosi, MO 63664
573-438-4725 School
573-747-8648 Cell
573-438-8483 Fax
tclark@ozarkschool.com

Dave Mudge
Affiliate Liaison Member Services Division
Chairman, Internet Committee
985.735.0049
davemudge@abana.org

IRON IN THE HAT
Tom Clark and Lenny Ledet will again conduct Iron in the Hat for the 2006 ABANA Conference. Once again, you look for big items, both in tools and other objects donated by the membership, to be included in this program which raises money for the ABANA Scholarship Fund. Items will include the EAM box with a special selection of tools and an Ozark pattern anvil, complete with stand and tools. That’s just the beginning! Members are encouraged to donate items to this Iron in the Hat program. We especially want handmade tools, but anything will be appreciated. All items can be turned in at registration or given to Tom Clark in advance. We have plenty of drawings!

Call Tom at: 573/438-4725
tclark@ozarkschool.com

Calling All Affiliates
The 2006 Conference
Penny Project
The New York State Designer Blacksmiths are again inviting all ABANA Affiliates to participate in displaying a club flag or banner at the 2006 ABANA Conference in Seattle, Washington, July 5-8. This will be a great opportunity to show off some of your blacksmithing skills and logo design in pennant form.

This will be our third participation with our banner, The New York State Designer Blacksmiths, as we are presenting the same one. Every conference the participation gets better and fine products emerge. There are no specific rules that apply, although the stand should bear some forging and all electric welding should be concealed with collars or hammered out. The last conference in Richmond, Kentucky, showcased a unique display of hammers. We called for fabric pennants but some were made of metal, which is fine. Use your own design, but the pennant should hang down from a cross bar. Look at the pictures on the ABANA website http://abana.org/downloads/publications/at-weather_two.pdf or the 2005 winter issue of The Anvil’s Ring for ideas. Conference Chairman Jenny Kagle is very excited about the project and is planning a great area for display of the hammers. The display will also feature a flag stand to display the American and Canadian flags representing North America Blacksmiths which will be designed and built by the New York State Designer Blacksmiths (NYSDB).

If you are planning on participating in our project please notify me so pre-conference plans can be made. Thank you and looking forward to all the great projects!

Al Butlak, Editor 6 2006 Penny Project Chairman, NYSDB
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butlak1@ mindspring.com

AROUND & ABOUT
John C. Campbell Folk School Celebrates its 80th Birthday

I magine your dream blacksmithing shop, one with five power hammers, and more than a dozen anvils and forges. One with plenty of saws, shears, belt grinders, welders, big iron lay-out tables, and hundreds of hand tools for forging and forming metal. Then place the shop in a peaceful mountain setting with blossoms in the spring, golden leaves in the fall, and a small creek flowing right next to the building. Then add three home-cooked meals a day and a comfortable place to sleep and relax at the end of the day. That dream is the Blacksmithing program at the John C. Campbell Folk School in Brasstown, North Carolina. The Folk School was founded in 1925 by Olive Dame Campbell and Marguerite Butler. Together they dreamed of a school that would help them bring a Danish concept of education to the isolated and impoverished region. And persuade they did, with the local people donating land, time, materials and whatever they could to help build the school and to give the community a chance to learn new skills for a better life.

Now, on the 30th 80th birthday, it has grown to encompass hundreds of different workshops and weekend classes and brings together thousands of people annually to learn, to grow, and to share the best in themselves. Today more than ever, blacksmithing is the biggest program at the school with nearly 500 students attending in 2004, and the Francis Whitaker Blacksmith Shop remains one of the best educational blacksmithing facilities in the country. Over the decades, the school has hosted some of the most well-known and accomplished smiths of their time. Among the instructors are names such as Francis Whitaker, Neil Puthman, Peter Ross, Tom Lutman, George Dixon, and many others of note. As always, instructors are chosen for their thorough understanding and expertise of the craft, and their ability and willingness to share their knowledge with those eager to learn it. The school offers more than 60 different blacksmithing courses each year – seven of which are weekend classes. There are beginning courses for those who would like to try it out, and intermediate and advanced courses for returning students and those who wish to add new techniques to their skills. There are traditional joinery classes taught by Clair Spencer and other contemporary classes such as: tooling, copper smithing, sculpture, Damascus forging, and blade smithing to name just a few. Students can choose a class that fits their skill level and area of interest, and should have ample time to design and forge several special projects, as well as to practice their newly acquired skills.

In 1974, the Folk School which at one time was a working farm – converted the historic milking barn on the campus into the new blacksmithing shop, and has been steadily upgrading the facility ever since. Each year a select group of smiths – mostly instructors and long-time friends of the school – gather for Work Week. This is a week in which no blacksmithing class is held and the studio undergoes several days of repairs and improvements to the buildings, equipment, and tooling. This is also when special ironwork projects are created for the school grounds.

Over the years, numerous pieces of large and small ironwork have been made and installed in and around the historic buildings and grounds. Some of the projects too large to finish in a week can span three or more years. They are always worth the wait, however, and a walking tour of the campus reveals a surprise around every corner. Some of the larger works included the famed “Red Railing” that curves its way up the shady garden. It was created by blacksmiths during one of the school’s Work Weeks.

By Paul Garrett, Resident Artist
NC Whisper Low Boy
- Three-burner forge
- Low profile/Open end ports
- 3" H x 9" D x 12" W Firebox
- 2" x 3" Bar stock ports
- Weight = 60 lbs.

Gas-Fired Blacksmith Forges
- Exclusive, high-efficiency burners
- Uniform Heat... Self-regulating to 2350°
- Quick recovery... heats and reheats metal very quickly
- Flexible... rear bar stock door allows heating sections of bar stock (optional on some models)
- Fuel of choice... comes fitted for propane but may be configured for natural gas
- Transportable... light weight and quick cooling
- Hose, gauge and regulator included
- Push-button ignition
- Quality assured... we stand behind our products

NC Whisper Daddy
- Model #2
- Three-burner forge
- 6" H x 9" D x 12" W Firebox
- 2" x 3" Rear bar stock door
- 3" x 4" opening in door
- Also available with open end port
- This unit works well for production of larger objects or when a large number of small parts need to be heated at one time.
O
ver the last twenty years of my work with metal, I’ve noticed a phenomenon occurring every couple of years. I will start on a piece with nothing but the functional, or technical, or aesthetic assignment in mind. Then, at some point (usually around one third of the way into the project) I’ll look at what I’m hammering, and be startled to find that it is becoming a very specific iron representation of whatever happens to be the most pressing, or noisy, or hidden occupant of my mind, at that period in my life. What always pleases me most about this phenomenon (when I’m lucky enough to have it visit me) is the sense it gives me of sitting on the back of a headstrong horse, trying to hang on, as it takes me to where it wants to go. Well, sometimes it pleases me – other times it terrifies me. One thing I have learned is that unless something of this experience – of this being hijacked by my horse-occurs in a piece, the piece won’t be worth much.

The most recent piece to take me on such a harrowing ride is a wrought iron oil lamp, which is called “The Coupler’s Will.” It is the third piece in a series that I’ve come to call “The Agamemnon Triptych.” This name refers to the fact that all three pieces relate to, and are, in a way, iron versions of different aspects of an ancient Greek myth, which tells the hard and dark story of Agamemnon and his Queen, Clytemnestra. The earlier two pieces in the series are both sets of andirons – the viced that there’s something I yearn for, living inside it.

The Oresteia is considered one of the stories that traces man’s path from savagery to civilization – from a world of perpetuallyRepeat murders of vengeance to a community where persuasion and law finally breaks the bloody cycle. It also centers, as do most Greek myths, on the difficult and often torturous problem of waiting for high res photos to arrive by friday.
NEW WORKS

Patrick McNamee, McNamee Studios, Midlothian, Virginia
Coffee table. 20" x 40" x 48" tall, forged and fabricated steel. Finished in clear powder coat. Photo by Barry Majeski, Richmond, VA.


Patrick McNamee, McNamee Studios, Midlothian, Virginia. Sculpture, "Wind in my Hair." Forged and fabricated steel. 16" x 30" x 26". Photo by Barry Majeski, Richmond, VA.

Harry Foster, Pontiac, QC, Canada. Floor-standing, five-candle candelabra, one of a pair. 55" high. Center column is 3/4" stock. Detail of leaves on the vine that twist around the center column of the candelabra.
These photographs illustrate a prestigious commission that we had the good fortune to receive. The gates are basically reproductions of similar gates found elsewhere in the Saint Paul Cathedral, which is located in St. Paul, Minnesota.

The marketing behind this commission was a mixture of good planning and just plain dumb luck. Years ago, when I had a blacksmith shop in the city of Minneapolis, we arranged an Open House for architectural firms. This Open House featured demonstrations specifically tailored to architectural products. The invited firms were chosen because, after doing some research, they were the firms who produced architecture, the nature of which we were interested in — detailed, high-end homes or large commercial/liturgical projects like this one. We scheduled it to take place just as we were finishing up four gates for the University of South Dakota.

I printed up a nice picture postcard which was also the invitation to the Open House and then sent these postcards out. Here comes the dumb luck part. I printed the wrong date on all the invitations by mistake! What does a person do then? I did not want these firms to show up on the wrong date, so I put on my hats of mental courage and humility and got on the phone. I then called every architect on the list and explained the situation.

Well, to make a long story short, what we ended up with was only one firm showing up for the Open House, but the beginnings of personal relationships with six other firms. These relationships would not have happened were it not for the phone calls.

Many years and many jobs later, through one of the firms invited, we arrived at the project pictured here.

The gates in these photographs were part of a massive restoration project. The project entailed the gates, side panels, overthrow, and a large amount of exterior railing work. The project also included a lot of stone work, sandblasting of the building, grout work, and a new copper dome, as well as many other various aspects.
The exterior ironwork was simply beyond our capacity at the time because we were up to our necks meeting commitments on a large home we were detailing. So Bob Bergman of Blancheville, Wisconsin, and his men capably took over the exterior portion of the project.

The metalwork in the photos was a collaborative venture. Nathan Robertson has the most time invested. Nathan forged all the scrolls, built all the frames and assembled the whole structure. Nathan is also a woodworker and when it comes to being precise with measurements, he is the king.

Keith Johnson was responsible for the hinges, lock work and tapered ring pulls. Take a look at the ring pulls and look at how efficiently they were made.

Kirsten Skiles tapped out the eight repoussé octagons in the overthrow with her amazing skills. To establish the artwork within the octagons, artist/art teacher/metal smith Marcia McEachron worked with the church committee, developing their concepts into workable drawings. These women are such skilled professionals when it comes to any project that requires repoussé and design imagery.

When all the work was finished, Roger Loyson applied one of his signature finishes. For this, Roger built some custom rotating spits to hold the work, which worked out very well. Slipping the metalwork into place went quite smoothly. It did so for two reasons:

- Nathan’s measurements/metalwork dimensions were micrometer perfect.

- We designed the project so it could be installed in increments to combat the weight issue. This project was very heavy.

All in all, this was a good project. Lots of teamwork. Cumulatively, there was an incredible amount of skill, plus a realistic time frame in which to produce the work.

Life is good.

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These light fixtures and railings were for a commission I received for a private home in Truckee, California. We worked very closely with the client and builder on this job. This was completed over two different trips. The 27 feet of upstairs railing was installed in just 2 1/2 hours—the contractor was amazed!

Although my crew and I live in Washington state, most of my work is by word of mouth—people see it and ask the client more about it, then we’ll get a call. Most of the work we do is out of state, for some reason—Colorado, Idaho, and California—I even have a commission coming up in Connecticut shortly.

I began blacksmithing in 1978 and have loved it ever since. I couldn’t do this work without my skilled staff pictured here. Says Steve, “I really appreciate these guys.”

Exterior of the home. The railing was made to look like the Donner Pass Bridge, further up the road from the house. Vance Fox photo©.
FOCUS

Great room light fixture. 5’ wide x 30” tall. Steel and mica, with 16 lights.

Dining room swing arm light on left. Light is 2’ diameter, mica and steel. The two arms extend out 3’. Vance Fox photo©.

Great room light above one of the two railings made for the home. Railing is tapered flat bar with textured copper. Vance Fox photo©.

Upstairs railing. Part of a 3’ x 21’ railing. Copper and steel. Linseed oil and turpentine finish. Photo by Craig Wester.

Pendant light, bathroom fixture. 2’ diameter. Mica, copper and steel. Photo by Craig Wester.

so far no bettr photo of his helpers???
waiting is...
argely self-taught, I had the opportunity to work with a traditional blacksmith for one year. After that experience I worked for various large ornamental iron and fabrication companies. While doing this I was collecting tools and developing my blacksmithing skills. I now have a shop in Alvord, Texas, north of Fort Worth. Currently, I am focusing on furniture and interior accessories.

SELECTED WORKS

James R. Johnson Alvord, Texas

COPPER BOWL. Steel bowl with sunk copper bowl, linseed oil and wax finish, steel box 12” W x 12” L x 3 1/2” H, Copper bowl 6” dia., 2” deep.

VESSEL. Forged from 3/16” plate with copper stitches, Linseed oil and wax finish, 11” H x 7” W x 3 1/2” deep.

CONTEMPORARY SCULPTURE. Forged steel holding carved sphere. Linseed oil and wax finish. 7” W x 20 1/2” H, ball dia 4”, 22 lbs.

Bowl forged from 3/16” plate with stand. Soft wine patina. Sealed with linseed oil and wax. 10” W x 18” L x 3 1/2” D.
Sergey Sakirkin has worked for Pioneer Blacksmiths for the last 2 1/2 years. We sponsored him to come from Russia on a work visa. His work has been an amazing learning experience for everyone at Pioneer Blacksmiths. Most of the blacksmith work is done primarily by Sergey now. We use two coke forges, a Little Giant 50-lb. and a Kuhn 100-lb. air hammer. We make our own tools and dies for forming scrolls and hammering. Shown here are photos from a job that we did for the owner of a nearby development, Woodside Homes, for his own home. He wanted something different and continuous, with a touch of leaf effect. The rail was to come all the way to the floor, and all the scrolls were to be attached to the floor with a small hammered loop attachment piece. Sergey forged all the scrolls ahead of time and then we went to the location to assemble them on site. Some scrolls had to be bigger than others because some of the steps were wider, so it caused a few aesthetic problems that we had to work through.

The fireplace piece (page 35) was created for the same customer. He wanted a forged piece to go in front of the gas fireplace screen which would keep the children from coming up and placing their hands on the glass - more of a burn guard than a fire screen. Sergey tied elements from the railing into the screen. The one scroll element close-up is a fishtail that he crafted and this is representative of his European style, truly Old World charm.

Richard Prazen
Pioneer Blacksmiths
Salt Lake City, Utah
SOME SCROLLS HAD TO BE BIGGER THAN OTHERS BECAUSE SOME OF THE STEPS WERE WIDER, SO IT CAUSED A FEW AESTHETIC PROBLEMS THAT WE HAD TO WORK THROUGH.
My first experience with forged metal began in Bozeman, Montana, in 1976 at Montana State University at horseshoeing school. There I saw horseshoes forged in various ways. It sparked an interest for me that is still aflame.

I finished my education in upstate New York in Rochester, earning a Bachelor of Arts degree with an independent study in metals. I visited Albert Paley’s studio here and saw tremendous potential for architectural ironwork. That summer I went to Haystack Mountain School of Crafts for a course with Peter Ross, the very first session in the “new hot shop.” The next summer I went back to Haystack as an assistant to Daryl Meyer in Damascus Making.

I returned to Montana in 1980, set up shop, and have been working on commission ever since. Most of the works shown here were done for a commission I received for a new home in Bigfork, a project I worked on for three years.

**Showcase**

Lee Proctor, Bigfork, Montana

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Stairway. Stainless steel and copper. 120” h x 40” w. Stringers are hollow formed with 1/4” plate, leaves forged from copper 3/4” round stock.

Detail, left.

Fireplace. Stainless and steel. 36” h x 30” w

Detail, left.

Lee Proctor at the forging hammer
SHOWCASE

Detail of standing leaf railing.

Bench. Stainless and argilite. 48" h x 108". Hollow form with temper color finish. Detail above.

"Circles." Mica, steel and stainless. 26" h x 42" w

Standing leaf railings. Steel, mica, cherry wood. Total railing length is 30"
What led Bob Selvaggio into blacksmithing may have been a horse. In his late teens Bob enjoyed riding and caring for his horse named Jake. At that time in his life, shoeing horses seemed like a reasonable field to pursue. After graduating from Midwest Farrier School (Xenia, Ohio) in 1973, he worked part time in the trade. Enjoying the work, but not so much the “expertise” of many of his clients’ owners, he turned to ornamental iron, studying with Anders Anderson. He was employed by the Allegheny County Maintenance Department in 1975 and his metalworking skills earned him the title of “Mr. Metal.” From tool sharpening to welding, ornamental work to playground equipment, Bob did it all, gradually creating an extensive array of tools, supplies, and equipment at his North Park workshop. As he continued to expand his skills, he regularly participated in workshops and classes and discovered ABANA in 1977. Working in his home shop, he turned out reproductions and interpretations of 18th- and 19th-century hardware, railings, lighting pieces, and kitchen utensils. His affinity for traditional methods and his appreciation of the simple elegance of functional pieces led Bob to admire the work of smiths like Peter Ross, Tom Latané, and Jerry Darnell.

When the county refurbished Soldiers and Sailors Hall in the Oakland section of Pittsburgh, Bob was called upon to design and forge grilles for the large windows. The historic designation of the massive stone building presented a series of challenges and, to top it all off, the grilles could not be anchored directly to the stone. He devised a series of clamps and brackets that fit into the windows so there was little interference with the building itself but enough strength to provide needed security. In 1996 Bob began to work through the Boilermakers, Blacksmiths, and Iron Shipwrights Union, expanding his welding capabilities. Several years ago he purchased property which included an old two-story, three-bay bus garage. That building offered great potential for the fully equipped shop he had always wanted. Along with making that dream a reality, he gutted and resurrected the dilapidated house beside his new shop. Always dedicated to the craft, Bob was one of the five founding members of the ABANA.
Pittsburgh Area Artist Blacksmiths Association, (PAABA) in the 1980s. He has held the offices of president and vice president, and had the demanding job of newsletter editor for five years.

Outside of blacksmithing, Bob has a variety of interests. Growing out of his fondness for bluegrass music, he is learning to play the banjo, something which fascinates his granddaughters. Outdoors he spends time gardening and, without his horse Jake these days, he spends time riding his bicycle on trails all across the Pittsburgh area.

Sometimes trail riding does lead an individual to his destiny. In retrospect, maybe that horse knew which career path to lead his rider down after all.

Note: Bob Selvaggio continues to smith in his new, well-designed shop which is located north of Pittsburgh, PA. Books which Bob has found to be influential in his work are: Decorative Ironwork by Marion Campbell, Professional Smithing by Donald Streeter, and Antique Iron by Herbert Peter and Nancy Schiffer.
TRIBUTE TO BRYAN HUGHES
By Daniel Kerem
There was once a blacksmith named Bryan Hughes,
Who was always full of the news.
And although he had such a poisonous humor
Which could have given horses a tumor,
It never kept the people away.
The rising cost of gasoline
Dented Bryan's coffee canteen,
So he sold his motor scooter,
And got on the computer,
And to many young men he did say:
If you forge at the anvil,
You can make a nice handle,
But it takes years of practice and work.
He can teach you the rules,
And provide you with tools,
But the iron will have the last say.

So there came out one student,
Who proved very prudent,
The young Guillaume from Montreal.
When he arrived in the shop,
Bryan came to a stop,
And confidentially to him he did say:
Don't ever get here undressed,
As I will have no rest,
And apply yourself to making scissors,
Or you will give Westport the jitters,
For they've never seen here so many tattoos.
Bryan Hughes was always full of the news,
So, if you come to Westport and continue all the way down,
You will eventually arrive in Kingston town,
And there you may meet on many a street,
Some mementoes of Bryan Hughes.
For on the limestone sills,
There are some nice window grilles,
And here and there is a bracket,
Or a black leather jacket,
And door hinges, latches and screws,
Or some old horse with worn-out shoes,
- All these things which will remind us of Bryan Hughes.

BRYAN HUGHES WESTPORT, ONTARIO
In Memory of

THE BLACKSMITH OF WESTPORT
By Rory MacKay, Gananoque, ON, Canada

Bryan Hughes, owner and teacher at Ontario’s “Highland Forge School of Blacksmithing,” passed away suddenly and peacefully as a result of a heart attack at home in Westport, Ontario, on November 13, 2004 at the age of 59.

A graduate of Western’s School of Horse-shoeing (Arizona) in 1970, Bryan first worked as a farrier, but gradually turned to full-time production of restoration hardware at his forge in the basement of the old Woolen Mill in Kingston, and after 1991 at his forge in Westport, in the Rideau Lakes District between Kingston and Ottawa. As early as 1986, Bryan was teaching weekend courses in blacksmithing. Gradually over the years Bryan developed and added courses of one week and eight weeks’ duration, with a focus on making hand tools for the one-man shop.

Students traveled from as far as the Yukon, Oregon, Winnipeg, Quebec, Iceland, and Germany to learn from him.

A walk through Kingston’s historic downtown, and its houses, would reveal Bryan’s fire implements, hinges, railings and sign brackets that some might consider to be art.

His work also can be found in historic sites in Canada and the Cayman Islands. Bryan did not consider his work to be artistic; it was his assertion that “Function is the essence of beauty in ironwork.” However, he was not above more whimsical projects, such as the 12-foot long articulated Rock Bass that hangs outside a hair shop near Westport.

Bryan Hughes was himself a student of proper fire-making technique, and each student who left his shop knew the “proper” way to make and care for a coke-making and contained fire in the forge. Once, when she was operating Bryan’s forge at a workshop in Kingston, Dorothy Steiger found it necessary to “open up” Bryan’s carefully made fire, and all of Bryan’s students could be identified by the horrified gasp they let out.

Bryan preferred his own company, or that of his late canine companion Molly, yet made his knowledge and witty comments available to all who showed an interest in blacksmithing or the classical music which he used as auditory “wallpaper” in his shop. It became evident at his memorial that his support and friendship had been valued by many. Despite his loiter image, he impacted so many people, always being there when you needed him.

Bryan Hughes was always full of the news.
And although he had such a poisonous humor
Which could have given horses a tumor,
It never kept the people away.

Anvil’s Ring
45
The Preservation of the Historic Silliman House
Three Rivers, Michigan

By Katherine Langworthy

HISTORIC SIGNIFICANCE

The site of the Historic Silliman House is at the confluence of the three rivers for which the town was named, also the site where Indians crossed the St. Joseph River on their way north. It was built by Arthur Silliman, a blacksmith, to house both his family and his business, which was an unusual setup in 1876.

The Sillimans were an important pioneer family in the Three Rivers, Michigan, area. Arthur's father, Alexander Silliman, and his wife were descendants of Revolutionary War patriots and soldiers, migrating from the East Coast in 1845. Arthur's daughter, Sue Imogene Silliman, was a university graduate, a preservationist, historian, and the city librarian from 1902 to 1945. She was an active member of the Daughters of the American Revolution (DAR), serving the chapter at both the state and national levels.

The Architecture

The simple architecture of the building parallels the early colonial structures of the Georgian style. It is built of native stone and red-orange brick. The house is rectangular in shape with solid brick walls, a gable roof, and six chimneys. It is three stories high and has three open porches, two of which are built over fieldstone basement rooms.

In the interior, the brick walls are plastered. The basement houses the blacksmith shop which originally housed three forges. Only one has been restored, a side-draft in the water-cooled brick forge, typical of the style used in the East in the 1870s. The main floor was the family home. This level was partitioned into a kitchen, dining room, living room, parlor, two bedrooms, and an entry hall.

The construction of the Silliman house is very colonial forges. A building committee of townspeople was formed, a fund drive was launched, and bids for restoration sought. Our goal of $30,000 was reached by 1980 and restoration was begun.

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The restoration was extensive because the American Legion had made many changes during their tenure. Public bathrooms were removed, partitions replaced, floors were cleaned of tile, and walled-up windows were exposed. The dance hall addition was removed by the phone company, exposing the original wall. The exterior brick was cleaned and repainted, and chimneys were repaired, though it was impossible to restore the one that had been removed. The roof was replaced and the porches rebuilt with rubber seals on the basement portions.

Some concessions to modernization were made. An interior stairwell, built by the Legion, was opened up and turned so it now ascends from the former dining room. It seemed the better part of persuasion, Helen won over the skeptics. A building committee of townspeople was formed, a fund drive was launched, and bids for restoration sought. Our goal of $30,000 was reached by 1980 and restoration was begun.

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Central Minnesota Blacksmiths Affiliate Completes Two Programs

By Rome Hutchings, Affiliate Liaison

The Central Minnesota Blacksmiths, a relatively new affiliate, completed the second running of Basic Blacksmithing Workshop. CMB’s program is borrowed from the Guild of Metalsmiths’ “Blacksmiths Study Guide” and the “Instructors’ Workshop Guide.” The Guild of Metalsmiths developed these two programs to provide consistent, quality educational opportunities for their members. The documentation for these two programs is available for the asking, and that made it easy for CMB to adopt and set up.

The Central Minnesota Blacksmiths gratefully acknowledges the Guild of Metalsmiths for their support and assistance. This is another success story of ABANA affiliates networking and working together to educate and promote the craft.

The Guild of Metalsmiths developed these two programs to provide consistent, quality educational opportunities for their members.

Students assisting each other.

Master Blacksmith Ken Zitur listens to student while the iron heats.

Smiling students recognized for their efforts with Certificates of Completion.

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<tr>
<th>Tip-to-Tip Length</th>
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<td>Gladiator</td>
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<td>Centurion</td>
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Students assisting each other.
Iron Masters, Inc., of Gaithersburg, Maryland, demonstrated at Blacksmith Guild of Central Maryland’s 17th annual Blacksmith Days at the Carroll County Farm Museum in Westminster, Maryland, on May 21 and 22, 2005. The Iron Master team of eight Ukrainian and Russian smiths is led by Nikolai Pakhomov. Nikolai trained at the Stroganov Academy of Art and while in Russia he worked in the homes of Presidents Gorbachev, Yeltsin, and other government officials.

In 1990 he moved to the United States. “Immigration is a hard part of the life, believe me. When I came I could say only ‘hi’ and ‘bye,’ that’s it,” Pakhomov recalled. “Forty years old, I begin from zero.”

Iron Masters, Inc. was started in 1998 when Nikolai partnered with David Chick, an architect also from Russia. They specialize in high-end hand forged artistry. Nikolai led the Blacksmith Days demonstration to create an eight-foot tall tree forged from solid iron. The life-size tree contains a bird’s nest, singing bird, climbing vines and several roses entwined around the trunk. The team worked like a synchronized machine, striking, holding, welding, grinding, and finishing the project with very little verbal communication. “Every job is something unusual,” Pakhomov said. “I am an artist.”

Editor’s Note: Biographical information and quotes gathered by Stephen Snyder, Carroll County Times Westminster, Maryland. Used with permission.
This book is a survey of the architectural ironwork of France, covering the period from the 12th through the 19th centuries. It is filled with line drawings by Mr. Lecoq of hinges, locks and keys, decorative nail heads, leaf work, rail and grille details, and much more. Intended as a reference for understanding the work of the smith, the book first shows the tools of the forge and explains their use, and then follows with examples of work from the Middle Ages to the 1800s.

Richard Wattenmaker, Director of the Archives of American Art at the Smithsonian, writes in his foreword that Lecoq had a passion for studying and collecting historic ironwork. He was well known at flea markets, antique shops, and museums, and took great pleasure in the search for historic pieces. In addition to his collecting, he also photographed and documented ironwork in his travels throughout France.

The text of the book begins with a quick overview of the production of iron in France. Archaeological evidence indicates that there was iron produced in Gaul (today’s France) as early as the last century B.C. Water-powered rolling mills and tilt hammers were in use by the end of the 16th century. This development allowed for the distribution of “ready-to-use” bars to forging shops. Lecoq felt that the work from this period onward suffered, having lost its charm and vitality due to the regularity of these preformed bars produced by the mills. Missing was the “worked” quality and connection to the hand of the smith, evident in earlier work, as technology powered industry. This section of the book finishes with a review of the various rolled cross-sections in steel that were common in the late 1960s, when Lecoq wrote this book.

The next section describes the forging process, with line drawings of the tools and various approaches used to move hot iron, and an explanation of each of these techniques. This is a good representation for uninitiated readers, helping them to better understand the plasticity of this material and the work involved in producing the ironwork described in the rest of the book.

Following the forgework section is an overview of the evolution of styles in French ironwork. The distinctive elements of each period, which often represented technological advances, are arranged in chronological order so that one can approximately date a piece of ironwork by these characteristics. The rest of the book continues on in this manner, covering many more aspects of the craft of the ironsmith, with text and line drawings representing different periods and styles. Especially attractive are several pages with drawings of forged ironwork from the Baroque-Rococo period, including details from Jean Lamour’s work at Place Stanislaus in Nancy. A quick reading of the table of contents reveals the breadth of information covered in this book: the iron industry, assembly, forge techniques, aesthetics, evolution of style, leafwork, hinges, grille work, rails, locks, keys, latches, and bolts.

One should remember that this book is a new translation from the French original, and some of the terms and concepts do not translate exactly as we might write them in English. Though the terminology may seem awkward at times, it is not hard to make sense of it all with the line drawings and the textual references. This is a large format book—9 x 12 inches—and with the numerous drawings and informative text, it serves as a good reference on the subject of classic French wrought ironwork for the smith and the interested reader.

Editor’s Note: Jonathan Nedbor has been a professional blacksmith for over 30 years, specializing in contemporary ironwork and the reproduction and restoration of historic hardware.

The phrase, “Made in Germany” just got better. “Produced by Glaser.”

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CALENDAR

AUGUST 30 - SEPTEMBER 2
CanIRON V will be held at Annapolis Royal, Nova Scotia. Main guest demonstrators: Fred Crist, Christoph Friedrich, David James, John & Becky Little, Brad Silfverberg and Paul & Betsey Zimmermann. Historical exhibitions of hammerwork, open competition and other events. 902/423-1817. E-mail: registration@caniron.ca. See web site: www.caniron.ca.

SEPTEMBER 4 - 10
Women's Workshop Retreat. Spitfire Forge, in beautiful Taos, NM. De-mystify metal! Learn basic metalurgy, forging, welding and oxy-acet cutting. Contact Christina Spruyt 505/797-1000. E-mail: spitfireforge@yahoo.com. See web site: www.spitfireforge.com for more information.

SEPTEMBER 10
2005 Carbondale Conference hosted by the Southern Illinois Metalsmiths Society. Held at St. Elouin University campus, Carbondale. Doug Wilson is demonstrator. Dan Randell 618/453-3774. E-mail: DKRMETAL@siu.edu.

SEPTEMBER 16 - 18
Metalsmiths’ Madness, Fall Conference of the Guild of Metalsmiths with demonstrators Bob Becker and Ralph Sproul. At “Log House” south of Hastings, MN. On-site camping and local hotels and motels. Herb Fick 507/663-0569, cell 612/868-9032. E-mail: fick@rconnect.com.

SEPTEMBER 30 - OCTOBER 2
Northeast Blacksmiths Association bi-annual meet. Ashokan Field Campus, Ulsterberg, NY. Hands-on workshop and a main demonstrator will be featured. Contact Tim Neu 914/657-8333. For more information see NBA’s web site: http://nba.abana-chapter.com/

OCTOBER 1 - 2
Fall Festival at John C. Campbell Folk School, Brasstown, NC. Featuring over 100 juried and non-juried crafter groups, food, continuous live music and dance, craft демон and more. 1-800/365-5724. See web site: www.folkschool.org.

OCTOBER 7 - 9
Honiton Area Blacksmiths Association’s Fall Forging Fest. Will feature a demonstrator from each of the Honiton, Austin, Dallas/Ft. Worth, East Texas and Louisiana areas. Vendors, tailgaters and other crafts invited. Free camping available. Lex Cook 207/361-2457 or e-mail: avilf@flash.net. See web site: www.honiton.org or www.honiton.org.

OCTOBER 8
Forge-In and Autumn Arts Ablaze Festival. Hosted by the city of Fitchburg, MA and Achla Designs. Open to all blacksmith artisans to display and demonstrate. Working forges and anvils will be supplied. Entries due by Sept. 15th. Contact Jeremy Thompson 978/445-9001.

OCTOBER 8
The second annual Fitchburg Forge-In with several European Master Blacksmiths demonstrating. The new Riverfront Park, Fitchburg, MA. Space available for blacksmiths who wish to demonstrate, display and sell their work. Entries due by Sept. 15th. For more information contact Lisa Wong 978/445-9012 or e-mail: wong@net1plus.com.

OCTOBER 14 - 16
Northwest Blacksmiths Association Fall Conference with demonstrations. John Adolph and Steve Lopes. Mt. Vernon, WA. Jorgen Harle 360/376-5506 or David Lisch 206/919-5431. E-mail: amlish@earthlink.net.

OCTOBER 28 - 30
Second European Fair of Metal Art Work. Gruchet le Valasse Abbey, near Rouen & St. Maclou, France. Featuring professional demonstrations, exhibits and workshops for visitors. Contact IFRAM, Route de l’Abbaye 76210, Gruchet-Le-Valasse. Tel: 02 35 39 38 87. E-mail: ifram@wanadoo.fr.

NOVEMBER 5
Blacksmith Auction. John C. Campbell Folk School, Brasstown, NC. This annual event presents some of the finest antique blacksmiths and other fine craft items for sale. 1-800/365-5724. See web site: www.folkschool.org.

DECEMBER 4
Fireside Sale at John C. Campbell Folk School, Brasstown, NC. Shop for handmade gifts at the beautifully decorated Keith House where crafters exhibit and sell their work. Live holiday music and a crackling fire. 1-800/365-5724. See web site: www.folkschool.org.

Note: Sebastian publishing has a new e-mail address:
rob@sebastianpublishing.com
EDUCATIONAL OPPORTUNITIES

SEPTEMBER 10 - 11

SEPTEMBER 15 - 16
Blacksmithing I class at Tillets International, Scotia, NY. 518/488-2780. E-mail: tillets@aol.com. See web site: www.tilletsinternational.com.

SEPTEMBER 16 - 18

SEPTEMBER 16 - 18
Forge Welding with David Tucciarone. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

SEPTEMBER 16 - 17
The Joy of Forging with Nigel Tudor. Touchstone Center for Crafts, Farmington, PA. 800/721-0177 or 724/329-1370. E-mail: tcc@hhs.net. See web site: www.touchstonecrafts.com.

SEPTEMBER 17 - 18
Forge Welding with Bob Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

SEPTEMBER 17 - 18
Three-week Blacksmithing Class at Turley Forge, John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

SEPTEMBER 18 - 20

SEPTEMBER 19 - 23
Forge Welding with Ron Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

SEPTEMBER 20 - 22

SEPTEMBER 21 - 23
Blacksmiths Choice: Basic Blacksmithing and Knife Making with Ron Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

SEPTEMBER 24 - 25
Knife Forging with Ron Patrick & Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

SEPTEMBER 25 - 27

SEPTEMBER 27 - 29
Getting Started in Blacksmithing with Tony Holliday. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 1 - 5
Basic Blacksmithing with Ron Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 1 - 12

OCTOBER 2 - 4
Three-week Blacksmithing Class at Turley Forge, John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 3 - 7
Intermediate Toolmaking with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 4 - 9
Basic Blacksmithing with Ron Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 5 - 7
Forge Welding with Bob Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 7 - 9

OCTOBER 8 - 9
Laminated Blanks Smelting with Mak-Tay Te, New England School of Metalwork, Auburn, ME. 1-888/791-7932. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

OCTOBER 8 - 9
Getting Started in Blacksmithing with Tony Holliday. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 9 - 15
A Three-week Blacksmithing Project with Tony Holliday. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 10 - 14
Grist Mill Project with Ron Patrick. Ozark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 14 - 15
Intermediate Toolmaking with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 15 - 17
Getting Started for Farriers with Tony Holliday. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 16 - 21
Knife Forging with Dean Piesner & Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 17 - NOVEMBER 2

OCTOBER 21 - 23
Hand-forged Cutlery with Herb Derr. Cedar Lakes Craft Center, Ripley, WV. 304/372-7860. E-mail: info@cedarlakes.com. See web site: www.cedarlakes.com.

OCTOBER 21 - 23
A Three-week Blacksmithing Project with Tony Holliday. John C. Campbell Folk School, Brasstown, NC. 1-888/753-7502. E-mail: teeweld@msn.com.

OCTOBER 22 - 24
Intermedi ate Toolmaking with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

OCTOBER 28 - 29

OCTOBER 28 - 30
Intermediate Toolmaking with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

NOVEMBER 4 - 6
Basic Forge Work class with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

NOVEMBER 4 - 6
Basic Forge Work class with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

NOVEMBER 6 - 12

NOVEMBER 6 - 12
Intermediate Toolmaking with Robb Martin. Hosted by Thak the Blacksmith & Armorer, Floradale, ON Canada. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.

NOVEMBER 7 - 11
Power Hammer class with Bob Patrick. Stark School of Blacksmithing, Postville, IA. 519/669-0721. E-mail: info@thak.ca. See web site: www.thak.ca.
For Sale

309D Claviers power hammer 2-piece with 5 x 8 ft dies, 150lb/4hp motor. Excellent running condition, $15,000 or best offer. Contact Kyle Conolly 719-476-1125.

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35-h packages metal hammer, 25%- Little Giant trip hammer; Champion 400 fly; #3 Beverly; Tormax hammer; full-size improved pressing case; 2 building sizes; log sizes and tons. Call 607-433-2623 or 828-645-2128.

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How available from Blue Moon Press:


How to rebuild a Nazel power hammer, 14# linear motor and two additional 35# post hammers- $47.95 plus $3 S&H. Bob Bergman, 888/737-5714.

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Contact Dave or Betty Edwards by e-mail at djedwards@cabloone.net, or write or call the manufacturer: Four Mile Carriage and Machine, at 3220 West 6th Avenue, Emporia, KS 66701, (262)342-4400. If you pick up in Emporia, you save shipping costs and Dave can provide some free instruction.
Peru: First International Blacksmithing Seminar

By Brent Bailey, Orland, California

In November, 2004, I traveled to Peru as the demonstrator for the first Seminario Internacional de Hierro. The seminar was sponsored and organized by Aceros Arequipa, a steel manufacturing corporation in Peru. Aceros Arequipa (Steel of Arequipa) is a Peruvian-born company. The company produces the steel, profiles it into different bar shapes, and distributes it worldwide. There are 23 regional offices and the headquarters are located in Lima, the capital of Peru (population 12 million).

Working together via email and telephone, Fernando Bustamante and I created a syllabus and 60-page training manual for the seminar. Fernando works in the marketing division for Aceros Arequipa and was the director of the seminar. Fernando’s grandfather started the company. The seminar was scheduled to be a total of six days, Monday through Saturday, for three hours each evening. The demonstration topics included joinery, toolmaking, ornamental techniques (traditional and contemporary), and a hands-on workshop for the participants. There were approximately 100 participants who attended the seminar.

ARRIVAL IN LIMA

I arrived in Lima on Saturday, November 27th. Aceros Arequipa arranged my accommodations, located in the city center. Sunday morning I met with Fernando and toured the headquarters of Aceros. We worked out the details for the seminar and the layout for the site, where would the forge be, the anvil, etc. The timetable for the week would be the same every day. I would arrive at Aceros at 9:00 a.m. to prepare for the demonstration to be held that evening.

THE DEMONSTRATION

The seminar started Monday evening, after a brief introduction by Fernando. At the end of each evening time was set aside for participants to ask questions. A few participants brought some of their forged samples to share. The seminar was very well organized and the Aceros staff were a fantastic group to work with. Wednesday evening was the hands-on workshop and the participants split up into groups. Using the techniques learned on Monday and Tuesday, each group had to design and produce a small table within three hours. At the end of each session the tables were judged, and each member in the group who placed first was awarded a prize.

Fernando and I visited the workshop of Henry Meza, a participant of the seminar. Henry employs eight craftsmen and exports a large percentage of his work, which consists of window grilles, door and cabinet hardware, wine racks, and smaller items. They produce very fine examples of forged ironwork. Henry also demonstrated the electrolytic plating process, a relatively simple but remarkable finish for ironwork. All of Henry’s work is guaranteed to be rust free for up to five years and it is offered in three different patinas: copper, bronze, and black.

THE COMPANY

Aceros Arequipa is doing an exceptional job of promoting blacksmithing and their product in Peru. The steel made by the company is of high quality.
quality and forges beautifully. In addition to the seminar, Aceros has also sponsored two blacksmithing contests, accepting entries from throughout the country. At the first contest (2003), the contestants designed and built a window grille. At the second contest in 2004 the participants created a lamp. Each contest had over 75 entries. The pieces are judged and the top four are awarded a generous cash prize by Aceros. Aceros also arranges blacksmith training workshops throughout Peru. These workshops are taught by Carlos, an employee of Aceros and a very talented blacksmith.

Aceros Arequipa is an important component to the expansion of blacksmithing in Peru. There are many talented artisans making a living and producing fine examples of decorative metalwork. I will return to Peru to attend the Second International Blacksmithing Seminar. It is also a possibility that if the seminars maintain a consistent number of participants, Aceros will consider arranging a seminar in Bolivia. Aceros Arequipa Corporation is leading the way in an exceptional effort to promote the craft.