The Anvil's Ring (ISSN 0889-177X) is the official publication of the Artist-Blacksmith's Association of North America, Inc. It is mailed to the members on a quarterly basis in Spring, Summer, Fall and Winter by ABANA, P.O. Box 816, Farmington, GA 30638-0816. Membership is available to any individual or organization interested in the art of blacksmithing. The annual fee for a regular membership is $55; $24 of this amount is for a subscription to The Anvil's Ring for one year. Permit to mail at periodical postage rates is registered at Farmington, GA, and additional mailing offices. POSTMASTER: send address changes to The Anvil's Ring, P.O. Box 816, Farmington, GA 30638-0816. Matters related only to membership and subscription, including dues, change of address and subscription complaints, should be addressed to LeeAnn Mitchell, ABANA Executive Secretary, P.O. Box 816, Farmington, GA 30638-0816. (706) 310-1030 or e-mail to abana@abana.org. All editorially related materials, such as articles, book reviews, queries, tips, announcements of activities, ads, etc., should be mailed to The Anvil's Ring, Sebastian Publishing, P.O. Box 1849, 6690 Wentworth Springs Rd., Georgetown, CA 95634. Include SASE for material return. (530) 333-2687 phone or (530) 333-2689 fax or e-mail to rob@sebastianpublishing.com. The contents of this publication may not be reproduced either in whole or in part without the permission of the editor or the individual contributors. Contributors retain all copyright privileges; the material is copyrighted solely for their protection. The Anvil's Ring, ©2006 The Artist-Blacksmith's Association of North America, Inc.
We have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path. — Joseph Campbell.

This thought came to mind as I recently received word of the loss of yet another of the pioneers of artist-metalsmithing. William F. Moran, an internationally known bladesmith who was instrumental in developing the hand-forged blade as we know it, passed on at the age of 80 years. His legacy? Certainly his unique artistic touch, involving natural elements, made his signature work easily recognizable! And not to forget being known as the “father of modern Damascus (pattern-welded) blades,” which he first began producing in 1973. But what stands out is his co-founding the American Blade Society in 1976 and establishing the Moran Bladesmithing School in 1988. He was a metal artist that experimented and developed a product sought after and treasured by collectors, but whose personal interests were training others and sharing information. (See Tributes article, this issue.)

There are so many others in every country who have similarly contributed to the path we follow in a zigzag sort of way. A silent “thank you” sometimes slips from my lips as I use a technique or design thought shared by a demonstrator or friend. Each of us creates new work, underpinned by the pathway of these masters.

“Artistic metalwork is great, because even at 90, one can still be learning new ways and ideas.”

Have you attended a recent workshop or conference to increase your knowledge and skills? Quantum leaps in your work can be the reward when you do. Have you honed your skills and developed expertise that can raise the level of the work of others in the field, if shared? Thank you for your efforts to teach and share this developed knowledge. There is no better way to honor those “heroes” who shared what they know.

One of the names easily remembered by smiths is Francis Whitaker of Colorado. A thought often repeated by Francis was: “Artistic metalwork is great, because even at 90, one can still be learning new ways and ideas.”

The ABANA Conference, which only occurs every two years, is coming up July 5 – 9 in Seattle, Washington. Being held for the first time in the Pacific Northwest, immense effort is underway to offer new ideas and demonstrators to spark your creative knowledge. The location also offers many unique opportunities for your family to enjoy as you attend. Be forewarned, events are planned to fully occupy your every waking moment! According to our Central Office conference registrar, “Early registration yielded over 200 registrations! Please register as early as your plans allow, so we may fully accommodate your room, meals and other requests. Commitments on some items must be made by May 15th to our hosts.” Late-mail registrations must be postmarked BEFORE June 21st! Online registration will be open until the conference begins, should last-minute changes suddenly allow those of you with previous commitments to attend. Just use your correct e-mail address and your ABANA I.D. number to receive your confirmation. Update your membership information at the same time. Just access www.abana.org. You can also go to www.abanasatellite2006.com for more information. This is the

Prez Sez cont’d page 5
DEAR EDITOR,

I want to thank Tom Clark and Len Ledet for finding a way for those who may not be attending the 2006 ABANA Conference to participate in the Seattle Iron-in-the-Hat drawings. Each Affiliate chapter has been sent 200 drawing tickets which are to be sold at local Affiliate events. These tickets will be added to the conference drawings. As indicated, you do not have to be present to win. The drawings consist of a ham box with tools, Ron Kinyon air hammer, Ozark pattern anvil with stand and tools, and a personalized Tom Clark hand hammer.

Tickets are $1.00 each, with all proceeds going to the ABANA Scholarship Fund. Let’s make this the best supported Iron-in-the-Hat ever. Thanks also for all your Affiliate support.

P.S. The Arizona Affiliate has already sold their 200 tickets.

Len Ledet, Scottsdale, Arizona

DEAR EDITOR,

I finally had time to read Volume 34 #1, Fall, 2005 issue of The Anvil’s Ring and I’m sure others already informed you of the gravity-defying ball in the cage on page 40 (cover story on Toby Hickman’s great candle holder). If in doubt, note picket point direction on cover shot (down) compared to “flipped” picture on page 40 (up). Oops... Great publication and keep up the good work, always looking forward to my next issue.

ABANA member #6047459

DEAR EDITOR,

I created a new podcast about blacksmiths named Anvil Talk! The focus is to include interviews with blacksmiths, talking about their lives and what interests them in their craft. This is not a how-to program, but more like a People magazine-type theme.

Our first episode had an interview with Mike Bowen and Larry Urban at the February North Texas Blacksmiths meeting in Mansfield, Texas. The Anvil Talk! web site, where you may listen, is at: http://home.flash.net/~dwwilson/anviltalk.html. The blog is at: http://anviltalk.blogspot.com/. You may join the members-only blog by sending me a request (dwwilson@flash.net). Anvil Talk! is a new addition to I-tunes, so you can easily subscribe and download each episode when available.

We have very interesting episodes planned for the next few months, so please join in. The files are archived, so they can be accessed any-time. It’s all free, of course.

David Wilzon, Lucas, Texas

DEAR EDITOR,

I found this sign nailed to the wall of an old blacksmith in a rural area near where I live. Thought you might like to see it.[Photo below]

Jerry Spiker, Sidney, Nebraska

got plans?

In a renovated, dairy barn setting, Virginia’s first residential crafts school offers Summer and Fall Classes beginning May 5th through October, 2006 at the Jacksonville Center for the Arts in Floyd, Virginia.

This year’s offerings include workshops in blacksmithing, ceramics, glassworking and other mediums. The instructors, representing local and national talent, are widely recognized in their fields of expertise. Week long and weekend workshops are offered for a variety of skill levels. Nationally renowned blacksmith, Elmer Roush, and others are leading workshops for those interested in the art of blacksmithing.

Course details & registration materials are available online or by mail upon request

Jacksonville Center
505 Kimball Ave. Westfield, NJ 07090
908 232.5439   908 232.3755
www.jacksonvillencenters.org

Prez sez cont’d…

In the Seattle Iron-in-the-Hat issue of the ABANA Newsletter, the good of ABANA. An auction item will have a lasting benefit for the good of ABANA. The ABANA Seattle 2006 Conference is another celebration of “heroes gone before.” Their artistic legacies will be shared by all of the great demonstrators, perpetuating that unbroken thread of knowledge.

SEE YOU IN SEATTLE JULY 5TH,

Jerry Spiker, Sidney, Nebraska
Dear ABANA Community,

Thank you for your many cards and e-mails of support. Our promise of quality manufacturing and personal customer service continues as we enter our 13th year!
See you in Seattle.

Willene & Russell Jaqua

Proud sponsors of ABANA Conference 2006
Discount prices available to conference participants

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A classic Italian design made in the USA

New prices effective June 1, 2006:

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<td>Titan 120 lbs.</td>
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New prices effective June 1, 2006:

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<td>Titan 24 1/4&quot; Tip-to-Tip Length, 5&quot; Face Width</td>
<td>7&quot; Height</td>
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The New Winning Number!!!!

Since no one called in with the two original winning numbers, the third winning number for the Voter Incentive Program is #2272.

If you have the winning number, please call LeeAnn Mitchell in the Central Office, 706/310-1030 or via email abana@abana.org.

If no one calls in with the winning number, the second winning number is 2272.

We will post the last winning number on www.abana.org by July 5, 2006. At that time the program will end.

Anvil's Ring City of Kolbermoor, 50 km S.E. of Munich, Germany
When: August, 2006
Contact: Tobias Schumacher, HEFESAITOS, E-mail: tobius.schumacher@metall-aktive.de. Telephone: +49 (0) 8379/728016. See Web site: www.metall-aktive.de.

This is an opportunity to meet blacksmiths from all over Europe. The festival is one of the largest in Germany. Luitpoldpark in Munich.

ROCKY MOUNTAIN SMITHS ANNOUNCES THE SIXTH ANNUAL FRANCIS WHITAKER MEMORIAL MASTER CLASS
When: August 7 – 11, 2006
Where: Colorado Rocky Mountain School, Colorado.
Contact: Craig May 303/388-2619
E-mail: Dregrip@ad.aim.com
The Whitaker Master Class is an intermediate-to-advanced blacksmithing class taught as the late Francis Whitaker taught his classes at Colorado Rocky Mountain School and elsewhere—a class in traditional hand-forged ironwork. The emphasis is on individual projects using traditional tools and journies, including forge welding, collars, rivets and tenons.

For further information call the Center at 970/775-4516 or visit www.jackda-silva.com. Gallery hours are Monday – Saturday from 10 am to 5 pm and Sundays 12 – 5 pm. E-mail: info@brookfieldcenter.org.

JACK DA SILVA'S METAL DESIGN STUDIO
When: June 18 through August 6, 2006
What: A new group exhibition entitled "Blow: Forged with Fire and Force"
The artists selected for this unique show have been asked to employ the concept "blow" to produce contemporary forms utilizing steel and heat as mediums. The participating artists will include both established and mid-career metal-smiths. Noted blacksmith Susan Madacsi, Curator of the show, states: "The goal of this show is to showcase the work and talents of artists working in the sometimes under-appreciated art of blacksmithing, and to help elevate the work of artist blacksmiths as valid, competitive art forms within the contemporary fine craft movement.

FOR BLACKSMITHS OPENS THE SIXTH BAVARIAN MEETING FOR ARTIST BLACKSMITHS AND METAL DESIGNERS
When: From May to October in the Luitpoldpark in Munich, Germany
What it is:
Where: The Seven metalsmiths and artists, including forging demonstrations and seven workshops by various skilled metalsmiths and artists.
What:
Where: The Whitaker Master Class is an intermediate-to-advanced blacksmithing class taught as the late Francis Whitaker taught his classes at Colorado Rocky Mountain School and elsewhere—a class in traditional hand-forged ironwork. The emphasis is on individual projects using traditional tools and journies, including forge welding, collars, rivets and tenons.

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Top: Francis Whitaker's large anvil, donated to the Colorado Rocky Mountain School.
TOM CLARK’S
Ozark School of Blacksmithing, Inc.
Tom Tongs are here!
22 different designs, 138 different sizes.

Ozark Pattern Anvil 265 lbs.
$1500. $2000 with stand, tool tray, bending fork and hardy.

The Balanced Hand Hammer
$100. Weights ranging from 1.5-3 lbs.
100% hand-forged quality
Heavy-duty 6" post vise. 350. $400 w/heavy-duty stand and work plate.

SPH-50
110-lb. Self Contained Pneumatic Forging Hammer
$5995 complete with base, combination drawing and flat dies.
This hammer has unbeatable control! Delivered anywhere in the lower 48.

Persimmon Forge
Pedal Hammer
For the delicate work of chasing and repoussé, and chisel and chase, in a comfortable seated position with minimal effort, maximum safety, and fast striking.

The machine with a 25# hammer is $1,300.00 and includes a 1 x 5 x 5" mild steel anvil and circular 5" lead anvil with attachment carriage and a seat mount.
Options include vinyl padded seat, $75; 1.75 x 5 x 5" hard-wood anvil, $12.75; variable tilt anvil for angled chisel and chase work, $33.20; 30-degree fixed tilt anvil also used for angled chisel and chase work, $33.20; wheels with castor jacks, $75.00 unmounted or $125.00 mounted.

Contact Dave or Betty Edwards by e-mail at adjedwards@cableone.net, or write or call the manufacturer:
Four Mile Carriage and Machine, at 3226 West 6th Avenue, Emporia, KS 66801, (620)342-4440. If you pick up in Emporia, you save shipping costs and Dave can provide some free instruction. Website: www.persimmonforge.com

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CONFERENCE NEWS

Talking Points

The 2006 ABANA Seattle Conference will be a truly memorable event! No ABANA Conference has ever had such diversity of talent, artistic events, and social activities. At any given time during the conference you can choose between 30 international-caliber demonstrators, seminars, classes, tours, or just interacting with fellow artists in the lakeside Beer Garden with its spectacular view of Mt. Ranier. Registrations are coming in from around the US and the world. This will be an international event not to miss!

SOME OF THE HIGHLIGHTS:

- Tours of the University of Washington Digital Metals Lab. This is one of the most advanced metals labs in the United States. The tour will feature such techniques as laser welding and 3-D scanning and imagery.
- A glass and iron fusion demonstration by Willem Jonkers, a fourth-generation Dutch blacksmith, and the blacksmith for the Royal Dutch Family, assisted by his son, Mrendel Jonkers, an accomplished blacksmith and artist in Japan.
- Gold forging by Gary Nolfke, widely recognized as one of the few and finest gold-forging artists in the United States.
- Continual cultural and iron displays by the 15-man Australian Demo Team, compete with a special forging demo in the Annie Pavilion and a didgeridoo concert!
- A complete business seminar on accounting, getting paid, contracts, business planning and other aspects of blacksmith business.
- Great catered meals by the University of Wisconsin chef, brought right to the site every day.
- An Opening Ceremony that is unprecedented for an ABANA Conference! Preceded by a Hawaiian Luau dinner, the ceremony will feature keynote speeches by Tom Joyce and Brent Benton. It will also feature a Sioux indi- an award presentation, as well as the best Poly- nesian dance show outside of Hawaii.
- Thursday night features musical concerts including the Montana Blacksmith Band and a special Aussie musical performance by a world-renowned musician.
- The Friday night Salmon Barbeque, followed by the Blacksmith Concert – a professional musical show developed just for the conference!
- The Beer Garden, right on the water, with continual entertainment and camaraderie.
- An Iron Gallery featuring, among others, Chris Ray, the creator of Mansect and other incredible works of art. The Art Gallery is attracting tremendous media attention in the Seattle area, including press, TV, magazines and art publications. For example, Seattle magazine, with a circulation of some 50,000, will do a major feature on the Gallery and Auction. This is a major opportunity for each of you to exhibit your work in the Gallery and receive national attention, both in ABANA and also from the press.
- Unique demonstrations by Asian iron artists such as Yoshindo Yoshihara, regarded as one of the finest Samurai smiths in Japan, Lee Dae Won of Korea, a graduate of Carbon- dale and an incredible iron smith in Korea, and Komine Takayoshi, a master of architectural forging in Japan.

Want a break? Take the Clare Yellin Tour to the Seattle Asian Art Museum to see the incred- ible gates installed by her granddaughter, Samuel Yellin, in 1931! Take a Duck Tour of Seattle. Visit the nearby Space Needle. It’s ALL in Seat- tle!

The list goes on – be sure to visit: www.abanaseattle2006.com for a complete listing of events and conference information.

This will be the ABANA Conference NOT to miss! From early morning to late at night, there will be continuous activities, both on the site and in The Beer Garden. Leave your car at home if you like! Buses will take conferencegoers right from the dorms to the site and back. All of the activities, the gallery, the meals, EVERYTHING will be an international event not to miss! No ABANA Conference has ever had such diversity of talent, artistic events, and social activities. At any given time during the conference you can choose between 30 international-caliber demonstrators, seminars, classes, tours, or just interacting with fellow artists in the lakeside Beer Garden with its spectacular view of Mt. Ranier. Registrations are coming in from around the US and the world. This will be an international event not to miss! No ABANA Conference has ever had such diversity of talent, artistic events, and social activities. At any given time during the conference you can choose between 30 international-caliber demonstrators, seminars, classes, tours, or just interacting with fellow artists in the lakeside Beer Garden with its spectacular view of Mt. Ranier. Registrations are coming in from around the US and the world. This will be an international event not to miss!
A CALL FOR METAL!

ABANA members are invited to submit metalwork to one of two exhibitions at the 2006 ABANA Conference in Seattle. You are also invited to donate works, tools and smithing gear for three fundraising events during the conference: the Daily Silent Auction, the Live Auction on Saturday night, and the Silent Auction on Sunday morning. You are also invited to donate work, tools and smithing gear for three fundraising events during the conference.

CONFERENCE NEWS

Iron-In-The-Hat.

AUCTION EVENTS

Silent & Live Auction Donations

The ABANA conference auctions feature your work to your peers and to the Seattle public. PACITA Incaultin and Carl Grainger are headlining up the 2006 conference auction team and are inviting all members to donate their work, tools, and smithing gear to benefit ABANA. Pacita and her crew are working hard to make the 2006 Conference auctions a huge success and look forward to seeing your items bring the highest bids possible. After you check in at registration, you can donate your items at the Auction Ringing Booth. Auction items may be shipped to: John Huskinson, 5026 22nd Ave. NE #2, Seattle, WA 98105. Telephone: (206) 409-6644. Email: johnhuskinson@yahoo.com. Please advise John of your shipment.

Walk-In Gallery

The "Walk-in Gallery" is included in the front of the Conference Gallery, so that visitors enter the space beyond 1/2 the width of the ring. Each affiliate may submit one ring of their choice for the Affiliate Gallery 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 sky's the limit with regard to type of joinery, i.e., mig, tig, baling 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. A makeshop will be open on the area. Look for the signs. These items may also be shipped as stated above.

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Years ago I took a course in horseshoeing. The instructor saw the potential that I had for ironwork over the horseshoeing, and recommended that I attend Frank Turley’s blacksmithing school in New Mexico. I went on to attend the school and Frank pointed me to ABANA, which was less than two years old at the time.

The rest is history. Many years have gone by, each with its own set of challenges and learning experiences. After Turley’s school, I was asked to teach blacksmithing at the college where I learned to shoe horses. I continued teaching there for 20 years in the Continuing Education department.

I have been invited to teach workshops and demonstrations all over the US and abroad. They invite me to spend time in their shops, share their secrets with me while I share mine with them. I have learned along with all of them, and have been fortunate to watch and learn from many of the blacksmith greats: Frank Turley, Francis Whitaker, Albert Paley, Robb Gunter, Peter Ross...the list goes on.

Over the past 32 years I have been forging steel or bronze. Lately it has been bronze...655. In the last three years we have run nearly 50,000 lbs. of 655 through Stiegler Metal Design. We have a two-man shop with one very accomplished apprentice. We have one five-gallon bucket of scrap left over after turning that tonnage into railings, doors, gates, lighting, sink bases and hammered bar tops. We specialize in rivets, mortise and tenon. It looks old, it feels old. Most of my work is in Pebble Beach and Palo Alto, CA.

Dorothy Stiegler is a Bealer Award recipient for her outstanding work. The Laureate Award from the 1998 ABANA Conference is one of her most valued treasures. She has been very active over the years in ABANA, holding various positions on ABANA’s Board of Directors. She works with her partner Erik Lander and their apprentice Jake Hill.

These doors are a result of two blacksmith shops merging into a single corporation. In 2001, Alan Drew approached Dorothy and said, “I have a great job, but I cannot do this without you. Can your shop work with me for a year and build these doors?” Alan and partner Carrie Lowney of Santa Lucia Forge and Dorothy Stiegler of Stiegler Metal Design formed Drew and Stiegler Metal Design and spent about one year building the doors. They are 11.5 feet tall and five feet wide. The door jambs weigh 2600 pounds and the doors weigh 1600 pounds without the glass. Note that bronze weighs one-third again as much as steel. The jambs and doors are 1” thick and 4” deep to accommodate the 1-inch glass. The double doors face the Pacific Ocean in Pebble Beach, California, and the single front door faces inland. The door handles and lock mechanisms are repoussé appliqué.

Dorothy Stiegler and partner Erik Lander.

Photos by Tom O’Neal Photography

Dorothy Stiegler, Sutter Creek, California

This photo gives an idea of the size of the doors and the distance between them. Taken from outside the double doors looking in toward the front door.

The front door from the inside.

Detail of bronze door handle as it appears on front cover.
Doug Moseley, New South Wales, Australia

Doug's passion for hot metal began in South Australia on a fishing trip with his father, when their trailer broke a spring. An old smithy was found and a spring eye on a new main leaf was made. He was all of ten at the time. The flame had been lit, but would not be fanned into action for many years to come. Now, after 25 years of full-time pursuit of the art of blacksmithing, he still enjoys imparting his knowledge, demonstrating and teaching.

Doug's technique of demonstrating and his ongoing commentary creates a rapport with onlookers. His ability to keep the crowd interested stems from the six years he ran his own very public blacksmithing business and demonstrated at The Smithy in the well-known historic village of Timbertown in Wauchope, New South Wales.

After being in the public eye, his next forge was on the edge of a natural forest at Bonny Hills on the mid-north coast of New South Wales. Here the connection with the Artist Blacksmith Association of New South Wales was forged. A change of workshop venues finally led to The Blacksmiths Lodge in Port Macquarie. Currently, Doug works from home and travels to teach and demonstrate his art of smithing.

Doug's work has been widely exhibited and commissioned throughout Australia, both publicly and privately.

Blacksmiths from other parts of the world might not understand Doug's achievements within the small Australian blacksmithing community, for he has worked without the contact from other talented craftsmen that routinely occurs in the US and European countries. This is the difficulty of distance for Australian blacksmiths, and no magazines or books can substitute the interaction that personal contact can provide.
Editor’s Note:
Corky Storer has been involved in several careers during his adult life – commercial fisherman, baker, horseshoer, metal worker and business owner. Through all of these, he has always known that he was an artist. When he was a small child he knew that it was a gift – a connection of mind to hand, and the ability to create what his mind’s eye sees.

I gained knowledge of forged ironwork through association with several nationally recognized traditional forging masters. I was fortunate to receive a number of challenging commissions throughout a nearly 20-year career in forged artistic ironwork for the home. Marketing through local and national forums, I have produced gates, railings, fireplace and door hardware. By creating custom commissioned ironwork, many of my clients’ dreams for their homes were realized.

My full-time art career began in June, 1996 with the sale of my manufacturing business. I wanted to begin to create my artistic dreams in the form of my own unique inspirations and visions. I was fortunate to sell several of my initial sculptures, and received national recognition from the good fortune of having one of my recent sculptures, “Looking Seeing,” on the cover of a national metalworking magazine. I also participated in group shows in California and some East Coast cities, leading to the Featured Artist status in an art show in November, 1997, at the Squia Gallery in Port Townsend, Washington. Participation in a group show at the same gallery followed for the next two months.

The high point of my burgeoning career was in 1998 when I was invited to display for sale one of my most recent sculptures, “The Jester,” at the Seattle Art Museum during a three-day event. “The Jester” sold the first day. It now resides with an avid collector, surrounded by art created by some of the best-known names in the contemporary art world.

“I was fortunate to receive a number of challenging commissions throughout a nearly 20-year career in forged artistic ironwork for the home.”

“Jester.” Forged 1/4” plate steel, patina raw steel, sandblasted then hot-waxed. 50” h x 29” l x 13” d.

“Metaphorical Gate Panel.” Feminine side. Green patina. Dimension: 39” h x 39” w x 4” d.

Feminine side of “Metaphorical Gate Panel.” Forged 1/8” plate steel, patina. 39” h x 39” w x 4” d.

Detail of leaves. “Metaphorical Gate Panel.” Lower portion of feminine side. Green patina. Dimension of leaves: 36” w x 23” h x 4” d.

Detail of male side of “Metaphorical Gate Panel.” Brown patina. 39” l x 39” w x 5” d.

Detail of leaves on “Metaphorical Gate Panel,” lowest portion of feminine side. Green patina. Dimension of leaves: 36” w x 23” h x 4” d.

Detail of male side of “Metaphorical Gate Panel.” Brown patina. 39” l x 39” w x 5” d.

Detail of male side of “Metaphorical Gate Panel.” Brown patina. 39” l x 39” w x 5” d.

Detail of male side of “Metaphorical Gate Panel.” Brown patina. 39” l x 39” w x 5” d.
“Screwballs are something I came up with a few years ago. My goal at the time was to make a sphere out of bar stock. Its final shape is the complete opposite of the original bar stock. I soon discovered they were more than just a sculptural exercise, but also a fun and potentially dangerous toy. They roll, spin, juggle, toss, and – if not careful – they hurt. I have made about 50 of various sizes and sold many of them. I intend to share the fun by making some for my demonstration at the ABANA summer conference.”

Scott Szloch studied design at Paier College of Art in Connecticut. He majored in fine arts at The Art Institute, Boston, Mass. In 1993 he studied metalworking and blacksmithing at Massachusetts College of Art, Boston. From 1993 to 1997 Scott produced various forged objects for wholesale, retail and custom ironwork at The Blacksmith Shop in Seattle, WA. For eight years he ran his own business working with interior designers, architects and other metalworkers. In 2006 Scott formed 12th Avenue Iron with three other partners, with an article about the firm appearing in Iron Work Today. He is an active member of the Northwest Blacksmiths Association.

Scott has demonstrated at the Puyallup Fair, Washington, the Seattle Folklife Festival, and was co-organizer of the Ballard Arts Feast, where he was an instructor of a four-day workshop, Bainbridge Island, WA.

Scott enjoys teaching the craft of blacksmithing. He instructed at the Seattle Artist Blacksmiths Association Workshop in 2000 and from 2002 to 2003 he tutored blacksmithing at the Seattle Waldorf School. Presently he is teaching blacksmithing at the Pratt Fine Arts Center, Seattle.

“Screwballs.” Various Sizes

“I SOON DISCOVERED THEY WERE MORE THAN JUST A SCULPTURAL EXERCISE, BUT ALSO A FUN AND POTENTIALLY DANGEROUS TOY. THEY ROLL, SPIN, JUGGLE, TOSS, AND – IF NOT CAREFUL – THEY HURT.”

Screwballs. Various Sizes

“Not Quite Perpetual Motion.” Steel, copper and cast glass. 31" x 7.5" x 12".
Jay Burnham-Kidwell, Golden Valley, Arizona

“I work of necessity. The images, sounds and internalization of my life manifest themselves in my work. I have chosen to create works that primarily center upon my experiences during the Vietnam War, along with the usual ‘civilian’ angst that we encounter on the journey. Having deduced early on that war, violence, killing and suffering don’t ever go away, I tend to use my weapons in my statements.

“Incorporating guns and ordnance into art works seems to be a good way of getting the idea across. Blacksmithing provides me with an immediate way of creating objects and statements. I have been blessed with good friends and acquaintances within the blacksmithing community, a very supportive family, and the rare good fortune of being able to study and work with the likes of Gary Noffke, Manfred Bredohl, Fred Borchert and Toby Hickman, among others.”

Jay received a post-graduate diploma, with Distinction, in Fine Metalwork Conservation and Restoration, West Dean College, Chichester, England; the University of Sussex, Brighton, England, 1999 - 2000. He also attended the International Teaching Center for Metal Design, Villenanschmiede, Aachen, Germany, and the ABANA European Opportunity in 1988. He received a Master of Fine Arts degree in metalworking from the University of Georgia and a Bachelor of Arts degree in studio art in metalworking at the University of Delaware.

Since 1994 he has owned and run Jay Burnham-Kidwell Metal Design and Restoration in Golden Valley, Arizona. Prior to that he taught jewelry and metalsmithing at Mohave Community College in Kingman, in Lake Havasu City, and in Bullhead City, Arizona.

Jay has participated in many well-known exhibitions on a local, state, national and international level, and has also conducted many workshops and demonstrations at various blacksmithing and art schools. He has published articles in newsletters and magazines and has been published in two books: Best of the Hammer IV and Reflected and Reflections: Art of Vietnam Veterans. He has also been interviewed by Anvil Magazine.

Jay received the Wally Award for Whimsy in Blacksmithing in 2000, the Trouser Button Awards: Copper, Silver, Gold from ITCFMD, Aachen, Germany, and the Golden Anvil Award from the California Blacksmiths Association. [5]
Francisco Gazitua studied philosophy at the Pontifical Catholic University of Chile and sculpture at the Faculty of Arts, University of Chile. He did postgraduate studies at St. Martin’s School of Arts, London, England, where he taught from 1978-1985.

In Chile, Francisco was assistant to the sculptors Marta Colvin in 1969 and Samuel Roman from 1974-77. He has been a teacher of sculpture at the Pontifical Catholic University of Chile, at the University of Chile, and at City Lit School of Arts in London. He has also been a visiting professor at the Royal College of Art in London. He also spent time as a professor of sculpture in marble in both Yugoslavia and in Brazil.

After 35 years of teaching, Francisco continues to work with postgraduate students in his workshop in Pirque, Chile. Today, his teaching activities focus on the workshops and symposiums which he organizes and in which he participates, both in Chile and other countries all over the world.

At this summer’s ABANA Conference, Francisco will be demonstrating Iron Sculpture Design and Forging.
Formally trained in fine arts and architecture at New York’s Cooper Union Institute, E.A. Chase focuses on sculpture, working in cast and fabricated metals, stone and wood.

"By the late 1960s I had completely changed my focus; the hammer muse had captured my attention, and forging metal gradually became my mode of expression. At that time, I was reaching for more control of form than was possible with fabricated sculpture. Thus began a long apprenticeship with myself that continues to this day.

"By the early ’70s, much of my work was architectural iron with a mix of accent metals. Sculpture, my true passion, continued to mature, satisfying my need for personal expression free of market pressures. This work pattern still serves me well.”

As a demonstrator at the 2006 Seattle ABANA Conference, E.A. will offer some of the techniques and methodology he has developed along the way. He will demonstrate his approach to forging both ferrous and nonferrous metals with the hand-held pneumatic hammer.

"The hand-held pneumatic hammer is one of my most useful methods of moving metal. I have been forging with these tools since 1969. They offer a different approach to working metal from the hand hammer, particularly on sheet stock and for carving. I have demonstrated with pneumatic hammers at many West Coast conferences, but this will be the first time I will be demonstrating it for an ABANA event.

"If time is available, I also plan to demonstrate my deep incising and "off-the-diamond" approach to forging sculpture, where the hand-held pneumatic hammer plays a secondary role to the stationary pneumatic hammer."
E.A. Chase (cont’d)

"THE HAND-HELD PNEUMATIC HAMMER IS ONE OF MY MOST USEFUL METHODS OF MOVING METAL. I HAVE BEEN FORGING WITH THESE TOOLS SINCE 1969. THEY OFFER A DIFFERENT APPROACH TO WORKING METAL FROM THE HAND HAMMER, PARTICULARLY ON SHEET STOCK AND FOR CARVING."

Lamp. Yellow rose with preening swans, steel, copper and bronze. 84"h

Where The Ancients Got It Wrong. Steel, stainless steel, brass. 72"l x 32"h

Gate of the Cats 18’ x 10’, weight 4000 lbs.

"The Tug of War". Forged iron and stainless steel, polychrome. 37"w x 37"h x 9"d. 2002.
Takayoshi was born in Tokyo, Japan. He graduated from Masashino Art University in Tokyo with a Bachelor of Arts degree in Art and Craft. He studied the art of blacksmithing in Europe from such masters as Zimmerman, Kobet, Walz and Bergmeister. "Many years ago I studied blacksmithing in Germany and during that time I discovered what I call the 'Japanese spiritual climate.' I began to understand how other countries saw Japan, and to develop a keen sense of our national characteristics."

Takayoshi’s first show was at the International Exhibition of the Plastic Art of the Blacksmith in 1980. Since then his work has been accepted for display in more than 30 major international shows. He has also lectured at the Department of Arts and Crafts at the Masashino Art University and at the Tama Art University in Japan.

"Sixty percent of my work has been done for civic projects for the country as well as for cities, towns and villages. Thirty percent is by private commission, and ten percent is for exhibition. I have crafted handrails, gates, walls, fountains, signs, posts, and fireplace screens. My fondest hope is that those who see my work will smile when they see it, and be happier because of what they see."
"MANY YEARS AGO, I STUDIED BLACKSMITHING IN GERMANY AND DURING THAT TIME, I DISCOVERED WHAT I CALL THE 'JAPANESE SPIRITUAL CLIMATE.' I BEGAN TO UNDERSTAND HOW OTHER COUNTRIES SAW JPN, AND TO DEVELOP A KEEN SENSE OF OUR NATIONAL CHARACTERISTICS." (CONT’D ON PAGE 33)

"SIXTY PERCENT OF MY WORK HAS BEEN DONE FOR CIVIC PROJECTS FOR THE COUNTRY AS WELL AS FOR CITIES, TOWNS AND VILLAGES. THIRTY PERCENT IS BY PRIVATE COMMISSION, AND TEN PERCENT IS FOR EXHIBITION. I HAVE CRAFTED HANDRAILS, GATES, WALLS, FOUNTAINS, SIGNS, POSTS, AND FIREPLACE SCREENS. MY FONDEST HOPE IS THAT THOSE WHO SEE MY WORK WILL SMILE WHEN THEY SEE IT, AND BE HAPPIER BECAUSE OF WHAT THEY SEE."

"The Fireplace."
19.5' h x 6.5' w. Iron and copper. Paint.
This boot rack was commissioned by some friends of ours who are farmers. They wanted some way to leave their boots inside by the door to dry out when next needed. They explained roughly what they want — mainly something to hold their boots upside down — and they needed the rack to hold three pairs: two for tall boots and one rack set up for shorter ones.

I came up with this design, using 3/8" round stock and 1/4" flat stock. The leaves were crafted of thinner material. Since the people who asked me to make the rack are of French heritage, I decided to add the fleur de lis design to the ends. They were quite pleased with the end result.

Harry Foster
Rusty Dog Forge
Quebec, Canada

Timothy Miller, Bayport, New York
"Spring’s Throne." Tim Miller blacksmith, Eric Bliss welder. Steel, copper, stainless steel. 60" x 18" x 18". Seat is hammered copper with a heat patina. Stainless steel leaves cleaned with Scotch Brite to bring out highlights.

Steve Lopes, Port Townsend, Washington
Wall sconce. The lights can be either up or down. Reverse twist mica is something we are trying. 20" h x 8" w with 6-inch wide backplate.

Steve Lopes, Port Townsend, Washington
Wine cellar gate. 7" h x 5" w. Steel with copper handles. Oil finish. Assisted by Tri Fisher and Dean Mook.
SELECTED WORKS
MARK WARREN, Lewistown, Montana

Mark is the owner of Southern Steel Fabrication in Lewistown, Montana. Early on he developed a love for metal and things made of metal and often found himself intensely studying anything that caught his eye, marveling on how it was crafted.

Mark considers himself more of a metalsmith than a blacksmith, primarily due to his sheet metal background, having worked for many years in the HVAC field. He particularly likes the idea of being able to make things just can’t be bought at any store. As a full-time metalworker for a freezer doorway products company in Montana, Mark soon began to experiment with decorative sheet metal projects. The first was a five-foot-tall dinosaur named, appropriately, “Rex,” built to feed his son’s passion for the Jurassic period. He worked on a few ornamental projects as time went by, then he discovered blacksmithing and ABANA. It added a whole new dimension to his life.

Mark says, “I’ll never forget when I received my first issue of The Anvil’s Ring (Volume 33, Number 1, Fall 2004), and when I saw the work of Tom Latané, John May, and Keith John- son’s ‘Custom-Made Door’. I was so taken back and inspired by what I saw that I could honestly feel my heart pounding in my chest. I must have looked and read through that issue at least 100 times, each time just being so moved and inspired to get more in depth into this craft. Then I received the next issue, and my blacksmithing ideas increased further.”

“My first time at the forge was thanks to my boss Pete Smith, who invited me out for an introduction to blacksmithing one cold November evening. When we lit the fire in his forge, it did more than kindle up that old coal forge….. it sparked the fire that had been missing from my own metalworking flame.”

“I’ve come to understand a very noteworthy thing about the artist blacksmith community...in every instance when I’ve asked for anything, there has always been someone eager to help. This handing down of knowledge is hard to find and I believe it’s what sets us apart from all the other trades. I just hope for the time when I too can share tidbits and techniques as I’ve had the privilege of receiving from others, and I am so thankful for the opportunity to work in this exciting field.”

“My works are usually forged and fabricated steel, and I sometimes have a hard time letting go of some of the commisioned pieces. Each one I look at reminds me of just how much fun I’ve had making it. Making memories in metal is very fulfilling because as artists we can always re-live the creation of our works and feel the heat of creation all over again. I also use a variety of traditional finishes, but my favourite is a stainless steel wire wheel brush and clear powder coat.”

Working for many years in the factory setting has also helped me appreciate what this field is about, at its roots—the definition of craftsmanship. When I see the works in the Anvil’s Ring and in the Hammer’s Blow, performed by true craftspeople, I get the nudge I need to push myself to the next level.”

Mark’s “Rex” is 36” tall x 16” wide. Forged and fabricated steel. Stainless steel wire brush, clear powder coat. Photo by Steele Photography. This project was for a local charity tree topper for the Festival of Trees auction. The hand was designed as a topper for the “Tool Tree” and is meant to take the place on the top of the tree. The fingers started out as 3/4” round solid stock which was forged down. The remaining base is of 18-gauge cold rolled steel, hand formed and shaped out of two pieces. I particularly liked the transition from sheet steel to rod, as I think the sheet steel shows definition, while the fingers are still under the process of transformation. I started this project thinking... ‘If I mess it up and it looks more like a hand that has been run over...then I can always put a glove on it!’

I graduated in 1971 with an art degree from the University of Wisconsin, Stout. My primary focus was bronze casting and forged hollowware. But a big change in my life occurred when I went to a weekend seminar at Dan Nauman’s Big Horn Forge in Kewaskum, WI. It was love at first hammer blow. I met blacksmiths who were ‘Wizards’ from all over – men with little or no inhibitions, most willing to help you do it better, men who loved to solve problems, invent new methods, or modify old ones. At 50 years old I finally found where I felt at home.

Months later, Dan called me and asked me to work with him on a part-time basis. I accepted and began to really learn. I consider Dan to be one of the finest practicing traditional smiths working today; I continued to work for him over the next few years on many projects.

Another milestone occurred when Eric Moebius, Dan Nauman, and Tom Latané worked as a team to design and complete The Neptune Gate for the Villa Terrace Art Center in Milwaukee. (See article in The Anvil’s Ring, Winter 2003.) I worked with Dan on much of the beginning of this project and eventually Eric asked me to work with him on the larger sections of the project.

I joined Eric of Moebius Iron Works and worked with his brother Jeff, a master technician in his own right, and also Gary Stewart, a former commercial large-scale smith. Between Dan’s skills and his love of the traditional methods and the education by Eric, Jeff, and Gary in traditional forms, I learned to blend connections into seamless flowing lines, along with learning new finishes and textures. My education, understanding and love for this art began to really grow.

I stayed with Moebius Iron Works for many additional projects for a number of years, then it was time to work on my own. I am now doing commission works of my design and artworks for my pleasure. I am currently represented by Dolce Jewels, a Gallery in Telluride, Colorado. I display at one or two art fairs each year, but my primary sales are word of mouth and gallery exhibits throughout the year. My most recent sale came from the State of Wisconsin which purchased a large bird, or flying form, as it was love at first hammer blow. I met blacksmiths who were ‘Wizards’ from all over – men with little or no inhibitions, most willing to help you do it better, men who loved to solve problems, invent new methods, or modify old ones. At 50 years old I finally found where I felt at home.

All pieces shown here are gun blued and finished with sanded areas to highlight the textures and then finished with hot wax. Polished by hand.

"Fishy." Mild steel/copper/tin rivets with bronze accents tucked into the tail area. 50” h x 15” w x 9” d.
I call it. It is currently displayed at the Granitez Prosa Ski Lodge near Waussau, WI.

The outdoors and birds of prey. I am an avid hunter and outdoorsman. My works are inspired primarily by the outdoors and birds of prey. I am an avid hunter and outdoorsman. My primary fuel is gas, although I have a coal and coke forge for larger solid forms. I am the proud owner of a 504 Little Giant hammer that is responsible for the major form shaping. All of my works to date are finished by hand hammering. The copper and bronze parts are raised similar to working hammers.

I find it true more often than not that we are, as artists and craftsmen, products of our lives, influenced by all of our senses, by others, and by the forms that surround us. Often learning and discovering during the creation of a piece is the real art of the project.

Mr. Moran fashioned a variety of knives, including the Spanish-style daggers. He was interested in Damascus steel blades, a highly specialized craft of forge-welding that dates to the time of the Vikings and by the 1970s that style was in danger of being lost. “Bill is the father of the American Bladesmith Society.”

He did it the old way. He’d heat metal to 1,900 degrees Fahrenheit in the forge and then hit it hard on the anvil. It was still pretty rough, but then he’d grind it down to get an edge,” he said. “And then he’d finish it with proper heat treatment and tempering. It was intense and exacting work,” Henderson recalls.

In 1973, Bill introduced the first Damascus steel blades to be made in the U.S. in years, when he unraveled several of his pieces at the Knife-makers Guild Show in Kansas City, Kansas. Because he was interested in preserving and teaching the technique of making knives from forged steel rather than those fashioned from stainless steel stock, he co-founded the American Bladesmith Society in 1976.

In 1988, he helped establish the Moran School of Bladesmithing in Washington, Arkansas. He also taught for several weeks each year at the Rochester Institute of Technology in Rochester, NY. In 1986, he was inducted into the Knifemakers Hall of Fame and a decade later into the American Bladesmith Society Hall of Fame.

Mr. Moran’s many customers included King Abdullah II of Jordan and actor Sylvester Stallone, according to Hendrickson. The waiting list for a handcrafted knife was at least 30 years. “People were just proud to have their names on the list. One day, Stallone called Bill and wanted him to give Stallone several knives for use in a movie and told him he’d make him famous. He said he was already famous, and Stallone wound up buying the knives for several thousand dollars,” Mr. Hendrickson said.

In addition to his knives, Mr. Moran searched the nearby woods for pieces of dogwood, ironwood, apple or hawthorn, which he carved into walking sticks and canes, and then sold. He also carved and sold birch pipes and maintained a knife-sharpening business for restaurant owners.

A Bill Moran museum being planned in the city of Frederick will preserve his tools and feature a replica of his forge and shop.
Jim Griswold of Angel Fire Forge first got into blacksmithing as a farrier 25 years ago. He learned how to shoe, and progressed into corrective shoeing. Ten years into farriery, he decided to take a blacksmith class from Darryl Nelson and Terry Carson at Darryl’s original shop in Eatonville, Washington. He liked the artistic side of blacksmithing and took more classes as time went by, and for the last 15 years he has enjoyed the artistic side of blacksmithing.

On a recent commission, a woman called him and asked if he could make something to hold a glass top. When he examined the table, he saw that the bracing holding the glass was not very strong and she wanted something more substantial. Jim explained that it would be better to use a piece of annealed plate glass rather than safety glass for the table top, as annealed glass has a certain amount of “give” to it, making it preferable to safety glass for a glass-topped table. He noticed that throughout the home the woman had used whales and dolphins in her decor. The client readily agreed that this should be the theme of the table design. He asked local artist Sandra Noel to submit some drawings, and from those the client made her selection.

The exquisite effects of the waves and the whale were accomplished by sandblasting, crafted by J.D. Francis, who is also from the Puget Sound area. The sandblasting is 1/4-inch deep and the method of sandblasting created the layered look, accenting the waves and the design of the humpback whale. The table top itself is 1/2-inch thick. The table was designed by Jim. The materials he used were copper, bronze and mild steel. The legs were formed from 1/2” x 2-1/2” flat bar metal, wire brushed, then two coats of poly varnish were applied.

The orbs placed in the under part of the table represent seaweed kelp bulbs. They were created by another local artist, Evan Farley. They are solid rather than blown glass, and weigh about one pound apiece.

Jim has been a member of the Northwest Blacksmiths Association for 15 years, as well as a long-time member of ABANA. He teaches introductory blacksmithing classes at Angel Fire Forge when he can find the time and when there are enough students wanting to learn. Jim has also had some blacksmithing apprentices work with him on a part-time basis over the years. He has done commission work for 15 years part time. All his pieces are original, and never duplicated.
REGIONAL REPORT

Old Dominion Blacksmith Association Launched at Mt. Cahas Hammer-In

By Bobby Floyd, ODBSA President

One could not have created a more beautiful, comfortable late fall day than that Saturday in the Blue Ridge Mountains of Virginia at Alan Hartman’s and Rick Green’s Hammer-In. Their Cahas Mountain Forge, which sits on a large, picturesque mountain, made you feel as if you were in a dreamland, with its beautiful, handmade log forge building which they made, resting on top of a knoll which faces the astonishing view of the valley below. It was a pleasant, calm day for all of us to absorb the beauty, mingle, and observe.

Rick and Alan are not only partners in their business called Tinbenders, but are cousins sharing the same great-great grandfather who was a blacksmith with a shop on this same Cahas Mountain. Rick told me he has been collecting historic blacksmith equipment and hand-forged items since his high school years – some of the best blacksmithing paraphernalia I’ve seen.

Blacksmithing Teacher David Tucciarone was one of the demonstrators. His demo was outstanding not only for his blacksmithing skills, but his teaching skills as well. While Eric Bourhill helped by cranking the old blower, David was able to perform his magic of moving the hot metal in such a way as to produce some beautiful items, including a colonial fork.

Other blacksmithing guests who did some demonstrations outside the forge shop were Dick Angle, Glen Bryant, Charlie Boothe, Michael Peay and myself.

Alan and Rick worked until the wee hours of the morning in preparation for this day. Family and friends furnished all guests with refreshments and a spectacular lunch spread. Even though we all came from different walks of life, we had one thing in common: the love of the historic craft of blacksmithing. This wonderful place helped personify it all. We met a lot of new and old friends, and the newly formed Old Dominion Blacksmith Association (ODBSA) was able to increase its membership to 15.

The ODBSA, located in south central and western Virginia, has grown in membership since that day to 59, in only four months. We are proud to say that we are now an Affiliate of ABANA and are planning on having some of the best Blacksmith demonstrators in the country for our 2006 events. Some who have agreed to demonstrate for ODBSA at various locations in our area are Jerry Dannell, David Tucciarone, Dale More, Peter Ross, Billy Phelps, Joe Rodenberry and Ken Schwarz.

Our goal for this year is to learn only traditional blacksmithing with no power hammers and only forge welding. For information about who we are and what we are doing, please go to our website: www.olddominionblacksmith.com.

Earlier morning, with everyone meeting each other.

By Andy Wallace, ODBSA Executive Director

Blacksmith Teacher David Tucciarone explaining. Eric Bourhill to the right.
PARTICULARLY IN THIS CASE, WORKING THE STAINLESS STEEL WITH A STEEL HAMMER AND ANVIL WOULD ACTUALLY ENHANCE THE PROJECT’S REALISM. EVENTUALLY, CONTAMINATION FROM STEEL PARTICLES EMBEDDED INTO THE STAINLESS STEEL OXIDIZED, ADDING TO THE NATURAL COLORING OF THE GREAT BLUE HERON.

Life-size Great Blue Heron sculpture, forged and fabricated stainless steel, heat colored. Dimensions: 70” x 48” x 26”.

Stainless steel cattails, adding to the effect.

"PARTICULARLY IN THIS CASE, WORKING THE STAINLESS STEEL WITH A STEEL HAMMER AND ANVIL WOULD ACTUALLY ENHANCE THE PROJECT’S REALISM. EVENTUALLY, CONTAMINATION FROM STEEL PARTICLES EMBEDDED INTO THE STAINLESS STEEL OXIDIZED, ADDING TO THE NATURAL COLORING OF THE GREAT BLUE HERON."

Mark Puigmarti first became interested in blacksmithing after visiting Black Creek Pioneer Village in Toronto, Ontario, as a youngster. It wasn’t until many years later while working as a refrigeration journeyman that he began to experiment with metal in an artistic way. He used an oxyacetylene torch to heat the ends of bars and forge them on an 11-lb. anvil purchased at a local hardware store.

The introduction to OABA and ARANA was key in propelling his interest in forging to a passion. Twelve years later he operates his own smithy, Sparks Will Fly Forge. Mark does all types of blacksmithing; most of his works are site-specific commissions. One example is the life-size Great Blue Heron sculpture crafted for a client in Uxbridge, Ontario. The commission was the request of a nature-loving client living in a beautiful wooded area. Mark suggested stainless steel as the material to be used because of its durability to exposure. Particularly in this case, working the stainless steel with a steel hammer and anvil would actually enhance the project’s realism. Eventually, contamination from steel particles embedded into the stainless steel oxidized, adding to the natural coloring of the Great Blue Heron.

All the feathers were individually hand cut from stainless steel sheet and forged to shape. The torso was cut from sheet stainless steel in two halves and forged to shape. An armature for the wings was shaped to imply the bird is just taking off. The legs and feet were forged from 1/2” square stainless bar. Heat coloring was used to provide a natural tint to the polished areas.

It was also important to Mark that the support mounting was relatively simple and reserved to allow movement in a slight breeze. The heron appears to be lifting off out of a lush garden setting, flying about 66” up with a wing span of 70”.

A few days after the installation, Mark received a phone call from the obviously excited client. There had been a visit from an actual Great Blue Heron near the sculpture, intrigued by the newest resident -- the ultimate compliment.
By John Little and Family

Many of us knew that Dave was seriously ill. Nevertheless, the news of his death in January came as a sad and profound shock. Only a few months ago we saw Dave at CanIRON V when he was looking so well and happy. It’s still hard to believe that was only a few months ago. When Dave and I shook hands and said our good-byes, there was that thought way in the back of my mind that this could be ‘farewell forever,’ but Dave looked so well. So I put the thought out of my mind. After all, Dave, under other difficult circumstances, had always bounced back.

Dave and I first got to know each other over 20 years ago because he wanted ten days of blacksmithing lessons. The start of that adventure was typical Dave Manzer: “Will you teach me?” ... “How much will it cost?” ... “When can we do it?” ... “I’ll be there!”

I have never had a student before or since who absorbed so much so quickly. It was intense, to say the very least. And then Dave returned to Alberta to begin a very successful blacksmithing career that dovetailed beautifully with his already-established outfitting business.

Over the next 20 years, we saw Dave at least once each summer when he came to Nova Scotia to sail and/or visit with family and friends. While he was here we would work in my shop, go sailing, and repair or build equipment for his boat. We also got to visit him in Alberta where I got to work with Dave in his incredible shop. As a result of all this I have many stories to tell of Dave’s adventures (and misadventures). I also have an intriguing catalogue of stories about industrial accidents, incredible sailing yarns, and memories of good eating, good drinking, and great fun.

But, by far, the most important and lasting memories will be of his brilliant, analytical mind and his enormous skills with his hands. His videotapes and DVDs discussing the analysis of and the tooling of the Little Giant power hammer will remain classics for as long as blacksmiths use power forging equipment. Dave not only saw solutions but he also had all the skills to realize those solutions.

He brought the same honest and brilliant analytical process at the end of his life as he had brought to his sailing, outfitting and blacksmithing. He gathered the relevant information, analyzed it, and made life decisions that were honest and completely devoid of self-deception and/or self-pity. He was a smart, honest and brave man.

We send all of Dave’s friends and relatives our heartfelt condolences. We still have the memories of Dave Manzer with us ... and those will be with us all of our lives.
SUBMIT YOUR WORK

Writer’s Guidelines - 2006 for The Anvil’s Ring & Hammer’s Blow

The staff at The Anvil’s Ring and Hammer’s Blow is always interested in your submission. We read and consider every contribution forwarded, as we sincerely believe that the responsibility of a good editor is to listen to many voices and to encourage writers to grow. We appreciate the efforts of our contributors, and we reserve the right to edit in the interests of available space and clarity.

When submitting your work, please keep in mind what the ABANA readers would be interested in – namely the size of the piece, materials used, finish, and time it took to complete the work. Also of special interest may be how the work originated and what the customer’s desires were. Detailing the most challenging aspects and solutions would also add interest.

SUBMISSION FORMAT AND REQUIREMENTS

Articles should be original or first-run work, meaningful first run in The Anvil’s Ring or the Hammer’s Blow prior to being submitted to other publications.

TEXT: FORMATS LISTED IN ORDER OF PREFERENCE:

1. Commitment of material, double-spaced, to 3 1/2” diskette or on CD with one (1) hard copy representation (printout, typewritten text, photocop) of each submission. Computer files, BIS or MAC compatible, should utilize either MS Word, Word Perfect or ASCII text files on floppy disk or CD. Hard copies are required, should there be complications involved in disk submission retrieval. File extensions should be included when naming files. For example: .wpd for WordPerfect, .pdf for PageMaker, etc.

2. Via e-mail with a cover note explaining what format you are sending in – Microsoft Word attachment or in text file, for example. Typewritten, double-spaced, 8 1/2” x 11” white sheet paper ORIGIALS. Originals are most easily deciphered by our text image scanner. Text should be 500-700 words. The editor reserves the right to edit all articles for clarity or to fit space. All submissions must be legible and include the name, address and phone number of contributor. In the case of technical, historical or controversial submissions, the reference sources, bibliography or verification may be requested.

Illustrations in the form of original art work and photographs enhance the text. Contributors are encouraged to submit articles whenever possible with photographs or drawings.

PHOTOGRAPHY

All photo submissions must be clearly identified and must include photographer’s name, address and telephone number. Each individual photo should be clearly marked, preferably on a paper label on the back with reference to the article; please, no felt-tip pens. Names of subjects, dates and places, or reference numbers to a written sheet of captions are required.

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JULY 8
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AUGUST 17 - 21

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JULY 28 - AUGUST 1
Mexican Blacksmiths Sustaining Their Communities

E very weekday morning at 8:00, Guillermo García, 79, strides gracefully and purposefully into his blacksmith shop. The shop, which García’s grandfather started in 1892, is located in the picturesque colonial village of Naolínco, located high in the Eastern Sierra Madre Mountains in the state of Veracruz, Mexico.

Each day García works to produce hoes and other agricultural tools for his community. It is intense, grueling work, but it is work that García has tackled with pride since he began working in the shop as a young boy.

There are countless cut-and-weld shops doing ornamental work throughout Mexico; however, the shops which most intrigue me are the toolmakers. These smiths are the ones doing true forging, moving masses of hot metal by double-striking (and often triple-striking), and sometimes using makeshift handmade power hammers.

In the last several years I have traveled throughout rural Mexico seeking out these true blacksmith shops—photographing them and making new friends with the north-of-the-border smiths working at their forges.

Most often, the blacksmiths I have found are producing agricultural tools such as hoes, corn planters, rakes, mattocks, and plow points. Usually they use primitive hand tools. When they find out that I am also a herrero (blacksmith), they often ask me to step up to the anvil and prove myself. After I forging something and present it to them, they seem to have more respect for me. We are now “brothers of the iron,” as they say. The main difference between us, I tell them, is that their work is more important than mine, because they are making the tools that sustain their community.

I am convinced that there are literally thousands of these forges scattered throughout Mexico. In nearly all the villages in which I have searched for working blacksmiths, I have been successful in finding them.

On my first of several visits to Naolínco, I had heard of García beforehand and was eager to visit him. Yet, one morning, before I had a chance to seek him out on my own, I was surprised and delighted to be awakened by the sound of the blows of a power hammer. I hadn’t realized that García’s shop was just a stone’s throw away. Quickly I was in his shop and in the awe of his space and the work that he was doing. I am sure he thought it was strange to have a gringo wander in, half asleep, and so excited. After several visits to García’s shop, I knew that I wanted a more in-depth look at this man and asked for an interview. He readily agreed.

To enter his space is like entering a sanctuary. Perhaps it is because of the skylights and painted white walls, or maybe because the shop is so well kept. Possibly it is because the shop has been producing quality iron work for over 100 years. Another reason might be due to the fact that García is an extremely religious man who projects such a powerful aura he can often be found sitting alone in his shop on Sunday afternoons, reading his Bible. Perhaps it’s a combination of all of these.

García moves very gracefully through his shop, making frequent trips with his scoop shovel to the charcoal bin in the back to replenish his forges. Watching him work is like watching a skilled dancer. Later, I learned that he once was a gymnast. In fact, balancing rings still hang from the soot-covered ceiling. It is evident he takes extreme pride in his work and loves his trade.

García’s shop is fascinating. It’s one of the few Mexican shops I’ve visited that has a power hammer. His father built the hammer in 1928 after seeing a picture of one in a catalog. It was run with a gasoline motor until 1955, when the shop got electricity. The shop has two charcoal forges with adobe hoods. I was surprised to see a well-worn (in daily use since 1940) double-horned European anvil. Today, García works with his 42-year-old son Uriel. Their focus is making hoes and a few other agricultural tools. As for García’s work, it’s stunning to see the amount of forging that he does to create his products, and how very hard he works. For instance, where I might use a hydraulic shear in my shop, García will cut the same material by sledgehammer, striker, and hand-held cold cut. It takes a number of hammer blows on cold metal to cut the material just to even begin to work with it. With admiration and awe, I have watched the 79-year-old García hold onto the cutting tools as if he were holding onto a wild bronco! He is also very skilled in the use of the power hammer, starting with half-inch thick steel and working it to a very fine thickness of one-sixteenth inch or thinner.

At his blacksmithing for the love of the work much more than for the money he makes doing it. And judging by the joy with which he does his work, helping his neighbors decade after decade, it’s clear that García wouldn’t have it any other way.

A Note from the Author

My visits with Mexican smiths would not be possible without the assistance of my very good friend, anthropologist and photographer John Warner. John has devoted his life to traveling and living in Mexico, and to studying and photographing its rich culture and wonderful people. To him I am indebted for his invaluable help with this project.

García forging under the power hammer. Garcia with some of the tools he makes. García forging under the power hammer that his father built in 1928.
ADVERTISING INDEX

ABANA .........................................................Inside Front
A Cut Above Distributing Company ............................................. 44
anvilmag.com ...................................................... 52
Artisan North America ....................................................... 5
Atlas Metal Sales ................................................................... 10
Bayshore Metals ...................................................................... 45
Big Blu Hammer Mfg Co .................................................. 64
Blacksmith Supply ............................................................... 51
The Blacksmith’s Journal ......................................................... 8
The BookSmith ....................................................................... 57
British Artist-Blacksmiths Association (BABA) ......................... 50
Colorado Water Jet Company ................................................... 54
Crescent City Iron Supply .................................................... 60
Glaser USA ............................................................................. 57
Graham Manufacturing ............................................................ 4
Industrial Coverage Corp .................................................. Inside Back
Jacksonville Center for the Arts ............................................. 5
John C Campbell Folk School .................................................. 59
Kayne & Son Custom Hardware ........................................... 61
King Architectural Metals ...................................................... 55
Lander Tool & Die ................................................................. 58
Laser Precision Cutting ............................................................ 56
Lawler Foundry Corporation ................................................... 57
Little Giant ............................................................................. 58
Metal Museum, Memphis ......................................................... 52
NC Tool Company .............................................................. 3
New England School of Metalwork ......................................... 52
Nimba Anvils .......................................................................... 7
NOMMA ................................................................................ 48
Old World Anvils .................................................................... 8
Ozark School of Blacksmithing .................................................. 10
Patina Solutions ...................................................................... 58
Penland School of Crafts .......................................................... 48
Persimmon Forge Pedal Hammer ........................................... 10
Peters Valley Craft Education Center ......................................... 54
Pieh Tool Company, Inc ............................................................. 48
Rat Hole Forge ....................................................................... 56
Rik-Fer USA ........................................................................... 9
Rocky Mountain Smiths ............................................................ 51
Sculptural Pursuit ................................................................. 61
Skipjack Press, Inc .................................................................. 54
Sparky Abrasives Company ..................................................... 53
Stratford Gate Systems ............................................................. 61
Striker Tool Company ............................................................... 2, 55
TFS Anvils ............................................................................. 51
Tillers International ................................................................. 59
Touchstone Center for Crafts .................................................... 55
Triple S Chemical Products, Inc ............................................... 50
Van’s Gun Blue ..................................................................... 48

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