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REMINDER:
• Check your ABANA membership expiration date on the mailing label. If the date there is 6/30/2009, it is urgent that you renew now to continue your ABANA membership. If the date is 9/30/2009, please look for your renewal notice in the mail in July and support ABANA by renewing early.
• Remember, the first 400 memberships received each calendar quarter will receive a CD with a compilation of Conference Gallery photos. See your renewal notice or www.abana.org for details.

In Recognition -
• Nahum Horison
• Melvin M. Rose

Mindy and Mark Gardner

Dr. Gordon & Drinker, 2005-2008

ABANA 2008

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, 15754 Widewater Drive, Dumfries, VA 22025-1212. 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 Dumfries, VA, and additional mailing offices. POSTMASTER: send address changes to The Anvil’s Ring, 15754 Widewater Drive, Dumfries, VA 22025-1212. Matters related only to membership and subscription, including dues, change of address and subscription complaints, should be addressed to Diane Walden, ABANA Central Office Administrator, 15754 Widewater Drive, Dumfries, VA 22025-1212, 703-680-1032, Fax: 703-680-6322, or e-mail to diane@abana.org. Website: www.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, 6900 Wentworth Springs Rd., George- town, CA 95634. Include VASE for material return. (916) 332-2687 phone or (510) 332-2688 fax or e-mail to editor@sebastianpublishing.com. The contents of this publication may not be reproduced either 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, ©2009 The Artist-Blacksmith’s Association of North America, Inc.

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2 President’s Message

ABANA Spring 2009
I n my last message to you I discussed the challenges our as-
sociation is faced with, and my commitment to keep you in-
formed.

Now that the first quarter of the 2009 Board’s activities are
behind us, you need to know it has been rough going.
We had a heated debate over the conference financial proce-
dures, and as a regrettable result, we lost two very talented
board members: Jill Turman and Kate Dinneen. You may well
be asking, “What the heck is going on here?”

Our current Conference Manual was first adopted in 1994
and was last updated in 2003. This includes the conference
financial procedures but fails to fully comply with our bylaws
or the way that conferences are run currently. At the Novem-
ber Board meeting the conference committee was authorized
by a unanimous vote to open a 2010 Conference checking ac-
count. This has been a past practice for many years and is in
line with the old conference manual. However, Linda Tanner,
our treasurer, questioned the procedure, and pointed out
that it may not comply with the bylaws. Our pro-bono attor-
ney was contacted for an opinion, and the bottom line is that
it may not comply with the bylaws. The pro-bono attorney
was asked to contact the bylaw committee, and as a result,
proposals for new bylaws were written and mailed to the
ABANA members, which were adopted by a two-thirds vote.

We will make a similar request to have our conference pro-
cedures, and as a regrettable result, we lost two very talented
board members: Jill Turman and Kate Dinneen. You may well
be asking, “What the heck is going on here?”

Now for some good news – your ABANA Board has revised
the conference financial procedure and it was adopted by
a majority vote. This newly revised procedure complies with
the ABANA bylaws and places the ABANA Conference
finances under the control of the Treasurer, as it should be.

Now leadership for the 2010 Confer-
ence in Memphis has been appointed. Lance Davis and David Hutchison vol-
tioned and are doing a great job picking
up where the past conference committee
left off. We will soon announce the list of demonstrators and pro-
gram activities. Lance and David, along with committee
member Paul Boulay, are working on fine-tuning the budget
to keep the cost of attending low and still produce a great
conference focused on forging.

One more point of good news is that several ABANA Af-
filiates and many individual members have donated funds to
the conference seed money account. My hat is off to these
folks and they deserve a very special “Thank You.” I won’t re-
veal who these Affiliates are just yet; it would spoil the sur-
prise we have in store for recognizing their efforts. Also note
that additional sponsorship opportunities are available. These
funds will allow for expenses to be covered prior to opening
up conference registration.

Our confidence is high and the excitement is building! The
2010 ABANA Conference in Memphis, June 2nd through June
6th, promises to be “ABANA’s Greatest Hits.” Stay tuned for
the ABANA bylaws and places the ABANA Conference
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finances under the control of the Treasurer, as it should be.
more announcements posted on the ABANA web site and Constant Contact e-mails.

I’d like to welcome Andy Blair from Stevensville, Montana, to the Board. Andy is an active member of Northern Rockies Blacksmith Association. He will serve out the remainder of Kate Dinneen’s term. Andy will chair the Bylaws Committee. You can find his contact information on the ABANA web site under ABANA Business, Board of Directors.

Jack Parks of Piedmont, South Dakota, has also joined the Board to serve during the last few months of Jill Turman’s term. Jack is eager to help out with the conference and will be on the ballot for the Board this summer.

If you have an interest in making a difference and you have some time and talent, along with a commitment to ABANA’s future, we need volunteers in a number of areas. We’re also seeking a Trustee for the Education Endowment Trust. This position was vacated when Len Ledet was appointed to the Board.

Considering running for the Board? Election deadlines are coming up; candidate statements for publication are due by July 1st. All you need are the signatures from 10 members in good standing and a short statement of your interest and background.

Finally, please feel free to contact any board member with concerns, questions, and suggestions. Their phone numbers and e-mail addresses can be found at www.abana.org.

For Love of the Craft,

Rome Hutchings, ABANA President
Dear Editor,

I would like to thank the ABANA Board members, especially Wayne Coe, for all of the time spent and work done to rewrite and revise the ABANA bylaws.

Mindy Gardner, Farmer City, Illinois

MAIL

PREVIEWS & NOTES

The 2009 Francis Whitaker Memorial Master Class
Who: Dorothy Stiegler, class instructor
When: August 10th - 14th, 2009
Where: At the Francis Whitaker Memorial Blacksmith Shop in Carbondale, CO
Contact: Call Alison Finn 970/704-9021 or e-mail at finnco@rof.net if you are interested in taking this class or any other class, you may wish to find out about all the possibilities for financial aid:
1. The Francis Whitaker Foundation Scholarship Program
Contact: The Francis Whitaker Foundation, PO Box 859, Carbondale, CO 81623, Contact Dave Powell, president, 970/963-9869 or e-mail: www.FWBEF@sopris.net.
2. Rocky Mountain Smiths Scholarship Program
Contact: Eric Harmon at: 303/989-2694 or Dan Niblelink 970/532-4387.

Editor’s Note: See article on Dorothy Stiegler, demonstrator, on page 10.


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Guest Editors

ABANA Business

Reprint Policy
ABANA Affiliate newsletter editors are authorized to reprint anything published in either The Anvil’s Ring or Hammer’s Blow in their affiliated newsletter.

Scholarships
ABANA scholarships are available to all ABANA members. The closing dates are January 1, April 1, July 1, and October 1. Information can be obtained from the ABANA Central Office, call 703/680-1632.

Election of Members to the ABANA Board of Directors
The Artist-Blacksmiths Association (ABANA) is run by a board of 15 directors elected by the membership. These elected volunteers serve as officers, committee chairpersons 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 a nominating petition signed by at least 10 ABANA members. This should be submitted with a photograph and candidate statement to the ABANA Central Office, 15754 Wide Water Drive, Dumfries, VA 22025-1212, by June 15th of the election year.

NOTICE OF ELECTION FOR ABANA BOARD OF DIRECTORS - 2009 TIMETABLE


June 20, 2009 - Notice of election published in the Spring issue of The Anvil’s Ring.

October 18, 2009 - Postmark deadline for completion of petitions.

November 4, 2009 - Notice to elected Board members.

December 3, 2009 - Board meeting to be held at the Metal Museum, Memphis, TN. New Board members assume their duties.

Ring
July 1, 2009 - Nominations deadline date for candidates’ statements to be submitted to the ABANA Central Office, 15754 Wide Water Drive, Dumfries, VA 22025-1212.

September 20, 2009 - Ballot mailing with candidates’ statements in the Summer issue of The Anvil’s Ring.

Guest Editors
We are still seeking guest editors as announced in our last issue. Several exciting proposals have been received and we are working with these fine volunteers to schedule the issues where their content will be showcased. We would like the Guest Editor slot to be an ongoing process. Contact Paul Boulay paul@abana.org or the ABANA Central Office.

Reprint Policy
Ter editors are authorized to reprint anything published in either The Anvil’s Ring or Hammer’s Blow in their affiliated newsletter. This is the notice.

The Rocky Mountain Smiths are pleased to announce their XIX annual...

BLACKSMITHING CONFERENCE
as well as the...
9th annual Francis Whitaker Master’s Class
At the Francis Whitaker blacksmith shop Cardwell, CO
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Master’s Class: Aug 10th-14th, 2009

Conference Demonstrators:
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Japheth Howard • Jim Pepper
Master’s Class being taught by:
Dorothy Stiegler
Conference info & Registration:
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Site for ABANA 2010 Conference

The ABANA Board has approved a motion selecting Agricenter International, Memphis, Tennessee, as the site for the 2010 ABANA Conference.

This is a change from the previously announced Mud Island location. Lance Davis, Co-Chair for the 2010 Conference said, “We are excited to be hosting the conference at Agricenter because this site allows us to spread out demonstration areas more, it supports a larger attendance, it supports campers and RV owners better, and provides easier parking arrangements. Most of all, by switching to Agricenter we support our members by making the conference less expensive to attend. We plan a conference focused on blacksmithing education while not forgetting the many groups that come together to be ABANA.”

The “Green Coal” Teaching Stations, so popular in the past, will again be part of the ABANA 2010 Conference. Mark Aspery and Darrell Nelson will be the lead instructors, with others to be announced later.

The Conference will open on Wednesday, June 2, 2010 and close on Saturday, June 5th with the Auction. See you in Memphis! ▶
Dorothy Stiegler, Instructor

August 10th - 14th
Francis Whitaker Memorial Blacksmith Shop, Carbondale, Colorado

“The 2009 Francis Whitaker Memorial Master Class”

The Instructor
Dorothy Stiegler, Instructor

Rocky Mountain Smiths is proud to announce that the Instructor for the Francis Whitaker Memorial Master Class 2009 is Dorothy Stiegler. Dorothy has been a smith for over 35 years, and has set a precedent for excellence in traditional ironwork throughout her career. She knew from the beginning that blacksmithing was her calling and that her faith would lead her in the right direction.

In the Beginning
As a beginning smith, Dorothy started out in a farrier class with Barry Rice. Barry quickly realized her potential and sent her to work with Frank Turley in New Mexico. Frank introduced her to ABANA in its early years where she met Francis Whitaker, Tom Bredlow, and others who fueled her talent and helped focus her direction.

“I’ve been fortunate to watch and learn from many greats: Frank Turley, Francis Whitaker, Albert Paley, Robb Gunter, Peter Ross. the list goes on and on.” Throughout her career, Dorothy has worked very hard teaching, demonstrating, and building her business. She has received some of the highest honors in the blacksmithing profession, such as the Alex Bealer award, ABANA’s Laureate Award, and two Gold Trouser Button awards from AACHEN Teaching and Design. Her talent has led her to be one of the great modern blacksmiths.

Current Work
Dorothy’s current work is forging in bronze. Her clientele is mostly in the Pebble Beach and Palo Alto areas, along the California coastline. She and her two apprentices, Jake and Nathan Hill, create very large architectural projects such as railings, gates and other large pieces.

Dorothy demonstrating with her apprentice, Jake Hill, for the Blacksmiths Guild of Central Maryland. Photo by Blacksmiths Guild of Central Maryland.

“I am still doing it the same way as when I first started. I’m just more experienced now and the stakes are higher -- the expectations are higher and the work is ever-challenging. The most challenging part of this type of business arrangement is to get out of the way, and let the work sell itself.”

Dorothy’s Philosophy
Says Dorothy: “Who could orchestrate such a career? Certainly not I. If I had known where I wanted to go and what I wanted to achieve, I would likely have screwed it up from the start. I had no idea all of “this” was out there. I have had a wonderful, interesting life because of it. I give credit where it is due and give every chance to give back on a daily basis. The success I find in this career is counted in the integrity that I place into every project that I do and into every aspect of my life. Touching the lives of others. I love my life – sure, it is sometimes very challenging and there have been many difficult hurdles along the way… there still are. However, I have the assurance, based upon the philosophy that started everything, that it will all work out in the end. I need ask for nothing more.”

Bob Bergman
PO Box 294
Postville Blacksmith Shop
8126 Postville Road Blanchardville, WI 53516
608-527-2494 • fax 608-527-6908

The 2009 Francis Whitaker Memorial Master Class

Instructor
Dorothy Stiegler

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GINGKO TREE CHANDELIER PROJECT
Lorelei Sims, Charleston, Illinois
Photography by Dan Broten

Starting in 2007, Lorelei Sims has been working on a series of light fixtures for a 16,000 square-foot residence in Central Illinois. Gingko trees were incorporated into the design, a reflection of the client’s time spent living in Japan.

There are six chandeliers installed in the great room, each measuring approximately fourteen feet from the ceiling, with branches and accent lighting spanning roughly 2 by 5 feet. A smaller version, the first one built, is located in the stairwell adjoining the great room and the second floor.

The Project
Each inverted gingko tree has approximately 400 leaves that were water jet cut from nine template sizes. Each template represented the growth of the gingko leaf from small fan shape up to the bi-lobed adult leaf. The veining, forming, and cleaning of all the leaves were done by hand.

The accent lighting "nuts", and the main light below are wired separately to offer a variety of full-strength and dimming-light atmospheres.

The wiring for each fixture is fed through the tree trunk up to the ceiling.
GINKGO TREE CHANDELIER PROJECT

Each chandelier features nine pairs of ginkgo nuts made from iron and six pairs of illuminated ginkgo nuts. The accent lighting features amber glass balls and the main light source is housed within a slumped glass dome that was sandblasted both inside and out. All the fixtures were wired separately to offer a variety of full-strength and dimming-light atmospheres.

“Team Sims”

“Team Sims” consisted of anyone who walked into the shop for something, with Lorelei offering to do repairs in exchange for the cleaning of a few hundred leaves! Contributors to the project include fellow smith Julia Wilmerding of Red Canyon Ironworks from Lander, Wyoming, and “The Gingko Girls”: Joyce Poitevint from Oskaloosa, Kansas, Yolanda VanderGaast from Toronto, Canada, Britney McGrath, who is a local girl wonder, and Queue McMillan, a friend and assistant since 1995.

Assisting with delivery and installation were Mark McGrath, Jeff Ashten, and Alisa Eubank. The electrical contractors were Merv and Jason Helmuth.


Lorelei is currently developing material for a second book. It will include techniques and metalworking skills she has developed to create her botanical-themed art, along with projects geared for beginning and intermediate smiths.
I started raising these copper vessels several years ago after taking a class at a local blacksmith supply shop. I found this type of work relaxing after a day of forging in the shop. I have recently begun to chase designs into the vessels to make them more intricate. I learned chasing and repoussé on flat surfaces, so it was not a difficult transition to the vessels. The designs in the vessels began very simple and have become detailed with time. One of the distinguishing features of these vessels is the silver ring that is brazed to the rim.
Feature was influenced by metalsmith David Huang’s vessels that use the same technique. David, whose studio is in Sand Lake, Michigan, is a well-known maker of copper vessels.

I started blacksmithing about 15 years ago when a client asked me to reproduce an antique gate from Paris, but as a driveway gate. It had calyxes and many scrolls that made it challenging. I started Grizzly Iron, Inc. as Grizzly Welding and Custom Fabrication in 1987, performing mainly fabrication work. Today almost every item we produce has some blacksmithing involved. I currently work with my son Jason and four other employees. 

Copper vessel with chased design. Copper and silver. Patina on the exterior is ferric sulphate with cupric nitrate. Interior patina is liver of sulphur.

Roses are made from sheet metal. Colored finishes are from the company Sculpt Nouveau.

Rosesbud. Steel. Wax finish on rosesbud are dies from Sculpt Nouveau. Stem and leaves are finished with universal green from Sculpt Nouveau.
Nature has been the inspiration for most of my work in metal. Seeing layers of leaves trapped in the ice of a frozen pond started me wondering if this look could be achieved in metal. The idea for this haunted me until I had done a drawing on paper. I can draw leaves, but not as well as Mother Nature makes them. So I picked up lots of leaves and traced their outlines on paper. I also drew the main veins on the paper leaves and cut them out. The real leaves were then pressed inside phone books. You can also make copies of the real leaves in a copy machine; however, some copier places, like libraries, frown on this.

My frozen pond for this project ended up being a circle with a 22-inch diameter and the leaves that I used are from various oaks and maples, and one huge sycamore. I began layering my paper leaves in different patterns until I was pleased with the appearance. The design was then traced onto a large sheet of paper and the main veins of the leaves were drawn on the leaves. (If you draw all of the veins on the leaf rather than just the main ones, it becomes visual overload and ruins the design.)

I decided to use this design for a tabletop. Someone had asked me if I had ever used 3/16ths steel plate for chasing; up until then, I had not. Now I had a 22-inch diameter circle of 3/16ths mild steel plate on which to develop a scale pattern, anneal, and then get back flat. Our shop has three large brick side-draft forges and it soon became evident that a larger forge was needed for a piece of steel this size. For this part I needed my husband Mark's help.

The first pass butcher was used to follow the chisel lines that outlined the leaves. The face of the first pass butcher has a sharp edge which cuts into the metal and the heel of the tool has a steep radius which pushes the metal down and back. The face of the butcher faces the leaf which will appear raised and closest to the surface.

The face of the second pass butcher has a sharp edge, but the heel does not have a steep angle. Therefore, this tool will push the metal further back and away from the area that you want to appear raised.

The fuller was used to blend the slope left by the heel of the second pass butcher into the surrounding metal.

The chisel was used to transfer my drawing from paper to metal by following the pencil lines that outlined the leaves and also the lines for the veins.

The leaves and pond snakes table. Mortise-and-tenon joinery was used to attach the cross-members to the legs. The table legs are made of 5/8-inch square stock.

For this table the fuller was used to make wider lines for the veins. This was done by following the chisel lines.

The chisel was used to transfer my drawing from paper to metal by following the pencil lines that outlined the leaves and also the lines for the veins.

The leaves and pond snakes table. Mortise-and-tenon joinery was used to attach the cross-members to the legs. The table legs are made of 5/8-inch square stock.

Mark Gardner

When Mindy said she wanted to scale and anneal a 22-inch disk, I knew that we couldn’t do it inside. To be able to heat something this large and get as even a heat as possible (to reduce the warping), I built a large, flat forge outside.

When Mindy begins crafting a piece she wants to have the metal heated three times, to a high forging temperature. After each heat you can pop the scale off by either banging the metal over something, using a wire brush, or hitting it with a hammer. The heating of the steel does several things besides developing the scale pattern. It burns some of the carbon out of the steel to make it more malleable, and by letting it air cool slowly, it anneals it. Another thing this does is that it warps the #@?%$* out of it. I ended up having to use my 300-pound Bradley to begin the flattening process and then used a hammer and anvil to finish the stretching and shrinking of the metal to get it flat. It would have been nice to have apprenticed with an old sawyer for a few years for this job.

The flattened metal is now returned to Mindy to do her chasing work. I now cut around the drawing of the layered leaves and two of the smaller individual leaves. I placed the drawings in different places on the prepared metal until I was pleased with the design. The paper was then glued in place using rubber cement on both surfaces, allowing it to dry and then assembling. This way the rubber cement works like contact cement, making a stronger bond.
Mindy

I use a treadle hammer to do all of my chasing work and all of my tools are made of 57 tool steel. I am very fortunate that Mark makes all of my chasing tools and the treadle hammer. I begin the chasing process by using a chisel to transfer the drawing onto the metal by following my pencil lines which outline the leaves and also the lines for the veins. Since this was going to be a tabletop I wanted the surface to be flat, but yet have the layered leaves give the illusion of depth. To do this, I used the first pass butcher to follow the chisel line which outlined the leaves that appear closest to the surface. The face of the first pass butcher has a sharp face which cuts into the metal and the heel of the tool has a steep radius that pushes the metal down and back. The lines made with the first pass butcher were followed using the second pass butcher, which pushes the metal further down and back from the line created by the first pass butcher. I find that it is better to make a few passes with both of the butchers than to try making deeper lines with just one pass. It helps to remember that the harder you strike the tool the lines will not only be deeper but also wider. This is now followed with a tool called a flatter to blend the ridge left by the butchers into the surrounding metal. With the leaves that appear to be further away from the surface, I made shallower lines both by hitting the tools described above with softer blows. On the leaves farthest down in the pile I did not use the first pass butcher; I only used the second pass butcher and the flatter, as I only wanted a very faint line around these leaves. The tabletop was then sanded using 80-grit sandpaper followed by the use of 3M Scotch-Brite pads. It was then finished with Renaissance Wax. The chasing process caused the metal to warp again. To flatten it this time, the treadle hammer and a hydraulic press were used.

On Making the Base of the Table – Mark

I started the base by putting all of the stock that I used through the coal forge and working it. I used traditional joinery, such as mortise and tenon and slit-and-drift methods. Mindy then hand sanded (as described above) all of the parts individually and after assembly, she had to go back over the areas affected by the heat during the assembly process. It is much easier to sand the parts this way rather than doing the entire base after it is assembled.

To keep the tabletop in place, we decided to use snakes as part of the design, slithering up the table legs with their chins high enough to prevent the tabletop from moving. The entire table was then finished with Renaissance Wax.

Mark and I wondered if anyone would like this table because of the snakes. Happily, someone did and the table is now in a private collection.

Editor's Note: See Educational Opportunities section this issue for classes being taught by Mark and Mindy this summer.
Full speed of fire forges ahead with an insistence that there must be something more to a lump of metal than meets the eye—this is what connects all workers of iron. I am an aficionado. I live where iron carefully wraps around window sills, doorways, and balustrades; here the forge’s bright orange belly and the hammer have given birth to all manner of curves, angles, lines and spirals. These lines and curves too, carry more than meets the eye. From fire into iron is where those who wrought lines and curves have folded their messages.

The messages forged into iron shapes have crossed centuries, cultures and continents. As a person’s expertise with metal and fire can travel with that person, so can cultural patterns particular to the places they come from. I have just finished a large (three parish) education project that explored cultural retentions and symbolism woven into the architecture of the Mississippi Delta. A cultural retention is something that remains from a culture, and can be identified as having come from that particular culture. Many are aware of European cultural retentions. Sometimes the elements of African cultures that have been retained are not so obvious. Since the 1800s, Adinkra symbols from West Africa have been woven into wrought iron designs found up and down the Mississippi Delta. These Adinkra symbols communicate complex messages and complicated concepts that relate to individuals and to society as a whole. In Africa, between savannah and forest, since the 1200s, smiths have forged metal by hand from clay furnaces fueled with charcoal. One of the main professions of West Africans, it seems, is that of metalworking. Further, according to a paper titled “African Ironmaking Culture Among African American Ironworkers in Western Maryland 1760-1850,” Louisiana and the Mississippi Delta are not unique. “Technological diffusion occurred and occupational activities were adapted.”

“Nyame biribi wo soro” signifies that “God is in the heavens.” This image is from a balcony located at 2408 Chartres Street in New Orleans. In 2001, this building received the “New Orleans Historic District Landmarks Commission Honor Award.” The idea behind this Adinkra symbol is that residing in the heavens gives God the ability to hear all prayers. This symbol is also equated with hope.

“Hye won hye,” translated as “that which cannot be burned,” is equated with toughness, imperishability, overcoming adversity and endless endurance. In an ironic twist, this symbol is featured prominently in all of the balconies that wrap around the Pontalba buildings in New Orleans. The Pontalba buildings, along with St. Louis Cathedral and the Cabildo, were reconstructed following a devastating fire five blocks wide and nine blocks long that, in 1794, decimated these buildings along with 207 others. Additionally, “Hye won hye” was a powerful testament to tenacity; in 1788 in New Orleans, 856 buildings had previously been obliterated by fire.

One of the oldest Adinkra symbols, “Asase ye duru,” is also one of the most commonly found wrought iron designs. “Asase ye duru” translates as “the earth has weight.” This image is from a doorway located at 710 Royal Street in New Orleans. As with most Adinkra symbols, “Asase ye duru” is accompanied by a proverb: “All power emanates from the earth,” or “Tumi nyina ne asase.” The implications of this proverb are that wealth arises from the conscientious care-taking and conservation of the earth.

In the West African country of Ghana, by the mid-1800’s, Adinkra symbols originally created out of reverence for ancestors and incorporated into clothing began to be incorporated into metal. Adinkra means farewell. The myth is that the first Adinkra symbol, a series of three concentric circles fitting one inside another like ripples, was created in honor of a deceased Ghana king.

Like hieroglyphics, single, individual Adinkras often symbolize complex messages. Just as in the hand of the ironworker from the unformed will come something finished, the twists and turns of iron that decorate homes and businesses all along the Mississippi Delta contain more than pretty curves and lines; they contain the complex symbols and proverbs workers from many different cultures carried with them. The messages of those who traversed continents and traveled across oceans (either because travel was forced upon them, or because they traveled of their own free will) are retained in the structure and shape of American wrought iron. What has been retained from these cultures, and the messages contained in the complex relationship of fire, hammer and anvil, decorates our modern way of life and this amazing melting pot that is America.

**Dwannimmen** symbol.

“Dwannimmen,” translated as “ram’s horns,” is another commonly found design. This image is from the Xiques House located at 521 Dauphine Street in New Orleans. This symbol is accompanied by the proverb “Dwannimmen ye ase ee, ode n’akorana na.” It is the heart and not the horns that lead a ram to bully. Ironically, in the case of ironwork created by enslaved artisans, this symbol is also equated with concealment of learning. Other meanings for “dwannimmen” include strength, wisdom and humility.

**Nyame dua** symbol.

“Nyame dua” literally means “tree of God” and is associated with blessings. This image is from a balcony located at 713 Camp Street in New Orleans. According to W. Bruce Willis, author of The Adinkra Dictionary, “The Nyame Dua is a sacred spot where rituals are performed. Erected in front of the house or compound, it is crafted from a tree that has been cut where three or more branches come together. This stake holds an earthenware vessel filled with water and herbs or other symbolic materials for purification and blessing rituals.”

**Sankofa** symbol.

“Sankofa,” translated as “return and get it,” another prominently featured Adinkra symbol, is also accompanied by a proverb: “Se wo were fin a wo Sankofa a yennkyi.” The proverb translated, it is not a taboo to return to fetch something you forgot earlier on. This image depicts the two “Sankofa” symbols found at the tops of the spires of the St. Louis Cathedral, located in Jackson Square in New Orleans (the symbol “Asase ye duru” can also be seen on the spire between the two “Sankofa” symbols). Among other things, “Sankofa” is equated with the phrase “better late than never,” and, the belief that, by carrying the ancient into the present and then on into the future, it is possible to correct mistakes made in the past.

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NEW WORKS

Ed Wozniak, Florence, Mississippi
Photos by Kelly Weston, Jackson, MS

1. Rendition of an Angel’s Trumpet, made to look like a type of desert flower. 22” h x 18” w. Mild steel, 16-gauge iron for flowers, angle iron used to make leaves. Clear lacquer finish. Base plate made of mild steel with sand glued to the top to carry through on the desert theme.

2. Copper rose. 14” h x 5” w. Each petal made and formed one at a time. Made with a single shaft that the leaves pass through, so they can be arranged as desired. The rose was heated to obtain a darker color, then clear lacquer was applied. The leaves were chiseled to make the veins and fully painted with oil-based green paint. When 50% dry, leaves were wiped with a cloth which leaves the green in the veins, with the copper predominately showing through.

3. Stylized copper flower created by folding, hammering and stretching the copper to shape. Stamens are copper wires with tiny brass finials attached. 4” w x 12” h. Leaves are hammered copper. Finished with clear lacquer.

4. Trumpet flower sculpture. 21” h x 13” w. 16-oz. copper used to form the flowers. Stems were made from 1/4-inch copper tubing, the leaves from flat strips of copper tubing. Vines were made from brass rod. The base is 11” in diameter, 16-oz. copper. Clear lacquer finish on all pieces.
Christopher "Shark" Lambdin
Black Hand Forge,
Salida, Colorado

The Blacksmith's Hardhat. Made for the 2008 Colorado Rocky Mountain Smiths Conference for the Iron-in-the-Hat auction, which benefits the RMS scholarship fund.

Entire crown sank and raised from a piece of 14-gauge mild steel; same for the brim, welding the two into one. Tassels fashioned from extra mig wire and swaged tubing. 1/8" wire was used to lace up the hatband. Fashioned from flattened gravel screen. The front of the band bears the collegiate peaks inscribed with the conference date. A jaunty feather finishes out the ensemble.

Christina Sporrong is an innovative and adventurous blacksmith who is blending traditional metal work with the emerging field of kinetic sculpture.

Old Shop Gate. 7' x 7'. Fabricated steel, copper and forged objects.

NEW WORKS
Christina Sporrong, El Prado, New Mexico

Christopher "Shark" Lambdin
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NEW WORKS
Eric Ryser, Manhattan, Kansas
Photography by Chris Bendet, Bendet Photography, Kansas City, MO
Ball candlesticks. 12" x 5" x 5". Forged steel, acid-etched pattern, prisma color.

James DeMartis,
East Hampton,
New York
Peel Me. 16" h x 18" w x 10" d. Made from heavy walled pipe, slit, forged, oxidized and gold leaf. Finish: tung oil and wax. Above and left, below.
Baby Serra. 16" h x 12" d x 12" d. 1/2" walled pipe, slit, forged, oxidized, with gold leaf applied. Oxidized rust on outside and black stove polish on inside. Tung oil and wax finish.

Photography by Chris Bendet, Bendet Photography, Kansas City, MO.
I was in my early 20s when I first looked into blacksmithing. I had been welding and manipulating metal for several years and was looking for more control over the medium. I thought you needed a really expensive furnace to forge metal, but after meeting a farrier with a small forge on the back of his truck, along with everything else needed, I realized that this was an attainable goal for me. I then talked with Dan, Judy, and Tom Boone at a local Sugarloaf Craft Show and they told me all about blacksmithing guilds. With that information I joined the Blacksmith Guild of Central Maryland and took a few beginning classes. After that I really taught myself.

The Early Years
After much introspection, I decided to be a metal sculptor. It was always something that I wanted to do, but never really took the step. After seeing my work, co-workers would always ask me, “What are you doing working here?” implying that I should be out there making and selling my art. I guess for some of us it is easier to stay put than take a risk and step out into the unknown. Luckily for me, my wife Lisa supported me and gave me the push to step out and start my own business.

I consider myself more of a metal sculptor than a blacksmith. When I think of a blacksmith I think of someone who does more traditional work using rivets, collars, and forge welds. While I do use these techniques, I don’t mind using welding, plasma cutting, and things of that nature. I still do everything by hand, but I guess my work is more about the end result and less about how it was made. That being said, I put a lot of pride in my work being detailed, refined, and 100 percent hand made. That’s not right or wrong, it’s just the way I choose to do it. I have seen metal work done completely by means of a computer-guided laser and it was well done and very artistic. Not what I’m going for, but no less valid.

Much like everything else in life, metal sculpture is not black and white – how can it be, when you are talking about art, of all things? My feeling is, do what you need to do to get your work noticed. From the author:
I selected Daniel Stuart for my interview series because I found an originality and quality of craftsmanship that was obvious from looking at his exceptional works online (www.ironantlerforge.com). I am looking for artists within the blacksmithing community who are not necessarily as well known as others, but are out there making a living at blacksmithing.

I had the opportunity to meet Dan, his wife and daughter after conducting my interview via e-mail, at Dan Boone’s Pasture Party last February. I found him to be a humble, down-to-earth artist who brings a love of blacksmithing and metal sculpting. In my visit with him, he revealed several techniques of his works.

Most of his work now is from repeat customers or referrals, and, due to his business, rarely finds time anymore to participate in shows, but Dan does a lot of combination metal sculpting and blacksmithing designs (metal with glass, metal with wood) as that is what his customers want. He does participate in the Countryside Artisans of Maryland which conducts workshop tours four times a year.
point across. If your point is “I made this the old-fashioned way,” then do that. If your point is the end result, then do what you need to do to get there. One is no more valid than the other, in my opinion. One thing I do feel strongly about is people who say, “There is only one way to do...” fill in the blank. That’s a nice way of saying, “My way is the only right way and if you do it any other way then it’s wrong.” Unless you’re in it for historical accuracy, then I say that there are a thousand ways to do any given task, so keep your mind open and new ideas and techniques will come.

About Tools

When it comes to the question of tools, I find that making new tools is just as much fun as making artwork. In my mind, the tools are art! I have several tables, cranes, lifting devices, hammers, forges, swages, etc., that I have made from scratch and a dozen other tools that I’ve made by modifying older, existing tools. For example, I took an old hand-crank drill press, laid it down on its back, and with a few simple modifications, turned it into a twisting device. One end of a steel bar goes in the modified drill press while the other end goes in a vise. I heat the bar using a torch and then turn the crank on the drill press to twist the bar. Simple, hand-done, and it feels good to be able to keep the old tool working, even if it is in a new way.

In terms of the hammer I use, I have one of Brent Bailey’s divided cross-pein hammers, which I believe is around three pounds, although I have never weighed it. It’s kind of a modern take on a German-style hammer and works well. I think I use this one the most because, although it’s a great hammer in its own right, it’s also a piece of artwork that I invested a good amount of money in and would hate to see it sitting on a shelf not getting the respect it deserves. I have dozens of hammers which I use for different tasks and really love the old ones that I find at yard sales; it feels good to use them and give them new life.

Thoughts on Professional Blacksmithing

I think if you want to do this kind of work professionally, then investing in a good power hammer is almost a must. My anvil is a 275-lb. double horn Peddinghaus. I chose it because it’s forged instead of being cast, so I know it’s tough and can handle the abuse of heavy hammer blows. I also really like the double horn because I do a lot of small detail work and having a tapered flat horn really comes in handy.

If you are thinking about going full time, I can tell you that it’s a rough time to be an artist. However, that being said, ask yourself: “If it weren’t about the money, would I want to do this on a daily basis?” If the answer is yes, then take the next and easiest step which is go visit and talk with as many people as you can who are doing this full time. I have been around the world and everywhere I go I always take the time to look up a local metal worker and visit their shop. I have never walked away without learning something new. Start slowly and get your bearings, as there is a lot to learn. I started doing metal work part time and did not go into it full time until the orders grew to a point where I needed to quit my other job. It’s nice to have another job at the beginning because it really helps take the pressure off. If you get stuck, then call on some of those friendships you made at the beginning when you were visiting other metal workers. I have found that the metalworking community is very open and willing to give advice to those who want to know. And myself am very open and hold no secrets for those who need a hand.

I would have to say that the artist who really first inspired me was Albert Paley. Someone at one of the first blacksmithing classes that I was taking brought in one of Paley’s books and I was amazed at how organic he was able to make steel look. From that I developed my own way of giving metal fluidity and dynamic life. It’s my great joy to take something as hard and solid as steel and make it look like it is alive and brimming with energy. I owe that to artists like Albert Paley, who stepped out of the box and followed his passion. When you look at Paley’s work you not only see a different way of using steel, but also you see an eye for detail and quality that gives validity to his vision. Your average person can easily see an inherent quality in his work, even though he or she may not particularly like the form itself. For me this speaks volumes over someone who just slaps pieces of metal together and calls it art. I have always found that when you really love what you do, it is always worthwhile to take the time to do it well.

36 Anvil’s Ring Spring 2009

Daniel Stuart

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From the Deep. Approximate dimensions 22”w x 22”d x 45”h. This table was made using steel tubing with forged legs that look like rope. It has the feel of something at the bottom of the ocean that is being held down with the ropes. The brackets that the ropes are attached to have ball heads attached to them, giving it the look of being bolted down to the floor. The sculpture sitting on top of the table has the look of some kind of Atlantic sea and worked well with the upward, floating feel of the table. Both the table and sculpture were colored using acid to oxidize the metal. Then a clear lacquer was used to give the whole table a rich multi-colored brown tone.
Artist-blacksmith James Garvey recently completed a solo exhibition in the beautiful Catherine Konner Sculpture Park, at the Rockland Center for the Arts in West Nyack, New York. The exhibition was both a retrospective and a public premiere of Garvey’s newest project entitled, “Objects for Personal Ceremony.”

Through large linear black ink drawings, text, and forged iron sculptures, Garvey relates his desires and profound interest in 14 ceremonies and rituals that are common to all of us. Each examines a different aspect of one’s psyche. To describe them, the ones he personally selected to show are seeing (especially seeing into oneself), magic, decision-making, unconstrained joy, protecting things of value, exercising and developing attention, bathing, restoring pride, concentration, regaining psychological balance, dressing (to liberate rather than limit), cultivating a capacity for interest, preparing food and dining with others as an exercise in awareness, and closure – ending life passages in a wise, ceremonial way.

Dining…
James Garvey with Lariat Ballast Utensil Stand 30”w x 26”h x 7”d, with 17 hooks to hold the various utensils shown.

Joy…
The dragonflies remind me, they don’t know what it is to be inhibited; their ancient code survives self-destruction.

Dragonfly.
Forged steel, with mica wrap.
16”h x 28” l x 30”w
Each object is accompanied by a line drawing that demonstrates its use and provides an explanation by the artist of each ceremony’s purpose. All of the work is deeply personal to Garvey, yet at the same time, people who see his Objects discover aspects of themselves within his iron creations. His work is a kaleidoscope, and different people will see different things depending on the lens they bring with them.

In the drawings, some of the pieces are huge. Garvey, bowing to the pressures of time, resources, and practicality, has created smaller maquettes of a few of the pieces so that every concept in the collection has a physical presence, even if scaled down. As the creator of the objects, he is not so much explaining what his art means to him, but inviting those who look upon the work to explore what it means to them.

Joy
This is an Object for Personal Ceremony to realize JOY. (See page 39.) A large dragonfly couple watches where I play: celebrating, singing, and dancing. I can be passionate with my desires and instinct. The dragonflies remind me, they don’t know what it is to be inhibited; their ancient code survives self-destruction.

Pride
I use this Object for Personal Ceremony to realize Pride. I decide to take walks and each day I pick a new walking stick to defeat tedium. On the day my pride rises, I have my gold necklace, my silver bracelet, or my Viking knot ring, to wear until the day ends.

Interest
I use this Object of Personal Ceremony to generate Interest. I walk in a figure 8 along the edge of the yard. I step along the helix stair rising above the yard and descend back into the yard. The course is symmetrical in form as well as with time and physical movement. I think this is why I welcome the complexity. I don’t try to change breathing or walking. I don’t try to stop associations. I can easily go 20 times around.

**OBJECTS FOR PERSONAL CEREMONY**

**Pride**
- Lariat Stand - Steel 1 3/4” round bar 16” x 12” x 29” high
- Five walking sticks and canes:
  -Ladder Walking Stick: Stainless steel 1 1/2” round bar 60” x 2” x 3/8”
  -Woven Rod Walking Stick: Steel 3/8 rod 65” x 2 1/2” x 3/4”
  -Scroll Cane: Steel 3/4” round bar 32” x 1 1/2”
  -Torso Walking Stick: Steel tube 62” x 1 3/8”
  -Strong Rod: Titanium 65” x 1 3/4” round
- Five Stakes Stand: Steel 32” x 13” using 1/4” plate with tapered legs, 1 1/2” diameter copper, head size 7 3/8”
- Finish: Boeing 7-8 oil sprayed onto forged mill scale sanded lightly. Forged and fabricted.

Heavy tapering and bending are made upon heated bars using swage dies I developed for 60-ton hydraulic press.

**Interest**
- One to four-scale model:
  - Steel, 5” x 10” x 42”, forge patina finish
  - Steps are 3” round plugs snapped to 5” across, fabricated
  - Figures: 10-gauge steel, 17” x 4” x 4”, forged/fabricated
  - Exhibited with the above drawing.

James in his forge.
Magic

When I wish to demonstrate my ability to perform Magic, I use this Object of Personal Ceremony. I convince myself the water will absorb my anger and start to boil. I recall the angriest time in my life ever, and I project this feeling to the water while I touch the glass with my magic wand. If it does not work, I increase the feeling to include hatred; if it still does not boil, I decide to try a nicer approach: I consciously maintain a state of positive projection. I assume with all my capacity that the water will turn pink. When the feeling is bright and clear, I touch the glass with the spire. If it doesn’t work, I reason with myself, ‘I may need to resort to feelings that are less self-centered.’ I gather a state of compassion for everyone I have ever known, then I touch the glass to make the water turn blue. If this still does not work, I try using my most embarrassing moment to make the water turn milky white. If that doesn’t work, I try using my proudest moment to make the water turn deep purple. I keep trying until I use up my repertoire of magical powers.

Attention

With this Object for Personal Ceremony, I realize the most precious asset of my psyche: my attention. Using continuous armature bar of the star, I imagine a glow moving along to the tip of a spire. I imagine the glow proceeding back through the bend and out to the next spire.

Closure

When something ends, I schedule a Closure event. I invite persons and set a time; we pretend the well is 1000 feet deep. I address each guest, even if they are not there. Notes are released into the well. I remember that my own ashes shall pass through this grate.

Objects For Personal Ceremony

Magic

Star Wand. 30” long, 4” diameter. Re-forged from 1” ironworker’s wrench, file finish
Pyrex beaker. 5 1/2” tall, store-bought
Three Stake Stand. Steel 2” across x 34” tall, 1/4” thick surface with tapered legs, 1 1/2” diameter. Forge patina finish, forged & fabricated
Exhibited with the drawing below.

Attention

Star. With this Object for Personal Ceremony, I realize the most precious asset of my psyche: my attention.

Pointed star sculpture.

Closure

Shown one-to four scale model of the following:
Sea Wall Fence. Steel, 16” high x 4” wide x 28’ long. Forged 1” round bar fabricated with cuttings from an I-beam.

Exhibited with the drawing below.

Star. With this Object for Personal Ceremony, I realize the most precious asset of my psyche: my attention.

Pointed star sculpture.
The creative process, stated most simply, amounts to a classical feedback loop - a continuously repeated sequence: observe, reflect, make; observe, reflect, make; much as the scientific process amounts to an observe, hypothesize, experiment loop.

Every blacksmith, writer, painter, musician and photographer goes through the same process. The process can begin anywhere in the loop. It may begin with the first hammer blow, sentence, brush stroke, series of notes or a camera position. Or it may begin with observation of the metal bar or plate; or with reflecting on nature. Once begun, we’re in the loop and will proceed until we have achieved our best work with the given tools and circumstances; or until we say, “good enough.” During the entire process we’re very quickly (usually subconsciously) constantly observing, reflecting, then making.

When photographing a piece of metalwork, the process generally begins with observation followed by reflection: what’s the best angle? lens focal length? camera position? lighting approach? Each question requires making a move; observing, reflecting.

An example of a “time-of-shoot fault”

We see a well-exposed image showing decent available light and neutral color (without color bias). Yet the too-busy background distracts our attention and prevents us from fully appreciating the subject.

This is primarily due to using too wide a focal-length lens (which is also showing some perspective distortion). Had the photographer used aperture priority mode, the widest possible aperture f:stop, stepped back as far as possible and selectively focused only on the subject, the background could have been forced out of focus.

Post-processing tools exist to make this background appear out of focus in order to isolate the subject. However, because of the complex nature of the subject, the use of those tools require a good deal of time and skill.

WHAT’S “WRONG” WITH THIS PHOTOGRAPH?

Failure to follow the creative process to maximum quality

By George Lottermoser: Second in a Series

The creative process, stated most simply, amounts to a classical feedback loop - a continuously repeated sequence: observe, reflect, make; observe, reflect, make; much as the scientific process amounts to an observe, hypothesize, experiment loop.

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When photographing a piece of metalwork, the process generally begins with observation followed by reflection: what’s the best angle? lens focal length? camera position? lighting approach? Each question requires making a move; observation, reflection.

Recognize, and learn how to correct, technical and aesthetic faults during the photo shoot.

Without a doubt, it’s best to get everything right in the camera while you’re photographing. You want to walk away from the shoot with the best possible image file, negative or transparency. This means focusing your attention on the following: no camera movement, no subject movement, accurate focus, perfect exposure, best possible lighting, dynamic composition, clean, uncluttered backgrounds, and/or knowledgeable use of selective focus.

Recognize, and learn how to correct, technical and aesthetic faults during post processing.

Certainly situations arise where conditions just won’t allow for achieving optimum results in the camera at the time of the shoot. Those times require that we have and know how to use the many tools available for post-production corrections, or know someone with the tools and skills.

In most cases, using post-production tools takes more time and skill than achieving the same results at the time of shooting.
Melvin M. Rose, 89, was recently awarded the Cleveland Arts Prize Lifetime Achievement Award in Design, in recognition of his work in the field of decorative metalwork. Henry Adams, professor of art history at Case Western Reserve University, nominated Rose for the award. The Cleveland Arts Prize is the oldest of its kind in the country.

Rose is indeed an artist – an artist who uses the medium of forged metal to create beautiful designs for his clients. This is the first time in the Cleveland Arts Prize’s nearly 50-year history that an artist was chosen for ornamental metalwork. As Rose said in accepting the award, “The Cleveland Arts Prize has tremendous significance for me -- an artisan -- and for my craft. In recognizing my work and that of our shop, the prize also acknowledges the relevance of the current renaissance of decorative metalwork.”

In 1904 Melvin’s father Martin opened the Rose Iron Works in Cleveland, Ohio, where the company is still located. Rose Iron Works custom-makes decorative metal pieces – from art deco lamps to large contemporary installations such as the 40-foot long interior mural that graces the Cleveland Botanical Garden.

Melvin, the youngest of Martin’s three sons, has worked full time at Rose Iron Works since 1941. Melvin’s son Bob has been president of Rose Metal Industries, Rose Iron Works’ parent company, since 1973. Melvin’s daughter Barbara works part time for the company, helping to organize the thousands of drawings and photographs in the Rose Iron Works archives. Rose Iron Works’ offices sit in the midst of the original studio showroom that Martin established in the late 1920s. Everywhere, visitors and workers alike are surrounded by historic iron work of classical and art deco design. Most striking is the 70-foot long repoussé frieze hung high on the ceiling joists of the shop area depicting the history of metalwork from the discovery of fire to the advent of arc welding. Martin specifically hung it where the blacksmiths would see it every day. It is their craftsmanship that the frieze – and to a great extent the Arts Prize – celebrates.

The Lifetime Achievement Award is a special citation of the Cleveland Arts Prize used to recognize an artist "who has worked in Northeast Ohio over several decades and whose career and achievements have brought great distinction to himself and the region."

- IN RECOGNITION -

- IN RECOGNITION -

Nahum Hersom, Boise, Idaho

Well known in blacksmithing circles, Nahum Hersom is a 30-year resident of Boise, Idaho, and has been a blacksmith for over 60 years. He is one of the selected 2008 recipients of the Idaho Governor’s Awards in the Arts, in particular for Excellence in Folk and Traditional Art in recognition of this accomplishments in the art of blacksmithing and in particular the art of repoussé. He is known among blacksmiths as a master of repoussé, an art form where designs on metal are raised in relief form by hammering them from the reverse side, creating beautiful works of art in the process. Repoussé was actually becoming a lost art until Nahum Hersom began working with master metal worker, German immigrant Valentin Goelz in Los Angeles some 60 - plus years ago. Nahum was his student, learning everything he could about the repoussé process. It is tedious, time-consuming work, but Hersom loved it, and stayed with it.

Hersom has created such projects as chandeliers, intricate metal leaves and flowers, and a mask of a Roman god for clients from Aspen to Beverly Hills.

Stake repoussé (decorating metal with patterns in relief by hammering and pressing on its reverse side over an iron stake) was popular in Germany and France, and Nahum perfected the art form. He then practiced, promoted and perpetuated the rare process over the years.

Now 90 years old, he no longer works full time but still goes to his Boise shop to tinker and to teach repoussé classes to interested students. Says one of those students: “His work is amazing… he has worked hard to keep the art form of repoussé alive and because of that, it is gaining in popularity among those in the blacksmithing community. He even has students from Europe who come to learn from him.”

When students visit Rose Iron Works and ask Melvin Rose to describe his style as a metalwork designer, Rose tells them, “Our style, my style, is whatever the customer wants.”

“http://www.clevelandartsprize.org/awardees/Melvin_Rose.html”

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One of Nahum’s repoussé pieces.
### Classifieds

**Classes and Workshops**
- Dorothy Stiegl er instructing forging classes from beginning to advanced skill levels. Hand-on or personal tutorials. One on one or small groups. Personal projects or scheduled curriculum. Bronzes and steel. Stiegl er Metal Design, Volcano, CA. For details contact Dorothy at anvilart@netscape.net or 209-296-6471.
- Forging workshops or personalized tutorials taught by Dan Nauman in Wisconsin. Curriculum from basic forging to architectural and ornamental, to repoussé. Contact Dan at 608/527-2494 or toll-free: 888/737-5714. Website: www.oldworldanvils.com.
- Pieh Tool Company, Inc. offers over 600 books/videos related to blacksmithing. We have the tools you need to get your job done! Same-day shipping! Camp Verde, AZ. www.piehtoolco.com Tel: 928/554-0700. Toll free USA: 888/743-4866.
- The Skills of a Blacksmith, Mastering the Fundamentals of Leafwork, Vol. II, by Mark Aspery is now available. Order via Mark’s website (www.markaspery.net) for $59 plus $4 S/H each (plus sales tax in Calif.) Or by mail - Mark Aspery, PO. Box 523, Springville, CA 93265-0523. Also available at leading blacksmithing retailers.

**Books and Videos**
- RENAISSANCE Microcrystalline WAX POLISH. Amazing! Developed for the British Museum to protect armor, guns, knives, silver, gold, copper, fine wood, gold leaf and much more. Free of damaging acids. Buffs easily to a hard, transparent finish. 65 ml tin @ $12.95 S/H $1.75; 200 ml tin @ $21.95 S/H $2.75; 2.5 litre @ $159.95 S/H $7.45. Prepaid: Blue Moon Forge/Huntingdon, PA 16652. Contact 828/928.554.0700 or books@bluemoonpress.org. Check, VISA/MC. books@bluemoonpress.org.
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**Blacksmith Wanted**

- Apprenticeship position available at the Grafton blacksmith shop in Grafton, Vermont for the 2009 season. Position is from July through end of October. Responsibilities include demonstrating to the public and running a small sales area. This is a hands-on learning experience under the direction of Payne Junker of Junker Studio. For more info e-mail, junkerstudio@comcast.net or call 802/875-3988. More info on Junker Studio, visit www.junkerstudio.com.
As you read this latest copy of The Anvil's Ring, construction has begun on the John C. Campbell Folk School's new forge building. Some 40 members of the Timber Frames Guild have descended on our campus in the small town of Brasstown, North Carolina. Currently these timber framers, along with community members, students and volunteers, are cutting and shaping the timbers necessary to raise the building's frame and join it to the two historic grain silos which will frame the celestial entryway of the new building. Within days, these workers will join the countless, hand-shaped pieces of wood and prepare for the grand finale, the raising of our new blacksmithing facility.

The Folk School has always been home to one of the nation's premiere blacksmithing programs. This new forge building will make the quality of our facilities comparable to the high instructional standards set by our amazing and talented group of instructors. The new building will also improve our students' learning experience and provide them with a more comfortable working environment and improved features like better lighting and ventilation, a clean, air-conditioned classroom, and a library to house our growing collection of donated blacksmithing books and videos. Most importantly, the new forging space has a centralized equipment area that offers a more efficient forge arrangement and increases worker safety. The new building will truly reach its full potential once the existing Francis Whitaker shop has undergone the scheduled structural and mechanical renovations it so desperately needs, and we are able to use the two spaces concurrently.

In a recent conversation with Clay Spencer, he remarked that "More blacksmiths have taken classes here [at the Folk School] than at any other school in the country. There have been over 50 blacksmithing classes taught here each year since the early 1990s." Clay also pointed to the legendary blacksmith Francis Whitaker and the critical roles that both he and the Folk School have played in preserving the historic art of blacksmithing. The blacksmithing history at the Folk School runs deep and, states Clay Spencer, "This new building just adds to the rich tradition of blacksmithing at the school and will play a pivotal role in shaping the future of blacksmithing in America."

The raising event is just the beginning of this massive undertaking. Thanks to generous donations from individuals, matching funds from foundations and blacksmithing groups across the country, we are well on our way to the $650,000 necessary to complete this project. Although we have sufficient revenue to complete the engineering, site and foundation preparation and the bare frame raising, we still need your assistance to get a roof on the frame, "dry in" the structure, and get it ready for classes.

In 2007, North Carolina ABANA Affiliate's vice president Steve Barringer suggested to its board that they make a donation to the Folk School for the new building. The NC group challenged all the other groups in the region to match or exceed their contribution. To date, groups including the Appalachian Area Chapter of Blacksmiths, the Alex Bealer Blacksmithing Association, the Salt Fork Craftsmen Artist-Blacksmiths Association, and others have all made generous donations to this important project. Today, we ask all blacksmithing groups and individuals to consider a donation to help us reach our goal and complete this wonderful addition to the Folk School and to the world of blacksmithing.

There are many ways for you to assist with this project such as buying a beam or timber, various naming opportunities of equipment, forges, or parts of the building, and even the option of buying a floor brick that can be engraved with an individual's name, a smith's touchmark, or to memorialize a friend or loved one. If you are interested in supporting this endeavor, please contact our development manager Reed Caldwell at (800) FOLK SCH or by e-mail at reed@folkschool.org. For more information about this project please visit our web site at www.folkschool.org or our blog at http://www.blog.folk.school.org. We hope to see you at the Folk School soon! 

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Bob Alexander
Mark Aspery
Ivan Bailey
Jim Batson
Judy Berger
Pete Easley
David Elsah
Burrell
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Alwin Wagner
Lyle Wheeler
Steve Williamson
Harry Winterton
Don Wittler

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1-800-FOLK-SCH
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July 5 - 10 Bladensmith & Damascus Steel with Robert Coman. Appalachian Center for Craft, Smithville, TN. 615/597-6801. See web site: www.tnmetalcraftcenter.com. E-mail: ggaundry@tnmetalcraft.edu.

July 10 - 12 Colonial Lighting (Weekend) with Jerry Darnell, John C. Campbell Folk School, Brasstown, NC. 1-800-FOlk-SCH. See Web site: www.folkschool.org.


July 12 - 18 Traditional Grille Sampler with Tal Harris, John C. Campbell Folk School, Brasstown, NC. 1-800-FOlk-SCH. See Web site: www.folkschool.org.

July 19 - 24 Pressure-Formed Inflations with Eric Ryker. Appalachian Center for Craft, Smithville, TN. 615/597-6801. See web site: www.tnmetalcraftcenter.com. E-mail: ggaundry@tnmetalcraft.edu.


July 20 - 23 Colonial Hardware with Jerry Darnell. Yesteryear School of Blacksmithing, Crewe, VA. 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

July 24 - 28 Forged Early-Style Knives with Jim Batson. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

July 26 - 31 Iron Casting with a Cupola Furnace, with Noah Kirby & Allison Quissett-Kirby. Appalachian Center for Craft, Smithville, TN. 615/597-6801. See web site: www.tnmetalcraftcenter.com. E-mail: ggaundry@tnmetalcraft.edu.


July 31 - August 1 Introduction to Blacksmithing (Weekend) with Jason Ripplinger. John C. Campbell Folk School, Brasstown, NC. 1-800-FOlk-SCH. See Web site: www.folkschool.org.

August 1 - 2 Intro to Forge Welding with David Tucciarone. Yesteryear School of Blacksmithing, Creve, VA. 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.


August 7 - 9 Repoussé: Tool Making and Techniques with Mark and Mindy Gardiner. The Yesteryear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

August 7 - 11 Thinking inside the Box with Peter Ross. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

August 7 - 11 Beginning Blacksmithing (Weekend) with Alvin Wagener. John C. Campbell Folk School, Brasstown, NC. 1-800-FOlk-SCH. See Web site: www.folkschool.org.


August 18 - 20 Re-presentation: Tool Making and Techniques with Mark and Mindy Gardiner. The Yesteryear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

August 22 - 23 Repoussé: Tool Making and Techniques with Mark and Mindy Gardiner. The Yesteryear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.


September 7 - 10 Small Joinery with Mark Aspery. Tuscariare, Yesteryear School of Blacksmithing, Creve, VA. 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

September 11 - 13M Fire and Water with Joe Murphy. Yesteryear School of Blacksmithing, Creve, VA. 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

September 25 - 29 The Formation of Form with Maegan Crowley. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com. New England School of Metalwork 2009 Summer Session

Maya Lin Special Lecture, Director of the Vietnam Veterans Memorial, will present the keynote address.


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**July 5 - 11**

**July 17 - 19**
Upper Midwest Conference with demonstrators Darrel Nelson, Jeff Farmer and Zachary Noble. Thresherman’s Park, Pontiac, IL. Contact Joe Bramm 815/682-6799. E-mail: steellmith101@cbglobal.net. See web site: umbaonline.org.

**August 5 - 9**
Rocky Mountain Smiths 19th Annual Conference featuring demonstrators Robb Gunter, Dorothy Steiger, Jim Peppel and Japheth Howard. At the Francis Whitaker Memorial Blacksmith Shop, Rocky Mountain School Campus, Carbondale, CO. For more information go to web site: www.rockymountainsmiths.org. Contact Kamber Sokulsky, Conference Chair, at 203/485-9393 or e-mail: blackhawkforge@hotmail.com.

**August 7 - 9**
Canlir VII, hosted by The Western Canadian Blacksmiths Guild, New Creek, Saskatchewan, Canada. We will have 4 or 5 top-notch demonstrators also demonstrators for knife making. Contact: Daryl Richardon 306/533-0401. E-mail: daryl@askitel.net.

**September 12 - 13**
Mid Atlantic Smiths Association Metalsmiths Conference. Tuckahoe, Steam and Gas Grounds, Easton, MD. Contact David Hutchison 410/310-3347. E-mail: farmanol@blogger.com.

**September 18 - 20**
Gulf of Metalsmiths Fall Conference. At the Log House Antique Power Show, south of Hastings, MN. Demonstrators are Mark Aspery and Mike Garrett. Includes gallery, family activities program, auctions and tailgating. For more information contact Herb Fick 507/645-1611 or e-mail: herbf@physics.com. See web site: www.metalsmith.org and www.littleglobeshow.com.

**September 25 - 27**
Quad State Conference, Troy, Ohio. Hosted by Southern Ohio Forge and Anvil (SOFA). Contact Gary Ward, e-mail: gward@moblertool.com.

**October 17 - 18**

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