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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 Office, 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, 703-680-1632, Fax: 703-680-6222, or e-mail to abana@abana.org. Website: www.abana.org. All editorially related materials, such as articles, book reviews, queries, tips, announcements of activities should be mailed to the Anvil’s Ring, 15754 Widewater Drive, Dumfries, VA 22025-1212. All ad materials to: ABANA Central Office, Attn: Victoria Lonergan, 15754 Widewater Drive, Dumfries, VA 22025-1212. The contents of this publication may not be reproduced either whole or in part without the permission of the editor or the individual contributors. No return is made on unsolicited manuscripts. All copyright privileges; the material is copyrighted solely for their protection. The Anvil’s Ring ©2010 The Artist-Blacksmith’s Association of North America, Inc.
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The Anvil’s Ring

ABANA – On a mission

PRESIDENT’S MESSAGE

First I’d like to introduce myself. I have taken over from Rome Hutchings as President of ABANA. Rome stepped down to focus his energies on helping to ensure our 2010 Conference is a success. He has done a tremendous amount of work for the organization and will continue providing the Constant Contact e-mail news service as well as working on the 2010 and 2012 conferences.

I’ll admit to feeling like the First Lord character from the Gilbert and Sullivan’s H.M.S. Pinafore: “Stick close to your desk and never go to sea and you too may be the ruler of the Queen’s Navy.” In other words, I won’t claim to be any more than a rank amateur blacksmith, but I have been working at my computer to keep ABANA afloat.

Over the past three years on the ABANA board I must have earned some degree of respect from my fellow board members, who have twice elected me 1st Vice President. Of course, they may never have figured that I’d actually have to take over as President.

As I write this, the ABANA Conference committee is putting the final touches on preparations for the 2010 Conference. By the time this is published we will know how successful it was. We believe that this Conference will demonstrate that ABANA has emerged from the shadow it was. We believe that this Conference will demonstrate that ABANA has emerged from the shadow it was. We believe that this Conference will demonstrate that ABANA has emerged from the shadow it was. We believe that this Conference will demonstrate that ABANA has emerged from the shadow it was.

As we work on developing programs to reach out beyond our own membership. In order for that to happen, enough members will have to support the notion that ABANA is on a mission to showcase and expose the art of blacksmithing to the general public and to serve as a rallying point for expanding educational resources for those who are motivated to learn the craft.

We have begun taking steps in the right direction. For example, ABANA has set up the framework for a Blacksmithing Curriculum Development group. Also, at the upcoming Memphis Conference we will award the first Blacksmith Heritage Award to a group that keeps traditional blacksmithing continually in the eyes of the public. While these particular initiatives are recent, they are based on ABANA’s Charter documents from 1976 and before.

So, are these the directions that make you proud to be a member? What would your priorities be? I’d really appreciate your comments.

Paul Boulay
President, ABANA
paul@abana.org

For the past few years our focus has been on making it through the year and putting on the conference. Most of the members have asked for. We have listened to members and began working on the answer to “What do I get for my $55 in dues?” Part of that answer has been better prices on tools and insurance. These things are important but they have to be kept in perspective, because they are not central to the purpose of ABANA as an organization as the preeminent international association of blacksmiths.

If ABANA is to earn that lofty position, we need to work on developing programs to reach out beyond our own membership. In order for that to happen, enough members will have to support the notion that ABANA is on a mission to showcase and expose the art of blacksmithing to the general public and to serve as a rallying point for expanding educational resources for those who are motivated to learn the craft.

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Dear ABANA Member,

The 2010 Annual Elections are currently accepting candidates for your Board of Directors. If you are interested in serving on the Board, the term of office is three years. We are seeking to fill five positions on the Board with this election.

The duties of a Board member require a minimum of one hour daily or four hours per week, participating online in the discussion of Board business. Because much of the work accomplished by Board members is done over the Internet, it is essential that candidates have computer equipment and skills necessary to participate in online discussions. Good organizational skills and the ability to manage the volume of information required are essential.

to attend the Board of Directors Annual Meeting is three years. We are seeking to fill five positions on the Board for the following:

- **ABANA Endowment Trust**
- **Trustee, Off-board Committee Members.** If you are interested, please contact any board member, the ABANA Central Office, or the Election and Nominations Chair, George B. Matthews, PO Box 25, Saluda, NC 28773. Home: 828/749-2346. Cell: 828/242-6579. E-mail: vlgsmithby828@msn.com.

The Anvil’s Ring

Please keep in mind that a seat on the Board is a significant commitment. This is an exciting time to be involved in blacksmithing, please introduce blacksmithing to the general public. Information can be obtained from any board member, the ABANA Central Office, or the Election and Nominations Chair, George B. Matthews, PO Box 25, Saluda, NC 28773. Home: 828/749-2346. Cell: 828/242-6579. E-mail: vlgsmithby828@msn.com.

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2010 Annual Board of Directors Elections

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Central Office contract will be reviewed yearly. The Anvil’s Ring, the Hammer’s Blow, and the Accounting and Tax Preparation Contracts extend through 2010.

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The much-awaited new forge building at John C. Campbell Folk School, Brasstown, North Carolina, is now completed. It has been dedicated and named The Clay Spencer Forge. Look for an article on the new forge in the Summer issue of The Anvil’s Ring.

100 Years of Scouting in America

When: July 26 – August 4, 2010
Where: Fort A.P. Hill, near Fredericksburg, Virginia, a 76,000-acre facility hosting the Jamboree since 1981.
Contact: Andrew Hagemann, Metalwork Merit Badge Booth, Phone: 757/874-8160 or 757/879-8638. E-mail: d/hagemann@verizon.net. See web site: www.bsajamboree.org.

This year’s Boy Scout Jamboree will celebrate 100 years of American Scouting. According to Carey Miller, the Director of the Merit Badge Midway, the Metalwork Merit Badge Booth is the second most popular booth on the Midway. This time there will be 95 Merit Badge Booths set up. Andrew’s goal is to have at least 50 people on his staff. As of now, eight of these 50 people are ABANA members: Andrew Hagemann, Douglas Learn (past ABANA president), his son Callum Learn, Richard Herman, James Robb, J. Soni Davidson, David Macaulay, and Daniel West. All of the men and women working at and for the Metalwork Merit Badge Booth are registered Boy Scout Leaders who are active with their home Council, District, or Boy Scout troop.

At the 2010 Jamboree, Andrew and his team will offer a Blacksmith Option, a Tinsmith Option, and a Foundry Option, using a green-sand casting process. The group’s goal is to give at least 550 Scouts quality, hands-on experience towards earning a Metalwork Merit Badge during the event. The Metalwork Merit Badge Booth is where many young boys may well have their first exposure to the age-old craft of blacksmithing. Andrew will be applying for an ABANA grant to use for materials and other needed items, but the group’s needs are much larger than what ABANA’s financial grant can cover. There is something more that ABANA members can do to help. We can make tools, donate bar stock, help with financial donations, and lend a hand in moving a huge amount of materials, gear and equipment. Also needed are:
- 12 pairs of tongs to fit 1/2-inch square or round stock
- 5,000 ft. of 1/4” x 1/2” low-carbon steel (C1020 or A36)
- 10,000 ft. 1/4” or 5/16” square low-carbon steel (C1020 or A36)
- 500 pairs of kid-sized safety glasses
- Tooling for the vertical mini-mill and 12” metal cutting lathe
- Transportation to and from Fort A.P. Hill, from Newport News, Virginia

If you can help with tongs, tools, materials, equipment, fuel or any other items listed above contact Andrew Hagemann. You can also contact Rome Hutchings at 763/878-1694 or 763/482-1181. E-mail: rome@abana.org. These Scouts may one day become our nation’s next generation of blacksmiths, as well as future ABANA members.

THE METAL MUSEUM PRESENTS

Iron: Twenty Ten

When: May 28 – August 29, 2010
Where: The Metal Museum, 374 Metal Museum Drive, Memphis, TN 38102-1539
Contact: Joel Parsons, 901-774-6380.

The Metal Museum is pleased to announce Iron: Twenty Ten. With an eye toward the future of a vital art form, Iron: Twenty Ten offers a survey of the finest contemporary blacksmithing in the United States.

Employing both traditional and innovative approaches, the selected work demonstrates the tremendous breadth of ideas and depth of talent found in American blacksmithing today. The work, from an exciting mix of established and emerging artists, was selected by a jury of prominent blacksmiths and scholars including Anna Fariello, Tom Joyce, Richard Quinnell and James Wallace. The exhibition demonstrates the variety of forms that contemporary blacksmithing can take, including abstract and representational sculpture, vessels, architectural ironwork, furniture, and other functional items. The qualities that unite the exhibition are a commitment to the highest levels of craft and a point of view that is both distinct and contemporary. Taken as a whole, the exhibition offers both the casual viewer and the seasoned metalsmith a comprehensive picture of the state of American blacksmithing today. After opening at the Metal Museum, the exhibition will travel to venues across the United States.
In order to successfully promote and maintain an interest in the field of blacksmithing, it is vital to understand where the desire to pursue the craft developed. The purpose of this column is simply to allow blacksmiths to give their response to the question:

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

I always enjoyed working with my hands from competition archery, to building large reflector telescopes, to green woodworking with a draw knife and shaving horse, playing guitar, etc. An individual I knew mentioned in 1991 that I might like to try blacksmithing but my response was, “I don’t know about hot metal, won’t you get burned?” I went to his home one Saturday and he helped me in developing a poker. This was an absolute epiphany for someone with an architectural background, and since that time, period European metalwork has become my lifelong fascination.

Ernie E. Dorrill III
Madison County, Mississippi

I saw my first blacksmithing demo at my friend Billy Watson’s forge in Deatsville, Alabama. Billy made a wizard from a half-inch square bar which is now one of our Christmas tree ornaments. Five years later the spark that rekindled my blacksmithing flame was on a weekend camping trip to Tannehill State Park in Alabama. Bill Shoemaker, the resident blacksmith, was demonstrating at the forge and immediately caught my attention. After watching Bill for a while, I knew I had to get involved in blacksmithing. As the son of a master machinist, I had always been around machining and welding, but had not been exposed to blacksmithing. A month later Bill taught a weekend course, where I made a set of fire tools and tongs. He encouraged me to get involved with the Alabama Forge Council so I could continue learning. He gave me the name of two people in my area, Billy Watson and Roger Schaffer of the Montgomery Forge. Thanks to Bill, Billy, and Roger, I was hooked for life, and 20 years later I’m still learning. It was a hobby at first, and now a passion to learn all I can about this craft called blacksmithing.

John Wayne Taylor
Wetumpka, Alabama

When I was a (horrible) teenager, my Dad decided I should learn how to fix my motorcycles and cars instead of him doing it all for me. Far from putting me off, it made me love tinkering with metal stuff. When I got to college, although I was frustrated with my blacksmithing attempts, I was hooked. I devoured anything on blacksmithing and metal sculpture in the library and awaited new issues of the British Blacksmith publication with anticipation and wonder.

Lynda Metcalfe
Brasstown, North Carolina
After several months’ work, we completed the electro-polished stainless steel eagle perched, with its wings aloft, on top of the globe that constitutes the central feature of the Royal Air Force Association’s (RAFA) Remembrance Garden at the National Memorial Arboretum in Alrewas, Staffordshire, England, in mid-September 2009. The garden’s inspiration comes from the final line of the Association’s dedication, ‘We will remem-ber them.’ It was officially opened on September 28th, 2009 by Her Royal Highness Princess Anne, The Princess Royal. The spectacular ceremony included both a Spitfire and the Red Arrows, the UK equivalent of America’s Blue Angels (see back cover).

The Planning

The imposing monument is essentially a three-dimensional interpretation of the RAFA’s emblem. This presented quite a challenge, as the emblem had always been depicted previously in only two dimensions. We therefore had to exercise a degree of artistic licence in realising, for example, the eagle’s back as well as his overall body shape. However, we also had to maintain a careful balance between producing as faithful as possible a representation of the emblem (itself only an artist’s impression of an eagle) and producing something sufficiently eagle-like to stand up to the scrutiny of those unfamiliar with the RAFA emblem.

In order to maintain that balance we liaised closely with the Project Manager for the Remembrance Garden, Neil Everall, and the RAFA Secretary-General, Air Vice-Marshal Grahame Jones, CBE. They came to the forge on a regular basis, effectively to sign off on various aspects of the...
The globe skeleton provided essential triangulation between the tail and feet and also incorporated reinforced ‘shoulders’ to provide support for the wings.

The eagle’s back view required the team to exercise some artistic license, as the back had never before appeared as part of the RAF Association’s emblem. The many tight curves and several different feather shapes and sizes made this one of the most challenging elements of the piece to produce.

design and its realisation, so the whole project was a very collaborative affair.

The Process

Lines of longitude and latitude in stainless steel round bar make up the globe, which measures approximately 800mm in diameter, and onto these lines the continents are welded in place.

Making the continents was quite a challenge as it involved cutting shapes from flat sheet which, only when dished (using a gas forge and fly press) to fit the globe, would appear as recognisable continents. Because of its size and position, the Europe-Siberia-Asia land mass was harder still to shape and we eventually achieved it by means of a series of TIG-welded curved strips – rather like orange peel segments.

On top of the globe stands the eagle which is over 1500mm tall and is made up of some 1600 feathers in about twelve different shapes and sizes ranging from about 40mm to 400mm in length. These were made from laser-cut blanks into which detailing was forged by hand, under the power hammer or using an air chisel for the smallest ones. Each feather was individually welded into position on the eagle’s skeleton, after which heat was applied to the feathers so that they could be shaped to fit the eagle’s contours. As well as providing fixing points for the feathers, the skeleton provided essential triangulation between the tail and feet and also incorporated reinforced ‘shoulders’ to provide sufficient support for the wings. The eagle’s eyes, beak, and claws were forged from solid bar, and his head (having first been modeled in plasticine!) was formed using repousse techniques before being dressed with feathers.

It was really exciting to see the piece come to life during the time it took our team (Olly Boyett, Darren Pullen and Amos Stewart) to complete. But it was more than simply the scale of the project and the technical and artistic challenges it involved that made it special for us. Tim served for 22 years in the Royal Electrical and Mechanical Engineers (REME) before becoming a blacksmith, so is keenly aware of the service and sacrifices of the RAF and all members of HM Forces. Additionally, my father served in the RAF as a Lancaster navigator during WW2 and was a lifelong member of the RAFA. Sadly, he passed away just two weeks before we were formally awarded the commission, but he was in our thoughts throughout its creation.

The eagle’s back view required the team to exercise some artistic license, as the back had never before appeared as part of the RAF Association’s emblem. The many tight curves and several different feather shapes and sizes made this one of the most challenging elements of the piece to produce.
The Completion

Once they were complete, the eagle and globe were ready to be electro-polished, which presented another challenge in view of the eagle’s unusual shape. Fortunately, however, both elements fitted into the polishing tank without difficulty and there was enough space for the electrodes to be properly positioned. In order to avoid any ferrous contamination from bringing the whole piece back to the forge, we collected it from the polishers and took it straight to the National Memorial Arboretum for installation. The sculpture stands at the garden’s centre and is mounted on a black granite plinth about 1m high, giving the piece a total height of over 3m. The globe simply fitted over a short length of stainless steel tubing extending from the centre of the plinth and was screwed in place, then the eagle had to be placed on top and secured by means of bolts through his feet and tail. Although it is not terribly heavy, the eagle is extremely awkward to lift and very tricky to position. Much to our relief, however, a teleporter was on hand to help, and the eagle ended up being rather gracefully lowered onto its perch and bolted in place in a matter of minutes.

The Opening Ceremony

Those who attended the opening ceremony included over 1000 members of the RAF past and present, from WW2 veterans all the way through to young airmen and women who had recently seen active service in theatres such as Iraq and Afghanistan. Tim and I were thrilled not only to be among the guests, but also to be introduced to HRH Princess Anne. However, it was all rather nerve-wracking, as we were a bit apprehensive about how the sculpture would be received. We knew that Neil and Grahame were absolutely delighted with the result – indeed Grahame subsequently said, “Anwick Forge has been a key part of the team that has brought the Remembrance Garden to life, for which the forged stainless steel eagle and globe are superb examples of artistry, combined with the highest levels of craftsmanship.” However, it was the RAFA and its members who would determine its success. But it appeared that our apprehension was unnecessary. In the address given by the RAFA’s President following the opening ceremony, his words of thanks for Anwick Forge’s contribution to the Remembrance Garden were met by an enthusiastic round of applause.

It has been an honour and a privilege to help create this very special memorial and the many compliments and words of congratulation we have received from individual RAFA members have made us feel very proud – and very humble.

For further information about the RAFA Association, please visit www.rafassociation.org.uk or contact Alex Bifulco, RAFA Press Officer on 0116 268 8755 or email alex.bifulco@rafassociation.org.uk.

For more information about the National Memorial Arboretum, please visit www.thenma.org.uk.

About Anwick Forge
(www.anwickforge.co.uk)

Anwick Forge is owned and run by husband-and-wife team Tim and Fran Mackereth from their 200-year-old village forge in rural Lincolnshire. Tim qualified as a blacksmith at Warwickshire College in England after a 22-year career in the Army, which has given him wide-ranging engineering and project management experience. He is the Honorary Secretary of British Artist-Blacksmith Association (BABA) and has recently been accepted as a Liveryman in the Worshipful Company of Blacksmiths. His fascination with moving hot metal and his curiosity for discovering what metal is capable of means that Anwick Forge’s technical and creative know-how is constantly expanding.

A graduate in Business and Economics and fellow member of the BABA Council, Fran complements Tim’s creative and technical skills with her organisational competence and commercial expertise. Tim and Fran are supported by a team of three blacksmiths, all of whom played a major role in the creation of the eagle sculpture.

Team with finished piece from the left are Darren Pullen, Olly Boyett, Tim Mackereth and Amos Stewart.

Princess Anne, who officially opened the Remembrance Garden’s ceremony, here with Vice-Marshal Grahame Jones, CBE.

Tim and Fran Mackereth standing with Project Manager for the Remembrance Garden, Neil Everall, and RAFA Secretary-General, Air Vice-Marshal Grahame Jones, CBE.

Tim and Fran Mackereth standing with Project Manager for the Remembrance Garden, Neil Everall, and RAFA Secretary-General, Air Vice-Marshal Grahame Jones, CBE.
Handmade in America, a national organization located in western North Carolina, was formed “to grow handmade economies.” Over the past couple of years, HandMade has organized craftsmen to work with interior designers and architects to corner the second-home market that is popular here in the mountains. HandMade has sponsored several events featuring architecturally integrated craftwork and, most recently, organized and produced the HandMade House at the Ramble.

The HandMade House (below) is an almost 4,000 square-foot home built in one of Asheville’s upscale neighborhoods. HandMade in America, collaborating with an architect and interior designer, worked with craftsmen to develop the interior and exterior of the building and grounds with a goal of integrating finely made craft items into every part of the house. The project included 117 craftsmen. Some were commissioned to make specific pieces for the home; others put their work on display during the many open house offerings and showings of the home.

I was commissioned to make an escutcheon, a back plate for the front door lockset (See facing page) My inspiration was a hammered door push plate made by Samuel Yellin in the 1920s. I have sometimes re-created historic detailed pieces to emulate the skill and craftsmanship of early 20th-century metalwork. This way of working has been a learning experience for me, going through the process step by step to more fully understand the work. My escutcheon was made of bronze, cut and hammered to form a decorative element at the house entrance. Working with the building’s architect, we decided to use a commercial lockset, since the budget would not support the complexity of making a functioning lockset. Instead, I focused my work on creating a decorative element. The hammered plate used a domed floral motif that meandered down its edges. While this decorative edging served as a design element, it also reinforced the edges of the sheet metal form.

Read more about the HandMade House on HandMade in America’s website www.handeinamerica.org/handmadehouse and read about their plans for the upcoming Expo http://www.handeinamerica.org/designexpo

Front entryway escutcheon plate: Bronze repoussé made for the HandMade House by William S. Rogers

Escutcheon plate detail
Other metalwork installed in the HandMade House was made by Joe Cooper and Lynda Metcalf. Cooper made a chandelier which hung in the second floor stairwell; Metcalf made a screen and tools for the living room fireplace. Working closely together, participating craftsmen were able to communicate and organize themselves in new ways. Many of us worked on the same house with our direct competition, a rarity in my experience. This didn’t seem to have a negative effect, and gave us a chance to discuss a common economic environment. I think we learned that the more cohesive we are as artisans, the more our clients are able to understand our process and respect what we do. Joe Cooper told me that the experience, for him, was positive. “I liked being involved from the beginning with the interior designer, architect and builder. We reached agreement about the custom pendant lighting fixture and I was given enough lead time to plan and prepare. I had artistic freedom within mutually agreed limits.”

Not everyone agreed that the experience was a good one. Craftsmen normally make things for other people, so our business has to be flexible enough to provide clients with what they want, whether it be a doorknob button or a 600-foot fence. In creating a commissioned piece craftsmen use diverse applications and processes, an asset in these economic times. But for the HandMade House, this diversity of work styles, materials, and processes made for a serious set of problems in its overlap with the building industry, an industry based on a strict set of rules and regulations.

The Building Industry

The building industry is organized for very specialized workers, not the diverse companies of craftsmen. This meant that HandMade House makers were faced with codes and regulations that were designed for quality control, not for individuals working on creative pieces. There were pages and pages of contracts to deal with. The issue of insurance caused much disquiet within the craftsmen ranks. For every case, a contract required a specific insurance. In many cases, the insurance cost as much as the job was worth. Some craftsmen opted out, rather than having to deal with so much paperwork. The worst part was it would take a lawyer to determine the content of the contract documents. If anyone else takes on a project like this one, I recommend getting a lawyer who could work on the craftsmen’s behalf. Tony Ippolito, the builder of the HandMade House, had a different observation. “In my opinion, those (craft artists) who were able to be on site the most during the construction seemed to get the most out of the project. All of a sudden everything would come clearly into context — the insurance and risk management, managing contractual expectations, the financial commitments made by all parties, the obstacles and problem solving. It was like everything would click in their minds, after seeing the things being executed at the construction site.”

Conclusion

There are many different ways to tell this story. Some found this not to be the perfect world. For me, this was a one-of-a-kind event that I hope can be repeated. In all new approaches (as with a one-of-a-kind artwork or prototype), many of the benefits come from the next time you try again. Hand Made in America did plenty of prep work, followed through to complete project goals, and followed up with a printed booklet, “Toolkit: Integrating Craft, Architecture & Design.” The “Toolkit” aimed to synthesize the process of commissioning artwork and to help record and solve some of the problems that developed along the way. A section of the “Toolkit” outlines the responsibilities of a wide range of building project participants, including architect, engineer, interior designer, contractor, and landscape architect. Another section defines terms used in the building industry from Change Order to Procurement Schedule. In June 2010, HandMade is adding to its store of activities which aims to integrate craft into architecture by hosting a “Craft, Architecture, & Design Expo.” This event is intended to lure architects and interior designers into our camp.

Many craft organizations attempt to provide professional development to their artists and craftsmen. I am hoping the efforts of HandMade in America go both ways. We know that we have a lot to learn, but craftsmen can educate architects and interior designers to take advantage of our strengths and not lure us into a system that is designed for a more cookie-cutter approach to craftsmanship and creativity.
PROFILE

Sergey Sakirkin, Salt Lake City, Utah

I was born and raised in the former and no-longer-existent Soviet Union. I also received my formal artist training as a painter and designer in the Soviet Union. One day in 1988, I opened the door to a blacksmith shop and almost instantly fell in love with the musical ring of the anvil, the heavy booming sound of the hammer, and the mesmerizing flame of the forge. To this day, the magical feeling has not left me – not in the least.

Combining my experience as an art designer with the tremendous possibilities of an ageless material like steel, I try to bring joy to people who appreciate metal art, while at the same time leaving a lasting legacy behind.

I like this “functional” art very much, and enjoy creating art pieces that people can come in contact with every single day, either by touching or by visually seeing its elegant beauty. If such an art piece is really well forged, then every time someone sees or touches it, happy emotions are born and, I like to think, are passed on to others.
Interior Railing

In accordance with the customer’s request, this staircase railing was designed to be attached directly to the travertine steps of the staircase. The most challenging part of the job was to make each part of the railing fit the staircase precisely, preserving the overall beauty of the design.

Because of the spiral nature of the ascent, each step differs slightly from the adjacent steps. The staircase railing had to be securely attached to the steps, conforming to all the codes, and the design needed to be adjusted within each section where there was a different angle of turn and different length. Moreover, the project was in another state—over 450 miles away. We were able to take the measurements only once, and had to get them right!

The mock-up of the staircase had to be built in our shop to fit the railing sections precisely. When we finally delivered our work to the client, the railing fit perfectly. This job was completed using both steel and brass metals.

...fell in love with the musical ring of the anvil, the heavy booming sound of the hammer, and the mesmerizing flame of the forge.
Gate and railing composition

The St. Peter and Paul Orthodox Church was built in 1903 in the downtown area of Salt Lake City, Utah. It is part of the National Register of Utah Historic Sites, and the main active worship house for the Orthodox congregation in the city. To create a front area for the church’s main entrance, the decision was made to surround a small courtyard with a short wall and a gate. I designed the gate and a railing to go atop the wall in the traditional Russian blacksmith style, which harmonized with the eclectic architecture of the building. My goal was to unify the style of the metalwork with the building, preserving an aesthetic and reverent touch for this work.

This entire project was also a charitable donation from Alexander Clark Enterprises and from me to the local Orthodox community. The company built the stonework for the project and provided the material for the metalwork. I contributed my skills and labor to creating the railing and gate.

Knowing the weight of the gate, we first built a steel pillar, to which we attached the spindles. Only after that did we build stone columns around the steel pillars. Square bars were also inserted into the stone work of the walls, to which later we fastened our railing sections. This is an old—and correct—way of installing metal gates on a column, and it works better than just drilling spindles into the stone columns.

Based on the feedback from the congregation and residents of Salt Lake, the project was a great success.

I try to bring joy to people who appreciate metal art, while at the same time leaving a lasting legacy behind.
NEW WORKS
John Winer, Mountain City, Tennessee

The Silent Rejoyce, a lovingly crafted railing named in honor of my mother, Joyce Maxner, who passed away during the construction of this piece. 68" x 40". Mild steel, Renaissance wax finish. Traditionally joined. Based on an etched glass design in a townhouse in Brussels, Belgium, by the late architect Victor Horta. Elements from the early to the late Art Nouveau period were incorporated. For private residence.
A REPRODUCTION OF HISTORIC PROPORTIONS
By Jim Pigott, Gluckstadt Forge
Madison, Mississippi

Not often do you receive that phone call that may have the potential to change your life…

It happened when I answered the call from Dee (Davis) Warren almost two years ago. Dee and his brother Scott, owners of Independent Metal Craft in Clinton, MS, were going to bid on a job and were asking if I had any ideas that might be useful. I have known Dee and Scott for over 12 years and regard them to be top-notch artists when it comes to metal fabrication so the chances of me being of any help stretched my imagination. It turns out that this job was different from typical fabrication; it involved the reproduction of the original wrought iron (real wrought iron) fence and gates that once decorated the grounds of the Old Capitol Museum in Jackson, MS. There is no part of the original fence remaining, so the reproduction was to be done from old photographs dating around 1900. To maintain historical accuracy, blacksmithing techniques of the 1800s era were to be used. The fence to be reproduced was designed in 1846 by the original architect of the Old Capitol.

The building, originally known as the ‘State House,’ was designed by architect William Nichols, who emigrated from Bath, England, in 1800. He came to Mississippi as the new State Architect in 1835. Mr. Nichols also designed the Governor’s Mansion, the first state penitentiary (at the sight of the current State Capitol) and the first building at the University of Mississippi, The Lyceum. The ‘State House’ was put into service in 1838, although it wasn’t totally completed until 1840. It served as the State Capitol until 1903 at which time it housed the state employees and eventually became the Old Capitol Museum. Severely damaged by Hurricane Katrina in August of 2005, the future of this historic structure was in jeopardy until the state legislature appropriated $14.2 million for the restoration. The job of restoring this building fell into the capable hands of Mississippi architect Robert Parker (Bob) Adams. Mr. Adams specializes in historical restoration and has a reputation of being a stickler for detail. The ‘State House’ was in good hands.
We presented a hand-forged finial to Mr. Adams with the idea that ‘historically accurate’ must include Mississippi blacksmiths; obviously, he agreed.

**Requirements**

For the job we would need 7200 feet of 1” round bar for the pickets, 1000 feet of 1.5” round bar for the posts and 900 feet of 1” x 3” flat bar for the runners. It had to be ‘wrought iron,’ not mild steel. Wrought iron is not so easy to find these days, particularly in quantity and of a good workable quality. All the wrought iron we had seen to this time could only be worked at a near-welding temperature to prevent splitting.

Dee did find the material in England through Chris Topp, Inc. It turns out that the material was salvaged from old ship anchor chains and re-formed into the sized bars needed for this job. This anchor chain is a fine-quality forgeable wrought iron. It can be forged to a dark orange heat and planished colder. We even took some of the 1” round bars and reduced them to 3/8th inch round for rivet and pin material. That is quite a lot of hammering for wrought iron not to split. It stands to reason than no one would want to lose a ship because of a low-grade iron (remnants of this material will be available to interested blacksmiths).

**The Process**

If you look at the pictures of the finials you might notice the collared effect on the picket below the finial – a detail created by an upsetting process Dee and Scott developed for this job. A proper description on how this detail evolved will take more time than this story will allow. The collars on the posts are real; they are set in a 1/8th-inch indent in the post to make a clean look all the way around. The collar material is the 1” round bar split down the middle. The trident finials on the posts were made the same as the pickets, only larger, and then cut to shape.

The runners were a job in themselves, a 1” x 3” wrought iron bar 8 feet long weighs over 80 pounds and is too much for one man to handle all day. With over 1300 one-inch holes to punch, the labor involved was considerable. When you look at the gates and fence panels, consider that there are no welds – just pins and rivets – and you can get an idea of amount of time that went into this project.
Weight was definitely a factor. Each of the four gates weighed over 600 pounds and each of the 96 fence panels weighed 300 pounds. Due to the weight of the gates, reinforcing the hinges was critical.

**Acknowledgement**

The State of Mississippi must be recognized for having the foresight to preserve such an important part of the history of this state. The idea of a historically accurate restoration of a building this size had to involve a lot of ‘selling’ on someone’s part and they are to be commended. I understand that the award-winning architect on this project, Bob Adams, has been planning it for 15 years.

At the beginning of this story, I made the remark about a phone call having the potential to change one’s life. That may be a little dramatic, or it may not. I learned a lot and am very grateful for having been invited to participate in this project. This fence will be in place long after I am gone and there will always be a piece of me attached. My touchmark is on the fence somewhere. Who knows? One day someone may find it and wonder.
Focus

Gustav Thane, Master Artist/Blacksmith
Habo, Sweden

Gustav Thane is the editor of the Swedish blacksmith magazine called Konstsmide. Deformed iron and 90-degree angles are the common elements in Gustav’s latest work.

Master Thane has explored how feelings can be expressed through the symbolism and character of the material and through various techniques, “rather than by aesthetic form.”

“An important part of my work is to find a process of developing forms and meaning without using the theories and tradition of fine arts.”

Gustav recently completed his studies at the University Steneby in Dalsland, Sweden, where he graduated as a Master of Fine Arts in Iron and Steel/Public Art. He is now running his own business in southern Sweden, specializing in hot forging for ritual use in churches and cemeteries.

He won the Swedish mastership of hot forging at their last event and will vie for the title again in 2010.
“An important part of my work is to find a process of developing forms and meaning without using the theories and tradition of fine arts.”

Cross for the Immanuel Church in Halden, Sweden. The cross symbolizes how a Christian church is built up from many different individuals and that "they are all kept together by the invisible God." 500 mm x 295 mm. Photo by Karl Hallberg ＠
“Paired for Life” is the repeat or reinvention of an earlier creation I made for my wife in celebration of our 20th wedding anniversary. We have now been married 42 years. Needless to say, my wife is a saint.

The sculpture is 22 inches in height and is forged from 308 stainless steel round rod. The material size is 1” round and takes about 6 inches for each bird. The bodies of each bird are hammered flat into a spade shape and then folded into a “U” and curled under to give each body its shape. The bodies of each bird are thus hollow. Before forging and attaching the legs to each bird, the bodies are sanded on a belt sander, about 80 grit to start, to remove all the hammer marks. The eyes have to be deeply forged into the material or they will disappear in the sanding process. After 8-grit sanding has removed all hammer marks, the successive steps of scratch removal are: 100 grit, 120 grit, 220 grit, 320 grit, 400 grit, 600 grit, 1000 grit, 1200 grit and finally 2000 grit wet or dry papers. They (the birds) are then buffed on a buffer with stainless rouge and then a cotton buff. All marks must be removed totally before each successive step is begun.

The legs are now forged from 3/8” round stainless steel rod and helicored to each bird. The joints are sanded to shape and the area is brought back up to a mirror finish to match the birds. The birds are now ready for mounting. I use “Blue Star” granite which I cut to shape, then polish. The holes in the granite which I drill are not drilled all the way through, only 3/4 of an inch deep. The granite is 1 1/8” thick. The holes are filled with two-part epoxy and the legs of each bird inserted. The extra epoxy is removed from around each leg and the base is washed and buffed.

It is a time-consuming and tedious task to bring the stainless steel up to a mirror polish; however, no other additional finish is required and the bright luster remains forever.

Anyone who wishes to follow behind me and forge something in stainless steel must bear in mind its alloying elements -- mostly chromium and nickel -- but also the stainless can contain vanadium, manganese, molybdenum, and other alloys. It is important to know what you’re starting with, as the more alloys that are present in your stainless, the harder you have to hit it to move the material. Also, stainless steels are unforgiving when overheated and will crystallize. Basically, “crystallize” is probably not the technical term for what happens. All alloying elements, whether in stainless steel or copper, have different melting points. The alloying of these elements results in a homogenous compound of molecular adhesion, whereby the alloyed elements form an atomic bond. The heating of metals in the forging process relaxes this atomic bond so the metal can be re-shaped, having been made more elastic through heating.

Excessive heating or over-heating destroys this molecular attraction and bonding and the alloyed elements “let go” of one another. Overheated stainless steel cannot be hammered back together. You must start over. All steels have a “critical” temperature, especially alloyed steels. Stainless steels should not be forged below 1650 degrees Fahrenheit. The metal will develop stress fractures, i.e., cracks. Steel begins to melt at 2800 degrees and pours at 3300 degrees. Learn to forge between 1800 degrees and 2500 degrees -- or, better yet, 1800 degrees to 2200 degrees; you will have greater success.

All creative endeavors are based on one’s knowledge. I encourage every hopeful blacksmith to read and study the processes, especially the techniques in the reduction of size in steels or more importantly, alloyed steels. Good luck.
I took a beginning class with Mark Aspery at Adams Forge in Pasadena, California. After the class, I wanted to continue to practice and maintain the skills I had learned, and thought a project would help. Mark had us make a rose and I thought how neat it would be if the rose were a water fountain. This started the process and I finally ended up with the idea of a sunflower fountain.

The plant portions of the fountain are all metal. The tall green stems are different width flat stock, the center of the flower is a 694 steel plate, and the sunflower leaves are round stock, tapered, flattened and curved. The stem of the sunflower is copper tubing and this presented a problem of two different metals in contact with each other. Some plastic tubing was use to correct this issue. After some research, testing, and discussion with many people about the effects of water on metal, I decided I had to paint and clear coat the metal.

I am submitting this letter and picture so other people just beginning can see that even with minimal skills, nice projects can be made. It is intimidating for a beginner to look at all the sophisticated and highly skilled work being produced today. I hope all the newbies like me see that with just some basic fundamental skills and a few tools, they can create things for their home that are unique and fun to make.
For the second consecutive year, San Diego Botanic Garden, formerly Quail Botanical Gardens, and the San Diego Fine Art Society presented a unique exhibition of talented artists displaying their sculptural creations throughout its lush and natural 36-acre setting in Encinitas, located in southern California. 16 artists displayed a range of sculptures set against the beautiful backdrop of dragon trees, fruit gardens, bamboo groves, and many more unique garden areas in “Sculpture in the Garden.”

“Art is certainly inspired by life, which is why the flourishing Botanic Garden provided the ideal setting for these organic creations,” says Julian Duval, President and CEO of San Diego Botanic Garden. “We are honored to collaborate with the San Diego Fine Art Society on this exhibit and look forward to hosting many more artists in years to come.”

“What is delightful about Sculpture in the Garden is the part serendipity plays in the exhibition’s success,” says April Game, Executive Director of San Diego Fine Art Society. “Plant shapes and colors echo the forms in the artwork and both are transformed.”

Upon entering the Garden, visitors were welcomed with an awe-inspiring 12-foot sculpture entitled Lean on Me by artist Robert Verhees. (See page 43) Constructed with multicolored blown glass and stainless steel, this vibrant piece represents two partners who are confident in knowing they can rely on one another.

“Flowing curves, organic compositions, and combining materials are how I express my ideas,” says artist Robert Verhees. “My works tend toward abstract human and plant forms that are sprouting, growing, flourishing, interacting, and reacting to life, love, and the emotions around them. An essence, a feeling, and a mood can transfer people from the mundane to a world of cheerful and uplifting thoughts.”

“A San Diego Botanic Garden supporter once told me: ‘It is a misunderstanding that people grow gardens – gardens grow people,” says Game. “That statement meant a lot to me and it is absolutely true. The integration of plants and art into our own lifescapes helps us feel more alive, enriched, and human.”

About San Diego Botanic Garden

Set on 36 acres in north coastal San Diego County, the mission of San Diego Botanic Garden, formerly Quail Botanical Gardens, is to inspire people of all ages to connect with plants and nature. The Garden includes nearly 3,500 kinds of plants representing three general plant habitat types: desert collections, Mediterranean collections and subtropical/tropical collections. Demonstration gardens such as the children’s garden, “Seeds of Wonder,” as well as the Hamilton Children’s Garden which opened June 13, 2009, encourage conservation education, focusing on horticultural themes and traditional uses of plants. For more information, visit www.qbgardens.org.
The completed Third Bridge of Friendship

By Tobias Schumacher
Editor of HEPHAISTOS Magazine

The 30-plus wrought iron international craftsmen completed the Third International Bridge of Friendship during a voluntary “working weekend” in Michael Ertmeier’s workshop in Ascholding, Upper Bavaria. Four years have passed since the metal designer Michael Ertmeier put the preliminary plans for the bridge to paper. After came technical CAD drawings for laser cutting created by architect Werner Mock, a friend of Ertmeier’s. The first model was built to a 1:10 scale. In total, over 200 fellow smiths from around the world forged the first balusters.

The largest stumbling block to the work was finding a sponsor who could, and was willing, to provide the four tons of steel needed for the bridge frame. After two years of searching in vain, it was supplied by Tim Voggenreiter, a metal worker and steel trader with a medium-sized enterprise from Gelting, Upper Bavaria. He was so enthused by the concept for the bridge that he not only donated the steel but became heavily involved himself in the project, so that the smiths could complete the peace sculpture in its planned time frame. Voggenreiter spent nearly 200 hours welding from the evening of the ceremony so that the skeletal structure would be finished in time for the working weekend.

After three days of working from early morning to late at night, a veritable banquet was served in Michael Ertmeier’s workshop for everyone involved. The banquet gave the smiths and their backers the opportunity to suggest new bridge designs and a slide show was used to demonstrate the international appeal of Manfred Bredohl’s “Bridge of Friendship” concept to all the guests and media representatives who were present.

The bridge was embellished with almost 200 elaborately forged handrail supports and decorations, made by metalworkers from around the world after the 2006 Blacksmith’s Biannual get-together. More were added at the 2008 Blacksmith Biannual.

I heard while in Europe that The Anvil’s Ring was going to be doing an article on the Third Bridge of Friendship. I was in Kobermoor during the unofficial handover and made the only American-forged picket in the bridge, which I forged at the event. It is welded in the first position on the left railing.

Herb Upham’s picket in the bridge, welded in the first position on the left railing.

Bürgermeister Peter Kloß and Michael Ertlemeyer in front of the bridge in the Kobermoor town square during the turnover ceremony.
On a sunny morning in Budapest, on a street near the city’s center, my wife Sharon and I finally met the blacksmith we had been waiting for two months to see. Thus began a terrific day.

Gabor Szombathy and his lovely wife Eva invited us to their flat, which also serves as the headquarters of the Hungarian Blacksmiths Guild. We spent a couple of hours looking at photos of each other’s ironwork and examples of Gabor’s pieces, while Gabor and Eva described to us the last two centuries of blacksmithing in Hungary.

In the second half of the 1800s during the economic miracle years of the Austro-Hungarian Empire, ironworking flourished, along with grand architecture. Although Budapest was very heavily damaged in World War II, many of the buildings from that earlier era survive today, with magnificent ironwork apparent in their balustraded balconies, heavy doors, and hand-crafted stairways and light fixtures. Art Nouveau reached its peak in the late 1800s and strongly influenced much of the ironwork through the early 1900s from those years.

Following WWIl, Hungary was controlled by Russia. The 1956 uprising against the Soviets resulted in an invasion by the Russian Army and the deaths of some 200,000 Hungarians. Under Communist control and occupation, many of the old ironworks decayed through neglect. Nonetheless, a small core group of blacksmiths survived and kept the craft alive.

In Hungary, a blacksmith cannot go into business without first earning a certificate, which takes many years. Starting in 1981 at age 20, Gabor served six years as an apprentice under his teacher, Master György Seregi, before earning his certificate and starting his own shop. Gabor’s teacher himself had served as an apprentice many years before under Master János Lehoczy.

Gabor learned blacksmithing, he says, to make artwork that could last forever. Gradually he learned that ironwork is not immortal. So, instead of immortality, he decided to reach for
Gradually he learned that ironwork is not immortal. So, instead of immortality, he decided to reach for community: friendships, relationships, communication, and culture. In 1991 Gabor, Zoltan Takats and a few folk artists began building a community of artist-blacksmiths by founding the Hungarian Blacksmiths Guild. Zoltan Kriski and Julia Puskásne of the Folk Art Organization in Hungary helped locate and recruit members. Gabor, Eva and the Guild Master Zoltan Takats have done most of the administrative work and organizing of events for the Hungarian Blacksmiths Guild (HBG).

The Guild

The HBG is exclusively for artist-blacksmiths who know and use traditional methods. All of the members are professional smiths; to become members, they must submit three samples of their work to a jury of Guild members who decide if the work is worthy of a skilled artist-blacksmith. A bit of arc welding is forgiven occasionally, but to qualify as an artist-blacksmith, a smith is expected to use mainly rivets, collars, piercing, “fire welding,” and other traditional joinery techniques. A power hammer is acceptable for heavy tasks, but hand hammering is a necessary part of the overall process and finishing.

One of the Guild’s ongoing projects is to fully document the making of a coach, all the way from the wooden-spoked, steel-rimmed wheels to the details of ornamentation. The entire process, from assembly and finishing to the completion of the coach, is being recorded by a blacksmith/videographer/photographer, Tamas Lehoczky (no relation to Janos Lehoczky), who created the exceptional imagery on the HBG website, www.kovacsnevesceh.hu.

Our morning with Gabor and Eva became a full day. They took us to Gabor’s shop, attached to their country cottage on a hill overlooking the village, 20 minutes outside of Budapest. While we munched on pears from the tree below their cottage, we talked about hobbies. It turns out that Gabor and I share an interest in traditional bow making—though Gabor’s skill as a bowyer (and blacksmith) far surpasses mine.

The Blacksmith Shop

Finally I got to see his one-man shop. It is compact, totaling less than 500 square feet, but in it he is extremely productive. Some key items in his shop are his spring hammer, his 2600-lb. cast steel machinist’s table, and a shear with a heart-wrenching history, made by a master blacksmith before the Communist takeover. A very old, very large leather and wood bellows hangs decoratively above the forge.

Gabor demonstrated the Hungarian style of hammering, aligning his hammer arm over the horn and long axis of his anvil, and holding his workpiece out to the side at 90 degrees to the anvil axis. He explained that this stance allows both shoulders to move relatively freely and deliver more energy to the hammer. He gripped his hammer loosely with his thumb to the side, on a handle whose cross-section is a relatively tall oval with flattened sides.

Some particularly interesting features of Gabor’s coke forge are its rotatable rectangular firepot (designed by Gabor) and two movable quarter-sphere cast iron “fire walls” for adjusting size and shape of the fire.

Although the majority of his work is relatively large functional pieces – furniture, railings and home furnishings - Gabor said he especially likes forging small things, and showed us a collection of his forged titanium bracelets (see page 48.)

Sightseeing

After lunch, we pushed back from our tables and drove back to Budapest. I had asked for directions to portions of the city known for exceptional ironwork. Although it was dark by then, Gabor and Eva took us on a brisk walking tour to orient us so we could come back ourselves the next day. One of the places they pointed out to us was the Museum of Applied Arts, which we were told has an extensive collection of ironwork in the cellar, catalogued but not on display. The Museum lobby has a bronze statue of a blacksmith by his anvil, holding a hammer in one hand and his newly finished ironwork door knocker (eagle and snake)
In Budapest it was my honor to give Gabor a letter inviting the Hungarian Blacksmiths Guild to become an affiliate of ABANA. I hope that it will help build an expanding and fruitful relationship between North American artist-blacksmiths and smiths in Hungary and other countries whose blacksmithing traditions are older than America itself!

I travel often, and try to visit blacksmith shops wherever I go. Two months before, when I found that I needed to go to Budapest for other business, I had contacted ABANA in hopes that they could help me contact some Hungarian blacksmiths, but learned that ABANA had no contacts in Hungary at all. An hour on the Google web site led me to the Hungarian Blacksmith’s Guild site. Google couldn’t translate the language, but the video imagery on the website spoke eloquently of a vital smithing community. I sent an email to the webmaster and Gabor answered.

In an international community of blacksmiths, we all have a lot to gain and a lot to give. I, for one, am hoping for more opportunities to build international friendships among blacksmiths and am looking forward to finding ways to bring some of the outstanding Eastern European artist-blacksmiths to America to teach their techniques and enjoy our hospitality. 

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EDUCATIONAL OPPORTUNITIES & CALENDAR

June 24 - 26 Pre-Industrial Scrolls: Putting the Dividers to Work with Peter Ross, Coblentz-Samberg blacksmith. At Tunnel Mill Crafts, north of Spring Valley, MN. Contact John or Carol Adams 507/293-4149. E-mail: mcminn@msn.com. See web site: www.tennismillcrafts.com.


July 8 - 23 Damascas Steel with Bill Fineran Appalachian Center for Craft, Smithville, TN. 931/572-3051. E-mail: craftcenter@tnetch.com. See web site: www.tnetch.edu/craftcenter.


August 8 - 14 Locksmithing - ‘Nordic’ F’Lock with Tom Latana. Beginning to intermediate (some experience with metal helpful). Vesterheim Norwegian-American Museum, Decorah, Iowa. Contact Diane Westen, Education Dept, 563/382-9681. E-mail: dwesten@vesterheim.org.


August 11 - 16 Handmade Knives with Don Fogel. Appalachian Center for Craft, Smithville, TN. 931/372-3051. E-mail: craftcenter@tnetch.com. See web site: www.tnetch.edu/craftcenter.

August 11 - 17 Carefully Calibrated Creativity: Construction Companions & Callipers with Peter Ross. Touchstone Center for Crafts, Farmington, PA. 1-800/721-0177.


August 11 - 17 Damascus Steel (pattern-welded steel) with Bill Fineran. At Tunnel Mill Crafts, north of Spring Valley, MN. Contact John or Carol Adams 507/293-4149. E-mail: mcminn@msn.com. See web site: www.tennismillcrafts.com.


August 29 - 29 Locksmithing - ‘Nordic’ F’Lock with Tom Latana. Beginning to intermediate (some experience with metal helpful). Vesterheim Norwegian-American Museum, Decorah, Iowa. Contact Diane Westen, Education Dept, 563/382-9681. E-mail: dwesten@vesterheim.org.

2010 Summer Session

Awards: Entries due for 2011 Niche Award entries are due in August for pros and September for students. See http://www.nicheawards.com.

Tillers International Non-Profit - Scotts, Michigan (800) 598-2760 www.tillersinternational.org


The 2010 New England School of Metalwork Calendar is Now Available! Basic through Advanced Level Classes May through September FORGE, FABRICATE, SCULPTURE, POWERHAMMER, TOMAHAVES, KNAVES, DAMASCUS, SCOTTISH DIRKS, AND MORE!

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Gary Mallory - Introduction to Door Hardware with Fred Wilson, Randy McDaniel and Steve Rollert. At Tunnel Mill Crafts, north of Spring Valley, MN. Contact John or Carol Adams 507/293-4149. E-mail: mcminn@msn.com. See web site: www.tennismillcrafts.com.

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Ralph Sproul
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