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Dear ABANA Members,

The 2002 Conference in La Crosse has just closed and from all accounts has been most successful and enjoyed by all attendees. More information on the conference will be in the coming issues of The Anvil’s Ring and the Hammer’s Blow. My thanks to Chairman Bill Fiorini, the cooperative staff of The University of Wisconsin-La Crosse, and the board for all their work. And thanks also to the hard-working chapter members for organizing the vendors, the tailgating, site preparation, opening ceremony, registration, sales and all the other detail tasks. Thanks also to all the demonstrators from all over the world for their willingness to take their time to present their talents. This commitment by all in sharing this fine art and craft illustrates the world brotherhood of blacksmithing. And, finally, both personally and from the Board, a huge thanks to LeeAnn Mitchell, who put in efforts way over her given responsibilities to this conference while keeping the Central Office running.

The board is preparing a procedures manual on conference planning and execution based on their experiences. This document will be available for any affiliates or groups of affiliates interested in hosting future conferences. Target date for completion of the manual is January 2003. Watch this space and the web site, www.abana.org, for more information.

The board has received a proposal outline from Dr. David Hufford of Eastern Kentucky University for hosting the 2004 Conference. The Board, in its meeting at La Crosse, agreed to entertain this offer and a full proposal is now being prepared for submission. The board is also open to bids for hosting the 2006, 2008 and future conferences. Please contact me for more information on hosting future conferences.

In this issue please find the candidates and their statements for the annual election of board members. We must maintain our strength on the board and for the entire organization by electing hard-working members dedicated to a common goal. We are fortunate to have a strong slate of candidates to choose from; please give each of them your serious consideration and vote as soon as possible, using the enclosed ballot.

Ballots must be received by Sept. 15. As per the bylaws, Dave Koenig was elected by the Board to replace Kristen Skiles, who resigned earlier this year. Dave brings a wealth of corporate knowledge, an excellent work ethic, and obvious desire to make sure ABANA is the best it can be to complement the present Board members. Thank you, Dave, for your willingness to serve. Based on what I saw of you in La Crosse, you will serve the membership well. And thanks to Kirsten for your service. You and Bill have been blessed with a beautiful daughter Stella to complement your fine son Ian; our best wishes to all of you.

At this writing the ballot count for acceptance of the bylaws revision is not official, but it appears the changes have been overwhelmingly accepted. The change with the most immediate impact is the acceptance by the membership of affiliate status for the chapters. Much more will be said about Continued on page 3

Continued on page 3
Dear Editor,

I read the interview with Richard Quinnell (myself!) in the Winter 2002 issue with great interest—having worked for him for many years, I can reveal a rather different side to his character than the ‘teddy bear’ image he is at such pains to project. For instance, when retired after having given blood, sweat and tears and the best years of my life in his service, did I get a gold watch? The old b**** didn’t even buy me a drink!

Having yielded the information to you in a one-hour telephone conversation on free-association stream-of-consciousness trip much like regression therapy, most of the information in the article came as a complete surprise to what passes for my conscious mind these days—fascinating! Anyway, thanks!

Later in the issue you showcased Bob Berg, man. I was astounded to discover that he is only six years younger than I—and very nearly as well-preserved: must be the company we keep...

Bob spent a couple of weeks in our shop years ago while on the pilgrimage through England that he describes in the article (we also share the rare distinction of having been Bill Gichner’s traveling companions and lookout men on cart-petbagging expeditions through the Southern states, though on different occasions—a unique educational and cultural experience). Anyway, Bob is just one of dozens of young people from all over the world who have visited and worked at Rowhurst Forge for shorter or longer periods over the decades. Now that I’m in my dotage I’m compiling, Bilbo-like, a history of the place. Since my memory ain’t what it was, and records are incomplete, I’d love to hear from any of your readers who spent any time at all with us, with approximate dates, any memories, and what they’ve done since. My e-mail address is: rjquinnell@aol.com.

While I’m writing, a few comments on the content of winter issue 2003 of The Ring:

First, congratulations to the Board on a masterly diplomatic resolution to the ‘Gunpowder Plot’ issue, without any hanging, drawing and quartering—bravo!

Second - I totally agree with your correspondents.

Continued on page 4

Doug Learn
ABANA President

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it needs to be done once; ‘the Last...’ because were as intended. When asked at the time, ‘Why was honestly quite hard at the time to find the role models that we needed to put on a really attention-catching, and a ‘boy thing’ and not for them. So we thought would put out a message that there is a field where but who simply thought that blacksmithing was in iron forging and who had excellent potential, to me that there were a considerable number of young women, particularly in metalwork departments in art colleges, who were interested in iron forging and who had excellent potential, but who simply thought that blacksmithing was a ‘boy thing’ and not for them. For me, the show would be attention-getting, and a ‘boy thing’ and not for them.

shows that it’s OK to buy machine-made components that are direct substitutes for hand-forged work, one of them, a full-page ad, very explicitly. Now I understand the financial necessity of having advertising in a blacksmithing magazine and I’ve nothing whatever against the advertisers in question—their products have a perfectly legitimate and useful market. Also, I don’t think it’s any of my business what individual members of ABANA may buy and get up to in order to earn a crust; but these products are by no stretch of the imagination anything to do with artist blacksmithing, and I feel very strongly that a magazine dedicated to artist blacksmithing should not be suggesting, by implication, in carrying such advertisements, that machine-made direct substitutes for hand-forged details are an acceptable adjunct to artist blacksmithing. It gives entirely the wrong impression to new blacksmith members and to any members of the public who see the magazine.

BABA grasped this nitty gritty a few years ago, and you will not find any advertisements for these products in Artist Blacksmith as a matter of policy. We did not necessarily lose advertisers—for instance, a firm that was advertising a ‘bridget ironwork’ power machine to cold-form rolls cheaply instead of hot-forging them, was persuaded to change their ad to leave out references to the imitation stuff and emphasise instead the value of the machine for replication power bending. They still advertise with us. And last...well, thanks for listening, if you’re still there...

Dick Quinrell, Surrey, England

Dear Editor,

We are currently organizing our annual blacksmithing workshops and are looking for an instructor to demonstrate. Could you please include the following letter in your Association newsletter/magazine.

AUSTRALIA Wants You! Blacksmithing in Australia is struggling for a foothold. Despite having pockets of talent around the country, the general public perception is still that blacksmiths are shoe horses. We aim to provide opportunities for developing skills and raising awareness of what can be achieved at the forge. Our open research has attracted us to two ABANA conferences where we were inspired by the talent and resources on show. Since then we have set up Hot Iron Muster as an annual event to raise the profile of blacksmithing in Australia. Tal Harris from North Carolina kindly agreed to be the inaugural instructor in 2000, running two weeks of workshops in traditional smithing. The year 2001 saw Elmer Roush, also from North Carolina, continue the momentum with sessions in architectural hardware and toolmaking. Both events were very successful, attracting enthusiastic participants from near and far. If you would like to read about those Musters, visit our web site, www.villagesmith.com.au.html/events.htm.

We are now organizing Hot Iron Muster 2002 and beyond, and invite you to share your blacksmithing expertise with us. If you would like to visit our great country and help advance the cause of blacksmithing as well, contact us by phone, fax or e-mail for details.

We look forward to hearing from you.

Alan and Helen Ball, The Village Smith, Logan Village, Queensland, Australia Phone: 61 7 5546201 (business hours) or 61 7 5546211 (after hours)
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THE ABANA SCHOLARSHIP PROGRAM

Since its founding in 1973 ABANA has been committed to the education of its members. The purpose of the ABANA Scholarship Fund is to provide financial assistance to ABANA members at all skill levels to assist them to develop their blacksmithing skills.

1. Criteria for Selection and Funding
In reviewing applications the Member Services Committee will consider, but not be limited to, the following items:
- Evidence that the applicant, whether pro. fessional or hobbyist, has a strong desire for continued and serious involvement in blacksmithing.
- History of blacksmithing activities.
- Plans to pass on that which was learned at the educational activity to other blacksmiths. This may include published articles, demonstrations at meetings, workshops or community events.
- Membership in ABANA of at least six months prior to applying.
- Scholarships will not be awarded to attend conferences.

2. Types of Scholarships
- Scholarship A: Funds for individual study, maximum of $400.00.
- Scholarship B: Funds for extended study of three weeks or longer, maximum of $1,500.00. The amount to be awarded is determined by the circumstances of the plan of study.

3. Application Procedures
- Applications may be submitted at any time. They will be reviewed at the next monthly meeting of the Member Services Committee. Applicants will be notified within two weeks of the committee’s decision and the money will be sent to the applicant shortly thereafter.
- For applications form go to www.abana.org or write to: ABANA Scholarship and Grant Committee PO Box 816 Farmington, GA 30638-0816

4. Guidelines and Instructions
- Give enough details to clearly describe (1) the instructor’s name and brief resume (2) what the event will teach (3) what you will be doing and (4) what you expect to learn.
- Be sure to state to whom, what, how and when you will conduct your payback activity. The plan could include a demonstration, magazine article, teaching a workshop, etc.
- Submit three letters of reference from ABANA members.
- Submit support materials if you believe that they will be helpful for the committee to decide upon your application.
- In addition to the above, if you are applying for Scholarship B you must submit letters from the smiths under whom you will study.
- Recipients are not eligible to receive a scholarship for two years after receiving a scholarship and completing the payback.
- Submit a brief description to the Member Services Committee, via the ABANA Central Office, of the educational experience that you attended which will be published in an ABANA publication.

ABANA AFFILIATE VISITING ARTIST GRANT PROGRAM

Since its founding in 1973 ABANA has been committed to the education of its members. The purpose of ABANA’s Affiliate Visiting Artist Grant Program is to provide financial support to chapters sponsoring visiting artists for educational purposes such as conferences and workshops.

1. Criteria for Selection and Funding
- In reviewing applications the ABANA Member Services Committee will consider, but not be limited to, the following items:
- Documentation of the visiting artist’s blacksmithing skills and ability to teach the skills.
- Demonstrate how the grant will allow the affiliate to achieve its educational goals such as even allowing the event to occur, decreasing the attendance fee thus allowing more people to attend, underwriting student fees or underwriting the visiting artist’s fee.
- Plans to disseminate the information from the event to the chapter’s members and/or the community as a whole. This may include published articles, demonstrations at meetings, workshops, community events, etc.

2. Financial Assistance
- The maximum grant is $600.00.

3. Application Procedures
- Applications may be submitted at any time. They will be reviewed at the next monthly meeting of the Member Services Committee. Applicants will be notified within two weeks of the committee’s decision and the money will be sent to the affiliate shortly thereafter.

For application form go to www.abana.org or write to:
ABANA Scholarship and Grant Committee PO Box 816 Farmington, GA 30638-0816

4. Guidelines and Instructions
- After the event has occurred, submit to the chairman of the Member Services Committee, via the ABANA Central Office, a brief description of the event which will be published in an ABANA publication.
- Recipients are not eligible for a grant for two years after receiving a grant and compiling the dissemination plans.
- Be sure to include the visiting artist’s resume.
- Submit support materials if you believe they will be helpful for the committee to decide upon your application.

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CALLING ALL BLACKSMITHS AND TOOL COLLECTORS

When: September 7, 2002, 10 a.m. to 4 p.m.
Where: Red Mill Museum Village, 56 Main Street, Clinton, NJ
Contact: Adam Howard, 908/735-4573

The Red Mill Museum Village is pleased to announce its second annual swap meet. They are currently registering blacksmiths and tool collectors who are invited to tailgate their smithing tools and accessories on the museum grounds. The event is free to pre-registered participants. Among the treasures to be found will be anvils, blowers, forges, vises, hammers, tongs and much more.

The event, which is hosted by the museum’s resident blacksmith, Adam Howard, will feature a shop tour and talk and a preview of exciting workshops for the fall and spring.

INTERNATIONAL BLACKSMITHS MEETING

Where: Gourdon, Maritime Alps, France
When: September 28 & 29, 2002
Contact: The Association des Maîtres de forge, telephone: 0662-2137-69, Fax: 0493-5937-69

Over 100 blacksmiths from all over Europe will demonstrate their craft at the first International Blacksmiths Meeting in Gourdon, France. Whether they are a sculptor, blacksmith or other type of artist/craftsman, each one will have two hours to win over an audience of professionals as well as the attenders.

At the same time a short distance away, a team of blacksmiths led by Patrick Molinieri will create a work of art which will be given to the village of Gourdon.

The association hopes to be able to create a full-time position for someone who will be in charge of this collection for forged work.

At the end of the competition, three awards will be given: for traditional forging, for sculpture, and an overall jury award will be bestowed.

PETE'S VALLEY CRAFT CENTER

32ND ANNUAL CRAFT FAIR

Where: Peters Valley Craft Center, Layton, New Jersey
When: September 28 & 29, 2002
Contact: Peters Valley at 973/948-5200 or e-mail: pv@warwick.net

The Peters Valley Craft Center’s Annual Craft Fair will feature high-quality juried artists, live music, goods and demonstrations. For the first time, the show will be held indoors, allowing for a larger number of exhibitors, more convenient parking, level ground for better accessibility, and shelter for exhibitors and the public in case of inclement weather.

The annual benefit dinner and auction will be held September 28 in the Greenhouse on the fairgrounds.

Peters Valley Craft Center is a nonprofit educational center that offers year-round programs in blacksmithing, ceramics, fiber/surface design, fine metals, photography, weaving, woodworking and special topics. Residencies, exhibition opportunities and scholarships for teachers and students are available. Peters Valley is located 1 1/2 hours northwest of New York City and 2 1/2 hours north of Philadelphia.

CALL FOR ENTRIES

Where: Appalachian Center for Crafts, 1560 Craft Center Drive, Smithville, TN 37164
When: Deadline for entries is October 15, 2002 for 2004-2006 Exhibition Schedule

The Appalachian Center for Crafts Exhibition Committee is reviewing slides for solo or group exhibitions for three exhibition spaces at the Appalachian Center for Crafts: Gallery One (700 sq. ft.)

Gallery Two (1430 sq. ft.)

North Windows Gallery (406 sq. ft.)

All media. All works insured. Gallery commission on sales. Gallery will provide one-way shipping up to $300. Send 20 slides, slide descriptions, résumé, artist statement and SASE to: Gail Looper, Gallery Manager, Appalachian Center for Crafts, 1560 Craft Center Drive, Smithville, TN 37166. 615/937-6801. Fax: 615/937-6801.
Thomas C. Moore

Glen Rock, Pennsylvania

SHOWCASE

CANDLE STAND
One of a pair styled after a 15th-century Italian candle stand. Designed to hold 4”-diameter x 48”-tall candles. The candle stand request was for an early Italian design. With the help of Gerald K. Goeings’ Wrought Iron in Architecture, a 15th-century Italian candle stand was adapted to accommodate candles 4” in diameter and about 54” tall. The pair was to provide a design contrast to the starkly modern sanctuary altar of a Catholic worship center.

SIDE TABLE WITH FLOWERING TREE
54” x 10” x 35”. Mild steel structure, pure iron tree. The side table started out with a customer request for a console table to fit over a radiator with a “garden scene of Mother Nature—not just legs and a top.” The client planned to put a ceramic tile top within the table frame. Pure iron made the tree, flowers and leaves a real pleasure to design and make—no scrap generated! The frame is ordinary hot-rolled steel forged and arc welded together. All weld heads are either hidden or ground and filled to be incorporated into the line, texture and color of the piece. The time log showed 93 hours when the table was delivered.

SQUARE FOUR TILED TABLE
The square four tile-topped table was a speculation piece. Hidden welds (mig) assemble the frame. The legs are angle iron forged into a taper and oval feet. All surfaces are forged. It was placed in a four-hour art show and sold for $600.

-Photos by Dane Moore

-Photos by Dane Moore

Details of Side Table with Flowering Tree.
As a visual artist, I find that the search for beauty plays an essential role in the work that I produce. A beautiful object provides a moment of fascination and captivation for the viewer, stimulating thought processes and eliciting a pause in consciousness. Through process, design, and an examination of materials I attempt to create functional objects that intrigue and captivate, while incorporating issues that I find compelling. Through the concept of utility, I attempt to create a dialogue between the user and the object, nurturing a sense of understanding and an intimate relationship. This installation serves as an intimate setting for two, to experience the quietude of consuming precious and pure water. Clean water is an essential element for the existence of life and an increasingly rare commodity. This work is an exploration of water as an invaluable substance, and I intend the objects which I have fashioned to embrace this material.

The Ice Melting Table allows a mass of ice to slowly melt in containment and to be siphoned directly into the Pouring Vessel. The vessel is then used to transport the naturally chilled water into a basin located centrally in the Reservoir Table, where the Pouring Ladle and the two Drinking Cups are used to serve.

I am fascinated by the history of objects functioning in a ritual context, particularly those used for the consumption of a sacred material. The elevation of the status of utensils associated with religious sacrament and Japanese Tea Ceremony serve as inspiration for this body of work. In this respect, I feel that uncontaminated water is worthy of reverence.

Water appeals to all of the senses, shimmering in silver vessels, condensing on surfaces next to exploring fingertips, audibly dripping while melting, and chilling the lips, mouth, and throat during consumption. Through the process of sensory perception the user is forced to become conscious of his or her actions, however insignificant the act of drinking may seem.
The recently opened Dragon Plaza in Cuenca, Ecuador, features children's games, a pond with ceramic animal figures, and a central dragon for which I built the head. The head spits water; after dark it spits fire as well, in intervals of five minutes. Designed by architect Fausto Cardoso, it has been very well received by the local community, especially the children, as the photographs indicate. And even the newlyweds come here now to have their picture taken.

The financial patron for this project was Antonio Salinas, who donated it to the city.
Fire breathing happens automatically every night in five-minute intervals. High-pressure propane is lit by an electronic spark ignitor. The flame area is situated over a little lake, so that people are kept at a minimum distance.

Through our artwork, we made friends with many local people. Some of them have become like family.

Children like to ride the animals framing the pond, like the fish in this picture. The tiles were made by local ceramicists, and a lot of help with the installation came from the students of the Faculty of Architecture.

The plaza is small, but the dragon’s body is long, moving under water, up through the air and below ground.

Reeds are planted in the pond and actual fish swim in it. Lots of little spouts squirt out the circulating water and create a light and cool atmosphere.

The eyes of a lot of the animals, like this frog, are made of glass marbles.

Another one of Suter’s pond animals, a big turtle.

I had a wonderful visit, going with my family to Cuenca for three weeks and installing water, gas and electrical to my dragon head.

Fausto Cardoso, architect, designer and promoter, taking photographs. He is changing Cuenca’s face one public artwork at a time. The contributors to this project are honored on the bronze plaque in the foreground. See also close-up below.

Marble game representing the geography of Ecuador. Marbles go into the craters of the snow-capped volcanoes and end up in colorful dishes (Eduardo Vega), each representing one of the National Parks.

Reeds are planted in the pond and actual fish swim in it. Lots of little spouts squirt out the circulating water and create a light and cool atmosphere.

People often want to stop in just for a few minutes. After the first fire breathing, they decide to hang around five more minutes for another one, then another one, and so forth.
INTERVIEW with
ARNON KARTMAZOV & BAR SHACTERMAN

by Rob Edwards

The Ring had an opportunity to interview two blacksmiths, Arnon Kartmazov and Bar Shacterman, who were demonstrating at the California Blacksmiths Association Conference in Watsonville, California in May, 2002. They were showing the Japanese method of knifemaking.

RING: Arnon, where were you born?

ARNON: In the former Soviet Union, but my nationality is Israeli, actually; my family emigrated to Israel when I was a child. That was in 1974 and I lived in Israel for about 15 years, which is where Bar and I met. Then I went to Japan for studies, and ended up living there for about 12 years.

About a year and a half ago my wife and I came to the United States and we have been living in Portland, Oregon, ever since. My wife is from Rhode Island, by the way, and we met in Japan.

RING: I notice that you are using a Uri Hofi hammer. Did you study under Uri?

ARNON: Yes, I did. I met Uri about two weeks before I left from Israel to go to Japan. There were not many blacksmiths in Israel at that time; things have changed since then, largely thanks to Uri Hofi. He asked me at that time, ‘You’re going to Japan, aren’t you? I know some blacksmiths there. But I want you to know that whatever you are looking for in Japan is actually right here in my shop.’

He wished me good luck and said, ‘Write me a letter after you get there.’ I did write him and we corresponded a bit. Every time I went to Israel I dropped by and stayed in the kibbutz where Uri lived and worked in his shop. His team was also very kind, patient and knowledgeable, and helped me learn many things. Eventually I had to admit that whatever I was looking for, in many ways, actually, it was right under my nose in his shop, as Uri had said—not in the high
INTERVIEW with Arnon Kartmazov & Bar Shacterman

Himalayas, not in the temples of Japan, but right there in his shop. I am very happy, however, that I did stay in Japan for so long; I learned a great deal there, both in terms of aesthetics and my current outlook, or philosophy. Many of my working techniques I learned there. But a great deal of my technical approach I adopted from Uri Hof—is a lot of my tooling and so forth. There are many similarities between his approach to working with steel and certain approaches that exist in Japan: the similarity, the minimal tooling, as well as the continual search for simple elegance. This is all very Japanese, which is perhaps why I hooked up with Uri Hof in such a strong fashion. I now consider him to be one of my major teachers.

In Japan my first teacher was Ajoaka-san, who is a knifemaker in Sakai-shi, which is a large blacksmithing center and has been so for many years. An interesting thing about Japan is that in spite of the tremendous modernization that has occurred there, the old Afghan culture and structure are still around. For example, there are a lot of small smithies in Sakai-shi, with one or a few smiths turning out very high-quality items. And there is also the supporting structure that goes with this-handle makers, polishers, scabbard makers and so on—living in one small area, all having their shops within a short bicycle ride. The industry is also geared towards the small shop's needs, so if you want a particular steel, you can get it very fast and in any dimensions, and the supplier will cut it for free and won't mind that it is a small quantity.

Another advantage of this system is that the chain of generations has never been broken, so any blacksmith there benefits from a few hundred years of accumulated knowledge and doesn't have to reinvent the wheel.

My next teacher was Kanekane-san, a sword maker. This was a different kind of experience, very traditional and hard core in its approach to learning: long hours, hard work, and no excuses. Like all sword makers' smithies, the equipment was minimal, and the only concession to the 20th century was an open flame forge. They used a black powder, which is very dangerous; it is possible to get burned. There is no ventilation; you breathe all the smoke, and you work in a very confined space. It is, however, the most satisfying experience to work in this way, because one is completely involved.

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My next apprenticeship was more nebulous—I had befriended some blacksmiths here in the United States. And Bar, you were born in the Ukraine. Tell us something about your background.

BAR: My family had to flee from the Ukraine when I was five years old. We immigrated to Israel. The transition was difficult for my family and it took time to get used to the new language, culture and circumstances. I didn't like my new school. I am dyslexic; back then, nobody knew what dyslexia was, and no one took the time to work with me on my difficulties. Instead, the teachers berated me, and summoned my mother to conferences frequently.

However, I always excelled at technical classes and the arts. Even as a kid I was fascinated by different materials, how they can be molded, manipulated and combined. I was fortunate to have a crafts teacher, Jacob Breslev, who noticed this in me and took me under his wing. If it weren't for him, I probably would have dropped out of school. Instead, by the time I was in high school, I was very competent in the workshop and was exposed to working with a variety of materials. I must admit, though, I had no special interest in metal until I met Arnon (in my late teens). One day he showed me a knife he had made. I said, Wow! I couldn't believe he'd made it himself. I told him that I wanted to make one, too, as I felt I had to experience this process. So that was our first blacksmithing "collaboration project," I call it.

The collaboration with Arnon was a good experience for me. On the one hand he is a good teacher and loves to share what he knows. On the other hand, he is open-minded and curious, and so he enjoys learning from others. I feel we complement each in our approaches as well. As I mentioned, I am technically oriented and my approach to material is intuitive. I look at a chunk of material and have an immediate feel of how I want to use it and what I want to do with it—as if it calls me.

Arnon can approach a new project very analytically and investigate it very methodically. He is the only person I know who took his leather jacket and tried every known leather oil on it to see which one worked best. He must have bought 25 different types of oil! But that is how particular Arnon can be, wanting to try them all to see which would be the most perfect one.

We also have different aesthetic orientations. Arnon searches for simple, clear forms that are reserved in their expression. I gravitate to the expressive and dramatic; it is more a difference in what each of us is attracted to.

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I left Israel in my early twenties and traveled for awhile in Asia. I feel that these travels had a strong influence on my view of the world and my approach to my work.

RING: Did you work in different places during that time?
BAR: At the beginning of my travels I went to India and Thailand, where travel is relatively inexpensive. When I ran out of money, a friend in Japan invited me to stay with him. He introduced me to a traditional carpenter—a narita. This carpenter, who restored and built traditional Japanese houses, hired me. He was an older Japanese man who only spoke Japanese and did not understand a word of English. I was a young Israeli, with very poor English and no Japanese. With no language to communicate in, I had to watch this carpenter very carefully, to practically feel his work flow, in order to keep my job and learn something from it.

RING: How long did you do that?
BAR: For six months. Then I returned to Thailand and continued on to Korea. I eventually ended up in the United States. Here I found work in a vineyard and winery in California. Working in the vineyard was a rich experience, both emotionally and creatively. At the winery I had access to different workshops and I tried to use this opportunity whenever I had a chance. Today I live in Fairview and make a living doing what I love.

RING: Where in the former Soviet Union were you born?
BAR: In Siberia.

RING: And Bar, you were born in the Ukraine. Tell us something about your background.
BAR: My family had to flee from the Ukraine when I was five years old. We immigrated to Israel. The transition was difficult for my family and it took time to get used to the new language, culture and circumstances. I didn't like my new school. I am dyslexic; back then, nobody knew what
How to…

1. We use both mild and tool steel to make our knives. The tool steel forms the functional edge. In this case we are using 1018 hot-rolled bar and the tool steel is one percent carbon, very low impurities. Tool steel called white steel No. 2, manufactured by Hitachi, is specifically used for cutting tools. The first step is to forge the mild steel into shape, essentially scarfing it for forge-welding. Water is then splashed on the surface of the anvil and the mild steel bar is hammered, scarf down. The resulting steam expands explosively, tearing all scale off the surface of the scarf, thus preparing it for forge welding.

2. The cold tool steel is dipped in water, then in flux and placed on the mild steel bar. The flux we use is 1/3 boric acid, 1/3 borax and 1/3 ground scale or iron filings.

3. Flux is then spread over the tool steel piece. In Japan steel inserts are used in most knives, all chisels, and even in hammers.

4. The piece is then put into the fire with the tool steel insert up. It is brought up slowly to a welding heat and forge welded. In Japan coke is used as a forge fuel—no one uses coal at all. However, some bring up slowly to a welding heat and forge-welded. In Japan coke is used as a forge fuel—no one uses coal at all. However, some

imperfect after two attempts it is best to start anew, because repeated heating to the high temperature needed to forge-weld will permanently damage the steel, and no amount of subsequent forging will entirely fix the grain growth.

7. Then we forge the knife into shape, using three different hammer before the entire process is complete. The cutlery hammer is quite different in shape from the regular forging hammer, its offset shape makes forging the edge of the blade much easier and faster. After forge-welding, each heat is somewhat lower than the previous one. The blade is finished by rapid, light hammering at dull red–this serves to refine the grain.

8. Here are some examples of Japanese forged tools and knives. The blades are covered with a thin layer of clay to prevent oxidation and then heat-treated in molten lead. Quench in water to harden. To temper, heat soak at 350 to 355 degrees F (180–180°C). The result is a blade around 60-61 RC, which is much harder than most Western-type kitchen knives. We can get away with this because the soft steel serves to protect the hard tool steel edge from breaking. Another advantage of the steel to iron composite blade is the fact that the sharpening is very easy, in spite of the very hard edge. The reason for this is that the bulk of the blade is made up of very soft steel. There are basically two types of blade: a two-layer single-bevel blade which is made either right or left handed, and a three-layer blade which can be used with either hand.

9. The welding process is completed with heavy blows.

6. Again we use liberal amounts of flux to smooth out the weld. After forge-welding twice; however, forge-welding should always

RING: So the Japanese philosophy of specializing in one thing didn’t entirely rub off on you, then.

ARNON: Not at all! I am long past the point that I will pretend I am Japanese. Certain things have rubbed off on me from my experience there, but not everything. I know now what things are part of my nature and what things are not. So to specialize in one thing my entire life is not part of my nature. No matter how much I love Japanese culture, I won’t be doing that. Fusion and adoption are hallmarks of Japan in general. Adoption is adopting things from other cultures and adapting and altering them to your own sensibilities—fusing them with pre-existing things. The Japanese are predisposed to that, philosophically; they do it very easily. It’s a great amount of flexibility, and I like that a lot.

In Japan, while there is a great tradition of ironworking, it is mostly tool making—cutting tools. There is a little bit of ornamental ironwork in Japan, such as on temple doors, and decorative hinges and handles for Japanese cabinets. That’s about it. Furniture made of iron is unheard of in Japan. Conversely, I think that I can take Japanese sensibilities and aesthetics, which are chiefly prominent in woodwork, clay and ceramics, and translate that into sculptural and architectural steel. It will look nothing like traditional Western ironwork. But steel lends itself very easily to a certain kind of Japanese aesthetic and I think the time has come to begin doing that. Things tended to be very symmetrical.

ARNON: Mostly, yes. I’ve been working here as a blacksmith about a year. I recently met an artist from Portland, Oregon, Greg Willbar. He works with non-ferrous metals—mostly bronze, copper and silver. He specializes in vessels. We are probably going to do a joint project making a few of those. I enjoy working together with Greg. Working with someone else expands my horizons.

RING: Is most of your income generated from making knives?

ARNON: No, not at all. It’s funny, because in Japan it was, I made many knives and woodworking tools: adzes, axes, chisels and the like. But I also did some architectural blacksmithing there and some furniture, which is quite unusual in Japan. I wanted to do more of that, but was limited both by the market and the small work space.

RING: In your metalworking here in the United States, what do you make besides the knives?

ARNON: I do quite a bit of architectural ironwork, vessels, sculptural pieces, and some furniture. I bought two air hammers for this purpose in Japan but I couldn’t possibly use them as I had no space. These two air hammers just sat in storage for a long time.

Since I did train with Hiro and he does make large architectural ironwork, I was itching to do more of that. I had the space and the equipment to finally do it, once I arrived in the United States. So things went fairly well for me, and I got involved in an architectural project in Oregon. It’s a really beautiful series of post-and-beam structures made from old-growth recycled wood. I know the builder and I’ve been working with him. I do make knives and wood working tools and sell them, mainly to stores. It probably will expand in the future. I like making knives but no matter what you do to a knife, it’s still two-dimensional. And doing only that is not entirely satisfying for me, so I do have a need to work on other things, in particular sculptural and architectural work.

RING: What type of work are you doing now?

ARNON: Mixed media. I am doing ceramics and combining it with nonferrous metals, as well as glass and wood. I work by myself.

RING: Arnon, how about you? Do you work by yourself?

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RING: The Japanese blacksmith shop is quite a bit different from the Western blacksmith shop. As an example, the anvil is a rectangular shape that is essentially buried in the ground.

ARNON: Yes. The shops tend to specialize in one thing. One of the reasons for that is the lack of space. There is also a philosophical difference to it, I believe, and the need for efficiency in such close quarters. So you set everything up to make chisels or knives or axes fast. Often people in Japan who make knives don’t make chisels—ever. Those who make chisels will make only one or two kinds. People who make swords often only make swords, although sometimes sword makers find it difficult to support themselves so they go ahead and make knives as well. Usually in the shop a square hole is dug in the ground and instead of elevating all the tools and stamps and such, the forge and the anvil are right on the floor. Along with that you stick your tools on the floor and this is how you manipulate them. It’s quite cramped; your tools are scattered around you, but the advantage is that you can move very, very fast. The distance from the forge to the anvil is about one foot. It’s very difficult working that way at first, but you get used to it. I know a man who works in almost pitch dark. He has only one overhead bulb and he only switches it on when he needs more light. That way he can see the color of the steel.

RING: Japanese blacksmiths tend to work right into advanced age.

ARNON: A lot of it is just sheer will power; however, I’ve found in my experience that the Japanese, compared to Western cultures, tend to age better. I don’t know why; maybe it’s their diet or maybe it’s genetic. They are light, small-boned people and they don’t carry as much weight normally, even in their later years, as other cultures do. So the older Japanese find moving around easier and they spend a lot of time sitting on the floor. That helps their lower body remain quite flexible. And their diet is healthier than the average Western diet—a lot of fish and vegetables, with very little meat and no dairy to speak of. Many of the Japanese maintain their vigor well into old age. One of the men I know is 93 years old—he is my teacher’s father. He doesn’t work every day, but when he works, he works a full day. I worked with his son, who was in his sixties.

RING: How many blades can he make in a day?

ARNON: In recent years he’s been making about 80 a day.

RING: You mentioned that the Japanese have the ability to fuse the aesthetics with the practical in a seamless manner. Would you expand on that?

ARNON: In everything that we make there is always the practicality and the aesthetics. Sometimes the aesthetics dictate the practicality. For example, you may have a car that looks great but runs quite poorly. In that case, keeping the car would illustrate that the aesthetics of the car overshadows the practicality. And the reverse can be true, as well. Usually in the shop a square hole is dug in the ground and instead of elevating all the tools and stamps and such, the forge and the anvil are right on the floor. You stand in this square hole that looks better and better with age. We all know that phenomenon, so this idea is not so strange to us. And there is nothing wrong with weathering; things look more interesting. That is one element. It is the idea that everything emerges from chaos and everything goes back to it. That is what our life is all about. Things come out of nothing and go back to nothing. In Japan people traditionally like things that look like they have just emerged from the chaos, or they are on the verge of going back to being slowly disintegrating.

RING: So there is a Zen approach to the method of doing the work, even making the approach as valuable as the end product?

ARNON: Yes, to be sure. It is trying to make your process as economical as possible in every way. If you have a choice of joining a few pieces together or carving it out of a single block, we try to go for the single block. It’s a combination of things, though. I don’t want to be too presumptuous about this. It makes economic sense, as well, but that is more or less incidental.

RING: You mentioned that you have a different attitude from Arnon in the sense of making a living versus the aesthetics of what you do; can you explain that?

BAR: It is not so much a difference in attitude as a difference in preconditioning. A "work of art" is a product—the end result of a process. But how do we make the approach as valuable as the end product?
you get to it?

I come from a family that didn’t have much, and it was strongly imprinted in me at an early age that I needed to make a living in order to survive. Whatever I did, it needed to be productive, useful, and, better yet, translatable into money value. Even today when I talk with my mother on the phone (she is 76 years old), she asks me what I’m doing these days. She is impatient with me and scolds me. “When will you find a job? Time to go to work, Son!” I hear her loud and clear.

My experience is that art takes me beyond this realm of pragmatic survival. Thinking of a result or of money are big obstacles in the creative process because you are focusing on the “end result” and what you will do next. Will it be liked? understood? valued? Will it sell? You are then no longer in the creative process. In order to do “good, creative work,” I need to lose my orientation towards an “end result” and immerse myself in the process; this is my own personal challenge.

RING: Arnon, how does your philosophy differ from Bar’s?

ARNON: Well, it’s not that different, actually. We argue a lot, but we’ve been doing that for the last 20 years! But we argue about minor points, when everything is said and done, not the major ones. And we both try to find a way of how to think about things. For both of us it’s important to have some kind of philosophical integrity—to really figure out how to do things, to find a set of principles or even one principle that will dictate how we approach things. It’s something that I think is just in us. Maybe this is why we’re “clicking” initially many years ago. We were both looking for some kind of credo to explain how things work and to dictate our behavior. And we tried to stick to that, more or less successfully. So my approach doesn’t differ that much from Bar’s. I also try to find the balance between the economic considerations of it and the enjoyment of the work. I view economic considerations as a kind of harness directing the very ability to make the things I love making. Without its harness, the horse will just run all over the place. It’s a very difficult balance; no one said it was easy. But ultimately your art comes out of your gut, not out of market research.

Market research cannot possibly examine people’s attitudes about something that only exists inside your head. You go ahead and make what you want to make to the very best of your ability. You spare no effort. You really make it the best thing you can make; you try and concentrate on that and that only, not thinking about money or anything else on the periphery. Anything that is graceful is never wasteful. So in a sense it works out.

So this is how I define where I stand. And to get a bit lyrical here, the way I see it is that when you work you should get in a certain mental state where you are very focused, where you don’t think of anything regarding your work, such as profits or anything else. You can think of those things before and after your work, not during. You really try to be as wide awake as you can to see exactly what it is that you are doing. At the same time try not to be too obsessively controlling; you want things to happen by themselves sometimes. Your subconscious makes things happen much better than your conscious mind could ever do. You become like a conduit, if you will, for things to work through you. It happens right in front of your eyes—you just have to be very aware to catch it. Sometimes things happen and they are much better than anything you could have imagined beforehand. So you have to catch that particular moment. The lyrical idea is that if throughout your work you are in this state, and if you make an honest effort to remain in this state throughout and you very painstakingly make this object, then it produces this thing called quality—an undefinable thing. People like it whether they are aware of it or not. They just like it, or they are drawn to it. And they buy it. This is why we do what we do, because we enjoy it and we are incapable of doing anything else to this degree.

RING: Do you think it’s possible to work with other people doing this type of work and still have that same sense of “newness”?

ARNON: I can’t say what is possible for other people. I think for me it happens mostly when I’m alone. When I work with other people it’s a different kind of energy that is generated and the results can also be very satisfying. Bar and I work very well together; we’ve known each other for a very long time. I hope we work together even more.

RING: Do you have some ideas for projects you’ve talked about doing together?

ARNON: We have thought about some things, but only vaguely. We have some ideas for sculpture work. Bar is much more imaginative and more daring than I am. He just goes and does stuff. And I am much more methodical and careful. It’s a strong point in the sense that I can spend a lot of time perfecting something—doing it again and again and again, and reducing the number of heats it takes me to make a certain element. This is something Uri taught me. It rides well with my character, and Hofi showed me a certain hammering method that blew my mind; it’s a really great technique. A lot of people use the Hofi hammer but they don’t know the technique and they end up grazing their knuckles and getting frustrated with it. But if you master it, it’s so helpful. It reduced my hammering time by approximately 40 percent.

RING: How important do you think it is for an artist to know himself, in order to become successful?

ARNON: It’s absolutely crucial. This is true not only for an artist but for everyone; otherwise you are wasting your life and your time on earth. The more I know myself the happier I am and the more I can access certain parts of myself, and the more I can change if I want to.

RING: Bring well traveled and exposed to different cultures, has that really assisted you in recognizing who you are?

ARNON: Yes, I think so. The more you see different ways of doing things the more you can turn your attention towards yourself. I don’t consider myself a very self-aware person, really, but I am more self-aware than I was 20 years ago. When you see people behaving differently and thinking differently, you have to ask yourself, “Well, how about me? How come I am different? What is it that I am doing differently and why?” You have to ask yourself this. You might find out things about yourself that you thought were true were not really true—and it’s just that you were raised that way and it really isn’t your true nature at all. That is self-awareness.

BAR: It is interesting to examine the work one does today and then look at the work one did ten years ago. A change in the work, I believe, reflects a change that took place in the person and his/her perceptions during those ensuing years. I always ask: where do I want to go with this? Results—here we go again! But the bottom line is: what do I want to say?

RING: It’s very easy to see that you make a good team. Thanks so much for talking with us today, and I wish you well in your future projects, both individually and in working together.
Some of the products I demonstrated at the Silveira House. Many of the items pictured were made by the students.

Cross. Designed by Brent Bailey and made by the students at the Silveira House

Hammers. Mawings workshop

Spike axe

Ever thought about traveling to Zimbabwe? I was fortunate enough to have the opportunity to do just that. On November 13, 2001 I boarded a British Airways flight departing from San Francisco International Airport. (The United States does not have a commercial airline that flies to Africa.) From San Francisco I flew to London, then from London to Zimbabwe. Each flight exceeded ten hours, not to mention a nine-hour layover in London. Twenty-nine hours later, I was in Harare, the capital city of Zimbabwe.

Aaron Masseya waited outside the arrivals gate, holding up a sign with my name written on it. Aaron is the head of the Practical Skills & Training Department at the Silveira House, a Non-Governmental Organization (NGO) education centre, specializing in developmental and leadership training. The centre is located 15 miles outside of Harare, near the rural area of the Chishawasha Valley.

The Silveira House provided me with room and board. I was part of an educational exchange with the Appropriate Technology Department (AT). Under the title of Appropriate Technology, the centre offers a diverse variety of skills. Students can learn plow making, as well as foundry, basic and intermediate blacksmithing. They can build solar panels and a bio-gas digester, create a cyclone fence-making machine, and construct an oil-cooled arc welder.

The Silveira House is the only centre in Zimbabwe that enables Zimbabwe by Brent M. Bailey, Orland, California

Penland School of Crafts
A national center for craft education in the North Carolina mountains
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International text cont. on page 30

Penland Iron

Visit www.penland.org or call 828.765.2359.

Fall 2002
September 22 – November 15
Instructor: Andrew Macdonald

Spring 2003
March 9 – May 2
Instructor: John Rais

Complete information available in late May.

Penland Iron

Entrance to the Silveira House

Scotch cart. These were made by the Silveira House. They are used in the rural areas to transport grain, wood, water and people. The Scotch cart is pulled by oxen or donkeys.
students to obtain a Certificate of Education in Blacksmithing. The blacksmithing course takes nine months and there is a long waiting list of potential students.

Aaron and I concocted a loose outline of what we wanted to accomplish. Basically I would demonstrate for two or three days, then participate as a student for a few days. The schedule proved to be successful. I was able to demonstrate ornamental forging techniques and also learn the specialized skills taught by the AT.

The workshops are open air with concrete floors. The forges are made of clay bricks, accompanied by a side-blast tuyere. A bellows, made with two oil drums, supplies the forge with a powerful blast of air. Coal is used for fuel. Zimbabwe has a rich coal deposit near Lake Kariba, located in the northwest part of the country.

A typical work day begins at 8:00 a.m. and ends at 5:00 p.m. There are two tea breaks, the first at 10:00 a.m. and the second at 4:00 p.m. Lunch is at 12:00 noon.

Together we accomplished a great amount of work. I demonstrated rivet making, different styles of tongs and hammers, pattern-welded steel, hardie tools and swage sets, various forge welds, anvil repair and ornamental forging techniques. I also learned how to construct an arc welder, a fence-making machine and solar panels, as well as a wide variety of forged items such as hammers, axes, hoes, a sickle, and other traditional items.
During the last week I designed a cross. The students executed the forging and assembly of the piece. Many of the techniques we decided to share were the same. However, sometimes even the slightest difference in producing the item was enlightening.

The Silveira House is an amazing organization. I am deeply impressed with the generosity and humanitarian efforts the centre exudes. The Silveira House genuinely fulfills its missions: to promote, in a sustainable way, integrated human development of the poor and is marginalized to enable them to help themselves. The centre would very much like to establish an exchange program with American blacksmithing organizations. If anyone is interested, please contact me at 530/865-1795.

I was host to Aaron Mareya for the months of May and June, 2002, at my home in California. We attended the annual California Blacksmithing Conference held in May. The Silveira House has invited me back. I will return to Zimbabwe sometime next year.

A water cart made in Montupez. These carts are used by people who have to transport water long distances, usually three to five miles. Two jugs with a five-gallon capacity are carried in the cart.

A wheelbarrow made in Montupez.

A water cart made in Montupez. These carts are used by people who have to transport water long distances, usually three to five miles. Two jugs with a five-gallon capacity are carried in the cart.

Hot cut. Made of 5160 leaf spring and Hot cut detail.

The Silveira House also conducts classes in remote areas. A trainer from the Silveira House is sent to a given location where they will stay for four to six months to complete the blacksmithing course.

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Sculpture in downtown Harare. Maker is unknown.

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A wheelbarrow made in Montupez.
Three families live in this house in Tokyo. The grandmother lives on the third floor. The second daughter and her family live on the second floor and the eldest daughter and her family live on the first floor. The basement is a workroom for the eldest daughter. My desire when I designed the gates was for the harmony of all three families.
ARCHITECTURAL IRONWORK
BY DONA Z. MEILACH
Publisher: Schiffer Publishing Ltd., 4880 Lower Valley Road, Atglen, PA 19310
ISBN 0-7643-1324-X; Price $49.95
Reviewed by Fred Holder, originally published in Blacksmith’s Gazette, August 2001

This looks like Dona Z. Meilach has done it again, in combination with Schiffer Publishing Ltd., with this new book. I’m impressed with the beautiful photographs and the quality printing. This book will serve very well as a coffee table book or inspiring source for inspiration and ideas on how to create a piece of architectural ironwork of your own.

Architectural Ironwork showcases over 375 spectacular examples of work from more than 100 of today’s top blacksmiths, supplemented with historical works from fifteen countries. The author has written a total of 85 books, four of which are indispensable resources for the craftsman, collector, interior designer, museum curator, architect, art educator, sculptor, metalworker, fabricator, and the growing number of artist blacksmiths throughout the world. This book is divided into five chapters. The first chapter, “The Magic of Metal,” tells the reader about the material, how and where it all began, something about custom ironwork, and discusses the elements of ironwork, such as scrolls and other designs.

The second chapter deals with entries and door hardware, breaking this topic into several groups such as canopies and awnings, and doors, both inside and out. Also covered are latches, locks, handles, and hinges. The chapter also addresses another important outside item: signage.

The third chapter presents staircases, breaking the discussion into several types such as scrolls, curves, and arches, as well as plant forms. The chapter also addresses geometric shapes such as circles, squares and rectangles, and also the free-form style.

The fourth chapter is a valuable new contribution that fills another area of blacksmithing alongside her now-classic earlier books. The author has written a total of 85 books, four of which are involved with blacksmithing and decorative ironwork. Another group has been inspired by art nouveau structures. Some become new statements that may take inspiration from various heritages, but evolve into fresh, innovative work.

Today’s craftmen, brought up in art schools with a deep understanding and awareness of art history, are pushing the potential of iron design into uncharted areas. They are combining metals, adding new finishes, using modern equipment, and developing a fresh historical movement. This book leads the reader through these various phases.

An accomplished artist and art historian, Meilach brings classic examples of ironwork from several countries into each chapter to show possible design derivations and inspiration. Whether a client wants to replicate a traditional design, or dares to be different, here is where he or she will find the background — and the courage — to do so. The basic elements, or alphabet of the ironworker, such as scrolls, twists, leaves, baskets, are carefully detailed, revealing how these shapes combine to create a rhythmic whole, like notes in music becoming a symphony.

I believe this book was really written for the potential buyer of ironwork to provide a guide and understanding or perhaps, I should say, an appreciation of the medium. Personally, I feel it is also a valuable resource for the blacksmith planning to do architectural ironwork, whether traditional or modern. Meilach provides many resources including publications, Internet sites, museums, and workshops. Architectural Ironwork by DOna Z. MeilaCh

The contemporary blacksmith, Direct Metal Sculpture, and Decorative Sculptural Ironwork. These books have been indispensable resources for the craftsman, collector, interior designer, museum curator, architect, art educator, sculptor, metalworker, fabricator, and the growing number of artist blacksmiths throughout the world.

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The chapter also addresses another important outside item: signage.
Chapter four presents grilles, screens, railings, and balconies. It specifically addresses the use of grilles for security as well as for decoration, often providing both.

Chapter five covers gates and fences, illustrating various elements used in these types of construction such as scrolls, geometric lines, circles, squares, curves, flowers and leaves. This is an excellent book to add to your library.

**BlAckSMITH’S & HAMMeRMA n’S E MporIUM**

**PREsenteD By DOUGLAs FRenD**

Published by Mingus Mountain Machine Works, PO Box 532, Jerome, AZ 86331.

Telephone: 480/969-1753

E-mail: freundship@sedona.net

ISBN No: 9-9657652-1-0.


This latest presentation from Douglas Freund is subtitled “A Collection of Rare Trade Literature from Ten Prominent Manufacturers of Blacksmiths’ Tools.” And that’s exactly what it is. Advertisements, catalogs, and sales literature are accurately reproduced, and it is a valuable source of information for tool collectors and restorers. It could be considered a companion volume to his earlier book, *Pounding Out the Profits*, but here he has expanded the scope beyond crank-actuated power hammers. The Nazel Hammer Book, a 38-page document from 1914, is reproduced in its entirety and contains details that would be of significant interest to Nazel owners, like the procedure for adjusting the ram guides for wear. It was primarily a sales instrument, though, and not an exhaustive treatise in Nazel operation or rebuilding. Still, there is much original, useful information. Other hammers described are by Kerthard, Central Machine Works (Central power hammers), Schuyler Manufacturing Company (Common Sense hammer), Star Foundry Company (Star power hammer), and the United Hammer Company (Fairbanks power hammer). Other manufacturers of forge equipment, like blowers, drills and tire upsetters, are illustrated in chapters devoted to Champion, Buffalo, Potts & Weber, and L. Philibert-Largeron. Each chapter contains brief introductory comments, but mostly the literature speaks for itself. The fact that this type of literature is so rare makes this book an interesting read. Often, companies exhorted their customers to destroy previous editions; promotional and marketing literature was frequently, though not always, printed on the cheapest of paper. Much of the information in this book is literally turning to dust, and we can thank Douglas Freund for keeping it around awhile longer, and for bringing it to us under a single cover.
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Classic Techniques of hand-forged iron work
Professor Max Metzger's massive (534 pages) text, entitled The Artist-Blacksmith's Workshop has been for almost one hundred years an important reference book for smiths. Much of it is now outdated, but since the basic tools and techniques of hard forging have changed very little over almost two hundred and fifty years, Metzger's work is as pertinent now as it was in the early 1900s. The four most important chapters have been translated and combined in the present book. The first is "Forging with the Kahn-Hammer," which may be new to present-day smiths, who will surely be delighted with the three-dimensional foliage produced. The second, "Forging of Leaves and Flowers," is complete and thoroughly detailed, and can be used as a step-by-step how to do it.

Not only are there many photographs of finished pieces, there are a series of progressions (steps in the forging process) showing work that will be a challenge even to a most competent smith. There are pictures showing Renaissance and Baroque work and similar works of the first revival, to which Schramm, Whitaker, Kühn and Yellin all contributed. Contemporary work is also included. $28.00

Descriptive Drawing for Metalwork
Workbook for Descriptive Drawing

For Interviews with:
• Stephen Bondi
• Elizabeth Brim
• Gary Brown
• Fred Cayler
• E.A. Chase
• Tim Cincores
• Doug Hendrickson
• Toby Hickman
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• Bill Prib
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• Frank Turley
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The Artist-Blacksmith's Work
ning is of basic importance." (Professor Max Metzger). The drawings in these books appear to be three-dimensional; the objects look "as though they could be picked up." The realistic effect is the result of simple shading techniques, explained in detail in the text, and avoids the drawing of the engineer.

The workbook assigns exercises that will require the blacksmith to do his homework: consider the historical style that is pertinent, be compatible with the surrounding objects, and meet the functional requirements. Answers to exercises are provided. Together the two books will be useful tools in the artist-blacksmith's shop. The author, Rudolf Baum, is head of the metalwork department and director of studies at a State Technical School in Hannef, Germany. He prepared these books to provide an introduction to descriptive drawing for both apprentices and advanced artist-blacksmiths.

Set of two books: $32.00
(add $2.25 for priority mail)

Checks payable to R.A. Ruhoff
Books are also available from Norm Larson
at The BookSmith (see page 52)

Soon the sparks will fly again, the bellows will roar and the anvils will sing at the reconstructed 1750 Forge—situated on the very spot and stone foundations where the original smithy stood 250 years ago. Commissioned by Historic Bethlehem Partnership, construction will begin this summer. Based on exhaustive archaeological and archival research, David Scott Parker Architects, of Bethlehem, Pennsylvania, is rebuilding the forge in meticulous detail. Great care has been taken to insure its authenticity as an accurate re-creation of the forge that existed

Bethlehem's first smiths worked in a small log building erected in 1743 on land a few yards away from the later stone building. In 1750, this early smithy was replaced by a 1 1/2-story, 46 X 25-foot limestone building.

so many years before.

The re-created smithy will reveal much about the Bethlehem community that built the original. Bethlehem was founded in 1741 by the Moravians, a Protestant group from the present Czech Republic. Persecuted for their faith in their native lands, they found a benefactor in a Saxon nobleman, Count Ludwig von Zinzendorf, who sheltered them on his estate, Bethelsdorff. Zinzendorf

Forge cont. on page 43
“Floral Trumpets,” a sculpture to herald the new millennium

Cadzow Glen is a delightful and tranquil part of Hamilton town, Scotland, a place to sit and take the sun, to play, and to watch the waters passing by.

The “Floral Trumpets” sculpture created for Cadzow Glen is made from a combination of metals – steel, copper, stainless steel, and titanium. It is situated on the grassy slope adjacent to the footpath. The area around the sculpture is paved with granite cobblestones. The trumpet-flowers stand five meters tall with their wind-activated stamens extending to over six meters. The height is accentuated by the slope of the ground.

The sculpture is set upon a heavy concrete base and built upon a steel armature which is clad with steel and copper sheeting. The stamens are of stainless steel with titanium finials.

By Shona Johnson

The work from Ratho Byres Forge of Midlothian, Scotland, holds an element of surprise and the ability to delight; we like to think that anyone who stops to look, touch and enjoy any of our work will walk away smiling.

The dynamic team of artists at Ratho Byres Forge works both collaboratively and individually to design and produce forged metalwork with a progressive style. The different skills that each of us at P. Johnson & Company has, whether our individual approach to design, our proficiency at the drawing board, or our craftsmanship at the anvil, lead to suggestions being bounced back and forth until the strand of an idea begins to form. This idea is then developed, at times simultaneously, pen and paper at the drawing board and hammer and iron at the forge. This energetic collaboration of minds and skills, this melting pot of ideas and knowledge is an exciting, spontaneous and at times exhausting method of working.

When the client approves the design the process continues, as we develop the two-dimensional design into the three-dimensional work. Again, we may work together, discussing and developing how we will translate the drawn shapes and curves into forged steel. A sample will be made to enable us to develop the appropriate tooling, ensuring that we are achieving the desired effect – then the work is ready to begin.

Such a concentration of shared ideas and techniques enables us to retain a freshness and spontaneity in our designs and the metal that we work. Good design is timeless. We would like to think that the work of Ratho Byres Forge will be appreciated for both our design and our craftsmanship and enjoyed by many generations to come. This belief in the immortal nature of our work gives us the conviction and the drive to continue working in this collaborative manner.

Presented here are but a few of the commissioned works created at Ratho Byres Forge.
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Presented here are but a few of the commissioned works created at Ratho Byres Forge.
Memorial Bench

A Memorial Bench was designed and made for Drummond Place Gardens, Edinburgh. The large, private garden is one of several gardens within the New Town area of Edinburgh, a Georgian development of grand townhouses. Drummond Place forms a large square with the garden at the center, each of the properties being jointly responsible for the upkeep and the planting of the garden. An elderly resident recently bequeathed funds to the garden and so an area was developed in her memory.

The landscape architect on the project designed the path area and the planting. P. Johnson & Company blacksmiths Shona Johnson and Pete Hill then followed with the design for the bench, picking up on the circular elements of the path; their idea was to create a simple, peaceful place reflecting growth and the circles of thought during contemplation.

The mature garden is enclosed by tall cast railings and a large privet hedge. The blacksmiths wanted to give a feeling of height and upward growth, but did not want to compete with the surrounding trees, the hedge or the solid Georgian style of the buildings; hence, the simple lines and symmetry of the bench.

As the bench did not have to be moved, it seemed logical to have only one point of contact to the ground. From a central base plate, three bold, tapering, curved elements rise upwards, representing the flow of spirit and encouraging people to ascend to the balcony. The wooden treads and the handrail are made of oak. The research and design of the project was done by Phil Johnson and Jois Hunter. The blacksmiths on the project were Phil Johnson, Rab Bishop and Mark Laidlaw.

Helical Staircase

The definition of helical is: “Shaped like a helix. A helix is a three-dimensional curve that lies on a cylinder or cone and cuts the elements at a constant angle: a spiral form or structure.”

Two helical staircases to the balcony of the recently refurbished Barclay Church in Edinburgh, Scotland, were made at the Ratho Byres Forge. The church itself was built in 1862. Inspiration for the stair balustrade developed from the welcoming circular form of the church interior, the shapes and details carved into the wood and stone. The curving elements of the balustrade sweep upwards, representing the flow of spirit and encouraging people to ascend to the balcony. The wooden treads and the handrail are made of oak. The research and design of the project was done by Phil Johnson and Jois Hunter. The blacksmiths on the project were Phil Johnson, Rab Bishop and Mark Laidlaw.
The Works of Aaron Lee Gunter

West Richland, Washington

I was born on a farm in Missouri and we moved to Washington State when I was around three. I grew up and attended school in Richland. After I finished school, a friend of my dad’s, who owned a welding and machine shop, gave me a job and taught me how to weld and work metal. After that I was hooked, and that was over 32 years ago. I have been welding and doing metal fabrication and sculpturing ever since. I am also a member of the Blacksmiths Association of Missouri (BAM).

As for my art, that I have done for as long as I can remember I took sculpture classes for four years at Columbia Basin College to learn mold making and bronze casting. I also took jewelry classes in casting silver that were taught by a friend of mine, Ron Gerton.

All of my bronze work is done at the Gerton Foundry in Richland, which is owned by Ron Gerton. All the wooden bases I make for my bronze and steel sculptures I do at another friend’s shop, D. Stanfield, who owns a cabinet and woodworking shop. I plan to keep on working metal and sculpturing until they take my tools away.

**EMERON**

*Emeron, with its bird-like feathers and dinosaurs feet, made its passage in time without leaving any fossil record to even memorialize its existence. Emeron most likely lived in the late Pleistocene epoch, at the end of the Cenozoic era.*

The Cenozoic era is divided into two major periods, the Tertiary and the Quaternary. With the abundance of fossil discoveries, these two periods came to be subdivided into epochs known as the Paleocene, Eocene, Oligocene, Miocene, Pliocene, Pleistocene (the time of the most recent ice age) and Holocene, which includes the last 10,000 years to the present.

**THE CREATION OF EMERON**

The Emeron is a five-foot tall sculpture that I did for Dr. Chris Johnson and his wife Helen. The lower legs with feet are made of bronze. They were cast from a real emu leg that was given to me by some friends who run an emu ranch. The upper section is steel that I upset to fit the lower bronze legs. That section was worked round on the power hammer, using silica bronze welding rod. The only feathers that were not made of copper are the long breast feathers. They were made of steel.

Birds and animals that die on dry land are less likely to get the burial suitable for fossilization. Consequently, scientists will never know how many species lived and became extinct without leaving fossils. Emeron is just one of many species that lived and walked on the earth.

We can only wonder how the Emeron lived, what it ate, and where it lived. Did it live on dry land or in bogs and swamps? Or was it in a place with both swamps and lots of dry land? We simply don’t know if Emeron’s genes were ever passed on to certain bird descendants of today, there is no known evidence of it.

**HANFORD FISH**

It was not long after the Kennewick Man was found that archaeologist Jim Chatters and Columbia Basin College’s art and sculpture teacher Tom McClelland made a cast of it. McClelland was in the process of casting Kennewick Man’s head in bronze and I was working on a fish. I was sculpting the head, tail, and base to be cast into bronze. The upper section of the base was being forged and fabricated. When they were completed, I began to forge the bones and vertebra.

At the time I was working on the fish, Kennewick Man was the talk of the town and even the world. At the same time, friends were asking me what I was going to name my fish sculpture. Since I had worked out at the Hanford site most of my life and Kennewick Man was being talked about so much, I decided to name it “The Hanford Fish, Kennewick Man’s Last Meal.”

Since Kennewick Man was found in the Columbia River, the probability that fish was a part of his diet...
leaves one to only wonder if that was the last thing he ate. I would say there is a 50/50 chance of that theory being so, and so I am putting my money on the fish.

**PREHISTORIC POOKIE PLANT**

Flowering plants appeared more than 40 million years before the end of the Cretaceous Period. A lot of the flowering plants contained poisonous toxic alkaloids. The flowering Pookie Plant was one of them.

It reproduced itself through seed pods dropped to the ground from mature plants. From the size of the pods, the full-grown plants must have been enormous.

This plant is made of forged steel. The seed pod, which has already fallen to the ground and taken root, is cast in bronze. It was sculptured in clay, then a mold was made of it. Then a wax model was made from the mold. A mold of a coyote jaw was made also. I cast many teeth and welded them to the nut-seed pod to form the thorns that grew on the outside of the seed. They were the pod’s protection, or defense, until it could take root and establish itself. Naturally, once it bloomed it became very poisonous.

The table was made of steel with its designs riveted on the sides. The top of the table is also steel with a patina put on to give it the look of stone. The legs and the roots with their tuberous sections are forged steel. The claw feet were carved out of wood first, then cast in bronze and welded onto the legs.

With so many poisonous plants around, maybe they had something to do with the extinction of the dinosaurs. Anthony Hallam, a British paleontologist, proposed that a change in plant life during the Cretaceous Period made all the difference. In view of the change in the plants dinosaurs ate—and their possible gastrointestinal effect—Hallam theorized that “One is led inescapably to the conclusion that the poor dinosaurs died of constipation.” A related but more serious proposal is that the emergence of flowering plants like the pookie plant could have poisoned them. I hope that is not the case; I would hate to be the one who sculpted and forged a plant that was responsible for the destruction of all the dinosaurs.

**TYREXIA**

Tyrexia is my version of a prehistoric bird. Had it lived, it is obvious that it would have been a carnivore with a very ludicrous shape. The head and body section of the bird is a bronze cast of a real tyrannosaur rex’s tooth. I was able to make a mold of the tooth from one I obtained from Peter Larson, a good friend and also president of the Black Hills Institute of Geological Research in Hill City, South Dakota. The name of the T. rex that the tooth came from is “Stan.” The T. rex was named after Stan Sacrison, the person who found it. I go back to South Dakota every summer and dig for dinosaurs. We also dig in Wyoming and, when I am not on a dig, I help put the dinosaurs together for shipment to museums all over the country as well as overseas.

The wings were forged and shaped after a real prehistoric bird called archaeornis siemensi, which was found in Germany. Later studies established that it probably belonged to the same genus as the archaeopteryx, which died 150 million years ago at the end of the Jurassic Period.

The tail was forged using a power hammer, then shaped and TIG welded on the T. rex’s tooth. I then had a prehistoric-appearing bird with a dinosaur tail.

I went on to forge the legs and feet. They are a bit on the abstract side. I have the creature sitting on an egg with a baby bird about to hatch out. The tail and legs were cleaned up and I engraved scales on both of them, then added a patina.

The stripes around the tail and overall appearance depict a moment frozen in time. At the end of the Cretaceous Period, when a great catastrophic event took place resulting in the mass extinction of almost all species, “tyrexia” was just one more creature that vanished not once, but twice. It vanished first during the Jurassic Period and finally at the end of the Cretaceous Period, 65 million years ago.
# Calendar

<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td><strong>SEPTEMBER 7</strong></td>
<td>New Jersey Blacksmith Association 2nd Annual Hammer-in and tailgate sale. Clinton, NJ. Adam Howard 908/735-4573. E-mail: <a href="mailto:kunstschmiede@aol.com">kunstschmiede@aol.com</a>.</td>
</tr>
<tr>
<td><strong>SEPTEMBER 7 - 8</strong></td>
<td>14th Annual HammerFest with demonstrator Chris Winterstein. Bridgport, TX. Verl Underwood 817/526-5909 or e-mail: <a href="mailto:vaundrer@aol.com">vaundrer@aol.com</a>.</td>
</tr>
<tr>
<td><strong>SEPTEMBER 7 - 8</strong></td>
<td>2002 Bighorn Forge Blacksmithing Conference with demonstrator Peter Ross. Kewaskum, WI. Dan Nauman 262/626-2208 or e-mail: <a href="mailto:bighorn@alexssa.net">bighorn@alexssa.net</a>.</td>
</tr>
<tr>
<td><strong>SEPTEMBER 20 - 21</strong></td>
<td>Southern Ohio Forge and Anvil's Quad State Roundup. Troy, OH. Call 937/237-2200.</td>
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<tr>
<td><strong>SEPTEMBER 27 - 29</strong></td>
<td>Quad State 2002 with demonstrators Hask Kinchmeyer, David Norrie, Tal Harris, Susan Hutchison and Lawrence Smith. Special Gallery exhibition featuring weathervanes. Steve Roth 937/836-8520.</td>
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<td><strong>OCTOBER 19</strong></td>
<td>hammer-In with demonstrators Jim Shining (18th &amp; 19th century tools) and Lee Sauder (bloomsery smelting). Frontier Culture Museum, Staunton, VA. Russ Stallings 540/332-7850 X 167 or e-mail: <a href="mailto:rstallings@frontiermuseum.state.va.us">rstallings@frontiermuseum.state.va.us</a>.</td>
</tr>
<tr>
<td><strong>NOVEMBER 1 - 3</strong></td>
<td>Forging in the Forest Regional Conference with demonstrators Derek Glaser, Dr. James Batson, and Lewis Meyer. Sponsored by the Kentucky Blacksmiths Association. Larry Zooler 502/361-0706 E-mail: <a href="mailto:zmans95@ntr.net">zmans95@ntr.net</a>. Web site: <a href="http://www.folkschool.org">www.folkschool.org</a>.</td>
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</tbody>
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**Manual of Locksmithing**

Mortensen & Frechette. 118 pgs., 8½ x 11”, over 200 dogs and photos. Finally, a practical explanation and guide on the “how to” of making lock mechanisms with the metalworker specifically in mind. The book begins by showing and explaining the making of the tools necessary to make the locks. Full-scale patterns are provided for the making of six different locks along with explanations and drawings to show the fabrication and assembly of each lock. A welcome addition for anyone interested in locks.

**Medieval Decorative Ironwork of England**

Goode, 411 pgs., 8½ x 10½”, 600 photos & drawings. This book traces the development of the design and techniques in the production of ironwork in England roughly from 1050 to 1500. This ironwork is mostly found on church doors, chests and tombs, grilles, hinges, handles, knockers, and gates. The 40 plus pages on the use and making of stamped ironwork during the period is worth the price of the book alone. In print at $125.00.

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August 20 - 25

August 23 - 28
Anvil Arts with Bill Brown. Peters Valley Craft Education Center, Layton, NJ. 973/948-5200 e-mail: pv@pvarts.net. Web site: www.pvarts.net.

August 23 - 25
The Magic of Iron with Nana Schowalter. Penland School of Crafts, Penland, NC. 828/765-7300. E-mail: office@penland.org. Web site: www.penland.org.

August 24 - 31

August 26 - 30
Blacksmithing II with instructors Herb Nehring, Dick Reynolds and Beyond with Dan Radven. Peters Valley Craft Education Center, Layton, NJ. 973/948-5200 e-mail: pv@pvarts.net. Web site: www.pvarts.net.

August 27 - September 1
Gate Building Class with Mike Boone. Touchstone Center for Crafts, Farmington, PA. 1-800/721-0177. E-mail: tcc@hhs.net. Web site: www.touchstonecrafts.com.

August 30 - September 3
Irons Furniture: Founding Forms and Beyond with Dan Radven. Peters Valley Craft Education Center, Layton, NJ. 973/948-5200 e-mail: pv@pvarts.net. Web site: www.pvarts.net.

August 30 - September 3

September 1 - 7

September 5 - 6
Blacksmithing I with instructors Herb Nehring, Dick Reynolds and Beyond with Dan Radven. Peters Valley Craft Education Center, Layton, NJ. 973/948-5200 e-mail: pv@pvarts.net. Web site: www.pvarts.net.

September 5 - 7
Basic to Intermediate Blacksmithing with Randy McDaniel. Dragonfly Enterprises, Reading, PA. 610/320-5683. E-mail: rams4g@msn.com. See web site: www.dragfly4g.com.

September 21 - 24

September 28 - 29
Basic to Intermediate Blacksmithing with Randy McDaniel. Dragonfly Enterprises, Reading, PA. 610/320-5683. E-mail: rams4g@msn.com. See web site: www.dragfly4g.com.

September 28 - 30
Using a Hand Held Air Hammer & Power Hammer with Glenn但. Touchstone Center for Crafts, Farmington, PA. 1-800/753-7502. E-mail: tc@hhs.net. Web site: www.touchstonecrafts.com.

August 10 - 15
The Dance of the Anvil with Neil Putnam. Touchstone Center for Crafts, Farmington, PA. 1-800/753-7502. E-mail: tc@hhs.net. Web site: www.touchstonecrafts.com.

September 15 - 21

September 20 - 22

September 21 - 22
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September 21 - 22
For the Hearth and Home/For the Garden and Farmyard. Workshop at the Colonial Pennsylvania Plantation, Ridley State Park, Media, PA. 610/564-1725 or e-mail: kmyth@newlingristmill.org.

September 21 - 24

September 22 - 28
Basic to Intermediate Blacksmithing with Randy McDaniel. Dragonfly Enterprises, Reading, PA. 610/320-5683. E-mail: rams4g@msn.com. See web site: www.dragfly4g.com.

September 29 - October 4
Using a Hand Held Air Hammer & Power Hammer with Glenn But. Touchstone Center for Crafts, Farmington, PA. 1-800/753-7502. E-mail: tc@hhs.net. Web site: www.touchstonecrafts.com.

September 29 - October 4

October 5 - 6

October 5 - 7
Tool Making with Hans Preil. Touchstone Center for Crafts, Farmington, PA. 1-800/753-7502. E-mail: tc@hhs.net. Web site: www.touchstonecrafts.com.

October 6 - 12

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Full-time Student Member

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Membership Dues Total $
 encouraged the Moravians to emigrate to America and after sojourns in Savannah, Georgia, and Nazareth, Pennsylvania, these idealistic people settled in Bethlehem. Here they devised a unique system of communal living, with people dwelling in houses according to gender and marital status.

In coming to America, the Moravians had a highly directed purpose: to bring God’s word to Native Americans, un-churched German immigrants, and slaves of African descent in the West Indies. The industries the Moravians developed supported this purpose by making them nearly self-sufficient and by subsidizing missionary activity.

A skilled, well-educated people, the Moravians applied state-of-the-art technologies they had learned in Europe to life on the colonial frontier. Most of the industries they established are located in the eastern edge of the settlement, with agricultural fields to the north and dwelling places on the east. The Lehigh River flowed at the south.

Bethlehem’s first smiths worked in a small log building erected in 1743 on land a few yards away from the later stone building. In 1760, this early smithy was replaced by a 1 1/2-story, 46 X 25-foot limestone building. An additional story was added in 1762 to accommodate more work space and provide living quarters for the artisans. The reconstruction undertaken by the Historic Bethlehem Partnership is modeled on the forge as it appeared in 1762, it will be known as the 1750 Forge.

In the beginning, the smiths labored under an economic system called the General Economy. Under this communal arrangement, the smiths collected no wages but received free clothing, shelter and food. After 1762, however, the smithy and other industries operated under a private enterprise system, with the smiths receiving wages and a share of the profits.

The blacksmiths produced hardware and agricultural, carriage, and cooking implements. Many also held important civic positions, including postmaster, missionary, and church organist. The locksmiths made saddle mountings, small tools and gunstocks as well as locks. The nailsmiths produced nails by hand by heating, hammering and cutting metal rods.

The ironwork they wrought for Moravian buildings bore elaborate designs and interesting geometric patterns. When some of the blacksmiths moved on to Moravian communities in North Carolina, Ohio and other places, they brought these distinctive designs with them.

Bethlehem’s blacksmiths were skilled, well-educated people, their contemporaries in other places. Williamsburg blacksmiths, those of Nazareth, Pennsylvania, the artisans. The reconstruction undertaken by the Historic Bethlehem Partnership is modeled on the forge as it appeared in 1762, it will be known as the 1750 Forge.

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Bethlehem’s blacksmiths not only made practical items, they also contributed to the development of the decorative arts. The ironwork they wrought for Moravian buildings bore elaborate designs and interesting geometric patterns. When some of the blacksmiths moved on to Moravian communities in North Carolina, Ohio and other places, they brought these distinctive designs with them.

In addition to intricate decoration, ironwork was among the traits distinguishing the Bethlehem blacksmith’s craft from that of their contemporaries in other places, such as Colonial Williamsburg in Virginia. Kenneth Schwarz, journeyman and supervisor at James Anderson Blacksmith Shop in Historic Williamsburg, who assisted in the restoration of the 1750 Forge, explains the reason for this difference: Bethlehem was settled by immigrants from Germanic lands and the community’s early blacksmiths apprenticed in these places. Williamsburg’s early residents and blacksmiths came mostly from England. In contrast to items crafted by Bethlehem blacksmiths, those made at Williamsburg favored a plainer style.

Visitors to Bethlehem’s reconstructed 1750 Forge will see a foliated limestone structure bearing hallmarks of Moravian architectural design. Among these are herringbone-patterned doors, a clay tile roof, and brick and stone arches for windows and doors. Inside the forge, a blacksmith and a locksmith will ply their trades at period-authentic forges, each work station back to back on either side of a stone wall. The forge will be enclosed on three sides with an inverted funnel carrying smoke out through a chimney flue.

Geographically, the 1750 Forge will link the Colonial Industrial Quarter with the Bethlehem Historic District. A short path winds downhill to the Colonial Industrial Quarter. In the opposite direction, sidewalks run past museums and historic buildings built in the 18th and 19th centuries. Visitors to the Colonial Industrial Quarter can take self-guided tours of the exteriors of several remaining buildings and guided tours of the interiors of the 1761 Tannery and 1762 Waterworks on Saturdays, noon to 4 p.m., in July and August.

A source of admiration in the eighteenth century, the 1750 Forge will fascinate visitors again in the twenty-first.
California Design 2002

A Show by Ted Cohen

The California Design 2002 Exhibition was held May 3 – 30, 2002 in San Francisco. New works by 100 California artists who work in wood, clay, glass metal and fiber were featured in this exhibition, which was the 12th of its kind to be sponsored by the Bailey’s Craft Guild. Work submitted by the artists was selected by Kenneth Trapp, curator in charge of the Renwick Gallery of the Smithsonian Institute in Washington, DC. What is California Design?

California’s contemporary craft movement actually began after World War II when the “flower children” were still in diapers. Its roots go back further to the Bauhaus in pre-WWII Germany and the Arts and Crafts Movement in late 19th century England. Now recognized and documented in books, museum exhibitions and galleries across the country, the furniture and objects in clay, glass, fiber and metal made by California’s independent craft artists have their place in collections and private homes. California Design 2002 is the latest phase in a long line of exhibitions, articles and books attempting to define and record the development of this lively movement.

There is an East Coast complement as well, and contemporary craft artists live and work in every state, but Californians have created a genre that is specific to the West Coast. The work reflects the mystique that has prevailed since the Gold Rush, attracting adventurers, entrepreneurs and artists to the land of infinite possibilities. It is imaginative and experimental. Rules are often broken. Offbeat forms and materials are combined and, of necessity, new methods of fabrication are developed.

Eleven California Design shows were held in Pasadena, California, from 1954 to 1976. These exhibitions, which included hundreds of objects designed for industry as well as individual works by craft artists, did a great deal to increase public awareness and understanding of contemporary design and the value of handmade objects.

California Design 2002 was designed by Ted Cohen and staged in 9000 square feet of indoor and outdoor space at 600 Townsend Street, San Francisco. The photos shown here illustrate three of the artists working in metal who appeared in the California Design 2002 exhibition. They are: Jack da Silva of Pinole, CA, Patrick Scott of Santa Rosa, CA, and Mark Oldland, Grass Valley, CA. Other artists working in metal at the exhibit included: Stephanie Threlkeld, San Francisco, Bryan Tedrick, Glen Ellen and Don Braden, Oakland.

Mark Oldland
A wide array of sculpture, primarily in metal. This functional pieces including: furniture, lighting & fountains. Showing exclusively at Mowen Solinsky Gallery
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