The Anvil's Ring (ISSN 0889-177X) is the official publication of the Artist-Blacksmith’s Association of North America, Inc. It is mailed to the members on a quarterly basis in Spring, Summer, Fall and Winter by ABANA, P.O. Box 816, Farmington, GA 30638-0816. Membership is available to any individual or organization interested in the art of blacksmithing. The annual fee for a regular membership is $55; $24 of this amount is for a subscription to The Anvil's Ring for one year. Permit to mail at periodical postage rates is registered at Farmington, GA, and additional mailing offices. POSTMASTER: send address changes to The Anvil's Ring, P.O. Box 816, Farmington, GA 30638-0816. Matters related only to membership and subscription, including dues, change of address and subscription complaints, should be addressed to LeeAnn Mitchell, ABANA Executive Secretary, P.O. Box 816, Farmington, GA 30638-0816. (706) 310-1030 or e-mail to abana@abana.org. All editorially related materials, such as articles, book reviews, queries, tips, announcements of activities, ads, etc., should be mailed to The Anvil's Ring, Sebastian Publishing, P.O. Box 1849, 5050 Wentworth Springs Rd., Georgetown, CA 91334. Include SASE for material return. (530) 333-2887 phone or (530) 333-2889 fax or e-mail to rob@sebastianpublishing.com. The contents of this publication may not be reproduced either in whole or in part without the permission of the editor or the individual contributors. Contributors retain all copyright privileges; the material is copyrighted solely for their protection. The Anvil’s Ring, ©2006 The Artist-Blacksmith’s Association of North America, Inc.

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Chandelier by Steve Lopes. See page 35.

**Other Information**

- **Call for a FREE catalog**
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- 100% satisfaction guaranteed
- Same day shipping • FREE delivery with $50 purchase

Chandelier, See page 28. Canaveral or Space Vessel #5. 2004. Damascus steel, brass, copper. 6”x5”x5”.

Kathleen Holmes
See New Works page 35.
A as you read this, you or a close smithing friend will have just returned from the ABANA conference in Seattle, with a refreshed inner fire burning to express itself at the anvil.

The phenomenal efforts made by so many to provide that inspirational experience is one of the best assets of ABANA members (the planning and work to assemble the event every two years is unbelievable!). I am humbled by the dedication of Seattle conference volunteers Jerry, Dave, Bill, Mike, John, George, Gary – these names represent the hundreds and hundreds of smiths who have labored to put on the conferences in the past, making this gift to their fellow smiths possible. To every volunteer, demonstrator, vendor, attendee and staff member who makes each such an enriching event, three cheers and a hip-hip hooray!

One really comes home from each event anxious to convert some of one’s penciled notes into finished designs. I have heard it said, however, that as our art matures, there is increasingly less room for truly new innovations. With that, there will also be more uniformity and fewer conflicts in design.

Nothing could be further from the truth! Demonstrators bring new ideas, new methods – and more importantly – their own way of looking at things. Smithing principles of tooling and techniques have long been documented and their historical contents shared. But when it is absorbed, elements distilled, and principles run through a personality, a new spark is ignited. Designs sing with energy when emotionally involved with the human environment. Challenge tradition with your education and smithing experiences. It is in this way that the best of “traditional” designs grow – and, with this growth, survive. Our era provides us with ever new materials and tooling to enhance design capabilities.

Each era of iron design took advantage of these. The gothic designs changed to baroque, partly because the manufacture of round stock joined the manufactured square/rectangular stock previously available to the smith. Just as the development of rolling mills added plate material – until the latest materials and tools made for more creative designs possible today.

With all the new ideas/thoughts fresh from the conference, grab that lucky pencil and begin your sketch. Let it evolve into a full-sized pattern and light the forge!

Oh...and if that “happy accident” appears as the forging progresses, consider how it might just be the extra zing! for your finished masterpiece.

YOU MISS 100 PERCENT OF THE SHOTS YOU DON’T TAKE! Good Forging,
DEAR EDITOR,

The Gulf Coast Blacksmith Association Members would like to express their deep appreciation to the blacksmithing community for their generous support of our smiths whose shops were severely damaged or completely lost during Hurricane Katrina. The knowledge that the whole blacksmithing community was very concerned about our survival and rebuilding efforts has made the ordeal much more bearable.

We would especially like to thank John Steel of PAABA, Toby Hickman of CBA, and Dave Kornegay of HABA for spearheading the Relief Fund to help in rebuilding our shops. Sincerely,

Buddy Leonard, President
Chuck Robinson, Vice President
Gulf Coast Blacksmith Association
Covington, Louisiana

DEAR ABANA MEMBERS,

I want to thank you all for your faith in me and for letting me serve on the Board for nine years. I also want to thank my tireless staff in the Conference Beer Garden, Robin Boone, Holly Fisher, Jill Turman, and many other volunteers for making that a real success.

Now it is really time for me, and others, perhaps, to step out of the way and let sharper, younger minds, with new, even radical ideas and vision take over and begin shaping ABANA. I am glad to see young members running for a seat on the board and will be voting the youth ticket. I think that the future of ABANA is with the young that they should be given the reins. I am part of the old guard now and I really want youth to step up as I step back. I think that some radical changes need to be made. We need to stop doing things the same old way. Due to high cost, the conference is basically unavailable to young people, the very ones whom we need to attract and serve to ensure our future. Like many good things, ABANA has slowly become enmeshed in top-heavy bureaucracy and personality, including me, which makes change cumbersome and difficult, despite the best of individual intentions.

The cost of the conferences has crept steadily upward every time, despite efforts to control it. Let’s try doing less, doing it better, and making it affordable for many more. That is one way. Your younger people will have other ideas that I cannot think of.

Let me be clear that I have truly found the other board members to be an extremely well-intentioned and very hardworking bunch. They deserve our appreciation for long, unpaid hours of volunteer work. I say a hearty thanks to all! But that is the past and the younger ABANA members are our future, so let’s give them a chance! Let’s keep it fresh and new and creative and young. Hit it while it’s HOT.

Aloha from the Beer Garden Chairman
Scott Lenkron, Ann Arbor, Michigan

DEAR EDITOR,

It has been said that “A picture is worth a thousand words,” but those words can be false if you do not understand what you are viewing.

The last several issues of The Anvil’s Ring have provided a wonderful trend, but this last issue’s (Spring, 2006) presentation really impressed me. On page 50, the “Writer’s Guidelines” says it all. You have really taken leaps and bounds in asking for and providing more detailed information regarding the ironwork shown in the magazine. Your efforts have not gone unnoticed.

As ABANA is about teaching, promoting, and preserving the work of a blacksmith, this more detailed information is vital to the membership (and others) if they are to learn anything from the works shown.

Whether the size, finish, materials, amount of time to execute the work, all are wonderful insights. Facts contributed which are not easily deduced by examining a photograph allow the readers to truly appreciate the work involved. For example: Was the work electric welded, torch welded, or forge welded? Were the items used found objects, or original forged forms? Was the work eisenhowered or chased? What is the designer’s name? What was the impetus for the design? Is the work of classic style (if so, which style)? or contemporary? Is the piece a period, regional reproduction, and if so what period and what region? Was the piece for a new or existing structure?... Answers to all these questions and more are useful information, especially to a person less familiar with forging.

The additional information provides more than a simple visual dialogue to blacksmiths. Readers who may not be practicing smiths, but this last issue’s (Summer 2006) provides another valuable resource as readers now have the ability to learn anything from the works shown.

The Anvil’s Ring is a wonderful resource for the blacksmithing community. With the increase of the cost of the conferences and the magazine, I believe the readership is slowly diminishing. Let’s keep it fresh and new and creative and young.

Sincerely,

Robin Boone, Holly Fisher, Jill Turman, Robin Boone, Holly Fisher, Jill Turman,

The Anvil’s Ring

Mail Continued on page 60
The Forgery School of Blacksmithing was founded in 1986 by Chad Gunter. He and his brother, Brad, have been blacksmithing since childhood. The Gunter family is comprised of two generations of professional blacksmiths, each specializing in his own area of expertise — Chad, the author, specializing in general blacksmithing, and Brad, specializing in anvil making.

The school was founded in 1970. For the first time, Turley Forge is offering four six-day classes in addition to its usual three-week class offerings. Essential techniques developed during the course include: drawing, upsetting, punching, hot-splitting, fullering, twisting, bending, hot-rasping, forge welding, forge brazing, striking with sledge, and using a trip hammer. Course curricula are designed for the beginning/intermediate blacksmith. For tuition information, application, and lodging guide, request a brochure.

Instructor and school owner, Frank Turley, continues to give workshops (clinics) and is available at 505/471-8608 or by e-mail: frank@turleyforge.com. He and Mark Simmons are the authors of the book, Southwestern Colonial Ironwork.
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 in the development of their blacksmithing skills and abilities.

1. CRITERIA FOR SELECTION

Applicants must show financial need, proven talent and demonstrate a commitment to blacksmithing. In reviewing applications, the ABANA Scholarship Committee will consider but not be limited to the following factors:

- Documented evidence that the applicant possesses a strong desire for continued and serious involvement in blacksmithing. If a novice blacksmith, the candidate must demonstrate a commitment and legitimate interest in blacksmithing.
- Quality of or potential for work as demonstrated by visual materials submitted in support of the application.
- Record of professional activity and achievement.
- Benefit of the award to the ABANA’s membership, the blacksmithing community and the sponsoring affiliate.
- Demonstrated involvement with and commitment to ABANA by the applicant’s membership of at least 6 months before the submission date of the application.

Generally scholarships funds are not awarded to attend conferences. Recipients of previous ABANA Affiliate Loans & Grant Committee will not be considered for another application for two years after the completion of the previous course of study and fulfillment of the requirements listed in Section #4.

2. TYPES & AMOUNTS OF SCHOLARSHIPS

The ABANA Scholarship categories are:

- Scholarship A: Affiliate Scholarship matching funds, $200.00. Members using an ABANA Affiliate’s scholarship funds can match those funds up to $200.00.
- Scholarship B: Funds for individual study, maximum of $400.00.
- Scholarship C: Funds for extended study of three weeks or longer. Level of support to be determined by the ABANA Affiliate Scholarship Committee and the President of ABANA.

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

The ABANA Scholarship Committee will consider, but not be limited to, the following items:

- Evidence of a plan to disseminate the information in the afliate newsletter and submission of such articles to ABANA publications and the Affiliate Loans & Grants Committee.

Applications materials will not be returned unless return postage is included with the application.

REQUEST/MAIL ALL APPLICATIONS TO:

The ABANA Scholarship & Grants Committee
Artist-Blacksmith’s Association of North America, Inc., PO Box 816, Farmington, GA 30638-0816 USA.

CONTRACTS


AS A CONDITION OF RECEIVING AN ABANA SCHOLARSHIP, all scholarship recipients are required to share results of their learning with ABANA members and/or ABANA Affiliates. The recipient will fulfill this responsibility through at least one of the following forms of presentation:

- a public demonstration or workshop,
- the submission of an article to either an Affiliate newsletter or an ABANA publication,
- a public exhibit of works completed during or after the course,
- a lecture describing the results of the course of study, or
- an article published in a non-ABANA publication.

This requirement must be fulfilled within one year after the course of study.

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

4. DEADLINES

To be considered for a scholarship, applications must be postmarked by the following dates and sent to the ABANA Central Office:

- January 2
- April 1
- July 1
- October 1

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

Applications will not be returned unless return postage is included with the application.

Electronic applications are not accepted at this time.

Review of Category C applications will be expedited and extensions will be made as necessary.

5. GUIDELINES & INSTRUCTIONS

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

- Along with the Scholarship Application Form, applicants must provide:
  - Current resume (updated within one month of application), including summary of relevant prior work or study.
  - Three (3) letters of reference, two of which must be from ABANA members. Letters must be dated no more than three months in advance of the application date.
  - Three (3) slides, photos or concept drawings of current work (within 6 months of application) in protective plastic sleeves or other suitable holders. A novice blacksmith may fulfill this requirement with an essay detailing their interest in blacksmithing and future plans for accomplishment in the craft.
  - Support materials describing the program for which the grant will be used; School brochure or catalog, curriculum outline, instructor resumes, etc.
  - List of all current blacksmith group affiliations.

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

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

ELECTION OF MEMBERS TO THE ABANA BOARD OF DIRECTORS

The Artist-Blacksmith Association (ABANA) is run by a board of directors elected by the membership. These elected volunteers serve as officers, committee chairpersons and members of committees.

There are five of the 15 directors are elected each year for a three-year term.

To run for election, one is required to be an ABANA member in good standing and be a member of at least 10 ABANA members.

This should be submitted with a photograph and candidate statement to the ABANA Central Office, PO Box 816, Farmington, GA 30638.

2006 ELECTION TIMETABLE

May 1, 2006 - Notice of election published in the Spring issue of The Anvil’s Ring.

June 15, 2006 - Nominations deadline date, submitted to the ABANA Central Office, PO Box 816, Farmington, GA 30638.

August 1, 2006 - Ballot mailing in the Summer issue of The Anvil’s Ring.

September 15, 2006 - Postmark deadline for ballots.

October 1, 2006 - Notification to elected Board members.
Call to Artists

ANNOUNCING THE 2006 ABANA T-SHIRT LOGO DESIGN CONTEST

ABANA is hosting a contest to choose the “Official Artwork” for the back image of the organization’s t-shirts sold through BookMasters, Inc., and ABANA conferences nationwide.

WHO CAN PARTICIPATE?

Anyone who is over 18 and a current ABANA member in good standing.

WHAT IS THE PRIZE?

The winner will receive a free two-year membership to ABANA, which will include subscriptions to The Anvil’s Ring and Hammer’s Blow. The winning artwork will also be printed on the back of all ABANA t-shirts along with the artist’s signature and date, if desired.

WHAT ARE THE RULES?

To enter, send your name, address, phone number and e-mail address with your submission. Artwork may be submitted by digital file on a CD in a .gif, .tiff or .jpeg format. Original artwork may also be submitted, but limit the image to an 8.5” x 11” paper size so that it can be scanned. The design should reflect and show the views of the organization, and include the words: Artists-Blacksmith’s Association of North America, Inc.

This will only be the third t-shirt logo ever designed in the history of the organization. ABANA will obtain all rights to the artwork for use and distribution. Submissions for original artwork must be received by October 1, 2006 and all digital artwork must be received by October 21, 2006. Do not send digital entries via email, only by CD.

WHO JUDGES THE SUBMISSIONS?

The ABANA Sales Committee will narrow all submissions down to a final ten images. The final ten entries will then be presented in November at the ABANA Board of Directors meeting where the final logo will be voted on and chosen.

HOW DO I SUBMIT?

Mail original artwork before October 1, 2006 and digital files before October 21, 2006 to:

ABANA
Attn: T-Shirt Design Contest
P.O. Box 816
Farmington, GA 30638-0816
(please do not send images via e-mail)

REPRINT POLICY

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

CONFERENCE LOST AND FOUND

If anyone lost anything at the conference, treasurer Dorothy Stiegler has the last of the Lost and Found items. Her phone is: 209-296-6471. Fax: 209-296-6463. Address: 18023 Shake Ridge Road, Sutter Creek, CA 95685. Her email address is: anvilart@jps.net.

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Erin has two full-time businesses: blacksmithing, and more specifically, the making of blacksmithing tools, and he has also been a full-time farrier for the last 20 years. He is a graduate of Cal Poly, San Luis Obispo, Horse-Shoeing School. He lives with his wife, Dusty, in Placerville, California. Erin has been experimenting with making hammers over the past 15 years. It was through trial and error, and countless hours in his shop, along with the help of Shayne Carter and Dennis Manning, that he was able to perfect these hammers. When he is not shoeing, he spends most of his time out in the shop making hammers and other various tools. He is a lifelong advocate of finding uses for steel which will help the blacksmith and farrier trades.

Says Simmons: “My goal is to help the blacksmith develop a clearer mental picture of his/her project and select the forging techniques which will bring a current idea to life. I want to help the smith develop a potential arsenal of approaches for blacksmithing, using the right tools.

Some of the subjects and ideas I plan to cover at the July ARANA Conference are to find ways to make our individual forging techniques reliable and dependable. We will shed light on methods which enable reasonable achievement: where to start and when to call a project finished.

We will look at ways of discovering many of the benefits (and few shortcomings) of forging, and forging to utilize the elastic properties of hot steel. We will endeavor to explain what can and cannot be done by the blacksmith with a hand hammer and anvil, and when it’s time to go to the power hammer. We’ll also review how to select a reasonable volume of steel appropriate for a project. We will discover ways in which hand hammer force vs. depth of impact can be rated. Is the hammer too big or too small? Must the point of impact be smaller or larger? Is all else well, but the angle of billet approach skewed? We can then revisit some of the old and tried-and-tested methods and help the smith understand why they work consistently. We’ll visualize which tools will perform what task and building them proportionately.

In this book, “Hammering into the Future,” you will find very detailed instructions on the tools shown here and many more of my secrets.

For more information, see my web site www.cloudydrawforge.com or call 530/622-7803.

Quality softback, 405 pages, 470 illustrations, $115.

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Quality softback, 405 pages, 470 illustrations, $115.
Phillip Baldwin was born and spent his formative years in Northport, New York, near New York City. He is a second-generation craftsman, starting work in hot forged steel in 1967. During the next ten years he slowly learned the basic techniques of ironwork, and attempted to decode the Japanese sword with Dan Maragni. In 1977 he entered the graduate metalsmithing program at Southern Illinois University, graduating with an MFA degree in 1979. Upon leaving SIU, he was a resident artist for two years at the Oregon School of Arts and Crafts in Portland. In 1983 he formed Shining Wave Metals, a firm engaged in the commercial manufacture of exotic metals, such as pattern-welded steel and mokume-gane for the art-metal field. Phillip’s work covers many areas, from tools to architectural metalwork. He maintains a studio and lives near Snohomish, Washington.

His exhibition record dates from 1976 with works at the American Craft Museum, NYC, the V&A in London, the Sterling Silver Design Competition, Young Americans Metal, National Ornamental Metals Museum, Design in America (a US Information Agency show that toured Eastern Europe), and many others.

Phil has taught at Penland, Haystack, The Appalachian School, Peter’s Valley, Cranbrook Academy of Art, and the University of Washington. He is a recipient of the 2004 Innovation Award from the Manufacturing Jewelers and Suppliers Association for his work in mokume-gane manufacturing technology.

Phillip’s work has been featured in Metalsmith Magazine, American Jewelry Manufacturer, Smithsonian, American Craft Magazine, The Anvil’s Ring and several books, including one in the Italian language.

He notes that after more than 30 years of research and production, things are coming together and the process is accelerating. Phillip says it is a great gift to be a part of an active and stimulating field such as the visual arts. “The people are the best part.”
"...IT’S A GREAT GIFT TO BE A PART OF AN ACTIVE AND STIMULATING FIELD SUCH AS THE VISUAL ARTS. THE PEOPLE ARE THE BEST PART."

Wave Bench. 2005. Flame-cut steel plate, galvanized. Each bench approximately 18” x 72” x 30". Concept: Organic pattern in CAD. This is a knockdown production design, with all the cutting done from a CAD file.

Bainbridge Island City Hall Lobby Gates. Steel, bronze, aluminum, polycarbonate, manufactured latch. 15’ x 8’ x 1.5”. Installed November 1999.
It was an exciting discovery: a beautifully forged door and doorway. Obviously a very recent piece of work, this doorway opened into the library deep inside the restored grand ex-convent of Santo Domingo de Guzman, in the heart of the old historic center of the colonial city of Oaxaca, Mexico.

Thus began my search for the “maestros,” Gonzalo and Porfirio Ricardez, the authors of this wonderful work in the traditional Spanish style, once so commonly found in Oaxaca and throughout colonial Mexico.

Oaxaca, a city of one-half million in the far south of Mexico, is not unlike many old European cities: the rich legacy of masterly forged beautiful ironwork, adorning buildings throughout the old center, is all that remains of this once-proud tradition.

Gonzalo and Porfirio Ricardez have become the link to the great artist-blacksmiths of Oaxaca’s past. In the 16 years they have worked together, Gonzalo (at 54, the older of the two brothers) and Porfirio (who is now 40) have produced traditionally forged ironwork for all the major 16th-, 17th-, and 18th-century restorations in Oaxaca, and for many others throughout the region.

When Gonzalo received his first commission in 1972 to replicate centuries-old ironwork for a new pair of great entrance doors to Oaxaca’s Santo Domingo cathedral, he began the arduous task of rediscovering the methods and techniques of Mexico’s great smiths of the past. There were no “tallers,” or workshops, still producing traditional ornamental ironwork. Neither Gonzalo’s father nor his uncle, with whom he shared the shop adjacent to the kitchen of their modest house, had learned the art of ornamental ironwork. They had instead concentrated on producing tools, hardware, and horse and oxen shoes for the farmers of the area.

There was no living repository of the old ways of the artist-blacksmith to whom Gonzalo could turn. The start of the Mexican Revolution in 1910 had marked the effective death knell of the artist-blacksmith in Oaxaca, if not throughout the entire Republic of Mexico.
knell of the artist-blacksmith in Oaxaca, if not throughout the entire Republic of Mexico. And further, there were no books to consult. So he brought examples of the fine old ironwork he was to replicate back to the shop and painstakingly studied each piece. And then, he made them.

Meanwhile, the younger Porfirio was pursuing undergraduate and a master’s degree in agriculture, a path unavailable to Gonzalo at the same age. But after a subsequently fruitless job search, Porfirio joined Gonzalo in the family smithy, only months before the death of their father. Several years passed, during which Porfirio effectively completed his apprenticeship in the art of the blacksmith, when the brothers received a watershed commission: to replicate several tons of ironwork during the restoration of the immense ex-convent of Santo Domingo, in Oaxaca.

In the hands of these patient masters, the iron artistry from Oaxaca’s past has slowly come back to life. Porfirio’s young brother-in-law is now working in the family shop, and a baby is on the way. It looks like the future of Oaxaca’s artist-blacksmiths is secure.
Cover Story

Mark Herndon, Santa Fe, New Mexico

I was born and raised in southern Maryland, and received a BFA with a focus in sculpture from the Corcoran College of Art and Design in 1997. When I graduated from Corcoran I was hired as their sculpture shop technician. After working there for several years I decided to move to Texas, where I apprenticed with an architectural blacksmithing company in Mesquite, just outside of Dallas. I worked there for a year, then applied and was accepted to the University of North Texas’s Metals and Jewelry program under enamelist and vessel maker Harlan Butt. In 2004 I received an MFA in metals and jewelry from the University of North Texas. Over the next year I did commission work and was an adjunct assistant professor at the University of Texas at Arlington for the metals and jewelry program and foundation arts. In 2005 I was hired by the Institute of American Indian Arts, a four-year Native American college offering a BFA with a focus in Jewelry and Metalwork, to teach and run the jewelry and metalwork program.

The Space Vessels series of hollowware is based on objects, specifically pre-1950 submarines and early science fiction space ships. Both are vehicles that contain, or protect, a living environment. I took aspects of these vehicles and combined them to create the designs. Also, I’m inspired by Middle Eastern metalwork. They are made from 1095 and 15n20 nickel steel. Canaveral (front and back covers) is made by a coiling and forge-welding technique based on the process used to produce Damascus gun barrels. Naber Canavar (shown left), which is Turkish for “Hello, monster,” is made by stretch-raising an ingot of Damascus steel (which I also made).

Photos by Patrick Thaden

Bottom side of Canaveral or Space Vessel #5. Damascus steel, brass, copper.
Blacksmith. The “Black” signifies iron or steel. The “smith” refers to working metal through hammering, often with heat. There are many types of artisans under the title of Blacksmith, and many approaches to smithing. The traditional trade of blacksmithing has declined with the rise of industrialization and mass production. Yet as blacksmithing becomes less useful it is more valuable as an artistic medium, and has opened to new varieties of people. Artists, women, and young people explore blacksmithing as a form of expression, in what was before a production-driven and male-dominated field. As a young female blacksmith, it is my mission to share this practice with many kinds of people, helping the craft stay alive through growth and change. I am engaged in bringing metalsmithing to youth arts programs, because the vitality of a craft depends on new interest and fresh exploration.

My introduction to the field was in high school, where I had the opportunity to take metals classes through the vocational-technical course offerings. My exposure to metalworking was unique for a girl of that age. Though I was motivated to pursue metalworking after I discovered jewelry making, I was supported by my instructor at Penland with blacksmithing, calling it a legacy art. The students in the program have lost a great instructor, and access to tools and vocabulary. Smithing offers a comprehensive way of understanding metal’s properties and capacity, empowering those who are looking to build with metal. I was fortunate to attend RISD when this was part of the Sculpture Department’s philosophy.

I began teaching blacksmithing there in 2004. Working at The Steel Yard enables me to bring my craft to beginners, some of whom are in high school, the same age I was when I first entered the trade. It is gratifying to offer a place to work with metal where there are few other options. Attending Penland School of Crafts allotted the time for me to progress as a smith and to produce more sculpture. Taking a step away from my goals in Providence allowed me to be reunited with my craft in new ways. I was introduced to many smiths who live near the school, travel through the area, or teach there periodically. The ABANA scholarship helped to pay for an extended study at Penland with blacksmith instructor Maegan Crosley in the spring of 2005. My time with Maegan, and the focused time to work, made my experience there invaluable. Maegan shared many techniques with me, expanding my metalsmithing vocabulary. Working with sheet metal has long suited my interest in creating hollow forms. Maegan’s background in fine metals made her an excellent resource on forming, both raising and sinking. In the past I have done a lot of sheet fabrication and cold forming, I am now finding ways that I can make sheet metal through forging, and also what I can do with it on the anvil. During my time at Penland in 2005, I became interested in “quilting” sheet metal—gas welding scraps of sheet into patterns — and then forming these sections. My latest body of sculpture contains three large pieces which use this patchwork technique. “As Long as Songbirds Sing”, my recent solo...
exhibition in Providence from March 16 through April 28, 2006, highlight-
ed a year of sculptural blacksmithing. It consisted of eight sculptures, and a few small sketches and functional items. Most of the pieces were singu-
lar forms comprised of forged mul-
tiples and hollow spaces. Four of the works, ranging from 20 to 60 pounds, and existing in approximately two square feet, hung from the ceiling.

I am interested in creating volume by containing a specific space in its own atmosphere. The delicacy in the forging, combined with the hanging, was an effort to oppose the weight of the material with the lightness of the presentation. The works overlap both technically and themati-
cally. The show is an interpretation of landscape, viewed from miniscule to enlarged scales.

My year since the 2005 Penland concentration has been primar-
ily divided between building this body of sculpture and continuing to teach at The Steel Yard. This division came together last fall in a class called “Expanding on Sheet.” I taught this class outside the realm of my typical curriculum. Normally I introduce beginners to the basics of blacksmithing. In this class I brought beginners right into where I was dis-
covering new terrain. I think they were inspired by my energy and I was in turn amazed by their experiments, letting them push boundaries before they built them. I encouraged them to try anything, a teaching attitude I admire in Maegan. I was able to show them the basics as we went along, while letting them teach me through an unbridled approach. My biggest lesson this year, and prob-
ably for years to come, is that no matter where I am the process of learning continues.

I AM ENGAGED IN BRINGING METALSMITHING TO YOUTH ARTS PROGRAMS, BECAUSE THE VITALITY OF A CRAFT DEPENDS ON NEW INTEREST AND FRESH EXPLORATION.
worked for architects while in high school as a model builder and renderer, then worked in Los Angeles for a year with a graphic design firm. I tried the University of Washington Art dept for 1 1/2 years, but that was Viet Nam rioting time, so I left and hitchhiked the country for almost five years, learning the fiddle and mandolin.

I was fishing in Alaska and came through Port Townsend, Washington, where I was first exposed to smithing in 1978 and for two years I looked at Yellin photos and tried to copy them. I started started a blacksmithing partnership in Port Townsend with Dean Mook. We weren’t making it that way financially, so we both ended up working in a local shipyard where I really learned a lot about sweet lines and compound curves. After marrying those sweet lines and compound curves, I struck out on my own with my first big job with the Nordstrom family. I was able to keep it together and worked solo till 1997 until some physical setbacks hampered my blacksmithing abilities. I hired an Idaho farm kid named Josh Jones to help out as business started booming, with all the up-and-coming people who were hired by the technology/computer firms.

Dean came to work for me in 1999 and I added Tri Ficker in 2000. So today I do some smithing, a lot of design work, and a lot of traveling doing installations, as our main work is from Colorado on out West.

Design is what drives our business right now.
I'm trying to push myself to be different – not to be afraid to make designs outside of blacksmith tradition, but still using the traditional techniques, because it's the hand work that makes the metal sing. Lighting has been the dominant work lately, although we have two 150-foot railing jobs coming up.

Running a business is not why I got into smithing, so it's been a real challenge the last few years learning how to communicate ideas when I'm a design-on-the-fly person. The guys have a lot of patience with me, I'm pleased to say.

Influences have been my dad; my wife Catherine, who is amazing; a poet named Paul Hunter; Nicolas Cann (graphic design), and Francis Whitsire is in there, too. Long talks with Russ Jaqua years ago have been very valuable to me, even today. Other inspirations have come from Bach, the Taj Mahal; Balfa Bros., Wes Montgomery in music; Rick Joy, Greg Faulkner architects; Tom Joyce for opening my eyes to new possibilities; and Corky Storer, for his big heart. Life is good.

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Copper door. 3’ x 6’8”. 36-oz. copper, repurposed using a small air hammer. Made to keep bears out.

Morgan candlesticks. 1 at 16” tall. 1 at 12” tall.

Copper hood with bronze and steel trim. 42” w x 42” tall. Fit to adapt to a commercial fan system. Wax finish. We use an old piece of pitted rusty steel plate to get the aged-looking texture and beat the copper into it. Very nice and subtle surface. Assisted by Dean Mook, Tri Ficker and Josh Jones.

I was fishing in Alaska and came through Port Townsend, Washington, where I was first exposed to smithing in 1978 and for two years I looked at Yellin photos and tried to copy them.
Steve Lopes - Cont’d.

DESIGN IS WHAT DRIVES OUR BUSINESS RIGHT NOW. I’M TRYING TO PUSH MYSELF TO BE DIFFERENT – NOT TO BE AFRAID TO MAKE DESIGNS OUTSIDE OF BLACKSMITH TRADITION, BUT STILL USING THE TRADITIONAL TECHNIQUES.

Showcase

Selected Works
By Bob Walsh, Pepin, Wisconsin

This is a project produced by Keith Johnson, Roger Loyson and me. We received the commission through a mailing which we sent out to architects who specialize in fine homes.

I presented two very rough napkin sketches to this particular client. From that launching point the client, with the aid of a few photographs she had collected, designed the railings. It was really fun for me personally, because instead of fighting to make things better – as is often the case – this client kept raising the bar herself. This project was a dream come true.

The newel posts were quite a challenge. The client wanted them tapered and fluted. I must admit, Keith Johnson and I spent many hours in conversation trying to figure out how to produce these in an efficient manner. Think about this process for a minute!

The basic construction of the railings is similar to the railing I saw published some years ago in The Anvil’s Ring which Stephen Bondi built: straightforward, with process integrity.

Keith Johnson was responsible for all the forgework and Roger Loyson for the finish. I tapped out the repousse, and also worked with the client on a number of other projects for the home.

Here are three men who make me look like a better person than I am. We are about to have lunch after an installation. On the left is Peter Stanaitis, one of the most intelligent men I know. In the center is Roger Loyson. Roger is a master fabricator and finisher. On the right is Keith Johnson. Keith is a master blacksmith by anyone’s standards. What these three men have in common, is that they are all true gentlemen.

By Bob Walsh, Pepin, Wisconsin

IT WAS REALLY FUN FOR ME PERSONALLY, BECAUSE INSTEAD OF FIGHTING TO MAKE THINGS BETTER – AS IS OFTEN THE CASE – THIS CLIENT KEPT RAISING THE BAR Herself. THIS PROJECT WAS A DREAM COME TRUE.

Forged and fabricated steel and mica sconce 5”x17”.

Tapered and fluted newel posts.

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Kathleen Holmes, Aztec, New Mexico

“Ode to Diego Riveras.” Copper and mild steel, 4’ x 4’, 31 lilies, nine leaves and 30 stems tied in a braided bundle. Project is a semi-circle, balanced below and above the braided rope that holds the bundle intact. Made for a dental office in Farmington, NM, and was photographed during a recent show where I was an invitational artist at San Juan College, Farmington.

Frank Jackson, Clovis, California

Mirror with bird design. Bird made from pipe and barstock. Head: 1” pipe, body 2.5” pipe, tail 1 1/4” x 3/8” barstock. Wings: 12-gauge sheet.
Our pastor asked if we could make a stand to hold the three candles of a wedding: Man, Woman, Unity. To add meaning to the stand, the project needed to be a group effort of members of the church, rather than simply my working alone. While some of the team members had little experience in working with metal, they had no shortage of enthusiasm, and they learned quickly. The design theme picked up on our baptismal font, consists of three legs, a bowl, and ceramics. The material for the candel stand is mild steel with a ceramic table top. The three wedding-symbol banners, which hang between the legs, are hand-sewn appliqué.

The blacksmithing team was Bob Fredell, Merlin Hanson, and Byron Hylen. Mary Fredell made the banners and Keith Johnson was enlisted to make the bowl.

By Bob Fredell, Zimmerman, Minnesota

Bob and Mary Fredell. Mary made the banners, which are an important part of the stand.

The stand is 39 inches tall. The table top is 16 inches wide and the overall width, including the arms, is 21 inches. The stand picks up the theme of the font—three legs, a bowl and ceramic top on the stand matching the ceramic of the baptismal font, left.
This job was completed in the spring of 2006 for a spec builder in Burnsville, North Carolina. It was the first work completed from start to finish in my own shop.

Working for a spec builder was an interesting experience, comprising both good and bad aspects. On the one hand, the builder gave me free rein with the design, believing that in the market he was aiming for, custom ironwork would help to sell the house. On the other hand, the budget was as tight as it could be (this would all be out-of-pocket expense for me until the house sold), and as the house was completed, dimensions continued to change. Who would have thought that they would trim the trim, or that the stair stringer would extend onto the landing, intersecting it in a lopsided “T” rather than an “L”?

The staircase and balcony are prominently visible from the entrance and really show the ironwork as a feature of the house. This front room was the focus of our design work and took the bulk of our time.

The work is all forged from solid stock in my shop with the help of an assistant, Zac Lopez-Ibanez of Dirt Circus Ironworks, Burnsville, NC, and my 75# Fairbanks mechanical hammer. The branching pickets are all forge-welded twice, once to form the “V” and a second time to jump on the bottom section below the crotch. I rely heavily on forge-welding in my work and will often prefer two welds in situations like this one to skip the upsetting necessary in order to avoid the thin spot at the bottom of the scarf. That thin spot would happen if I simply welded one leg of the branch into the middle of the longer piece.

The pickets are tenoned at the bottom and we devised what we call “T” collars for the top. The forging is a “T”-shape spread from 5/8” square stock at the top end of the picket, which wraps around the leg of the cap rail and is riveted through. We used a flypress to bend the collars to the shape of the cap. The tenons at the bottom are structural and headed; however, as you might expect, they were not traditionally forged. The budget didn’t make it practical for us to forge all those mitered tenons on the stairs, so we decided to cut the miters, then drill and plug-weld the tenons into the pickets. This allowed us structural joinery accomplished with blacksmithing techniques and minimal grinding.

Cont’d. on page 41
are drilled, not slit and drifted. Serious clamping was required to set the heads on the bottom, since the curved pickets acted as springs and would not support the force of heading the tenons. Each of the sections was bolted together on site, for ease of installation.

The finish was also a compromise. Although the work is in a climate-controlled environment, and even though I think blasting and painting kill the surface of forged iron by making it move light in an overly uniform way, the client and I decided that a maintenance contract would not be a selling point for the house.

It was a learning experience. By the end of the job, there were things I wish we had done differently. As I begin to make a name for myself, and probably long after that, there will continue to be compromises required by budget constraints, and I certainly didn’t make a lot of money on this project. But the shop is functionally up and running and to quote one of our own, Scott Lankton: “We live to forge another day.”
The pieces you see in this spread are in response to a disaster on many fronts. The natural and governmental disasters were obvious. The emotional disasters that came hand in hand: region-wide stress, depression, frustration, and helplessness are a less obvious but larger part of what I deal with as I am trying to make decisions for now and the future. In this work I portray people’s body language and emotional deportment, trying to show how my experiences are part of a larger whole in this post-disaster militarized zone. This series abstracts our emotions and bodies into the forms that I see in myself and the people I know. There is a lot of anger, confusion, serious unattended-to psychiatric depression, and frustration, with everything from one’s living situation to the government and its blunders, there is sadness, loss, manic impatience, and the feeling that everything is out of control, just riding a wave shell shock, but there is also some hope, celebration, and revival.

I made these pieces this past winter when I rented the Penland iron studio. That time provided a much-needed artistic break from New Orleans where I live but do not yet have a studio. There I was able to think freely and create an artistic response to the emotions that have been stewing inside me and the city since my return in early October. I got to work with and learn from some of the most creative and skilled artist blacksmiths I can imagine. Working around these people and sharing a lot of time and space contributed to a huge amount of my skill level and to my ability to understand what I am making and what the forms visually convey to others. Most of the pieces shown here are made out of pipe. In 2005 I attended Maegan Crowley’s concentration and E.A. Chase’s summer workshop, where I explored pipe forming, spreading material, forge welding and displacing mass. While renting the studio I explored these techniques further and using some new twists on traditional methods, imagination, and a lot of experimentation, I was able to make these pieces.

_Nest #3. Forged steel, wax, 2”x16”x16”._

_Pendulous #2. Forged steel, wax, 2”x18”x16”._

_Cocheal Cluster #3. Forged Steel, wax, 18”x8”x8”._

_Cocheal Cluster #1. Forged steel, wax. 16”x12”x20”._

_Art is a Hammer._
I got to work with and learn from some of the most creative and skilled artist blacksmiths I can imagine.

Forged steel, wax, wooden base 2.5"x8"x8".

Lil' Pink Guy
Forged steel, wax, wooden base 2"x8"x8".

Fungal Trio

Cones #10. Forged and fabricated steel 2"x6"x10".

The Fight and Screamer.
Forged steel, wax, wooden base 3"x20"x8".

In this work I portray people's body language and emotional deportment, trying to show how my experiences are part of a larger whole in this post-disaster militarized zone.
I got to work with and learn from some of the most creative and skilled artist blacksmiths I can imagine.

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Forged steel, wax, wooden base 2.5’x8”x8”.

Lil’ Pink Guy.

Forged steel, wax, wooden base 2’x8”x8”.

Fungal Trio.

Forged steel, wax, wooden base 3’x20”x8”.

The Fight and Screamer.

Cones #10. Forged and fabricated steel 2”x8”x10”.

Belt buckles, 3”x3”. 
2006 ABANA CONFERENCE
Photos By Duane Williams...

Much more to come next issue.
William H. Brady, Philadelphia, Pennsylvania

William H. Brady was born in the Philadelphia area May 30, 1914. He passed on March 9, 2006. His interest in blacksmithing developed as he passed a blacksmith shop on his way to and from school. At the age of 10 he got some blacksmith tools and at the age of 16 his father helped him get an anvil, forge and additional tools.

Bill's first job was at Allied Crafts in Germantown, PA. The other three craftsmen at Allied had worked for the world renowned Samuel Yellin. The shop produced mostly church work. He worked for many years at the Midvale Company in Philadelphia and was there during WWII. While at Midvale, Bill helped make the spider for the Mt. Palomar telescope and also helped produce armor plates for the battleship Missouri. The largest hammer he used at Midvale was a 20,000 pounder. The largest ring he ever forged while at Midvale was a 32 ft.-diameter battleship gun turret rack-and-pinion ring.

Bill then worked at Pennsylvania Forge, Tencoid Steel, as Forge Superintendent. He transferred in 1962 to Titusville, PA, to become superintendent at Cyclops Steel in Titusville and Bridgeville, PA. He retired around 1986 to fulfill his dream of blacksmithing full time. He remained quite active and never really retired.

The Summer 1996 edition of The Anvil's Ring includes an article about Bill entitled, “A Lifetime of Work and Hobby in Forged Iron,” recorded by Wally Yater. He was an ABANA member since the first Purchase, New York, conference. And he was a member of the Oil Valley Blacksmith Assn. since the early 1980s. The group met informally for a number of years and formally organized around 1996. OVBA is now an ABANA Affiliate.

One of his most significant projects (there are many) is the considerable iron work that he did for the First Presbyterian Church of Titusville. The Apostles' table was one of the items in a Showcase article in the Fall 2003 issue of The Anvil's Ring. It is truly a work of art. He started his career and ended his career in church iron work. Bill's main focus in blacksmithing was his feeling that God had given him a talent and that he should give his talent back in any way he could. His work at the Presbyterian Church was one outlet. Bill also felt that the legacy of a good blacksmith is all the information that the blacksmith can leave behind for other smiths. He also felt that crafts and vocational arts should be re-introduced in the school systems, and that the systems today only seem to track students to college, offering very little training for any other skill sets.

Bill was an incredibly kind and generous man. He was always willing to share any information he had. In fact, he is probably saying today: “Lord, if I could interrupt for just a second…”
The Knight’s Castle Festival was held July, 2005 for eight days in the Genoese fortress which is located in the town of Sudak, the Crimea, Ukraine. The festival summons admirers of historical fencing and reconstruction of all things medieval. This was the 5th annual festival, and the first time that blacksmiths came from all regions of Ukraine to the fortress to meet each other and demonstrate their craft to the festival visitors.

In Ukraine, the Genoese fortress is considered to be the most suitable place for reconstruction of the medieval age. There are remains of the fortification walls of the fortress, where once life of the Genoese people (emigrants from Italy) was in full swing, during the 10th - 15th centuries. Throughout the year, visitors can only see those reconstructed walls, but during the days of the festival in July and August the fortress comes to life, so that one can observe performances based on medieval topics.

The participants arrive in medieval garb which they make for the event. Every participant can tell you the history of his or her costume and stages of its reconstruction and manufacture. The armor and swords which are demonstrated and used are either ordered in special workshops or made by the participants themselves. Those taking part in the event live in tents on the territory of the fortress and wear medieval clothing for the entire festival.

Traditionally, bugurd became the main event of the festival. It is the large battle performance that includes heavy infantry, cavalry, archers and cross bowmen, pikemen (one who wields a spear called a pike), and halberdiers. (A halberdier is one who wields a halberd, which is a 15th- and 16th-century weapon with an ax-like blade and a steel spike mounted on the end of a long shaft.) Authentically reconstructed artillery and siege equipment are used during the events. The spectators are thrilled by the clang of the weapons, shots fired from the canisters, and by the feigned siege of the fortress which is played out.

The Genoese Fortress in Sudak, Ukraine, where all events take place.
With the guidance of the smith, a person can forge arrowheads or even a horseshoe by himself. Attendees can master medieval crafts like pottery, and one can walk down the street and purchase souvenirs made by skilled craftsmen from Ukraine, Russia, and Byelorussia.

At the next festival in 2006, it is possible that there will be a reconstructed medieval forge inside the fortress, where smiths during the summer can in turn demonstrate their skill.

For more information on this annual event, please contact Sergiy and Olga Polubotko, kf arma@if.net.ua, or polubotko1@yahoo.com. See web site: www.kf arma.com.ua.

Tourists looking at the blacksmith's wares.

Participants in full costume ready for battle.

Participants in full costume ready for battle.

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Tourists looking at the blacksmith's wares.

Participants in full costume ready for battle.
AUGUST 26 - 27
Black Iron Days at Hartwick Paws State Park, Grayling, MI. Excellent opportunity for smiths of all levels to share and learn from each other. Grayling, MI. 906/348-7840.

SEPTEMBER 3 - NOVEMBER 12

SEPTEMBER 22 - 24

SEPTEMBER 29 - OCTOBER 1

OCTOBER 7 - 8

OCTOBER 13 - 15

OCTOBER 14 - 15
Appalachian Blacksmiths Association Fall Conference. Cedar Lakes Park, Ripley, WV. Dave Allen. 304/624-7248. See web site: www.appaltree.net/aba.

OCTOBER 20 - 22

A HERITAGE IN IRON
Routson, 11 3/4” x 9 1/2”, 215 pgs, over 200 color photos. This beautifully done hardcover book features several gorgeous mountain homes and the ironwork in them. Also featured are the blacksmiths who did the work, including: Howard McCall, Glenn Gilmore, Bob Bergman, Mike “Smyth” Boone, Rod Pickett, Marty Moweres, Warren Gibbe, and Linda Rosi. Great book with inspiring examples of ironwork.

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CORRECTION:
The In Spring issue of *The Anvil*'s Ring, the listings shown for Peters Valley Craft Education Center, Layton, NJ, were inadvertently listed as classes being held at Touchstone Center for Crafts, Faribault, PA. All listings are correct in this issue. We sincerely regret the error.

AUGUST 18 - 22

AUGUST 20 - 25

AUGUST 21 - 25
Metal that Moves in the Wind with Robert Buept. Touchstone Center for Crafts, Faribault, MN. 800/721-0177. E-mail: touchstone@bnsf.net. See web site: www.touchstone.org.

AUGUST 21 - 26
Basic Blacksmithing Class at The Forging School of Blacksmithing. Moriarty, New Mexico. Contact Chad Gunter 505/205-1007 or Brad Gunter 505/395-9815.

AUGUST 25 - 27

AUGUST 25 - 29

AUGUST 27 - SEPTEMBER 2

SEPTEMBER 1 - 2
Touchstone Power Hammer! Intermediate level, with Glen Brow. Touchstone Center for Crafts, Faribault, MN. 952/725-0177. E-mail: touchstone@bnsf.net. See web site: www.touchstone.org.

SEPTEMBER 1 - 10
Basic Blacksmithing Class at The Forging School of Blacksmithing. Moriarty, New Mexico. Contact Chad Gunter 505/205-1007 or Brad Gunter 505/395-9815.

SEPTEMBER 3 - 9

SEPTEMBER 8 - 10

SEPTEMBER 8 - 10

SEPTEMBER 8 - 12

SEPTEMBER 9 - 10

SEPTEMBER 9 - 10

SEPTEMBER 10 - 10

SEPTEMBER 10 - 15

SEPTEMBER 10 - 16

SEPTEMBER 10 - 16
Blacksmithing I. Tilten International, Scotts, MO. 608/392-2700 or 269/626-0223. E-mail: tilten@tilteninternational.org. Web site: www.tilteninternational.org.

SEPTEMBER 10 - 16
Basic Blacksmithing Class at the Forgery School of Blacksmithing. Moriarty, New Mexico. Contact Chad Gunter 505/205-1007 or Brad Gunter 505/395-9815.

SEPTEMBER 14 - 15
Blacksmithing: Intro to Sheet Metalwork with Charley Orlando. New England School of Metalwork, Auburn, Maine. 888/753-7502. E-mail: tillers@tillersinternational.org. Web site: www.tillersinternational.org.

SEPTEMBER 14 - 23
Basic Blacksmithing Class at The Forgery School of Blacksmithing. Moriarty, New Mexico. Contact Chad Gunter 505/205-1007 or Brad Gunter 505/395-9815.

SEPTEMBER 17 - 23
Beginning Blacksmithing with John Simons & Gary Jameson. Hosted by The Sun Foundation/ Illinois Valley Blacksmithing Education. Edwards, IL. Michael Brown 608/392-6276 or e-mail: michaelbrown@bnsf.net.

SEPTEMBER 17 - 23
Intro to Sheet Metalwork with Dave Kress. Hosted by The Sun Foundation/Illinois Valley Blacksmithing Annex. Edwards, IL. Michael Brown 608/392-6276 or e-mail: michaelbrown@bnsf.net.

SEPTEMBER 17 - 24
Intro to Sheet Metalwork with Dave Kerron. Hosted by The Sun Foundation/Illinois Valley Blacksmithing Annex. Edwards, IL. Michael Brown 608/392-6276 or e-mail: michaelbrown@bnsf.net.

SEPTEMBER 20 - 22
Blacksmithing with Frank Turley. Turley Forge, Springer, TX. 505/397-6054. E-mail: frank@turleyforge.com.

SEPTEMBER 20 - 22
Power Hammer Seminar conducted by Sid Saumter. Rigby, WV. Class will cover all areas of opening a Little Giant Power Forging. Contact Gloria Gregorich, Craft Glasses Center, Rigby, ID. 208/733-2923. Web site: oozaklakes.com. Also see www.gloria.gregorich@hotmail.com.

SEPTEMBER 22 - 27

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SERIOUS METAL WORK...

The Anvil's Ring
Summer 2006

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SERIOUS METAL WORK...

The Anvil's Ring
Summer 2006
Dear Teacher,

(See Scott Lankton’s letter on page 4)

The only thing you forget is that you are young too. You have great ideas, energy and an uncommon predilection for great-ness. You have invested countless hours and invaluable resources to help me grow as a smith, an artist, and a person. I am forever grateful for your willingness to share your talents and knowledge. Without your presence and your history, my life would be incomplete. Each and every personality (young, old, middle age etc.) involved brings a new perspective. Let’s not throw the baby out with the bathwater. Let’s not forget our history one of the best things about the conference for me was talking with many folks who invested themselves in sharing the history of smithing...the history of all of those wonderful personalities which shaped blacksmithing as we know it. It has been incredibly inspiring to hear who each smith made it to where he/she is today, as we all know its a long hard road that takes a lot of dedication, devotion even. It’s easy to lose sight of what’s important and the encouragement I received from my elders is invaluable. I agree that the conference price is way too prohibitive ( alas, there would be no possible way for me to go without working the conference for my fees). I do have a few good ideas on how we could have a better conference for less money, but I am also deeply appreciative of what he many generations of smiths have done thus far so I may have a community to connect with and find inspiration. Also, here it is important to note that many of us “youngsters” are still using every spare ounce of our energies to keep our heads above water, and we may not have the time, energy, or resources to join in the monumental task of planning a conference. So, as a “younger” member of ABANA, I would suggest maintaining a BALANCE (always the hardest task) between a conference. So, as a “younger” member of ABANA, I would suggest maintaining a BALANCE (always the hardest task) between old and new. Let’s preserve our history as well as extend it into the future. Let’s treasure each and every person who holds a hammer and loves a fire.

With love and deepest respect,
Holly Fisher, Kalamazoo, Michigan

November 4 - 5

November 5 - 11

November 6 - 11

November 7 - 9

November 10 - 12

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Lorelei Sims from Charleston, Illinois, is well known in blacksmith circles as a demonstrator with great technique, an infectious smile, and an eagerness for her audience to learn. She specializes in creating hand-forged functional ironwork, and in teaching blacksmithing classes and workshops. Her public art commissions include the Omaha Botanical Gardens in Nebraska, Lincoln Log State Historic Site in Illinois, and Fordham University in New York.

At the beginning of Chapter Five, “Tool Usage and Forging Techniques”, Lorelei states: “This book is for the person who has always wanted to try blacksmithing, but has never had the opportunity. It is my desire to present the basic tool usage and forging techniques in the simplest manner possible. As you become more knowledgeable of the terminology, tools, and procedures, there will be more resource material for you to grow with.”

It is a book for beginners, but some of the material will be of interest to intermediate smiths as well. Her technique of forming collars with copper tubing will be of interest to many, as well as at least a few of the 20 projects organized by difficulty level. Some of the more interesting challenges include a pot and utensil rack, a leaf opener and a scroll candle holder.

The photography by Daniel Broten enhances the presentation of the book immensely... great color close-up shots leave no doubt in the reader’s mind as to what is supposed to happen in the movement of the hot iron. Throughout the book, Lorelei has strategically placed “Tricks of the Trade” and “Safety Tip” sidebars. These, coupled with excellent line drawings, a “magic elixir” for poison ivy, and even a great shot of one of Lorelei’s biceps, makes this a fun book to add to any blacksmith’s library.

Lorelei says, “I am not the only blacksmith who has admitted that part of their attraction to this ancient craft is the element of danger. Fire is our friend and we have all been reminded not to treat the relationship haphazardly. When knowledge, discipline, respect, and awareness come together, a natural feeling of empowerment is created. Blacksmithing is a noble craft that forges each smith’s personal character.”

Written by Lorelei Sims
Photography by Daniel Broten
Reviewed by Rob Edwards
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