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In my last president’s message in The Anvil’s Ring I asked you to please take the plunge, and run for the Board. Yes, this is a TOUGH job. You get criticized much more than praised. The position pays ZERO and the political power exists only in the eye of the beholder. The election timeline has passed; only two ABANA members stepped up to this challenge.

The Board decided to save the $5,000 that the election would have cost, due to the lack of contest. We appointed Linda Tanner and Bobby Floyd (their statements appear on page 10.) Due to the lack of interest among the membership, the Board still has to fill three more vacant spots. This will also have to be done by appointment. There has been a surge of delayed interest in the open board positions. In the coming months the Board will vote to appoint further candidates to fill the remaining three vacant positions, whose statements will be printed in the next Anvil’s Ring for the membership’s review.

What I do want to share with you is a more optimistic picture of blacksmithing that is not necessarily ABANA.

I like the straightforward phrase: “If you want to get something done, ask the busiest person.” In this case it happens to be Kirk Sullens, president of BAM (Blacksmith Association of Missouri).

When the Board decided to cancel the 2008 conference, many people wrote me. Even those who disagreed understood that changes have to be made. One group in particular came to the forefront and said they thought they could help. That was BAM and its president, Kirk Sullens. So why BAM and why now? Kirk put it best -

“For the Love of the Craft.”

For that reason, the conference theme will be “For the Love of the Craft.” This is not an ABANA conference, but an upscale BAM conference. ABANA will sponsor an international demonstrator. Here are some particulars:

**The Time:** May 1, 2, and 3, 2008

**The Place:** Missouri State Fairgrounds in Sedalia, MO.

**Conference Fees:** $60 - early birds, $80 - pre-reg, $100 at the door. You do not have to be a member of BAM or ABANA to attend.

Change is in the wind. ABANA has been a harbinger of modern-day blacksmithing. I feel that we will continue to be, because as ABANA goes, so does blacksmithing. Remember, it’s “For the Love of the Craft.”

Clare Yellin, ABANA President
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DEAR EDITOR,

Recently a New Hampshire Public Television program called “In Search of Sentinel” featured the installation of Albert Paley’s monumental sculpture at the Rochester Institute of Technology, Rochester, New York.

Having known Albert Paley’s work for the past 25 years and a happy owner of his recently published book Albert Paley Sculpture, I am struck by the diversity of his work. While watching the program on television, I remembered one of the statements he made while showing slides of his work at the ABANA conference at Alfred University. I quoted him in an article in The Anvil’s Ring Winter of 1996-97 issue. He said, “I always wanted to do the most outrageous thing possible.” Yes, he makes the outrageous sensible, sensual, expressive, powerful, dynamic and impressive in features, scope and technique.

Albert Paley seems to take inspiration from nature, ever changing and alive. His works are playful and serious. He composes found objects for a memorable gateway. He harmonizes massive, delicate, natural, and abstract forms to poetic and to a thundering symphony of songs, and transforms a space into an ambiance. He is a sophisticated, primitive, innate blacksmith, a free-spirited man of the 21st century. The essence of the 20th century American art from Abstract Expressionism to Pop Art is present and alive in his work.

His works are awe-inspiring for those who see, pass by or pass through them. The uniqueness of his work is such that I cannot think of anyone in art history to associate or compare him to, as were Jack- son Pollock, Stuart Davis, Smith, Louise Nevelson, Mark Rothko, Andy Warhol and others. They were the icons for the 20th century, and Albert Paley is for the 21st century. He is a source of inspiration for those who know him and his work.

It was comforting to see Albert and Mrs. Paley in good health in the program. I wish them continued good health for a long and creative life.

Jafar Shoja, Nashua, New Hampshire, jafarshoja@hotmail.com

DEAR EDITOR,

I just got my issue of The Anvil’s Ring and am not pleased. I do not expect much from this magazine as it has gotten more flash and less substance over the years, but this is too much! I do not want or need political ideology in my blacksmith magazine!! From the greening of blacksmithing to the letter about the religion of global warming, it is really obvious where your politics lie! I joined ABANA again from a few years’ hiatus so I could go to the disappointing 2006 conference – but I will not waste any more money. If you really want to get more people interested in joining ABANA, then you need a reason for them to join. This magazine is not it! Please – no more political or ideological content in this “BLACKSMITH” magazine!

Sincerely,
Eric Grip – BLACKSMITH, Apache Junction, Arizona

DEAR EDITOR,

Last summer I attended my first ABANA Conference held in Seattle, WA, and was thrilled to experience it and learn as much as I did! This organization did a fantastic job and I can’t wait to attend the next one!

I am wondering if any of you could help me fund a resource to purchase some Japanese “Rush”. One of the artists at the conference demonstrated how to forge a “Lamp for a Japanese Tea Ceremony,” and on his sketch he noted the wick as a material called “Rush.” Would any of you be able to submit information on how we (members/students) could locate and purchase some of this “Rush”? I will sincerely appreciate any advice you can send to me via a Letter to the Editor of this publication, so others will also know.

Very sincerely,
Heather Caverly

DEAR EDITOR,

Since the piece on the Adam Leventhal Memorial School was pub- lished (see Previews & Notes, The Anvil’s Ring Winter 2007 issue), there have been a couple of changes. We have settled on a bit catchier name than our legal one: Adam’s Forge. To go along with it, we have a new web site online: www.adamsonsforge.org. We welcome everyone to come check us out.

Heather McLarty, Los Angeles, California

DEAR EDITOR,

Your magazine just keeps getting better and better. The photographs are beautiful and professionally done, and the profiles on the blacksmiths and their work have kept me inspired all these many years. The articles on the activities of blacksmiths in other countries have made me want to visit every country I’ve read about in your pages. I don’t have to use the phrase, “Keep up your good work,” because you consistently have. Thank you for the places you have taken me and the fabulous people I’ve met through your pages.

Sincerely,
G. M. Baldwin, San Jose, California
Christopher Thomson, blacksmith/artist from Ilfeld, New Mexico, was recently honored as a Master of the Southwest by Phoenix Home and Garden Magazine at their 6th annual “Meet the Masters” event. Thompson was recognized at their awards gala event earlier this year at the Scottsdale Design Center in Scottsdale, Arizona. Christopher accepted his etched glass award and celebrated with the other 12 honorees and hundreds of attendees. A sample of his artworks and portfolios were displayed for the public.

Phoenix Home and Garden Magazine selects outstanding leaders in design, architecture and the visual arts each year to showcase the ever-evolving Southwest aesthetics.

EVENT CELEBRATES UNITY OF ART METAL AND STEUBEN GLASS
When: September 13 - 15, 2007
Where: Corning Museum of Glass, Corning, New York
What: “Shared Desires: A Unity of Glass and Metal”
Carder Steuben glass collectors and admirers will join with craftsmen and collectors of decorative metal art for a special symposium presented by the Carder Steuben Club. The event will showcase the artistry achieved by early 20th century metal craftsmen who combined their pieces with Carder Steuben glass. The symposium will explore the artistry and history of pieces created by Devillbis perfumes, Roycroft copper craftsmen, Crest Lamps, FrankArt, Art Lamp, Oscar Bach and others.

For more information on cost and accommodations and to receive the program itinerary or to register, contact Alan Shovers 812/423-3183 or ashovers@kddk.com

We are reaching out to other blacksmith artists around the state. Our goal is to have a wide variety of artistic styles. We hope to schedule a demonstration event if some of the blacksmiths would be willing to set up their equipment and demonstrate their craft.
If any Indiana blacksmiths would be interested in being a part of the exhibit, there is no entry fee. Every artist is welcome to price their pieces for sale.
The Creative Arts Center is located on the banks of the Wabash River in Bluffton. See web site at www.wellscocreativearts.com. Contact us as soon as possible at 260/844-5222. Ask to speak to Deb Perry or Maureen Butler. E-mail Deb Perry, Community Arts Manager, at cac@parlorcity.com.

PREVIEWS & NOTES
Summer 2007

CONTRACTS

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.

SCHOLARSHIPS
ABANA scholarships are available to all ABANA members. The closing dates are: January 1, April 1, July 1, and October 1. Information can be obtained from the ABANA Central Office, call 865/546-7733.

NOTICE OF ELECTION FOR ABANA BOARD OF DIRECTORS - TIMETABLE
May 1, 2007 - Notice of election published in the Spring issue of The Anvil’s Ring
June 15, 2007 - Nominations deadline date, submitted to the ABANA Central Office, PO Box 3425, Knoxville, TN 37927-3425, by June 15th of the election year.
August 1, 2007 - Ballot mailing in the Summer issue of The Anvil’s Ring.
September 15, 2007 - Postmark deadline for completed ballots.
October 1, 2007 - Notification to elected Board members.

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 in the development of their blacksmithing skills and abilities.

1. Criteria for Selection
Applicants must show financial need, proven talent and demonstrated ability in 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.
• Scholarship A: Funds for individual study, up to $200.00. ABANA Affiliates’ scholarship funds may match those funds up to $200.00.
• Scholarship B: Funds for individual study, maximum of $500.00.
• Scholarship C: Extended Study of three weeks or longer. Level of support to be determined by the circumstances of the proposed course of study, up to a maximum of $1,500.00. Note: Any monies received by an individual may be subject to taxes as earned income as determined by applicable Federal and State law.

3. Recipient Obligations
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 both an Affiliate newsletter and an ABANA publication,
• a public exhibit of works completed during or after the course,
• a lecture describing the results of the course of study, an article published in a non-ABANA publication.

4. Application and Notification Deadlines
To be considered for a scholarship, applications must be postmarked by the following dates and sent to the ABANA Central Office:
• March 1st, June 1st, September 1st and December 1st.

Exceptions to this rule will only be made for applicants who need immediate consideration and/or extraordinary circumstances, as outlined by the applicant and approved by the Scholarship Committee and the President of ABANA. Alternatively, applications may be submitted after the completion of the course. Electronic applications are not accepted at this time.

5. Guidelines & Instructions
Be sure to read and understand the rules for application. Partial or improperly completed applications will be rejected without review. Revised applications will be considered no sooner than the next application deadline.

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CANDIDATES’ STATEMENTS

Linda Tanner, Amelia, Virginia

Fondly called “Mule” by my family and friends, my determination and ambition to succeed has never been a shortcoming. I have been involved in civic organizations in my community and beyond for decades. As the wife of a blacksmith and machinist, I have been involved in metalworking as an integral part of both our blacksmith shop and our family business for over 30 years.

My husband and I established Yesteryear Forge in 1984. As a mother of three, I knew that our blacksmithing endeavors needed to be as profitable as possible. With kids underfoot, I would load up my Chevy Chevette to the top with items from our forge to sell all across Virginia. Our projects ranged from large to small, such as the hinges for the flood gates on the James River in Richmond, Virginia, and bronze molding for the pillars of the new Library of Congress in Washington, D.C., to practical items such as dinner bells, trivets, and fireplace sets. My work behind the scenes, so to speak, provided valuable experience with the inner workings of blacksmithing and business. It was through my creative insight, diligence in marketing, and stubbornness to succeed that our blacksmith shop began and thus thrived.

When my husband and I decided to pursue our machining and fabricating interests in 1989, we purchased a small manufacturing facility for our family business. A few years later, our small family business soared to a multi-million dollar manufacturing corporation. As secretary, treasurer and co-owner of Tanner Tool and Machine, Inc., I have gained essential business experience and knowledge of metalworking.

In recent years, I have maintained my positions at Tanner Tool and Machine, Inc., while working as secretary and treasurer of the Blacksmith Guild of Virginia. Beyond my duties of managing funds and recording monthly meetings, my duties for the Guild have also included contacting prospective demonstrators, event planning, and coordinating with board and general members of our organization.

I truly believe that with a new approach, ABANA’s membership can increase substantially, and through positive reinforcement, all levels of artisans—beginners, intermediates, and masters—can reap the benefits of being a member of ABANA. For as Dimitri Gerakaris stated in the founding of ABANA, “Function and creativity is our purpose.” Perhaps we could apply that function and creativity to the operation of ABANA and not just regulate it to our forged work.

As a businesswoman, I understand the importance of relationships, and I value opportunities to make those relationships flourish. Therefore, as an ABANA board member, I would apply that function and creativity to the operation of ABANA and not just regulate it to our forged work. As a Board member, I would utilize my business knowledge and passion for metalworking to represent ABANA efficiently and professionally. I would greatly appreciate the opportunity to serve on the ABANA board to engage and educate members of our craft while recognizing the need for personal connections.

Bobby Floyd, Long Island, Virginia

With the help of other board members, we need to put “blacksmithing” back into the Arts-Blacksmiths Association of North America for everyone, especially novices. We all need to remember what ABANA’s original purpose was.

Some questions that really bother other members, and me, are: Why is ABANA losing members instead of growing? Blacksmithing is one of the fastest-growing hobbies in the country, so why are these smiths (the beginners/younger) not joining ABANA? I will work...
Our host provides lunch (donation jar is set out) and our demonstrations which are sold at cost. The income is probably below the average for central Virginia, where the household site with current news; we’ve made DVDs of all expenses solely from the revenue from organizational skills and because I am a relatively new, avid hobbyist blacksmith, I have some ideas of what is missing from ABANA for the new smiths.

Our association just to learn this craft – we named it Old Dominion Blacksmith Association – we live on a shoestring for the new smiths. ABANA for the new smiths.

To being an artist.

I have some ideas of what is missing from ABANA for the new smiths. ABANA for the new smiths. ABANA for the new smiths.

Blacksmithing Bio: In November, 2005, Charlie Booth and I decided to form an organization – we live on a shoestring for the new smiths. ABANA for the new smiths.

My personal goal as a board member will be to support the members and Chapters/ Affiliates who support ABANA. The shoe ship and increase your dues. This is a sure way to lose member towards finding out who our members are, who they were and what they want and/or expect from ABANA. This is just plain good business practice. If ABANA provides services that blacksmiths want and can afford, it will always have a growth in membership.

This organization has to be more than two beautiful magazines. Let’s make it affordable for everyone to join ABANA and, if we continue with the tradition of ABANA conferences, which I hope we do, keep them at a cost suitable for anyone to attend, even if we have to consider downsizing and/or having it in one central location.

My personal preference is traditional blacksmithing, but do appreciate all aspects of the art. I personally believe that anyone who shapes a piece of metal, even the beginner, is creating and is in his/her way to bring an artist.

A brief personal bio: I started and owned three businesses and sold my last business seven years ago; married to the same person for 39 years; personally restored my 1825 plantation home; have a BS degree in Early Education and being a Director of it three years ago; married to the same person for 39 years.

I have demonstrated for over a year at a national historic site to numerous school groups and adults and have also done some festivals and the like. I personally built my rough-cut lumber blacksmithing shop plus everything in it last year. It has a side-draft rock forge that Jerry Darnell advised me on, and a dirt floor. The simplest of tools are used. Peter Ross did an excellent demonstration in it and never complained, so it’s more than good enough for me.

My personal preference is traditional blacksmithing, but do appreciate all aspects of the art. I personally believe that anyone who shapes a piece of metal, even the beginner, is creating and is in his/her way to bring an artist.

If you believe in my vision of what this is all about, then I’m here to “make it happen.”

In November of 2005, 4DBSA has 120 blacksmiths who have signed up to become members. I am the President/Editor/Web Master; we are not a nonprofit organization – we live on a shoestring budget and we have no dues. We have just charge admission for anyone to see our demonstration at any of these positions – a minimum of 5 minutes on either side of these positions for mounting. Refer to the sketch shown in this article.

Eight rings will be selected. The rings are not due until the conference. Commitments, however, are needed by November 1, 2007. E-mail to Rome Hutchings: forge@thepairiesmypad

den.com.

Note: Here is a chance to shine and show your best work! Rings sent early will be used for photo opportunities at the BAM 2008 Conference. So contact the project coordinator as soon as possible and get those rings in early.

The selection will be based on the quality of execution, traditional smithing techniques, forge width or rivet joining of the ring, or any mechanical joint would be acceptable as well. Ring materials can be any ferrous or nonferrous metals.

Ring dimensions are, as in the past affiliate ring projects, 10” O.D. made of 1/4 x 1 flat stock.

The rings need to leave clear the 12 o’clock, 3 o’clock, 6 o’clock and 9 o’clock positions – a minimum of 5 minutes on either side of these positions for mounting. Refer to the sketch shown in this article.

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The rings need to leave clear the 12 o’clock, 3 o’clock, 6 o’clock and 9 o’clock positions – a minimum of 5
MORE ON SELECTION

As in the past, rings will be checked dimensionally. Also, the selection of methods is important: use of joinery, use of tooling, chiseling, riveting, forging... including forge welding.

If you want to get an idea of what has been done in the past, there is a posting of photos on the Internet. Here is the link for the photo web site: http://www.photousaccess.com. The log-in: blacksmithblacksmith@hotmail.com and the password: anvil.

Photos are in a folder called Ring Project. After you log in, click on "My Albums" or use the "Choose Album" box.

The funds raised from the BAM 2008 Ring Project go toward offsetting the conference costs and the educational mission of BAM, grants, scholarships to individuals, as well as special projects of an educational nature.

Cont’d page 16

THE TELLURIDE RAILING
By Zachary Noble, Bakersville, North Carolina
Photos by Alan Cuenca Photography

This project was commissioned by a friend’s father who bought a house on the main street in Telluride, Colorado. He found some original photos of the house prior to a fire that destroyed the upper floor and roof, and decided to restore it to its original design. The house did not have a railing in those old photos, but because Telluride was established as a mining town, he decided that a hand-made railing would be an appropriate addition. The client wanted a railing that could relate to the town’s ironwork and utilized larger-sized metal, but would not take all the attention away from the house.

I walked through the town and quickly realized that, for a mining town, it was lacking in any exciting ironwork. The common theme to the older ironwork was a simple railing that repeated itself over and over. It is a series of upside down “U”s that intersect down from the peak it is fairly common and used in cities to protect trees. My design is a direct relation to this traditional design, and as it uses heavy one-inch stock and does not grab all the attention away from the house, it worked well for the client’s stipulations. The railing, totaling 198 feet with three separate gates, took me close to a year to complete.

Cont’d page 16
Since this was my first big project, I decided that, in doing it all myself, I would save money. I do not know if that logic worked, but at the time my shop was too small to accommodate another body. And at the end of the job, I was able to put down money on a pre-fab metal building for my next shop.

All the forging was done in North Carolina by hand hammer as well as my 50-lb. Beaudry. The pickets are 1” square, fanned out to 2 1/4” tapering back, corners knocked down, bent in a jig by hand and heated, then offset on the bottom to receive the bottom bar. It totaled 415 pickets with tests. The bottom bars are 1 ½” by ½” flat bar with those forged tabs on both ends (I do not know what they are called), offset then forged to a right-angle bend. The top connecting pieces (nose sting pieces) are ½” round riveted with 1/4” button heads, and all other rivets are 3/8” button heads. The sections are connected to the posts with half-inch round hex key bolts on the bottom and a 1/4” bolt on top. The posts are 2” square tube flared with welded cap, then welded to a flange that was bolted to the stone. I used Hilti epoxy to set the all thread in the stone – this stuff is pretty awesome, worth checking out.

The finish is good old North Carolina rust, after the awful job of sandblasting made easier by Zach Lopez. Then I oiled her up with the help of blacksmith April Franklin before shipping and waxing on site.

I thought the job was going to be a nightmare, due to the fact that the measurements were on the other side of the country. Thankfully, I had two people who helped with that problem. One was Doug Reinhart, the general contractor in Telluride, who was invaluable to me in assisting with the exact measurements, although he became a thorn in my side when he wanted changes made after the fact. Those problems are a normal circumstance for this type of work. I recommend making sure you have it written somewhere that you charge big for changes after the fact. Since Telluride is a historic town, it needed CAD drawings of the job for their records. I hate sitting at computers, let alone knowing about CAD drawing programs.

My second savior, Rob Young, is a self-taught computer whiz who worked me up a complete set of plans. It is actually pretty amazing what you can do on those programs – stick in a measurement, give it some parameters and bang –you’ve got your layout done. After a bit of head scratching, the layout worked out beautifully. The site did not call for a 4” code, so I spaced the pickets at 6 inches on center. Doing this knocked off about 150 pickets from the total and it allowed two intersecting pickets equaling 12” exactly (including the gaps on either end). This made the overall dimensions simple to work with. The stone layout was not exactly to the foot, but I had close to 3” on either side of each section to play with. Without Rob and Doug, there is no way the installation would have gone as smoothly. As it was, it took close to six relatively easy days, with the help of my trusted assistant and good friend Andy Dohner.

I would like to thank everyone who helped, as well as the client who put his trust in me to complete this huge job in that tiny old shop of mine.
It is often said that we are victims of our experience. I would like to think that I am a product of learning from mistakes, and therefore not a victim. I have been Savannah’s architectural metalsmith for nearly 25 years. During that time I have had the opportunity to work on a number of very high-end private residences and luxury resort hotels. By means of this article, I would like to relate a number of time-tested lessons that I have learned during my career.

The quality of the work is a subject that cannot be overemphasized. For example, in my shop all welds are ground and polished with carbide burrs to give a seamless product. No welds or undercut appear on any finished work from my shop. This extra step may require an additional 20 percent of the total fabrication time, but it will differentiate fine work from all the rest. Clients with discretionary income can recognize top quality in today’s market.

The importance of meeting established deadlines is quite often underestimated. This can be a fatal mistake when creating architectural metalwork. In my entire professional career, I have never missed a deadline. Meeting deadlines relates to one’s credibility, and will establish client goodwill. As we all know, “word of mouth” from clients is our most productive form of advertising. Remember that credibility is part of the entire package that a client is purchasing when commissioning your work.

Integrity of the work warrants a discussion. My business philosophy has always been: “I’d rather lose a job than lose money. But, if I get a job, I would rather lose money than compromise the quality of the work.” This approach will garner the goodwill of your clients. It is certainly the long view, but is also the best view for a long professional career as a craftsman.

Consistency in pricing the work is an invaluable asset. In building my career I was very conscious of slowly raising my prices. (Maybe 10% to 15% per year.) I have seen metalsmiths receive recognition, and immediately hike their pricing to astronomical levels. This is usually a poor decision. Remember, you can always raise your prices in a slow, methodical way as your career matures, but having to reduce your pricing will devalue your work, as well as raise questions concerning the quality of your work.

Professional and ethical conduct has been a trait of mine throughout my career. Returning all phone calls in a timely manner is appreciated by my customers. Quoting of prices and follow-up...
should be handled in an ethical and businesslike way. Concerning ethical practice: My first price is my last price, and my only price. If a prospective client wants to spend less, then reduce the volume or scope of the work, not the quality of the work. Cutting your price arbitrarily to get work is a very slippery slope. Once it begins, there is no stopping it.

Producing new designs is critically important. I am constantly experimenting with new prototypes. Because of the resurgence and dissemination of information in this craft, constant creativity is a must. "If you are not moving forward in this business, then you are drifting backward." There is no status quo. Resting on yesterday’s publicity is not an option, if you want to work on high-end projects.

I sincerely hope that these "lessons" that have helped my career will help yours when you strive to progress in the realm of architectural metalwork.

John Boyd Smith has been Savannah Georgia’s award-winning iron sculptor, blacksmith, and metalsmith for almost a quarter of a century. His work has been published in Architectural Ironwork, Ironwork Today, Fireplace Accessories, Ironwork-Dynamic Details, and Ironwork of Savannah. In 1999 A Lifetime Achievement Award was given to Mr. Smith by The American Institute of Architects, State of Georgia. Mr. Smith is currently showing his work in the “Wild Geese Exhibition” at the National Craft Gallery of Ireland in Kilkenny, Ireland. See his web site at www.johnboydsmith.com.
Lowe's Hotel, Southbeach Miami, Florida. Railings built for five-star luxury hotel.
T R I B U T E :  D R .  I R O N

"Ideas and Iron, in that order"
By Eric Ryser, Manhattan, Kansas

As a great man once said, “Fuzzy lines suck.” Well, that great man was Doug Hendrickson -- A.K.A, Dr. Iron. Doug walked, talked and taught among all of us. Whether it was family, blacksmiths or friends, for this we are all enriched as people.

As the first fires of the 2007 Blacksmith’s Association of Missouri Conference were being lit on the fairgrounds of Sedalia, Missouri, the news was announced that Doug Hendrickson of Lesterville, Missouri, had passed away at his home on the morning of May 5th from complications of Lou Gehrig’s disease, also known as amyotrophic lateral sclerosis [ALS] - diagnosed in 2004. There is no cure.

Hendrickson, 68, was born in Minneapolis, Minnesota, in 1938. He was a veteran of the United States Marine Corps and served from 1956 to 1958. Doug received his Bachelors of Fine Arts degree from the Minneapolis School of Art and his Master of Fine Arts degree in 1968 from the University of Minnesota.

Doug taught sculpture and drawing in the Department of Art and Design at Drake University in Des Moines, Iowa, from 1969 through 1983. During his time at Drake, he achieved the rank of Full Professor and had a lasting and significant impact on his students and his fellow faculty. “Doug was a shining light in the Drake University Art Department,” said John Hicks, Professor Emeritus of Art. “Shining light means exciting, unique, always interesting, tremendously supportive of students, always fun and full of beans. The world needs many more Dougs.”

In the summer of 1983, Doug and his wife Bonnie and two very dear friends, Lee and Pam Ferber, moved to Reynolds County Missouri, near the Peola Valley, where they had purchased land a few years before. There in the middle of nowhere Missouri, Doug, Bonnie, Lee and Pam built their own homes and studios. There they all worked, forging iron and firing pottery, for the next twenty-plus years. During this time many visitors would come by to see their shops and studios and buy their items, thus contributing to their success and at the same time enabling Doug to continue making art.

Doug was a blacksmith by trade, but continued to explore many numerous materials including wood, clay and plastics. He was immediately attracted to forged metal; when working at the forge he could create a relationship between himself and the material that led to a lifetime attraction to the metal arts. For Doug, time spent in Missouri was critical not only to his work, but the people he interacted with in his daily life.

As one of the founding members of the Blacksmith’s Association of Missouri [BAM], Doug continued to teach not just blacksmithing, but blacksmithing as an art form while outside an educational environment. He was a regular demonstrator for BAM as well as serving as the editor of their newsletter, which featured a regular safety column with witty information in a serious tone. As blacksmith Walt Hull of Lawrence, Kansas, said: “Doug was a man with no governor on his mouth. If he thought it, he said it.”

Over the years, Doug was not only heavily involved with BAM, but he was a member of the American Craft Council, Artist-Blacksmiths Association of North America, Inc. [ABANA], The Best of Missouri’s Hands, and the Missouri Whitewater Association. As an avid whitewater enthusiast who also loved music, Doug spent many of his days on the river and, while forging, listening to public radio.

In 1995 blacksmith Elizabeth Brim, a friend of Doug’s, put together a symposium entitled “Expressive Design in Iron” at the Penland School of Crafts in Penland, North Carolina. This symposium was a pivotal moment in the evolving field of contemporary blacksmithing. Audience members were asked to interact with the panelists in sharing ideas and philosophies on the topic of design in iron regarding the field of crafts. Doug was quoted saying, “It’s our job to design, not to accomplish others’ designs.” And that is exactly what Doug did. His work, which is known both nationally and internationally, is a collective of creative and artistic designs inspired by nature and human interaction.

Doug’s work can be viewed in the Smithsonian Institution in Washington, D.C., and at The Metal Museum in Memphis, Tennessee.

In October of 2004 during the annual Repair Days Auction at the Metal Museum, Doug was the recipient of the 2004 1/2 Alex Bealer Award. Jim Wallace, Director of the Museum and ABANA Board Members Scott Lankton and Elizabeth Brim presented the award. According to Scott Lankton, the Bealer Committee decided -- with the ABANA Board’s approval -- to...
TRIBUTE: DR. IRON

make a special ‘extra’ presentation of the Bealer Award to Dr. Iron. The purpose of the award is to honor the recipient for “service to the field of blacksmithing,” and is the most significant and prestigious award given by ABANA.

As the ALS started taking a toll on Doug’s body, his mind was in perfect working order but he was no longer able to physically work at his forge. It was during this time period that some of Doug’s greatest works were created. In late 2004, at the Penland Instructor Retreat, Doug had forged a smaller figurative piece that stood around two feet in height. It was his dream to see the piece full-scale during his lifetime. Long-time friend Walt Hull and Doug began hashing out ideas to make Doug’s dream a reality. In early 2006 the piece, entitled Col-Lab, was designed by Doug and forged by Walt in his shop in Kansas. Throughout that year, Doug and Walt would talk and critique the work until the forgings were what Doug had envisioned. The final sculpture is approximately five feet high and ten inches deep and serves as a type of self-portrait of Doug. Col-Lab was the centerpiece at the dedication of the Dr. Iron’s Slackwater Gallery during the 2006 BAM conference.

It was also during this time that the 2006 ABANA Seattle Conference was starting to take shape. Doug was honored in Seattle with a retrospective of 25 years of work. Also on exhibit was the work of Russell Jaqua, who had succumbed to ALS earlier that year. In Seattle, Doug, Bonnie and their son Michael made the trip halfway across the country to attend the exhibition. Upon entering the gallery, Doug was speechless and overwhelmed to see a lifetime of work all exhibited in one setting. It was truly a testament to who he was as an artist and a blacksmith.

The final and most elegant of the sculptures Doug created was his fountain titled “Us,” located on the grounds of the Metal Museum. Director Jim Wallace and shop foreman Jim Masterson had approached Doug during Repair Days of 2005. The fountain serves as a metaphor for the condition Doug’s body was in and what he and Bonnie had been going through over the course of his illness. The idea of Doug’s mind still in good working order but the body trapped in a box, never to escape, served as the impetus for the piece. The fountain was dedicated during Repair Days 2007 with friends and family gathered around. River rocks were placed at the base to remind viewers of what inspired Doug as an artist. The fountain was made possible by a collection of artists. Doug and Bonnie sculpted the wax for the head and then shipped it to Illinois for J.R. Lodico and Dominice Gilbert to make the mold and cast it in bronze. The fabrication and forging work was done in Memphis at the museum by Steven Cuzzilla, Jim Masterson and Jeff Wallin. Allen Leathers donated the stainless steel and fabricated the tank that sits inside the main body of the monolith. Lou Mueller of Mueller Industries, LLC, in St. Louis, finished the construction of the misting system in the head and base of the fountain. Make this a must-see piece of art on your next trip to the Metal Museum in Memphis!

There are a lot of ‘fuzzy lines’ out there, but there was nothing fuzzy about Doug. He was a true testament to the way people can forge and sculpt their lives by their environment and interactions with daily human life. Doug was a father, a husband, friend, a teacher, a student, and most importantly an artist. Those who knew Doug were truly affected by his interactions and words of wisdom.

For me it brought back that deep sense of loss, not only of a friend, but of a great life force that has been part of the close-knit group that banded together in the rediscovery of the art and craft of blacksmithing in America over 30 years ago… I first really got to know Doug in the early 80’s when we both served on the ABANA board of directors. It was a difficult time for ABANA then and I remember clearly during one of our late-night board meetings in the cabin at Emmetted Studebaker’s, Doug broke the tension of the night by saying, “I think it’s time for a White Tower Run.” I knew then he was a man who had his priorities straight! One of those was to enjoy life and not let the negative rule the day.

My silence was about thinking of him every day and not being able to accept the news. How could I not think of him. I hang my pans on the iron hooks that he made for us, his pan included. The chopper, cheese grater, the fireplace tools, from his hands to ours, touching… every day. The sculpture he made from wood. The sculptures I made in his class, Everywhere Doug. A household word, like Kleenex.

Jay Johnson

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"Col-Lab" (below) stands 5’10” from the floor to the center of the head. A similar piece (right) with the rock in it is 3’ tall.

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The river shuttles with Doug’s flatbed truck were memorable—how many boats did we have on there at one time? I think the number was 16 or 17. Doug made a lot of friends in the whitewater community and, in true Dr. Iron fashion, he reciprocated in many ways. One example was the “Wacky Davey” sculptures that he created and presented to Wahoo Award recipients. I still cherish mine.

- John Tansi

Everybody dies, but when some people die they leave a hole in the world… Doug’s mind was a green field where ideas frolicked like new lambs on a warm spring day. I’ll miss him.

- Tim Underwood

To me, Doug was a fabulous, fearless, rule breaker. He was the only person I know who was quite so silly, yet so pointed, so creative… so Doug. I have a lot to thank him for. I learned from him that life is worth exploring—and for Pete’s sake, do it with a smile on your face.

- Julie Ann Grim
The generosity that made Doug trust a raw beginner with a difficult part of the job was coupled with a wit that could be vicious in the criticism of the pretentious, the insincere, the imitative. If that was the side of him you happened to see first, it could take a while to see that if he gave you grief it was a compliment: it meant he knew you could do better.

-Walt Hul

As for teaching and ironwork, he was able to look at a piece of ironwork and pick out some part that was well done or looked like it set the piece apart from others. His comments always made the work go a little faster. I will greatly miss having him within reach.

-Mark E. William

I saw Doug and Bonnie at the Seattle ABANA blacksmithing conference last year and was glad to give him a hug. ABANA had put up a retrospective exhibition of his work, and it was worth seeing.

-Frank Turley
There was the time I was working on a kinetic sculpture with two or three electric motors. It was a very complex piece and I had little experience with such things. After six months, Doug finally offered to buy the piece from me. I said, “What for? I didn’t even think you liked it.” “I don’t,” he said, “I want to take a hammer to it and destroy it. It’s a bad piece Terry, please, please get rid of this piece of crap!” I stopped working on the piece two weeks later. It took a huge load off my mind. He knew he was doing it for my benefit. Doug had a great sense of humor; he used to make me laugh so hard that tears would come to my eyes.

- Terry Lee Dill

...Doug suddenly interrupted the daily class routine. The task was to build a pumpkin catapult from what we could find around campus. A catapult was field tested later in the day and then dismantled before it hurt someone.

- Dave Koenig

“Watermelon Washer” is of the same scale with the others of this series, but longer, perhaps 14 inches. Materials are mild steel and the occasional wipe of paint, and stone river rocks.
T R I B U T E : D R . I R O N

A statement from Doug Hendrickson regarding his retrospective at the 2006 ABANA Conference in Seattle, Washington.

Except for my childhood and a stint in the Marines, I have done nothing but study, teach or make art. Like many young students I have explored numerous materials for my sculpture: clay, bronze, foam, fiberglass, wood, vacuum-formed plastic, and welded steel. In 1972, both Brent Kington and Albert Paley did workshops at Drake University where I was teaching at the time. Each of them had just made the transition from precious metals to forged iron. Just like the rest of you, once I saw forged iron I couldn’t get it out of my mind. These two men were obviously great influences on me. We had blacksmith facilities at Drake so I spent the next nine years with a book in one hand and a hammer in the other, making slow progress.

A conversation among friends and family who have been inspired by Doug’s life may be found online:
www.peolavalley.com
www.driron.blogspot.com
www.missouriwhitewater.org

Donations may be made to:
Blacksmith Association of Missouri Scholarship Fund
c/o Bruce Herzog,
2212 Aileswick
St. Louis, MO 63129

The Metal Museum
374 Metal Museum Drive
Memphis, TN 38106

After meeting Frank Turley at the 1976 ABANA Conference, I realized I needed a teacher. In 1981 I was fortunate enough to study with Frank for six weeks at his school in Santa Fe, N.M. Among many things, Frank teaches his students to become their own teachers and I was ready for it. Two years later I quit my day job, moved to the Quirks with a Whole Earth Catalog under one arm and an anvil under the other, hung out my shingle and began my life as a full-time blacksmith. I was ready for a life of poverty; however, it didn’t work out. I developed a line of production work that I wholesaled around the country. The production line made me a nice living for the next 13 years, but gave me less and less time for my serious art. Time for another change; I dropped the production work to concentrate on my own personal statements and a number of liturgical commissions.

Scientists have recently discovered two planets within 35 light-years of earth that have what it takes to sustain life. They also tell us that there are 50 billion stars in our galaxy and that there are 50 billion galaxies outside ours that are every bit as large as our own Milky Way. If you feel as I do, that we are a part of a greater whole, then each discovery also expands us. This process is how a series of works dealing with similar ideas evolve. It is how artistic styles develop and it is the motor that drives the creative spirit for many.

Rivers, rocks and the eternal interdependent relationship between them are a prime source for a number of works exhibited here. Water flows over rocks, the rocks change the flow and the flow changes the rocks: hard-soft, aggressive-passive, dynamic-static, hot-cold, feminine-masculine. Iron, the thing that bonds us all, seems to be the most appropriate medium to explore these opposing ideas. Iron is also hard-soft, aggressive-passive, dynamic-static, hot-cold, feminine-masculine.

I thank ABANA for this opportunity to show where I’ve been, where I am, and where I’m going. This show covers what I feel are the high points of 25 years of work.

Doug Hendrickson, July 2006

Photos by Michel Hendrickson

Doug’s fountain, titled “Us.”
The story of this tool box stand started in 1916 when Hartmann’s bridge was built over the Bourbousse River in Union, Mo. The bridge was constructed of wrought iron and was demolished in 1998, when a new bridge was built. I was able to obtain a large quantity of wrought iron from this bridge, and was saving it for a special project.

In April of 2007 I took the joinery class at John C. Campbell Folk School. The class was taught by Clay Spencer, and the emphasis was on traditional joinery. The project that I designed for the class was a stand for my tool box. I’ve been using Bam Box #20 as a tool box when I demonstrate at Silver Dollar City, and it received a lot of attention. I felt it needed a dedicated stand instead of just sitting on a table. I incorporated many features that I liked and never had the time to try. There are five animal heads, 18 tenons, split feet, and my favorite, the Dorothy Steigler basket in a basket. The basket was made with mild steel, and was welded to some 7/8 inch wrought iron. I wasn’t sure if I could make all the details using wrought iron as it likes to come apart if it is not worked very hot. I spent a lot of time waiting for the pieces to heat up, but the metal worked very well if it was hot enough.

Bob Alexander and I opened the shop at 5:30 am every morning and worked until 9:00 or 10:00 pm each night. I spent two full days making the legs, and finished the rest in time for the student showcase at the end. I learned a lot in this class by trying something new and by the many demonstrations given by Clay Spencer. John C. Campbell Folk School is a great place to get away from the pressures of working for someone else and unwind by doing something for yourself.

**NEW WORKS**

**DAVID ANDERSON, TONAWANDA, NEW YORK**

1. Candlestick made by anticlastic raising methods. Steel. 10”l x 7” w x 7” h
2. A double candlestick made by anticlastic raising and forging from bar stock. Steel. 10”l x 5”w x 6”h.
SELECTED WORKS

Fisterra Studio, Austin, Texas
Todd Alan Campbell and Jennifer Chenoweth

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Fisterra Studio, Austin, Texas
Todd Alan Campbell and Jennifer Chenoweth

Contemporary handrail - private residence, Austin, TX. Combining traditional metal joinery techniques in unexpected ways for an eclectic, modern look. Landing rail is 6' l x 38” h, forged round stock. Matching foot rail under the kitchen bar matches it, 2' l. Stair rail is 12' l.

Pumpkin sink. Counter top made from a steel pan with textured edges with charcoal concrete cast in place in the pan. Legs are styled with botanical pumpkin finials and feet. Orange sink basin made from a handmade mold created to resemble the bottom half of a pumpkin. Counter 65" w x 24" d x 20" h. Sink is 20” in diameter and 8” h.

"Spaceballs." 72" h x 35" d, plus 41" h x 30" d, plus 25" h x 20" d. Forged steel with steel balls welded onto the ends of tapered stock in widths between 1/2", 5/8", 3/4" and 1" solid round. Powder coated and hand-painted.
In my work I deal with the connection between organic natural world and industrial materials, thinking about how objects are manufactured and exist in this postmodern age. In creating sculptural installations I begin by amassing pieces of metal that I have forged into a shape. I investigate the idea of mass production in metalwork by taking one standard stock size of metal and transforming it in one or more steps of cutting or forging in a direct, repetitive action. By using fire and force, I allow the metal to return to the organic quality of the ore. I am careful not to overwork a single part, but utilize the malleability of the material.

I question the ideas of craft, production and conceptual artwork by creating simple forms that require an excess of hand labor and a critical eye to arrange. I love the idea of work and the process of converting energy into a shape.

One singular shape used repeatedly evolves into a system, similar to organic or biological patterns. The arrangements allude to natural forms like fungus, hair or plants. The patterns and configurations shift between the micro and macro scale.

Todd Alan Campbell

Our work is individual and collaborative. As a couple, we work closely together so our work influences each other. Todd creates forged steel sculptures and installations, and my work is primarily oil paint-ings. We create collaborative drawings using acrylic washes and patterns burned into the surface from heated metal, called “burn drawings.” Our recent commissioned piece “Spacballs” (see page 39) for Neiman Marcus pushed us in a new direction of painted forged metal sculptures.

Jennifer Chenoweth
SELECTED WORKS

Blue chaise lounge. 33"w x 72"l x 30"h. Forged steel, copper and ultrasuede upholstery, made from transitioning drops of forged flat and square stock. Originally made for an Austin design show, now in a private collection in Austin, Texas.

Contemporary coffee table, currently on display at IF+D, Austin, TX. 18"h x 26"w x 24"d. Made with transitioning drops of forged flat stock.

Todd Alan Campbell & Jennifer Chenoweth, Austin, Texas, info@fisterrastudio.com, www.fisterrastudio.com

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Queen-sized botanical bed. First shown at the Metalamongus Show at The Design Center, Austin, TX. Panels made from forged 1/4" round stock in a textured square stock frame with coiled square tubing as feet, and finials styled as pumpkin vines.
Sheet metal vessels are fun to make, and they make great gifts. Galleries think they are wonderful and occasionally, one will sell. A little over a year ago I managed to spend more time at my shop, Tudor Forge. For the first time in my life, the process of creating with a hammer, anvil and hand tools got really exciting. Up until then I would go to the shop with a specific project in mind. For example, I was going to try what I saw at the last demonstration I attended. Or, it was to work on a paying job I was happy to receive. Forging something just for the sake of forging was never a conscious thought. There always had to be a reason to make something.

The change started when I began to make a series of 13 meat forks. By the time I got to No. 13, I needed to do something different with the tines. The result was a spatula-looking fork dubbed the ‘forking fork.’ With 13 forks, I decided to make some spoons to go with them. There was scrap 16-gauge sheet metal on the floor. I took a piece of soapstone, roughed out spoon-like shapes, and began cutting them out with the treadle hammer and forming them in my pine stump. I liked the outcome. Then came a number of handles...each one was different. Unfortunately, the spoons never got made and most of the forks sold.

Working cold 16-gauge sheet metal with an embossing hammer as well as another hammer was new to me. The more I worked with it, the more enthused I became. Sometimes I heated an element in a coal forge. A couple of these creations sold. A piece I call Lettuce got me thinking about vessels. Three vessels later, a vessel called Sunrise hit a gallery and sold instantly.

Around this time, two other things happened. I showed my sheet metal work to William Bastas. He encouraged me to keep going. “See where it takes you.” The second thing to happen was that I became very interested in Mindy Gardner’s chasing work, so I purchased a set of basic chasing tools from her husband Mark. I ordered 14-gauge sheet metal, chiseled out a piece about eight inches square, scribed a seven-inch ring in the center, chased the scribe mark, chased the four corners to bend as legs, and sank the center of the chased ring in the stump. The whole chasing and forging process took maybe two hours. I had my first chased vessel; that was exciting! Five or six smaller vessels -- with more chasing but using the ‘original recipe’ -- followed immediately. I was learning how the material worked and proceeded to play with the different chasing tools and finishes.

The most exciting part of this process was that I never knew what the final product would be when I began a new vessel. The process, for the first time ever, became more important than the product. The more I worked the more I tried to do. The vessel called Life is one I started as an effort to make a vessel with a handle. The Miraculous Reflection began as a rectangle because I did not want to work with another square. The Square Fruit Bowl came into being because I got tired of making the drop-down legs. Ensemble I came into being because the ring was chased too deep and ripped apart during the sinking process. “Mistakes,” for the first time, no longer mattered. Who cares? I wondered why it took me so long not to stress over mistakes. What does matter is that something new comes to life and it has aesthetic value!

There are still vessels in my head waiting to come out. Some are sheet metal and some are wrought iron. Having an inventory of new items to make in my head never happened before, and it is a great feeling to have.

Another benefit of this recent experience is that my confidence at the forge has increased dramatically. I am incredibly more relaxed at the forge. It is not uncommon for me to stop working on what I started out forging and consciously switch to a new project because of a new idea. The piece I started making will still be in my head long after forging what just came to mind.

Editor’s Note:
See the Hammer’s Blow, Volume 15 No. 2 for an article describing this vessel forming process... except for the chasing.

Sheet Metal Vessels
By Dave Koenig, Houston, Texas
Photo by Gerald Pollard

Sheet metal vessels are fun to make, and they make great gifts. Galleries think they are wonderful and occasionally, one will sell. A little over a year ago I managed to spend more time at my shop, Tudor Forge. For the first time in my life, the process of creating with a hammer, anvil and hand tools got really exciting. Up until then I would go to the shop with a specific project in mind. For example, I was going to try what I saw at the last demonstration I attended. Or, it was to work on a paying job I was happy to receive. Forging something just for the sake of forging was never a conscious thought. There always had to be a reason to make something.

The change started when I began to make a series of 13 meat forks. By the time I got to No. 13, I needed to do something different with the tines. The result was a spatula-looking fork dubbed the ‘forking fork.’ With 13 forks, I decided to make some spoons to go with them. There was scrap 16-gauge sheet metal on the floor. I took a piece of soapstone, roughed out spoon-like shapes, and began cutting them out with the treadle hammer and forming them in my pine stump. I liked the outcome. Then came a number of handles...each one was different. Unfortunately, the spoons never got made and most of the forks sold.

Working cold 16-gauge sheet metal with an embossing hammer as well as another hammer was new to me. The more I worked with it, the more enthused I became. Sometimes I heated an element in a coal forge. A couple of these creations sold. A piece I call Lettuce got me thinking about vessels. Three vessels later, a vessel called Sunrise hit a gallery and sold instantly.

Another benefit of this recent experience is that my confidence at the forge has increased dramatically. I am incredibly more relaxed at the forge. It is not uncommon for me to stop working on what I started out forging and consciously switch to a new project because of a new idea. The piece I started making will still be in my head long after forging what just came to mind.

Editor’s Note:
See the Hammer’s Blow, Volume 15 No. 2 for an article describing this vessel forming process... except for the chasing.
Retired from the corporate world, I am the founder of the Houston Area Blacksmith’s Association. I do public blacksmithing demonstrations, write about the craft, teach and work in my hand-built studio, Tudor Forge, in Magnolia, TX.

I work to preserve and promote the art and craft of blacksmithing and have a passion for forging metals with human power. The handwork reflects in my work.

I am convinced the act of making something by hand, like a cake from scratch or a steel vessel, is very close to being a human need. The act of forging metal with air, water, fire and human power magnifies the experience of satisfying that need.

I believe many people are rediscovering a misplaced or forgotten appreciation for handwork.

My mission is to give even more people the opportunity to appreciate handwork for the first time.

All photos by Dave Koenig

The final finish on all vessels is Renaissance Wax. The final finish on all other pieces is Kiwi Wet Proof wax.

“Blacksmith’s Gold” is the finish of all rings on the vessels except Ensemble II. The ring finish on the top tray of Ensemble II is Guilder’s paste. Oxidation colors are obvious on one small vessel.

Dave Koenig...
Larry Crawford had been a farrier for several years and had some experience in forging tools and horseshoes. However, in 1981, while traveling to Albuquerque, New Mexico, he happened on an exhibit of forged ironwork in Santa Fe, with exhibitors such as Tom Joyce and several other accomplished Santa Fe smiths. The work intrigued and inspired Larry to take the path of artistic blacksmithing.

Upon returning to his home in Texas, Larry set about doing small projects such as hooks, candlesticks, and plant hangers. One of his favorite inspirations was Dona Meilach’s book, *Decorative and Sculptural Ironwork*. Eventually Larry networked with other smiths and joined ABANA, attending his first conference in Flagstaff, Arizona, in 1986. William Bastas, head of the Austin Community College Arts Metals program, invited Larry to teach classes on a part-time basis, an opportunity that he credits with advancing his career as well as improving and broadening his range of techniques.

Today Larry runs Hammerfest Forge in Marble Falls, Texas, with the assistance of Edker Miller and John Flach. The shop stays busy on all types of architectural metal projects for residences located in central Texas. The goal is always to exceed the client’s expectations and exhibit the beauty of the metal work.

Fireplace doors, private residence. 39" h x 36" w. Forged iron. Photo by Brenda Ladd.

Craftsman-style fire screen for same residence. See-through fireplace. 32" h x 45" w. Forged iron. Photo by Ann Woodall.
Newkirk fire screen, "Bird Motif." 45" h x 48" w. Forged and fabricated iron. Photo by Ann Woodall.

Newkirk fire screen. Shell Motif. 49" h x 45" w. Forged iron. Photo by Brenda Ladd.
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SEPTEMBER 21 - 23
Southern Ohio Forge Assn (SOFA) Quad-State conference. Miami Fairgrounds, Troy, Ohio Gary Ward, E-mail: gward@nohtool.com. See website: http://sofablacksmiths.org.

SEPTEMBER 21 - 23

OCTOBER 5 - 7
Northwest Blacksmiths Association Fall Conference. Stevenson, WA. Ina Cullerson 360/373-6769. E-mail: rdanner@wavecable.com

OCTOBER 6
Hammerfest IX: Fire on the Mountain. At the Ozark Folk Center, Mountain View, AR.

OCTOBER 13 - 14
The Saltfork Craftsman Artist-Blacksmith Association’s 11th Annual Conference in Perry, OK. Demonstrators will be Maurice Hamburger of Phoenix, AZ, and Jim Keith of Tusumari, NM. More info at www.saltforkcraftsmen.org or call Gerald Franklin 580/647-8667.

OCTOBER 20
Blacksmith Guild of Virginia’s second annual Hammer-In, At YebyrreYear Forge, Amelia, VA. Demonstration will be Randy McDaniel. There will also be a Silent Auction. Contact Peyton Anderson 434/190-6-033. See web site: www.blacksmithguildofva.org

OCTOBER 13 - 14
Appalachian Blacksmiths Association Annual Fall Conference. Cedar Lakes Park, Ripley, WV. Contact Dave Allen 304/624-7248 or e-mail: anvilwork@aol.com. See web site: www.appaltree.net/abaa

OCTOBER 13 - 14
The Saltfork Craftsmen Artist-Blacksmith Association’s 11th Annual Conference in Perry, OK. Demonstrators will be Maurice Hamburger of Phoenix, AZ, and Jim Keith of Tusumari, NM. More info at www.saltforkcraftsmen.org or call Gerald Franklin 580/647-8667.

OCTOBER 10
Upper Midwest Blacksmithing Fall Conference and Membership Meeting. At Centaur Forge, Burlington, WI. For more information go to web site: www.umrbc.org

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For info about Russell, see www.nimbaforge.com. To inquire about purchase, contact Willene Jaqua, 360-385-7258, nimbaf@ymapn.com. Video (Feb 2006) available that documents the making of “For Willene” using both the Chambersburg and the Nazel, $20 including sh.

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Cont’d page 59

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SEPTEMBER 21 – 25

SEPTEMBER 24 – 29

SEPTEMBER 29 – OCTOBER 5

OCTOBER 7 – 13

OCTOBER 8 – 13
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OCTOBER 17 – 22

OCTOBER 23 – 29

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• ABANA will be sponsoring an international demonstrator, more details on this as time gets closer.

• Rose Mutchins, grandson of renowned blacksmith Francis Whetaker, is running a Ring Project for the Conference. More details to come.

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An Ornament to the City: Old Mobile Ironwork

By John S. Sledge

"Riding a crest of cotton prosperity, nineteenth-century Mobile produced one of the South's most elegant urban landscapes. And now we have a full-blown study of one of its key defining features: the decorative ironwork that adorned the city's squares, sidewalks, cemeteries, and, literally, scores of buildings. Unlike the more famous ironwork of New Orleans' renowned French Quarter, Mobile's balconies and railings of 'iron lace' spread well beyond the core of the city, embellishing whole tree-shaded blocks of stately homes. Most of the ironwork is gone today. But much also remains. And in graceful prose, based on fresh research and accompanied by old images as well as new photographs, John Sledge recounts the entire saga of Mobile's ironwork. The saga includes some surprising twists and turns that will both delight and inform the reader. Sledge's special gift for telling the human side of the story—from the poignant 'Sambo' statue of Bienville Square to the struggles of ironwork salesman Daniel Geary—further enriches this splendid contribution to our understanding of how an evolving technology merged with aesthetic sensibility on the southern urban scene."  — Robert Gamble, Chief Architectural Historian, Alabama Historical Commission

The "iron lace" that graces the businesses, homes, squares, and cemeteries of Mobile, Alabama, is as vital a part of that southern port city as it is of New Orleans, Charleston, and Savannah. Until now, its story has never been fully told. In this attractive volume, John S. Sledge's rich narrative, combined with evocative historic images and Sheila Hagler's stunning contemporary photographs, eloquently conveys as never before how ornamental cast iron defines Mobile's heart and soul.

Cast iron was the wonder of the Victorian age, according to Sledge. The book can be ordered from The University of Georgia Press, 330 techniques, combined with evocative historic images and Sheila Hagler's stunning contemporary photographs, eloquently conveys as never before how ornamental cast iron defines Mobile's heart and soul. Cast iron was the wonder of the Victorian age, according to Sledge. The book can be ordered from The University of Georgia Press, 330

In Mobile, the material's diverse applications were on display in hallmark locomotives and boilers, flamboyant fountains, imposing fences, and endless other forms and structures. The city's ornate iron balconies, dozens of which still remain, elicited the greatest wonder, then and now. Local publications have long extolled Mobile's ironwork: "ornamental ironwork. It is a colorful saga featuring iron founders, artisans, slave laborers, savers, and distinguished architects, and dedicated preservationists. Sledge skillfully reconstructs how the local iron industry developed and then fiercely competed with big northern foundries. As a working preservationist, Sledge pays particular attention to how many of Mobile's most splendid ornamental iron pieces have weathered hard times, natural disasters, and misguided development to remain a delight for tourists and residents alike. Hagler's beautiful photographs provide a powerful and sometimes moody visual accompaniment to this fascinating tale.

John S. Sledge is an architectural historian for the Mobile Historic Development Commission and Book Editor for the Mobile Register. Sheila Hagler is a professional photographer living in Grand Bay, Alabama. The book can be ordered from The University of Georgia Press, 330

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John S. Sledge is an architectural historian for the Mobile Historic Development Commission and Book Editor for the Mobile Register. Sheila Hagler is a professional photographer living in Grand Bay, Alabama. The book can be ordered from The University of Georgia Press, 330

"Riding a crest of cotton prosperity, nineteenth-century Mobile produced one of the South's most elegant urban landscapes. And now we have a full-blown study of one of its key defining features: the decorative ironwork that adorned the city's squares, sidewalks, cemeteries, and, literally, scores of buildings. Unlike the more famous ironwork of New Orleans' renowned French Quarter, Mobile's balconies and railings of 'iron lace' spread well beyond the core of the city, embellishing whole tree-shaded blocks of stately homes. Most of the ironwork is gone today. But much also remains. And in graceful prose, based on fresh research and accompanied by old images as well as new photographs, John Sledge recounts the entire saga of Mobile's ironwork. The saga includes some surprising twists and turns that will both delight and inform the reader. Sledge's special gift for telling the human side of the story—from the poignant 'Sambo' statue of Bienville Square to the struggles of ironwork salesman Daniel Geary—further enriches this splendid contribution to our understanding of how an evolving technology merged with aesthetic sensibility on the southern urban scene."  — Robert Gamble, Chief Architectural Historian, Alabama Historical Commission

The "iron lace" that graces the businesses, homes, squares, and cemeteries of Mobile, Alabama, is as vital a part of that southern port city as it is of New Orleans, Charleston, and Savannah. Until now, its story has never been fully told. In this attractive volume, John S. Sledge's rich narrative, combined with evocative historic images and Sheila Hagler's stunning contemporary photographs, eloquently conveys as never before how ornamental cast iron defines Mobile's heart and soul. Cast iron was the wonder of the Victorian age, according to Sledge. The book can be ordered from The University of Georgia Press, 330

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