Chinese Dragon Head and Norwegian Viking Tail Rack with kitchen utensils. Forged pure iron, forged mild steel, bronze and brass. 24.5" x 19" x 5" at Metal Museums’s IRON: 2010 by Tom Latané and John Yust.
PRESIDENT'S MESSAGE
ABANA – On a mission

Well, friends, we made it! After four years, ABANA held a conference and it was a very successful one. There are always things to learn; there are always things to do better. But it is now clear that we accomplished what we set out to do – hold a conference focused on education and the basic elements of the craft without a lot of fluff or unnecessary expenditure. Over 900 folks attended the conference, including approximately 250 family members.

I am happy to report that we cleared over $90K from the conference including the auction plus about $10K from Iron-in-the-Hat. Thanks to all who participated and particularly to those Affiliate groups who helped us with seed money and the talented artists and craftsmen who donated items to the auction.

Of course the next question that naturally comes up is, “What are you going to do with all that money?” Let me assure you that the Board will be very careful to use it wisely. And the first thing we will do is to save enough for seed money for the 2012 ABANA Conference in Rapid City. South Dakota. Second, we plan to make selective upgrades to the equipment and tools we have to put on confer- ences. Other projects of a strategic nature are being defined.

Elsewhere in this issue you will find lots of conference coverage, images of exciting new work. Some of these artists were not on the scene at all when we had our last conference. This is gratifying, because it demonstrates the continuing vitality of our craft.

Please participate in the election of members of the Board that is included within the pages of this Anvil's Ring. It is vitally important that the members take part in this important process. The Board sets the strategy for ABANA and carries out many of its programs. If you don't vote you don't get to complain.

Finally, I have to urge you to renew your ABANA membership and to urge your friends to join as well. The day-to-day operation of the organization depends on dues revenue, not conference proceeds. The Board has held the line on the dues we charge, but that can continue only if we can recruit more members. Please help spread the word.

Regards,
Paul Boulay, ABANA President
**Election Schedule**
Wednesday, September 21 - The Anvil's Ring in the mail. This mailing date starts a 30-day clock - per bylaws article XI.
Wednesday, September 29 - Members receive The Anvil's Ring (+/ 5 days)
Friday, October 22 - Ballot Postmark deadline
Thursday, October 28 - Count ballots and notify election winners to make travel reservations. ABANA Board of Directors Meeting on November 11-14 Starts on Thursday at 6 pm and continuing through Saturday not later than 9 pm.
Sunday, November 14 - Board Members depart for home.

**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.

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

**Scholarships**
ABANA scholarships are available to all ABANA members. The closing dates are: January 1, April 1, July 1, and October 1. ABANA has initiated a new grants program for individual members who are creating demonstrations that introduce blacksmithing to the general public. Information can be obtained from the ABANA Central Office, call 703-880-1632.

**Election Raffle**
Your ballot is enclosed with this issue of The Anvil's Ring. Read the Candidates' Statements located in this issue and make your selection for the ABANA Board Members of your choice.

---

**ABANA needs YOU!**

**Contract**

- **YOU!**
- **TO VOTE!**
- If you vote, you are automatically entered in the...

**ABANA Election Raffle**

...and are eligible to win one of the following three prizes:

- **Set of Wolf Jaw tongs**
  - donated by Blacksmiths Depot
- **Smithing Magician**
  - donated by Blacksmith Supply
- **Tee shirt**
  - donated by Pieh Tool Company

Your ballot is enclosed with this issue of The Anvil's Ring.

**Candidates Statements**

- **Peter Birchall**
  Sydney, Australia
  I was born in 1951 in Sydney, Australia. I did my training as a patternmaker. In 1972 I began working with our veterans limb-making facility in Sydney and was taught on-the-job minor forging techniques to cover limb and splint-making requirements.
  I re-trained during the late 1970s as a diatrist here in Sydney and still work in that capacity today.

- **Gerald Boggs**
  Afton, Virginia
  I am running for the ABANA Board. Common sense tells me this is folly—long hours, no pay. Not exactly the ideal way to spend my free time. However, a friend once told me, “As I have drunk from the well, so too do I need to replenish it so that it is always there.” I feel one way I can replenish the well is by serving on the ABANA Board.
  My goal while there is to work toward the development and implementation of a national blacksmith training program. I am already a member of the committee which is working on this and I think I can be of further help by being on the board. I strongly feel the future of ABANA is linked to the education and training of blacksmiths.
  A bit about myself: I had my first taste of blacksmithing back in 1988. As I was halfway through a career in the U.S. Army, I wasn’t able to do much smithing. After I retired, I returned in 2000 to the shop where I had first smithed and got a job. I’ve been a professional smith ever since. I opened my own shop in 2004. Along with working as a smith, I’ve begun teaching and demonstrating. My first big accomplishment in blacksmithing this year is acting as a liaison between my local guild and the Jacksonville Center of the Crafts. We the guild will assume responsibility for the blacksmith studio; in return, we will have access to the studio for meetings and workshops. The second accomplishment was working at the 2010 ABANA Conference education tent where, for three days, I demonstrated—along with other smiths—and also taught classes.

**Lance Davis**
Jonesborough Tennessee
I was appointed to the Board Of Directors in January of 2009. ABANA did not have a conference in 2008. I was interested in working on the Conference Committee since I had experience with local Affiliate hammer-Ins. After an unexpected turn of events in February 2009, I was appointed Co-Chair for the 2010 Conference. After a long year and a half with a lot of help from a lot of people the 2010 Conference is now behind us. I look forward to working on the 2012 Conference and an off-year 'Gallery' show/convention.

I believe ABANA should respect the past and continue to move forward. We need to identify those practices that are not conducive with our new technologies. For example, eliminating frivolous expenditures—just because it’s been done in the past!

I believe that ABANA needs to continue to work on the problems and suggestions from the members’ poll. These ideas can make ABANA an organization that all blacksmiths (young, old, hobbyist or professional) would be proud to join. Current members are our roots and new members are our future.
CANDIDATE STATEMENTS

Ray Nager
Lakeland, Florida

I am 68 years old and attending at the dining room table while trying to write a prospectus on my qualifications for the ABANA Board of Directors.

I’ve been a blacksmith and horseshoer since 1958, and have remained true to my trade. I have been self-employed for 52 years.

In 1958 I began shoeing horses part time on weekends during summer months while attending high school and college. For eight years I went to bed with a book, studying lameness and anatomy of horses, pathology, diseases in horses, toolmaking, and horse anatomy and horse shoeing. I carried another man’s tools for six days a week in the mornings and worked for my own clients off track in the afternoon for three years. I studied metallurgy during those three years so I could understand why certain steels were preferred by the blacksmiths at the racetrack.

I shod horses for a living for 26 years while also making training plates for a blacksmith supply house in Davie, Florida. I made shoes for three other horseshoers including myself, and went on to shoe “Spend A Buck,” who won the Kentucky Derby. I have made shoeing hammers for blacksmith horseshoers in Chicago at Sportsman Park, in Pennsylvania at Pocono Downs, in Miami at Gulfstream Park and at Hialeah Racetrack.

I have taken classes with Francis Whitaker at John C. Campbell Folk School two separate years. Alfred Habermann worked with me at my shop in Tampa. Thank God for my two years of German in college, as he spoke no English. I forge all metals, but prefer to work in stainless steel. I am a professional artist and designer. Blacksmithing and metal artistry is something I take very seriously and is something I do because I can’t do anything else. It is my life.

I was a demonstrator at the 1990 ABANA Conference in Alfred, New York, and my work can be seen in ironwork today. I have been an ABANA member approximately 25 years and enjoy the camaraderie of my ABANA friends.

I learned a long time ago that every human individual artist, no matter what their plateau of learning, has something to offer. As an organization, all of us need to pull together and contribute whatever we can in order for ABANA to continue to succeed.

Editor’s Note: See Ray’s work in the recent Spring 2010 issue, page 38.

Amy Piek
Camp Verde, Arizona

Seven years before I was born my father and mother, Bill and Bennie Piek, started Centaur Forge, Ltd., in Wisconsin. They both became active members of ABANA at its infancy. Throughout my childhood, I grew up knowing blacksmiths and horseshoers. Didn’t anybody? Dad and Mom’s passion for taking care of the folks who depended on them brought them success in their business. They also made a lot of dear friends along the way. As far as my parents were concerned, caring was a 110% effort. It was always their goal to provide the best service and widest selection of products to the people that relied on them. They provided anything from books to anvils to the best value to their customers. The attentiveness to their customers’ needs cast a huge impression on me and has always stuck with me in my own life.

In 2000, tragedy struck my family and Centaur as well. My father became seriously ill and passed away in light of the turmoil that struck my mother and the family business, I decided to move back to Wisconsin to help. Further heartbreak occurred shortly thereafter when my mother unexpectedly passed away. The fate of my parents’ company was placed squarely upon my shoulders. I worked there for two years. While I was there, I realized that there was so much more to my returning home than just helping out. I was carrying on a 40-year family tradition.

Every day when I awakened I could hardly wait to get to the office. Centaur Forge’s customers were my parents’ friends, and their friends were quickly becoming my friends too. Just like my parents, I wanted to be there for my friends when they needed me.

In 2003, I opened Piek Tool Company, Inc. in an attempt to do my very best to carry on the traditions my parents had practiced for over four decades. Piek Tool Company is my dream in the making. It is my personal ‘thank you’ to my parents for everything they had ever done for me and the single best way for me to honor their memory.

I have a deep love for the metal working crafts and the people who do it. I think ABANA is an incredible organization that fosters opportunities, education, friendships and networking. As an ambitious businesswoman with a diverse background in metallurgy, I can bring valuable ideas and motivation to the ABANA organization. I also have experience in...
Web design and marketing, and have had articles published in our trade magazines. ABANA has been good in so many ways for my family and me. They have brought the idea to our membership that our organization should "perpetuate the noble art of blacksmithing." In order to do so, I have focused my efforts on revitalizing the monetary health of the organization, increasing membership benefits, and recognizing those who continue to promote the blacksmithing craft.

As treasurer, my main concern centers on the financial health of ABANA. The first cost-saving measure I made in my term was closing the Hanover storage facility, saving $100 a month in storage costs. I shipped the remaining items to a new Columbia, South Carolina, storage facility, and opened a new storage space in Gaithersburg, Maryland, which was then closed.

I have made the organization's financial information transparent and available to members; thus, I published financials for the past five years in The Anvil's Ring and on the website, as requested. As the 2010 ABANA Conference Treasurer, I succeeded in saving money while increasing funding for future initiatives. Once final numbers are confirmed, I will provide a detailed account of financial status of the conference.

Because I believe that membership to ABANA should mean more than printed publications and bi-annual conferences, I have also dedicated my efforts to increasing available benefits of your ABANA membership. I have provided members with incentives for their continued support, including a number of discount initiatives with cooperating businesses. ABANA members receive a 10% discount from a list of supporting blacksmith suppliers, as well as a 10% discount and free shipping from Grainger. In addition, members may benefit from the following incentives for their continued support, including a number of discount initiatives with cooperating businesses. ABANA members receive a 10% discount from a list of supporting blacksmith suppliers, as well as a 10% discount and free shipping from Grainger. In addition, members may benefit from the following incentives for their continued support, including a number of discount initiatives with cooperating businesses. 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Elizabeth Brim is a prominent blacksmith as well as an instructor at the Penland School of Crafts in Penland, North Carolina. She is best known for feminine imagery in her ironwork.

Elizabeth grew up in Columbus, Georgia, and received a Masters of Fine Arts at the University of Georgia in printmaking. After graduating she took an intensive eight-week summer course at Penland School of Crafts in ceramics, and immediately thereafter became a ceramics professor at Columbus College (now Columbus State University). She soon became interested in metals and took a two-week course at Penland, and later an eight-week jewelry course with Marvin Jenson. She continued to work with nonferrous metals until she entered the forge to fix some iron tools; she was immediately interested and was encouraged to try blacksmithing by instructor Doug Wilson. Despite initially struggling, she was hooked on blacksmithing from that moment on.

“I grew up in a strong female-dominated society. My mother and grandmother made frilly dresses for my sister and me and told us fairy tales. The things I make are all about being female and the expectations of women of my generation. I’m just playing dress-up, making a little fun of myself and having a really good time.” Elizabeth’s mother did not think blacksmithing was a very ladylike thing to do, so Brim began wearing pearls while working as a kind of joke and it has now become her “signature”.

As she moved from basic toolmaking into more conceptual and personal pieces, Brim found her niche making feminine objects out of steel. She first made a pair of iron high-heeled shoes based on the fairy tale “Twelve Dancing Princesses.” It won first prize at the 1988 ABANA Southeastern Regional Conference in Madison, Georgia. She then continued to make objects like aprons, handbags, pillows, tiaras and high heels that gained recognition for their uniquely juxtaposed feminine imagery in the field of blacksmithing.
A fun time was really had by all at the daily and “big items” drawings. The support was fantastic. A total of $11,700 was raised which supports our ABANA scholarship fund. The first thank you goes to all the attendees who dug deep into their pockets and put up with the “team” grubbing for a “buck”. All our tailgaters and vendors were extremely generous in donating daily items for our drawings. A special thanks goes to all who made and donated tools for the BAM Box. Thank you also to the Affiliate Clubs that helped sell tickets prior to the Conference. Your support had a big impact on the total monies raised and allowed those not attending to participate in the drawings.

THE BIG ITEMS…

Late Saturday afternoon the BIG drawing was held with a packed audience anxious to hear their number called. First up was the BAM Box built by and donated by Pat McCarty from Missouri. He has donated to many of the past Conferences and deserves a very special THANK YOU. The winner was Robert Fertner, from Wichita, Kansas. Next was the 120-pound NIMBA anvil donated by Jim Garrett. The winner was Jerry Shouse from Nashville, Tennessee. Finally the Tire Hammer built and donated by Clay Spencer was won by Jay King from Tupper Lake, New York.

THE DAILY ITEMS…

The daily drawings were fun, with 15 buckets of items for the drawings and much honoring and giveaways. A thank you to Dan Boone for that wonderful dragon hammer donated. All the long-term couples who received their “love knots” are required to bring them to the next Conference and show them off. All enjoyed grandma with her 9 grandchildren, our service veterans, our guys with sexy beards, our members from Australia, and our engaged couple who, together, both got into our single conference “T Shirt”. It was a blast and thanks again for all your support.

As you may know, this is the first time in 20 years that my partner Tom Clark was not at my side selling tickets. We missed him, but I am sure he was watching us and also had a hand in making this the best Iron-In-The-Hat yet. I am also sure he approved of the new teammates on the team. Andy Blair and Susan Matthews did an outstanding job; in less than an hour they became pros, able to get a “buck” from the tightest wallet. Hoping to see you all in 2012 at our next Conference.

Len Ledet

**THE ABANA 2010 RING PROJECT**

Ring Photos by George Lottermoser, www.imagist.com

Metal Museum Theme Rings

2. Dan Hanson, Colorado Springs, Colorado. ABANA Ring Project, Roy Orison icon, ring forged.

**Mississippi River Theme Rings (top to bottom)**

1. Illinois Valley Blacksmith Association, Bud Harvey, Chillicothe, Illinois. Mighty Mississippi. Steel, wrought iron and bronze, forged, machined and repousséd, lacquer applied.
2. Gerald Brostek, Muskogee, Oklahoma. “New Madrid.”
4. Will Stoddard, Denton, Texas. Mississippi River Culture Cross. Iron ring is copper repoussé, hand-forged and shaped. 10” ring, 9” copper center cross.

**Memphis Music Scene Theme (clockwise)**


Editor’s Note—

Additional rings donated to the ABANA auction were crafted by:

- Al Butlak, Jr., Buffalo, NY
- John Lovin, Ed Karcher
- Belle Rose, IL Dogwood Ring
- John Yuill, St. Paul, MN ABANA Ring. Elvis
- Mike Tucker, Summit, SC. Snake Ring
- Tony Mullins, Tom Davenhall
- others, the Alex Bealer Blacksmith Association, GA Guitar Ring

**Memphis Music Scene Theme Rings**


**Mississippi River Theme Rings**

2. Dan Hanson, Colorado Springs, Colorado. ABANA Ring Project, Roy Orison icon, ring forged.

** Memphis Music Scene Theme Rings**


Len Ledet. Photo by Paul Boulay

**CONFERENCE 2010 IRON-IN-THE-HAT**

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Len Ledet. Photo by Paul Boulay
Editor’s note: We have access to so many fine conference photo submissions from generous members, excellent works from Slide War participants, and superb professional gallery photos by George Lottermoser, that we will need several more issues to present them. So there’s much more to come.

...Demonstrators, Teachers, Volunteers and Staff, THANK YOU for making this one of ABANA’S best conferences yet! Thanks to:

The Patient Order of Meticulous Metalsmiths: Tom Latané, Tina Chisena, Carl Close, Michael McCarthy and Pete Renzetti. Also: Dan Boone, Joe Anderson, Mark Aspery, Darryl Nelson, Gerald Boggs, Dan Nauman, Steve Parker, Phil Cox, Shelley Thomas, Amit Har-lev, Tsur Sadan...

Mark Aspery. Photo by Gerald Pollard

Amit Har-lev and Tsur Sadan. Photo by Gerald Pollard

Brian Brazeal. Photo by John Graham

Steve Parker. Photo by John Graham

Shelley Thomas’ twisted art demonstration. Twisting pipe in a jig. Photo by John Graham

Resulting artwork. Photo by Gerald Pollard
2010 ABANA CONFERENCE GALLERY
Memphis, Tennessee
Photos by George Lottermoser, www.imagist.com

Susan Madacsi
Big Bowl
Enamel paint, multi-colored, forged steel

Mindy & Mark Gardner
By the Sea Shore
Table, base of 1/2” square stock, traditional joinery. Top is 12-gauge mild steel. 24 1/2” high.

George Rousis
Slow Food
Nature study: leaf and snails

Photos by George Lottermoser, www.imagist.com
Amit Har-lev
Balance Hummingbird
Forged with beeswax

ABANA CONFERENCE GALLERY

Dan Boone
Twisting Wrench with Dragon
Forged, twisting spud wrench with dragon, mild steel, laquered

Roger Degner
Wrecked Tongs
Rose forged from tong handle

Steve Wietecha
Dragon sculptures, First Flight (left) and Thinker (right). Mild steel

Brian Brazeal
Bird Garden Stake
Forged mild steel
The photographs that I chose for the Slide Wars are pieces that I am currently working on for a collection of works to be sold to the design industry.

I have spent the last 20 years working on one-of-a-kind pieces and larger commissions, which has been a constant challenge and led to some exciting works. Some of the residences that I have designed and built for have been 3rd and 4th homes for some of my more prolific clients and I was very fortunate to work on many projects with minimal cost restrictions.

However, this work has depended on a liquid economy and a flourishing housing market. Unfortunately, the days of “just build it and send me a bill” are gone – at least in my lifetime. Budgets have quickly retracted and luxuries like hand-forged ironwork are quickly being scaled down to chop-and-weld ironwork, or, even worse – wood. My shop has not only been affected by the national economy, but also this new disaster in the Gulf of Mexico will certainly put a damper on beach building in the panhandle region of Florida, which was a significant part of my work. This certainly leads to a gloomy outlook, but my only choice is to adapt to the situation. This has led me to gather some of my favorite designs and develop some new ideas in putting together a collection of work that I can present to the design community. My hope is that the same people who showed an appreciation for hand-forged ironwork will continue to support my work as they redecorate their homes and embark on new ventures.

Focusing on smaller-scaled objects has given me a new perspective on blacksmithing. I have the opportunity to try new techniques and concentrate on refining the designs that seemed to get lost in the hectic pace of building commissions. My collection is still in the early stages, but within this process I am rediscovering some of the wonder that led me to blacksmithing in the first place.

From a business standpoint I am still sitting on pins and needles trying to figure out how to survive, but from an artistic viewpoint the excitement of exploring new designs and techniques keeps me focused and optimistic. Some people call this a silver lining, but I think of it as more of a burnished steel lining.
After his education in metals as journeyman mechanic and mechanical engineer in Germany, Dietrich emigrated to the US in 1968. When forced into retirement, he left behind the disciplined world of analysis and patents, and the design management of satellite communications and radar trackers. He expanded his metal fabrication skills with many smithing classes at the John C. Campbell Folkschool in Brasstown, NC. In 2004 he founded Big Bang Forge to pursue more artistic creativity, something which was naturally constrained in engineering.

The accompanying photos show his love for exploring the vast world of metals, their shaping techniques, textures and finishes, as well as mixing metals with shapes of found wood. The assembly of stools and an extension of a kitchen counter show three forged brackets supporting a ledge of black walnut, and the seating composed of spalted pecan and vine-choked limbs locked into fitted iron bases of varying composition.

The relief eagle sculpture was ordered by the Tocoa, Georgia, Boy Scout troop for display on their trophy wall. Dietrich was given one of the small trophies and asked to build one 5" x 5". He proceeded to photograph the trophy and drew a 3-D grid onto the print image. Enlarging individual portions multiple times, he pasted together a full-size paper eagle for taking detailed measurements. For assembly of individual shapes into a tack-welded lay-up assembly, he built a negative mold out of plywood, cardboard and plaster. The project consumed around 130 hours of labor, and the cost of laser-cut feather shapes - the funds were not plentiful, but the good cause made this a very worthwhile endeavor.

The donor book (below, left) serves to recognize individuals who helped build the new St. Helena Catholic Church in Clayton. The book, 14 x 20 x 2 inches in size, was built in copper with liver of sulphur blackened leaf hinges and cupric nitrate patinated sheets on plywood cover leaves. The Byzantine image of St. Helena was cut out of a silver sheet in the fashion of an orthodox icon. Its halo is embellished with gold leaf. After Dietrich completed the book and had refurbished a baptismal basin and several religious regalia he could boast of having some real ‘groupies’ within this church!

The bell-shaped blossoms of the brugmansia shrub inspired the copper and mica chandelier which was hung from ceiling timbers over a large dining table. The chandelier (above, right) is movable with a counterweighted suspension. That way one can freely access the candle cups for cleaning and also relocate the chandelier upward a bit, so that dining communication is not obstructed in any way. The shaping of the blossom gave Dietrich some trouble with the double-curved contouring of the mica sheets.

Silver is often incorporated with copper and steel. Silver jewelry finds lots of ladies strutting in front of the mirror, when they try on Dietrich’s necklaces, like the ‘oak leaf litter’ piece. (Page 22, bottom right.) So, what is next? Dietrich has plans for creating mo-kume gane silver-copper bracelets, plus a huge iron gazebo structure, which his wife desires for meditating by the creek side. 😊
IRON: TWENTY TEN

2010 Inventory Exhibit
May 28 - August 29, 2010

At the Metal Museum, Memphis, Tennessee

With an eye toward the future of a vital art form, Iron: Twenty Ten offered a survey of the finest contemporary blacksmithing in the United States. Employing both traditional and innovative approaches, the selected work demonstrates the tremendous breadth of ideas and depth of talent found in American blacksmithing today.

The work, from an exciting mix of established and emerging artists, was selected by a jury of prominent blacksmiths and scholars, including Anna Fariello, Tom Joyce, Richard Quinnell and James Wallace. Taken as a whole, the exhibition offers both the casual viewer and the seasoned metalsmith a comprehensive picture of the state of contemporary American blacksmithing.

The images were provided to the Metal Museum by the artists.

Richard Carr
Hebrew, steel, 9" x 13"

Mary Catherine Floyd
Cocon, mild steel, 19" x 8" x 9"

Paul Cheney
Untitled, woven steel and fold-formed silicon, bronze, 34.5" x 8.5"

Michael Migala
Untitled (Metal Box), mild steel and wrought iron, 7.5" x 5" x 5.25"
Joe Muench
Pillow Block #2, hand-formed and fabricated steel, 10” x 10” x 7”

Eric Ryser
The Home Front, Forged, fabricated and inflated mild steel, brass shell casings, wax and prisma color finish, 16” x 14” x 6”

Mike Route
Coffee Table, forged mild steel and annealed glass, 36” x 24” x 17”

Stephen Yusko
Console Table, forged and fabricated steel, stainless, steel, Corian. 32” x 48” x 18.5”

Joe Muench
Pillow Block #2, hand-formed and fabricated steel, 10” x 10” x 7”

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Joe Muench
Pillow Block #2, hand-formed and fabricated steel, 10” x 10” x 7”
Adam Hawk
Black on Black #1, forged steel

Joshua Goss
Shell Form #7, steel, ferric nitrate, wax

Lee Sauder
Odalisque, bloom iron with steel base, 58" x 48" x 8"

George Rousis
Skate, railroad track, mild steel, wax, 24" x 8" x 5"

Rick Smith
Untitled, steel, 38" x 38" x 4"
My son George and I began construction of Stoneywall Forge in 1983 and after 27 years we have finally completed it, with the addition of the doorknocker.

Over the years we have admired Tom Latane’s elegant forge work. George asked him if he was willing to forge a tiger head doorknocker for us. The tiger is the mascot for his alma mater, Clemson University. We have just received and installed this beautiful piece, which exceeded our expectations. The photograph doesn’t even do it justice.

We invite our blacksmith friends to visit our forge in Greenville, South Carolina, so they can see this first-hand. Call me at 864/288-2708 or my son George at 864/908-9999 to arrange your visit.

Editor’s note: See article in the Summer 2010 Hammer’s Blow that shows the making of the tiger door knocker by Tom Latané.
THE CARL A. MILLER RESIDENCE

“Carl Miller was the son-in-law of Frederick Miller, who founded the Miller Brewing Company. When he first came to Milwaukee, he worked at the brewery for awhile, but then founded the lumber company which bears his name today. In 1917 he engaged architect Charles W. Valentine to design the large residence, built with Bedford, Indiana, limestone. Wrought iron balconies, a green tile roof and the carved details around the entrance give character to an otherwise bold but severe composition.”

- Heritage Guidebook, H.R. Zimmermann

Kent Knapp
Milwaukee, Wisconsin

Situated on the east end of Newberry Boulevard on Milwaukee’s upper east side, the Miller residence still serves as a testament to the fine craftsmanship that once graced nearly every block in the city. In a time when most would sooner raze and build a “McMansion” than restore an old beauty like this, it has been a true privilege to be included in the project.
Designed by architect/Milwaukee historian H. Russell Zimmermann, the scope of the job was to enclose a side yard for the young family’s children, while not distracting from architect Valentine’s original vision. The project was to include a main gate and archway, a smaller, back gate, and over 150 feet of running fence.

Zimmermann chose material that would have made Valentine proud: Bedford limestone and wrought iron that mimicked the original, forged by master blacksmith Cyril Colnik. The carved limestone, executed in fine detail by Joseph Kincannon of Austin, Texas, was to be the foundation of the fence. For the remaining, Zimmermann designed ironwork in the vein of the original Colnik pieces, even paying tribute to an “M” from the Colnik balcony which certainly fit, considering the new owner’s name also began with M.

The iron flows gracefully with gentle scrolls, curves and acanthus leaves forged by blacksmith Kent Knapp with help from a crew of three. The fencing included over 350 hand-forged finials, which alone warranted hundreds of shop hours.

In the end, the entire job took four men over 3000 hours to complete and was installed, in its entirety, in the spring of 2010.
WITH A LITTLE HELP FROM YOUR FRIENDS!

PAABA Members Donate Time and Skills to Craft Pickets for New Clay Spencer Forge at John C. Campbell School
By Chris Holt

The Pittsburgh Area Artist Blacksmiths Association (PAABA) is always looking to offer its members a wide variety of experiences. Demonstrators, community projects, and fund raisers are popular, but “hands-on” events are also important to develop a well-rounded program. In the Pittsburgh area there are various craft schools that have benefited financially and materially from our efforts in the past. The John C. Campbell Folk School just completed a wonderful new blacksmithing facility, the Clay Spencer Forge. Located in Brasstown, North Carolina, it is a distance from Pittsburgh; however, we have found a way to have a presence in this new facility and offer our members an opportunity to have their work on display for a very long time.

It was time for our blacksmiths to take part in Picket Duty. The Clay Spencer Forge has many feet of needed railing and they sent out a request for pickets. We read about this project through their newsletter, which proves that the Affiliate newsletter exchange works! The Folk School’s plan was to have railings made up of pickets crafted by blacksmiths showing off their original designs. The restrictions were few: they needed to be 40” long, 5/8 round or square and conforming to the 4” code.

Jymm Hoffman of Hoffman’s Forge donated his shop for a Sunday afternoon, and John Steel of Steel Welding donated the basic pickets and gave a concise primer on railing code. The PAABA blacksmiths turned out in force and made pickets as diverse and unique as each one’s personality. Jymm set up five of his gas forges, which provided...
more than twice that number of smiths to forge. PAABA member Cary Brant just happened to be in North Carolina a few days before the workshop and stopped by the Folk School. Cary was given a guided tour by none other than Clay Spencer, after whom the new building is named. Cary also met with Paul Garrett, resident blacksmith at the school. On Cary’s return, he had pictures in hand and a report on the facility. All PAABA blacksmiths were motivated to add their signature picket to the collection.

This has been a great project in which to involve our members because it allowed for all skill levels, tastes and styles. With a multitude of blacksmiths throughout the country and many affiliates presented, this eclectic collection makes a fabulous railing and will certainly be a conversational centerpiece for the school. It will also make it a destination point for any blacksmith with family in tow to stop by and find a “favorite” picket!

In addition to supporting the school with pickets, PAABA, along with the Appalachian Blacksmith Association (ABA), Western Reserve Artist Blacksmith Association, and Oil Valley Blacksmith Association, contributed a monetary donation to buy a “beam” in the building, which will have all our names inscribed in the structure.

Although John C. Campbell benefited from receiving pickets and a monetary donation, everyone benefited. PAABA received a wonderful hands-on day exploring creative interpretations of pickets that will be sure to add to the uniqueness of the railing. We were also able to join with neighboring affiliates to reach a goal of supporting this new facility.

You may have heard the expression, “To have a friend, you gotta’ be a friend!” It was a win-win situation for all involved, and we were all pleased with what we contributed to the new building.
THE RUSSIAN BENCH OF FRIENDSHIP

By Jeannie J. Ferber
Alton, New Hampshire

The story begins in a land where winters and roads are long—and friends, inseparably close. It is a land where everything is difficult and all is possible.

On a rare, hot day in August 2007, a stranger arrived at the Kovgrad Forge in the Ural Mountains of Siberia. Clouds of annoying, gritty brown dust mercilessly coated elegant gates and fanciful fences waiting to be finished. Inside the forge, the stranger found a crowded but professional workspace. Silence came but twice a day: once when the men ate their noon meal, and again mid-afternoon when an apprentice laid down his hammer long enough to pour fine, black tea leaves into his calloused, cupped hand, and from there into the teapot hung over the forge’s fire. One mug was shared in brotherly camaraderie until all 13 men had drunk their fill of the manly brew.

Nikolai Arzhannikov had come to the forge with a deeply held hope. It was the 200th anniversary of U.S.-Russian diplomatic relations. The elder man saw the anniversary as an opportunity to send a commemorative gift to America. It was to be a bench to sit on and a hope to live with: the hope that people of all cultures would come to value each other. Even if he could find men willing to work nights and without pay, there was no guarantee that there would be a way to ship the bench—or a place that would welcome it halfway around the world. Yet, master blacksmith Alexei Kobikov, touched by the stranger’s yearning, agreed. And everything, down to the nuts and bolts, would be made by hand.

Alexei was no stranger to work. He had come into blacksmithing ten years earlier, needing to find a way to put food on his young family’s table.

The Russian bench of Friendship arrived in Boston on March 18, 2009. On March 19th, the directors of Access to Ideas, a U.S. non-profit that helped get the bench to America, received word that it would have to be shipped back to Russia, as the shipping platform did not meet U.S.D.A. standards. The directors asked for a day to think. They replied the following day by saying: “Do you understand that you have not shipped a bench, but friendship and hope between two countries? Neither of our countries can afford to send that back.” As a result, special arrangements were made by the shipper and the bench was successfully delivered.

The heart of the bench is a working toy modeled after the oldest wooden toy in Russia: a bear and a blacksmith hammering on an anvil. The toy not only brings the bench alive, but symbolizes all we can accomplish when we work together. The toy and the letters, “From people to people” (in English and Russian) are made of brass. The bench’s 13 slats are ash. They were charred with blow torches to achieve the deep color and then given a fine coat of lacquer. The finished bench weighs 450 pounds, is 95” long, 40” deep, and 54” inches tall.

The bench’s frame was finished December 13, 2007, exactly 200 years, to the day, after the official signing of diplomatic papers between President Thomas Jefferson and Tsar Alexandr I.
He worked hard as an apprentice, making his own tools, and eventually started his own forge where now you can find everything from gates and window grates to a medieval gauntlet, and grapes “ripening” on vines.

It would take more than hard work to finish the bench. The blacksmiths would need to do something that out-matched what they were, what they had, or what they supposed themselves capable of. After a month of grueling labor, they had thrown out more than they had saved, determined to keep no part until it “satisfied their souls.” By November the temperatures were plummeting at night, forcing them to work in their coats and hats, all the while Nikolai urging them to believe that their efforts would help forge feelings between our countries.

The final bench would weigh 450 pounds and seat five people comfortably. Its “jewel” was a working toy incorporated into the back. A bear, working together with a blacksmith, were to symbolize all that’s possible when we work together. With the exception of the bronze toy, the frame of the bench was made with high-grade scrap metal. Ash was chosen for the wooden slats, first charred for color’s sake, and then coated with linseed oil.

The bench eventually won the silver medal at the Eurasian Landscape Art Exhibit, and was sat on by

By Russian tradition, a gift made with one’s hands preserves the warmth and care put into it. In the blacksmith’s mindset, the only hope of their gift getting to America and finding a home was to put as much effort into the work as they could. Photo: J. Ferber. Quincy, MA

On July 14, 2009, Andrei Dashkov, arrived in America, and the Bench of Friendship was dedicated in the Lakes Region of New Hampshire. Its winter home is at the Gilman Library garden in Alton where it remains from mid-September to mid-June. Here residents proudly gather to welcome the bench. The bench resulted in the design and planting of a community garden next to the town library - all plants and labor being donated by the community in honor of the gift. Photo: J. Ferber. Alton, NH

Of all the elements of the bench, the hand rings proved the most difficult to make right. They were redone more than a half dozen times, and the blacksmiths put it, “Their work was satisfied.” Photo: J. Ferber. Wolfeboro, NH

Alexei Koblikov and Nikolai Arzhannikov in New Hampshire, December 2009. In its first season, the bench’s toy got such constant use that the mallets broke, much to the dismay of Alexei. He did not relax during his time in New England until he had repaired them, thanks to ABANA member Richard O’Shaughnessy opening his forge to the young Russian man.

The bench’s summer home is Wolfeboro, NH, the oldest summer resort in America, where thousands of tourists discover it and read the story on a commemorative plaque installed on the red bollard in front of the bench. The bench sits at the town docks overlooking Lake Winnipesaukee and has been dubbed, “the best seat in town.” The working toy has attracted children to the bench like a magnet!

Photo: J. Ferber. Wolfeboro, NH
diplomats and filmed on television. When it arrived here, it was displayed at the home of President John Adams as his son, John Quincy, was our first diplomat to Russia. It was then taken to its “home” (New Hampshire’s Lakes Region), where it was welcomed with concerts and public events. An adaptation of the toy was used as Hampshire Pewter’s 2009 Christmas tree ornament, representing New Hampshire in the annual White House peace pageant.

Alexei Kobikov came to America in December 2009 to participate in celebrations, see the ornament on the White House tree, and to work together in The Country Forge of ABAANa member Richard O’Shaughnessy; their time together bonded the men like a finely welded joint. It was then that Alexei’s remarkable talent became evident. O’Shaughnessy discovered Alexei’s website (www.kovgrad.com) and was stunned by his accomplishments.

Making the bench had both advanced international friendship and revealed a hidden treasure in the Ural Mountains. From the start, the blacksmiths called the gift their “iron prayer.” By all accounts, it was answered.

The Rotary Club of Wolfeboro installed a brass plaque in honor of the blacksmiths, mounted on a bollard in front of the bench. While the bench itself is an incredible achievement of beauty, hope and courage, it is only together with the hope and understanding of the people of America that it has becoming a touching success story. Photo: J. Ferber, Quincy, MA

Other work by Alexei Kobikov

Alexei made this gauntlet from ordinary scrap metal he scrounged for. The piece took him two weeks to make and fits him “like a glove”!
What specific event or circumstance inspired you to become a blacksmith?

Was thrust into blacksmithing because of my job at Colonial National Historical Park. I started out looking for a source of “strake nails,” which are overly large-headed nails, for my cannon carriage wheels. Nobody had what I was looking for. I found Tidewater Blacksmith Guild via ABANA’s website. I attended a few meetings and found that I rather enjoyed the whole ambiance and feel of blacksmithing — both forging and the historical aspect of it. Blacksmith Don Witzler gave me my first formal training in 2000. I look forward to when I have time to actually make something and be creative!

Vince Nakovics
Virginia Beach, Virginia

As a college student, I struggled painfully to transform my vague wish to be an “artist” into a concrete profession. One day my light bulb moment came while I was walking the back streets from the Fine Arts Department (“Conceptual Compositions in Rebar”) to the Industrial Arts building (“Intro to Industrial Metal Processes”), thinking of my overdue Art History 101 essay (on Albert Paley) and realized that the college’s tin, dungeon-like, overlooked, and under-utilized smithy was right in my path. It was suddenly obvious that hitting hot metal made more sense than anything else. And that was that.

Susan Hutchinson
Waverhill, North Carolina

I came to blacksmithing in my 40’s. Why I developed a passion for hot iron, I am really not sure. It is a demanding mistress that is hot, dirty and at times very hard on your body. My early blacksmithing attempts resulted in making a lot of scrap iron and burning off the jaws of a nice pair of tongs. After a continued string of frustrations, I packed away the forge for another day. It was only after moving back to Ohio and helping to start up a blacksmith group that I realized I was hooked on smithing.

Bruce Woodard
Madison, Ohio

Any of the “sayings” that we use in our everyday speech have come from the trades, some of which I have compiled here. They are believed to have come from the blacksmith trade. I use these sayings frequently to help explain our trade during blacksmith demonstrations.

Only as strong as the weakest link
This is in reference to the days when all chain was forged by blacksmiths. Chain would break where it was weakest, usually at a forge-weld, and was only as strong as the weakest link.

Go to pot
An idiom referring to the iron pieces the blacksmith made a mistake on or pieces that were too small to use. Since iron was very valuable, blacksmiths had a pot where metal was put that he hoped to find a use for in the future.

Taking strong measure
Meant to be well armed against one’s enemies. One would visit a blacksmith or bladesmith to be sure he was well armed to protect himself.

Hammering out a contract
Long ago an anvil and a blacksmith were more common in a town than a Bible or a priest, so the blacksmith became the “ unofficial mayor of a town,” often arbitrating disputes or overseeing contractual agreements, including contracts of real estate or marriage.

Caught between hammer and anvil
This expression was used most often to describe the defeat of an opposing army. You could get caught between hammer and anvil and drive them into the ocean.

Neat as a (new) pin
In the old days the local smithy made pins of iron. They rust easily and were therefore only neat and shiny if they were new.

Dead as a doornail
For nearly three thousand years all nails were hand made by the blacksmith. They were very expensive and necessary little items. The iron holding your home together was very valuable, more valuable than the house itself. People took to burning down their homes and barns to recover the iron if they were not new.

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Don’t lose your temper
While using a punch or chisel on a red-hot piece of iron, if the blacksmith does not keep the working end of the tool quenched and cool, the heat from the iron will draw the temper from the tool and it will bend or become dull. One therefore does not want to get so hot as to lose one’s temper.

A long, draw-out process
When a blacksmith wants to make a piece of metal longer, the process is called, “drawing out.” He takes a heat and strikes the metal first on one side, then the other. He continues this process, which can be labor intensive, and takes a long time. Therefore, any process which takes a long time can be labeled “A long, draw-out process.”

Beat the daylight out of it
This term comes from a tool used by blacksmiths called the cone mandrel. The cone mandrel is helpful in making circular pieces or rings. When a ring is placed over the mandrel, and one can see daylight between the ring and the mandrel, it is not perfectly round. The ring is then heated and softened in the fire and placed over the mandrel. The blacksmith then takes his hammer and beats the “daylights” out of it to make it round.

Strike while the iron is hot
When the blacksmith removes red hot metal from the fire it is soft and easy to bend. He must work quickly while it is still hot or the metal will lose heat rapidly and become hard again. This idiom has been applied to everyday life when one must act quickly to take advantage of a situation or risk losing an opportunity.

Too many irons in the fire
Working with one piece of iron in the fire is not as efficient as working with two pieces in the fire. While one piece is being shaped on the anvil, the other is in the fire getting hot and soft. The blacksmith can switch back and forth between the two pieces and accomplish his task more quickly.

But some have tried to speed up the process even more by placing a third piece in the fire. Blacksmiths beware! If he can’t keep up, one of the pieces of iron will burn and begin to melt. He therefore has too many things going on at once or, “Too many irons in the fire.”
Paul Moffett had an old camelback steel tool box that opened like a fishing tackle box. He took it everywhere he went.

Before his penultimate surgery, Paul knew there would be a permanent lifting restriction of 40 pounds. He built a special table for the tool box so he would not have to pick it up from ground level. To passers by, there was nothing special about the tool box except maybe its shape. The weight of the box would surprise many people because of its small size. Open it up and there would be another surprise. It was crammed with tools. It would not be much of an exaggeration to say that not one more thing could be put in before something else was taken out. And, only Paul knew how to get everything back in its place to close the list.

Paul's tool box was in the making for more than half a century. Some of the tools he inherited as a teenager from his parents. Those tools were of high quality and the quality of Paul's tools improved as the box filled to capacity.

If you were lucky enough to be around when Paul was working, you would learn that each tool, each part, each wire in the box was there for a purpose. It was there because of a past and present need. Nothing was in the box for show. There would be no room for it. There would be no need for it.

There was usually some story associated with each tool, too. For example, “This pair of pliers was made by a company in Cincinnati and it does the work of two other tools. It's the best pair of pliers I ever owned.” Or, “I found this wire stripper in an old hardware store in a small town my wife Suzie and I visited. The clerk told me what it would do and it does exactly what he said.” Or, “This little drop cloth keeps me clean when I need to get down and look under things.” Everything in the box earned its place there.

Paul did not have any smoothing tools in his tool box. He did not need those tools to make a significant contribution to the smithing community in Indiana and the Midwest, and to ABANA. There are only a handful of people who could remember Paul forging.

There are uncounted people who will remember Paul from smithing meetings, face-to-face conversations, phone calls, letters and e-mails. And of these people, few had any idea to what extent Paul supported the craft and the people who helped make the organizations run.

Most of Paul's work in this life was associated with non-profit organizations. His role in volunteer groups ranged from president to one of the members. Regardless of his role, he was engaged in some way to make the organization better. Paul was a “doer.”

Paul must have been born with a yet-to-be-discovered “work gene.” Whether at home or at asmithing event, Paul was working on something. Not everyone would agree with how Paul got things done, but very few would have a problem with what he got done. If he saw a need, odds were good it would get done. If he saved a need, odds were good it would get done whether the group had the means to accomplish it or not. A few things are worth mentioning by way of examples.

Paul persuaded the Indiana Blacksmith Association (IBA) to invest in a sound system for large gatherings. Then he took it upon himself to install, uninstall and store this equipment for years. A significant personal cost in time and dollars was associated with the sound system.

For those of you who attended the 2004 ABANA Conference auction, Paul designed and provided the sound system and projection equipment at no cost to ABANA — not to mention the time and expense he donated to ABANA as the co-chair of the conference.

Paul's sharing of his knowledge, time, wealth and love will be remembered by many. And, others who never knew Paul will benefit from Paul's actions in the future. Even now, Paul's vast collection of books and tools are finding homes with IBA, the John C. Campbell Bell School, and the Conner Prairie Museum. And, others who never knew Paul will benefit from Paul's actions in the future. Even now, Paul's vast collection of books and tools are finding homes with IBA, the John C. Campbell Bell School, and the Conner Prairie Museum.

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For those of you who attended the 2004 ABANA Conference auction, Paul designed and provided the sound system and projection equipment at no cost to ABANA — not to mention the time and expense he donated to ABANA as the co-chair of the conference.
EDUCATIONAL OPPORTUNITIES & CALENDAR

October 1 - 3
Repair Days at the Metal Museum, 374 Metal Museum Dr., Memphis, TN. E-mail: contact@metalhumuseum.org. Phone: 901/774-6380. See web site: www.metalhumuseum.org.

October 1 - 3
Early American Lighting with Kim Thomas. Touchstone Center for Crafts, Farmington, PA. 1-800/721-0177.

October 1 - 3
Colonial Hearth Equipment with Jerry Dannell. The YesterYear School of Blacksmithing, Crewe, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 1 - 5

October 3 - 8
Damascus Steel Knife Making with Herb Derr. Cedar Lakes Park, Ripley, WV. Contact Dave Albion 304/624-7248 or e-mail: anvilwork@aol.com. Web site: www.cedarlakes.com to download brochure.

October 3 - 9

October 8 - 10
Florida Artist Blacksmith Association Annual Conference. At Pioneer Center for the Creative Arts, Barbourville, FL. Demonstrators include: Clay Spencer (Traditional) and Ken Durham (Blacksmitching). Classes, family programs, gallery art exhibit, iron-in-the-Hat, tailgate tool sales and more. Call Jerry Wolfe 914/355-5615 or e-mail: wolfjferg@hotmail.com.

October 9
Free Level 1 Introductory Class with Mike Tanner. The YesterYear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 9 - 10
Appalachian Blacksmith Association Annual Fall Conference with demonstrator Tool Barning. Cedar Lakes Park, Ripley, WV. Contact Dave Albion 304/624-7248 or e-mail: anvilwork@aol.com. See web site: www.appaltesmetabia.org.

October 10 - 16

October 11 - 15
Forging Integral Blades with Christoph Fitchburg Forge In., 7th Annual Blacksmith Festival. Riverfront Park, Fitchburg, MA. For more information contact Aicha Madan 978/829-2160 or 978/343-3745. See web site: www.fitchburgforgein.com.

October 11 - 16
Repossess Class with Wendel Broussard. At The Forging School of Blacksmithing, Tijeras, NM. For more information and class schedules go to www.gilblacksmithing.com. Call 505/270-1107 or e-mail: breza@gilblacksmithing.com.

October 15 - 17
Hand-forged Cutlery with Herb Derr. Cedar Lakes Park, Ripley, WV. Contact Gloria Gregorich, Crafts Coordinator 304/372-7873. E-mail: gloria_gregorich@hotmail.com. Web site: www.cedarlakes.com to download brochure.

October 16

October 16 - 22
Beginner/Intermediate. Class size is limited to 6 students. All materials are provided. $455. Lodging is available for $30 a night and includes continental breakfast. Contact: Mike Tanner, 434/649-6072 or e-mail: mtanner@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 17 - 23

October 22 - 24
Rasp Tomahawks and More with Doug Merkle. The YesterYear School of Blacksmithing, Crewe, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 22 - 24
Blacksmith class at the Bill Pi$h Resource for Metalwork with Gordon Williams. Level is Beginner/Intermediate. Class size is limited to 6 students. All materials are provided. $455. Lodging is available for $30 a night and includes continental breakfast. Contact: Mike Tanner, 434/649-6072 or e-mail: mtanner@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 25 - 26
Beginner/Intermediate. Class size is limited to 6 students. All materials are provided. $455. Lodging is available for $30 a night and includes continental breakfast. Contact: Mike Tanner, 434/649-6072 or e-mail: mtanner@yesteryearschool.com. See web site: www.yesteryearschool.com.

October 27 - 31
Basics Class in McLean Blacksmithing, Loomis, CA. For information call John McLean 916/952-5705 or email Dennis Duxel at Duxel1@rogers.com.

November 3 - 21
Intro to Forging With Bob McNiece. The YesterYear School of Blacksmithing, Crewe, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

November 4 - 19

November 10 - 17
Traditional Joinery Projects with Clay Spencer (Traditional) and Ken Durham (Blacksmitching). Classes, family programs, gallery art exhibit, iron-in-the-Hat, tailgate tool sales and more. Call Jerry Wolfe 914/355-5615 or e-mail: wolfjferg@hotmail.com.

November 18 - 24

November 20 - 21

November 20 - 21

November 22 - 28

November 24 - 29

November 24 - 29
Intro to Forge Welding with David Tucciarone. The YesterYear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

November 27
Level 2 Novice Class with Mike Tanner. The YesterYear School of Blacksmithing, Creve, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

December 3 - 5
Blacksmith class at the Bill Pi$h Resource for Metalwork with Gordon Williams. Level is Beginner/Intermediate. Class size is limited to 6.

Hamerfest XII: Fire on the Mountain
October 9
Join Ozark Folk Center blacksmiths for a celebration of history and metal. Watch demonstrations, share your techniques and feel the heat. Blacksmiths who would like to demonstrate and sell to the public need to contact the Ozark Folk Center before September 18 at ozarkfolkcenter@arkansas.net.

Information: 870-269-3851 • Cabin Reservations: 800-264-3655 • OzarkFolkCenter.com

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Cont’d page 52
EDUCATIONAL OPPORTUNITIES & CALENDAR CONT’D

students. All materials are provided. $455. Lodging is available for $30 a night and includes continental breakfast. Contact Palm Tool Company, Inc., Camp Verde, AZ (near Sedona, AZ); 928/554-0700 or 888/743-4866. Web site: www.pishtoolz.com.

December 3 - 5

December 5 - 11

December 11
Christmas Forging Fun with Mike Tanner. The Yesteryear School of Blacksmithing, Crown, VA. Contact Peyton Anderson 434/390-6203. E-mail: info@yesteryearschool.com. See web site: www.yesteryearschool.com.

December 11 - 12
Power Hammer workshop with Toby Hickman. At the shop of John McLellan, Sacramento, CA. Space for 10 students. Working on basic power hammer skills while forging a set of power hammer hand tools for each smith. Contact Dennis Duek and Iroh Buhlert at e-mail: education-north@calsmith.org.

January 15
Tongs Class at McLellan Blacksmithing, Leomin, CA. For information call John McLellan 916/392-5720 or email Dennis Duek at Duek@directcon.net.

For information call John McLellan 916/652-5790 or Buhlert at e-mail: education-north@calsmith.org.

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Ads are $20 each and are limited to 35 words (six lines). Longer ads are $5 per line. Please submit your classified ad, in writing, either by e-mail to: classifieds@abana.org; or by fax: 703/699-9221. Do not send a check; you will be billed. Designate whether the classified ad is for the Hammer’s Blow or the Anvil’s Ring, or both.
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