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Anvil’s Ring

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The Anvil’s Ring is the only instrument which allows those creative juices to flow to fruition.

ABANA 2006 Conference in Seattle will be the place to stimulate your creative side! Artists from around the Pacific Rim will present new ideas to most ABANA members and our guests. New techniques demonstrated, new designs to use as your springboard to a new level in your work. From opening bell with keynoters Brent Kington and Tom Joyce, expect to fill your mind and notebook with challenging thoughts.

But there are many opportunities to begin your creative journey before you arrive at the “conference-not-to-be-missed”! Tom Clark is carrying on the legacy of Francis Whitaker with the demonstration of blacksmithing, “What is the best way to make my work truly creative, and unique from the work of others?” The answer, of course, is the demonstration is offered to help one improve his/her techniques and to spark ideas. The real work of creating is done by you in your quiet times, alone, in your shop or studio. Technique is only the instrument which allows those creative juices to flow to fruition.

New technologies demonstrated, new designs to use as your springboard to a new level in your work. From opening bell with keynoters Brent Kington and Tom Joyce, expect to fill your mind and notebook with challenging thoughts.

But there are many opportunities to begin your creative journey before you arrive at the “conference-not-to-be-missed”! Tom Clark is carrying on the legacy of Francis Whitaker with the Ring Project. Not much of a challenge bending a circle and forging-welding it closed, that’s true. But how about forging an infill that truly expresses your creative side – a bit more challenging, eh? Individual entries are welcome, along with the “official” entry from your affiliate.

Another opportunity for each affiliate is the Banner Project, headed up by Al Butlak of the New York Designers Blacksmiths. Al wants your affiliate’s logo and colors “dying along the Avenue of Banners” – this, along with the forged standard carrying your banner, begs even more creative thinking! See more information on the Banner Project in the Conference News in this issue, as well as information on the 2006 Conference Poster Contest.

Still have some ideas left? Tom is seeking tools for the “Iron in the Hat” and “Bam Box” raffles at the conference (one of the great ways to insure educational opportunities for the future)! The Bam Box is a tradition, but how about forging a truly unique tool to add to its contents? ...Yes, it’s useful, but this is the only left-handed walking-chaos to exist! Oh... With all this momentum flowing, some of you are thinking larger, spending more money to really display what passes through your creative mind.

There will be a formal gallery attended by Elizabeth Biet and her crew (you can be assured that Elizabeth will display your entries in the best possible light)! There will also be a “walk-in gallery” for those who like a more informal setting. The good news on the galleries is that they will be open for viewing by the public (a slight logistic problem for the chair, but what the hey). Whichever project you pursue, expect multiple media attention, both regionally and nationally, within and outside the blacksmithing community. There will be pictures and articles generated that will make great additions to your portfolio. In addition, donating the gallery item to the auction just increases the future of artistic educational opportunities!

Go to www.abanaseattle2006.com for details on any of the above.

Paul Moffet and Dave Koenig report that there is $15,000 already in the “Katrina Disaster Fund,” initiated by ABANA for our members/fellow artists affected by the devastation. While John Steele and Toby Hickman work on distribution with affiliates in the areas involved, please consider increasing the amount available to them. To double, triple... or even more... the funds available, your gifts show true compassion for our fellow artists in need. Giving hope, where hope is in short supply.

May you find art everywhere,

Prez Sez...
DEAR EDITOR,

Here is a photo of me with my great grandson, Tyler Stayton, age 5. He is intently listening to instructions relating to proper technique for a striker.

Dan Easley, New River Forge, Hinton, West Virginia

DEAR EDITOR,

We wanted to let you know that the 4th Annual Festival of Artistic Blacksmiths will be taking place in our city of Ivano-Frankivsk, Western Ukraine, on May 5 - 7, 2006. (See Around and About article in this issue.)

We invite all blacksmiths from every country to come, in order to meet new people, see old friends and get to know a new, developing country with many traditions and customs. The blacksmithing events will coincide with the celebration of the Day of the City, which brings along with it lots of singing, dancing, folk music and costumes. This is the best way to experience the new country of Ukraine!

We have just recently formed the All-Ukrainian Union of Blacksmiths. ABANA was helpful in our formation. We are proud that the colleagues not only of our region but also of all of the Ukraine now understand the pleasure of being united together.

There will also be traditional Ukrainian food, with inexpensive but extremely good beer on the same square with the blacksmithing festival.

Ivano-Frankivsk is a picturesque city in a very interesting region, next to the beautiful Carpathian mountains in the western section of the country, where you will fully feel and better understand the ancient culture and folk traditions here. They have been most preserved in our mountainous part of the country. There is always something to do and see any time of the year. Come and enjoy your unforgettable time with its historical richness, unique culture, architectural heritage, hospitable people and wonderful folk traditions. We are sure you will like Ukraine, and the Festival of Artistic Blacksmiths!

All the best to you,
Sergiy and Olga Polubotko, e-mail: opolubotko1@yahoo.com, Ivano-Frankivsk, Western Ukraine

EDITOR’S NOTE:
In the Fall issue of The Anvil’s Ring, we inadvertently failed to acknowledge the excellent photography work done by Dale Anderson of Aztec Media, Aztec, New Mexico, on all the photographs featured in the Women Do Iron Exhibition article on page 22. We apologize for the oversight.

TFS has been in the anvil manufacturing business for several decades, providing quality anvils for the professional farrier, blacksmith, knife maker and hobbyist, ranging in weight from 30 to 500 pounds. All are made in the USA, heat-treated to exact specifications and hand-finished in our shop.

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**ABANA BUSINESS**

**ABANA WINNING RAFFLE NUMBER**

Since no one called in with the original winning number, the second winning number for the Voter Incentive Program is #1846.

If you are the lucky ABANA member who holds number 1846 then you are the winner of the hammer, tongs and fullering set. A big thanks to Dean Curlman of BigBlu Hammer for donating the items as part of the Voter Incentive Program! For more information about Dean’s products visit www.bigbluhammer.com

If you have the winning number please contact LeeAnn Mitchell in the Central Office. (706)310-1030 or via email abana@abana.org

**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 706/310-1030.

**ELECTION OF MEMBERS TO THE ABANA BOARD OF DIRECTORS**

The Anvil’s Ring contract extends through 2006. Anvil’s Ring is the central office contract which extends through 2006.

**CONTRIBUTIONS**

If you have the winning number please contact LeeAnn Mitchell in the Central Office. (706)310-1030 or via email abana@abana.org

**CONFERENCE**

The biennial ABANA Conference will be held July 5 - 9, 2006 at the University of Washington, Sand Park, Seattle, Washington.

**CONTRACTS**


**ELECTION TIMETABLE**

May 1, 2006 - Notice of election published in the Spring issue of The Anvil’s Ring
June 15, 2006 - Nominations deadline date, submitted to the ABANA Central Office, PO Box 816, Farmington, GA 30638
August 1, 2006 - Ballot mailing in the Summer issue of The Anvil’s Ring
September 15, 2006 - Postmark deadline for completed ballots.

**ABANA EDUCATIONAL ENDOWMENT TRUST**

by Bob Jacoby

The Anvil’s Ring contract extends through 2006. Anvil’s Ring is the central office contract which extends through 2006.

The ABANA Educational Endowment Trust is finally a reality, thanks to some heavy lifting by Will Hightower, Dorothy Stiegler and our ABANA Certified Public Accountant, Cindy Wagen! The purpose of the trust is to provide a consistent, stable and permanent source of funding to nurture, preserve, and further blacksmithing through education and the cultivation of public interest.

Significantly, the trust operates independently of the ABANA board. Disbursements from the trust are under the control of an independent three-person board of trustees, two of which cannot be ABANA board members. The trustees are Dorothy Stiegler, Bill Callaway and Doug Lear. Each year the ABANA Scholarships and Grants committee will request funding from the trust, and assuming that funds are available and within the trust purpose, those funds will be released by the trustees.

Funding for the trust comes from two sources: (1) generous donations from individuals and corporations and (2) surpluses from ABANA operations, such as excess earnings from successful conferences which the ABANA board can permanently move into the trust.

There are a number of advantages to a trust:

1. Donors can be assured that their tax-deductible contribution will help ensure the long-term survival of the art and craft of blacksmithing through education and public outreach. Significantly, donations to the trust cannot be used to make up ABANA budgetary shortfalls.

2. The trust structure encourages current and future ABANA board members to act in a fiscally responsible manner because once excess money is directed into the trust, it stays there, i.e., it cannot be pulled out to balance overspending.

3. Finally, and most importantly, once the trust reaches critical mass, it will guarantee the long-term survival of the art and craft of blacksmithing. The trust is structured to survive the unlikely demise of ABANA, meaning the trust monies will genuinely be used for their intended purpose.

Donations earmarked for the trust are tax deductible and will benefit blacksmithing into perpetuity. Please make your tax-deductible contributions directly to the trust: ABANA Educational Endowment Trust PO Box 816 Farmington, GA 30638

There is an ABANA committee specifically chartered with supporting the trust and the trustees. The committee is comprised of Mack Beal, Bob Jacoby, Scott Lankton and Dorothy Stiegler. If you have any thoughts, comments or questions, please don’t hesitate to contact either one of the committee members, or one of the trustees. Finally, in addition to Will’s, Dorothy’s and Cindy’s recent work, Jerry Kagele, Scott Lankton, Doug Lear, Tim Ryan and many others have worked on this project over the years. Thanks for a job well done! ☀️

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ALFRED HABERMANN OFFERS BLACKSMITH COURSES IN AUSTRIA

Alfred Habermann will be instructing courses in 2006 in Ybbsitz, Austria. In addition, he is planning to organize a course especially for American blacksmiths. It will be held for a minimum of eight participants, but not more than ten. More information on that course will be forthcoming.

April 3rd to 9th, 2006, he will offer a one-week class on making shop signs from forged or beaten copper. Another class offering instruction in damast forging is planned. The courses will be led by Professor Habermann in cooperation with a Czech blacksmith. For more information contact Brian Brazeal via email at brianbrazeal@hotmail.com.

LETTER TO ABANA FOR THE METALWORK MERIT BADGE BOOTH, BOY SCOUTS OF AMERICA JULY 18, 2005

Ladies and Gentlemen,

Thank you for the Education Grant that you gave to the Metalwork Merit Badge Booth. Your funds enabled me to purchase all of the metal that we needed to make it possible to operate a fully functional metalworking facility under canvas at the 2005 National Scout Jamboree. Through your kindness we were able to purchase enough bars of mild steel and sheets of tinplate to enable us to avoid having to ask the Scouts who visited our booth to pay a materials fee. This made it possible for us to teach the fundamentals of metalworking to any interested Scout.

Although this certificate is just a small token of my appreciation, I wanted to recognize ABANA’s effort in a tangible way. I hope that LeeAnn Mitchell in the Central Office of ABANA will have it framed and will display it in a prominent location for all to see. Our fine organization’s support was the key to my booth’s success.

Sincerely,

Andrew G. Hagemann, ABANA member
Newport News, Virginia

A HERITAGE IN IRON

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

B446 ................................................................................$47.95

LIVES SHAPED BY STEEL

Zastrow, 11” x 8 1/2”, 235 Pgs. Over 400 photos. This softcover book has the subtitle, “Celebrating East Coast Outdoor Metal Artists.” Nancy Zastrow has done a great job of bringing together the works of over 40 well-known modern artists on the East Coast. Bound to be used as an idea and creative process for a long time.

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Everybody knows the easy way to start a fire is with paper. This year, the 2005 Touchstone/Pittsburgh Area Artist Blacksmiths Association (PAABA) Conference* started a different type of “fire” with paper. We were very pleased to have Doug Wilson from Little Deer Isle, Maine, as our main demonstrator. PAABA has had a number of requests from our members regarding a workshop on design. Questions such as, “How do I start?”, “What elements can be used?”, and “How can I get ideas onto paper and into reality?” These are difficult questions to answer. Doug Wilson has a unique approach answering those situations by using an idea to start a fire.

The attending blacksmiths were broken into groups and given paper to “brain storm” ideas. We also had one group member function as the “client” that had the project in mind. Each group was to collectively come up with ideas that met the client’s vision and solve problems that may arise in the fabrication of the project. The next step was to make a model of the agreed design out of tar paper and present the project to the other groups. This was a great exercise in communicating an idea and thinking through a challenging project from the beginning. Doug provided tips he has found to be helpful in this hands-on workshop.

For instance, use a 12”x12” mirror on your “idea paper” to reflect symmetry. Great ideas came from a few lines. When seen in a mirror, a small element can become a distinguished focal point. We all learned more about design, and Doug Wilson’s slide presentation of his work was very impressive. His work and suggestions inspired all of us to be creative and respect our individuality.

Kim Thomas did a brass casting demonstration Friday night. As always, Kim did an excellent job and it was standing room only! Steve Moonhouse demonstrated “Easy Tongs”. He is a blacksmith at Rose Ironworks in Cleveland and his demonstration was interesting to those individuals that never have enough tongs. We also were pleased that Steve brought a sampling of pieces from Rose Ironworks to display.

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The 2005 TCC/PAABA Conference was a success on paper and off, thanks to Doug Wilson and his hands-on workshop. “And what happened to the ideas on papers that were not used?” They were used as a different type of fire starter!

They had a fine display of their work on stand and poster. The New York State Designer Blacksmiths are again inviting all affiliates to participate in displaying a flag or pennant at the ABANA Conference July 5 – 9, 2006 in Seattle, Washington. Please pass the word to your membership. The banners will be judged and ribbons awarded for excellence. A clear photo of the stand and banner would be appreciated for publication in The Anvil’s Ring.

Take a look at www.abana.org.

**ATTENTION ALL ABANA MEMBERS - THE BANNER PROJECT**

The 2006 ABANA Conference web site is expanding significantly. Almost half of the demonstrators now have individual web pages.

The 2006 ABANA Conference web site is expanding significantly. Almost half of the demonstrators now have individual web pages.

**CONFERENCE WEBSITE**

The winner will receive two free passes to the conference. This does not include room and meals. Interviews with the winner will be published in any configuration that the artist chooses.

**CALL TO ARTISTS - THE 2006 CONFERENCE POSTER CONTEST**

This will be a contest to choose an “Official Poster” for the 2006 ABANA Conference in Seattle, Washington! Who can Participate?

Anyone who is over 18 years old is invited to submit their original art work.

What is the Prize?

The winner will receive two free passes to the conference. This does not include room and meals. Interviews with the winner will be published in any configuration that the artist chooses.

What are the Rules?

Be sure to include your name, address, phone number and e-mail with your submission. Submit any 2-D medium or digital file on a CD such as tiff, gif or jpg. (NO E-MAIL) Size must be smaller than 36" x 36". The design must include the words: ABANA, 2006, Seattle, Washington, in any configuration that the artist chooses.

Keep in mind that the theme of the conference is "Fusion and Transformation in the Ring of Fire!"
Gary Noffke, Farmington, Georgia

Gary moved to the Athens, Georgia, area to take a faculty position in the metals department at the University of Georgia in 1971. He has made Georgia his home for the last 32 years.

Gary’s innovations with alloys are well known. In the early 1970s he was awarded a faculty research grant from the University of Georgia to explore cold forging fine silver from sheet. Around that same time, he did a lot of hot forging with copper for student demonstrations, then started concentrating more and more on silver. His thought was that if copper could be hot forged so readily, silver should have the same potential. Finally in the early 1990s, he made his own alloy that he had concluded would be more suitable for hot forging. By eliminating some of the copper content in the sterling, he cast his own billets of 969 silver, and was successful in his quest. The new alloy provided him with the perfect metal to achieve the holloware forms of the scale he had long sought.

Noffke’s current focus is hot-forging gold and he is one of the very few people in the United States, if not the world, hot-forging gold from cast billets. Gary has commented that his love of good food and his ability to cook has contributed greatly to his interest in making implements that hold food and drink. In his new work Noffke is concentrating on selected commissions, utilizing new gold alloys and direct hand-forming processes. Gary has devoted his academic career to developing the metals program at the University of Georgia, producing an outstanding group of students who have remained active in the field.

Gary Noffke was elected to the American Crafts Council Academy of Fellows in 2001. He now works at his Farmington, Georgia, studio.
Mark Aspery was a British smith who was transplanted into America about 15 years ago, now residing in California. He owns and operates a school for artist blacksmiths under his own name, the Mark Aspery School of Blacksmithing.

Mark completed his training as a smith in the UK. He certified as a journeyman smith and is currently an Associate of the Worshipful Company of Blacksmiths UK, Est. 1324.

Mark is careful not to use the word traditional, instead he describes his style as a confusion of semi-literal organic and craftsman with classical joinery - where design and budget allow.

Mark’s demo in Seattle will focus on the ‘Frame elements of a classically made gate and the related tooling.’ This demo will interest anyone who deals with pedestrian-size gates, sign brackets, or anything else that succumbs to the forces of tension and compression.

He will demonstrate the heel tenon on a bottom rail with corresponding eye-in-the-hinge style, two styles of hinge, square and rectangular blockings, oval rivets, and upset square corner bend on heavy stock. (See photos, page 17)

The related tooling of slot punch, drifts, butcher chisel, monkey tools etc. will also be covered.
Whitesavage and Lyle, Inc. produces the artwork of Jean Whitesavage and Nick Lyle. Jean and Nick have been designing, forging, and fabricating steel sculpture and architectural ironwork at their Seattle studio since 1991. The artwork of Whitesavage and Lyle is made by hand, incorporating traditional blacksmithing methods with modern steel fabrication techniques. Nick and Jean, and their team of skilled metalworkers and apprentices, cut shapes out of steel plate and bar stock, heat them to white heat in a forge, and hammer the steel to form more complex shapes. These hand-shaped pieces of steel are then welded together to build up yet more complex designs. All welds and sharp edges are then ground and filed smooth to create the finished sculpture. Very large works are made up of many such elements, which are holed together on site in the manner of structural steel.

Most of Nick and Jean’s public and private commissions are designed for a specific site. They often design work that is integrated directly into functional elements of a public space. The tremendous strength, and the fluid, expressive power of forged steel, make it an ideal medium for integrating artwork into architecture, public spaces and landscapes.

Jean and Nick are painters as well as metalworkers, and have worked in a wide variety of media, including masonry, bronze, wood, glass, and landscape design. In 2002, the Santa Clara Valley Transit Authority commissioned Whitesavage and Lyle’s sixteenth public project, which includes both sculptural ironwork and art glass skylights for six light rail stations in San Jose, California. For this project Whitesavage and Lyle produced the iron elements in their Seattle studio, and travelled to Derix Glasstudios in Taunusstein, Germany, to have their paintings rendered into architectural glass panels.
Brent Bailey Forge specializes in a wide variety of custom ironwork, including tools, cutlery, sculpture, and architectural forgings. Brent Bailey Forge is located in rural northern California and has been established since 2001. In the beginning of 2003, Brent launched Bailey Tool Company, which is a new aspect of Brent Bailey Forge dedicated to forging custom tools for different artisans.

The past few years Brent has also been involved in providing education. He has demonstrated not only in various places in the United States but many places abroad, including Australia, Zimbabwe, and Peru.
Nahum Hersom has been a blacksmith and metalsmith for over 60 years. He is considered an expert in the art of repoussé. Nahum learned repoussé from Valentin Goelz, a native of Germany. Many years ago Hersom was working in a blacksmith shop in Los Angeles. One day Mr. Goelz walked in, looking for some blacksmith work to be done. Nahum went over to Mr. Goelz's shop to help him, and the rest is history. Goelz taught Nahum the art of repoussé, and he became devoted to it.

Hersom says, "Over the years I have done some local jobs, but no commissions." Instead he has focused his career on teaching repoussé at his shop in Boise, the Golden Pheasant Art Metal Studio. All of Hersom's work is ornamentation and railings, concentrating on repoussé work.

The ABANA 2006 Conference logo, made of copper and brass, was crafted by Nahum. (See page 23)
ATTENTION ABANA MEMBERS! A CALL FOR METAL

This is an invitation to all ABANA members to submit metalwork to one of two exhibitions at the 2006 ABANA Conference in Seattle, Washington. You are also invited to donate work, tools and smithing gear for three fundraising events during the conference: the daily silent auctions, the live auction and Iron-in-the-Hat.

Members’ Exhibitions

The 2006 ABANA Conference in Seattle, Washington, will feature two venues for the exhibition of your work. One will be formal, the other informal. The formal exhibition is open to ABANA members who offer submissions when completing registration at the conference. Pick up your pieces no later than noon on Sunday, July 8, 2006.

AUCTION EVENTS

Silent & Live Auction Donations

Anyone can submit their work to the ABANA Conference auctions, free of charge. There are no size or weight restrictions. You are encouraged to volunteer to host a booth. The 2006 conference auction is included in the Programme.

IRON-IN-THE-HAT

Another great ABANA Conference benefit is Iron-in-the-Hat. Bring an item for donation to the conference ship-to address. Please ship your work so that it arrives no earlier than June 1st and no later than July 1st, 2006. No late shipments are accepted for exhibition!

How do I Submit?

Send your art work or CD to:
ABANA
P.O. Box 816, Farmington, GA 30638

For UPS/FedEx: 1880 Old Salem Road, Watkinsville, GA 30677. (Do not send files in e-mail)

Send your work to the Conference Gallery no later than noon on Sunday, July 8, 2006. Elizabeth Brim, Exhibitions Chairperson, will ship pieces back to their owners via UPS ground/freight collect (COD), providing you have made appropriate arrangements.

Size restrictions are as follows: the maximum weight is 150 pounds (US); maximum size is 100 inches total linear. To calculate maximum size, calculate the length + width x height x 2.

You are responsible for shipping costs of your piece to and from the exhibition. Retrieve your work from the Conference Gallery no later than noon on Sunday, July 8, 2006. Elizabeth Brim, Exhibitions Chairperson, will ship pieces back to their owners via UPS ground/freight collect (COD), providing you have made appropriate arrangements.

Attendees of the Conference are invited to submit their works to the “Walk-In-Gallery” which is included in the Programme.

If you live in the Seattle area and would like to exhibit larger works and can work with the timetable stated above, contact Marcus Vickery (509) 330-0323 or Elizabeth Brim (828) 765-8748.

You may submit up to three pieces.

“Walk-In-Gallery”

The “Walk-In-Gallery” is located in the front of the Conference Gallery, so that visitors enter through the “Walk-In-Gallery.” This exhibition is open to all ABANA members who offer submissions when completing registration at the conference. Pick up your pieces no later than noon on Sunday, July 8, 2006.

By Olha Polziborka, Ukraine

The annual Festival of Artistic Blacksmithing, plus the exhibition “Ornamental Blacksmithing-2005,” took place May 7-8, 2005 in beautiful Ivano-Frankivsk, western Ukraine. Such events are of unprecedented importance for the development of the craftmanship and ongoing cooperation.

For those who haven’t heard, we just recently formed the All-Ukrainian Union of Blacksmiths with smiths from all over the country as members. Seeing and understanding what other blacksmithing organizations in other countries have accomplished was helpful to us in our process of creating the Blacksmith’s Union here, and we are proud that so many artisans from our country have understood the importance of being united. It was a new idea for many in Ukraine, and it was not characteristic of Ukrainian smiths up to now. The Festival in Ivano-Frankivsk has started a new epoch which is reviving blacksmith craftsmanship, left stagnant during the Soviet time. More and more now it feels like a fountain, a horn of plenty filled with creative ideas, interesting creations in modern design, leading to awards at international exhibitions. Professional contact with others of like mind and skills is the thing that inspires smiths — exchanging ideas and working together is now bringing about very positive results in our country.

Unlike the festival held in other years, the 2005 Festival coincided with the Day of the City of Ivano-Frankivsk celebrations. It meant a lot for the local citizens. The spirit of the Middle Ages soared over the town. The air was filled with the clanking of armor, the clatter of horses’ hooves, the unfamiliar
sound of voices – those were “knights” from different countries who came to the tournament to win the beautiful princess! Sounds of folk music and smells of various Ukrainian foods hovered above the main square in the historical center of the city. There were flashes from cameras and heavy television and press coverage, attesting to the fact that the Knight’s Tournament was of great interest to the people of Ukraine. They had been invited from the south Ukrainian city of Simferopol. Lovers of history there have created a club: whose mission is to collect and investigate old historical armaments and traditions, making samples of the weapons and armor themselves.

Among the festivities were traditional folk dancing and singing, numerous children’s concerts, and competitions for children in street basketball and extreme sports. There was a contest of the strongest men of Europe, featuring Vasyl Virastiuk, a resident of our city – hailed as one of the strongest men in the world. There were fireworks and a rock concert. Folk souvenirs were made in front of our eyes:

Fireplace screen made by Ivano-Frankivsk metals firm, Gefest Co. Hammered iron with copper patina.

For the blacksmith’s demo show, each participant had to bring a forged fragment to be mounted in this year’s joint project “Spring,” symbolizing the revival to life that springtime brings. The compositions were striking in their uniqueness and in their quality. There were spring birds made so precisely that it was difficult to believe that they were made of metal, a very symbolic gift from the American participant of the festival, David Chikvashvili, from Iron Masters, Ltd. There was also a hammer that sprouted a bouquet of flowers, (see page 1) and many other beautiful and decorative compositions. All of them will find their place on the metal frame that had been forged according to pure blacksmith traditions and has now been mounted on the market square. This was the gift of the Festival to the city, and it has become a decorative element in our ancient square.

The agenda of the festival was changed from prior years. For the first time, professional competitions were on the agenda. Featured were individual and pair competitions, exhibiting professional skills. Each participant had the same length rod and had to extend it to its maximum in one heat! Next task was to make an ideal scroll – the basic element every blacksmith has to be able to do perfectly! A severe critic from the capital, Vladimir Diomin, evaluated the results; he judged each one carefully, mindful of the characteristics of each entry, and chose the best one, made by a young smith who was awarded the honorable medal. The oldest blacksmith was given a medal for participating, too. He and Sergiy Polubotko, the President of the All-Ukrainian Union of Blacksmiths, had a pair demo, as if uniting two generations of craftsmen. Their work was very noticeable for its deep symbolic meaning.

The most surprising fact was that all the pikes and scrolls that had been forged at the demonstrations by all participants of the Festival were joined next day into one composition by Sergiy Polubotko and by a leading blacksmith of the region, a born craftsman, Mykhailo Zarytskyi. This gift happened to be not only memorable and unique, but it was actually a musical instrument which “sings” from “do” to “la” when touched with a metal rod, sounding like church bells.
Gate by Bogdan Novosel’skiy, director of a firm that designs specialized and stylized pieces, noted for their use of massive leaf designs. Gate was a commission for a private home, along with the balcony on page 25.

Later a banquet was held in a “blacksmith” café, which is decorated inside with lots of artistic blacksmithing. The guests could see the implementation of this noble profession up close and personal, and were most impressed with what they saw there.

The next day was the opening day of the 3rd Exhibition of Ornamental Blacksmithing. There was a noticeable increase in the level of works. Among them were the works of Rest Ivasiuta, originally a resident of our city, now a tutor at Lviv Academy of Art, and a creative smith whose works were among the prize winners at various international exhibitions and projects. The exhibition itself lent new creative energy to majority of the artists and its importance was highly acclaimed by the critics and local authorities. There were television programs featuring information on all the events of the festival, as well as in-depth interviews with the organizers and some of the smiths at the Festival.

On the last day we went to the mountains for a farewell party in a traditional Ukrainian restaurant with tasty local dishes. Such meetings are meaningful because of the sharing of information and assisting in fostering mutual understanding among colleagues.

The most creative and professional works from the Ivano-Frankivsk exhibition were taken to the capital of Kiev where an exhibition took place at Kiev’s main exhibition hall. In their greeting speeches the guests attested to the fact that Ukraine is being united by means of revived artistic blacksmithing, which is a very promising sign. The exhibits were on display until the end of May.

If you wish to visit our new country, it is never too late! Get your things packed and tickets booked for May 5-7, 2006, to Ivano-Frankivsk in Ukraine. You will see even more at this year’s annual Festival of Artistic Blacksmiths. You will meet new friends, and we know that you will like what you see and experience in Ukraine. It will be a unique opportunity to feel its spirit, while participat- ing in the artistic Blacksmith Festival. That means a lot of singing, dancing, folk music and costumes, celebrations and festivities. It will be a wonderful time to understand another country’s character...but please don’t forget to go ahead and forge in between the shows, and bring some of your work for the exhibition!

Forged shop chair crafted by ARMA, Sergiy Polubotko’s firm in Ivano-Frankivsk. Steel and wood.

“A Knights” resting after a “battle”

“A Table of Friendship,” joint project of the festival in 2003.

“Cover Story” Gate by Bogdan Novosel’skiy, director of a firm that designs specialized and stylized pieces, noted for their use of massive leaf designs. Gate was a commission for a private home, along with the balcony on page 25.
I create sculptural installations out of an amassment of hundreds to thousands of singular handcrafted pieces of forged metal. I question the ideas of craft, production and conceptual artwork by creating simple forms that require an excess of hand labor to make and the critical eye of minimalism to arrange.

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 shape, but exercise the malleability of the material to create change. 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...
SHOWCASE   T O D D  C A M P B E L L  ( C O N T ’ D )

shift between the micro and macro scale. Installed differently in each location, outdoors the work is subtle and mistaken for plant growths, though the mass and weight of the metal is deceptive. In architectural spaces, it moves out of corners like fungus. The accumulation of these shapes metamorphoses into something unique but familiar from the innate qualities of the single, hand-made units.

New Works

John Barron, Georgetown, California
Copper Rose. Mild steel 13” long brass brush with linseed oil and wax finish.

Fisterra Studio artists Jennifer Chenoweth and Todd Campbell create art, furniture and architectural details. Todd hand-makes works in forged steel, from organic sculptural installations to functional architectural details. Jennifer specializes in color, from abstract oil paintings to architectural color selection. They collaborate on drawings, furniture design and mixed media projects, from concrete to cork for residential, and commercial commissioned work.
NEW WORKS

Hugh Culley, Salt Lake City, Utah
Letter openers. Forged steel, approximately 10" long. Photo by Hugh Culley.

Ira DeKoven, Walkertown, North Carolina
Forged funeral urn. Enamelled flowers from copper. The stems are forged and patinated verdigris copper.

Lu Heintz, Providence, Rhode Island
Crab. 15" x 20" x 8". Forged and fabricated mild steel.
Nut Bowl with Cracker. 18" x 18" x 8". Forged and fabricated mild steel. Forged farming disk.
Inlaid Pectoral, Spelling out the Name of the King

This jewel is a rebus for the throne name of Tutankhamun—“Nebkheprure”—which can be translated as “Re is the lord of manifestations.” A carnelian sun disk, symbol of the sun god Re, is clasped between the scarab beetle’s front legs. The beautifully crafted scarab has wings of carnelian, lapis and turquoise, with the inner feathers in gold. The scarab was the symbol of the god Khepri, identified as the sun at dawn.

Inlaid Broad Collar and Counterweight

This broad collar, inlaid with gold and colored glass, was found draped across Tutankhamun’s thighs. The lotus-shaped counterweight was used to close the open ends of the broad collar so that it could be worn like a necklace. Male and female members of the royal and noble classes wore broad collars like this one, particularly for ritual occasions. The six broad collars discovered in the king’s innermost coffin were some of the more than 200 pieces of jewelry buried with Tutankhamun to escape theft.

When Howard Carter uncovered the tomb of Tutankhamun in 1922—its dazzling gold- en treasures intact, and the mummified body remarkably preserved—the young pharaoh became a worldwide sensation. King Tut’s treasures began touring the world in 1977. Now, a new, much larger, and even more intriguing exhibition is coming to Chicago’s Field Museum. Tutankhamun and the Golden Age of the Pharaohs features not only treasures of King Tut but the story of his family and his time: the 18th dynasty, the pinnacle of Egyptian culture, wealth and power. Visitors will see fabulous artifacts excavated from the tombs of Tutankhamun and his predecessors.

The exhibition includes more than 130 priceless treasures from the tomb of Tutankhamun and other royal tombs, all between 3,000 and 3,500 years old. As can be seen from the photos selected, metal artwork flourished in remarkably exquisite fashion in ancient Egypt.

Inlaid Broad Collar and Counterweight

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Coffinette for the Viscera of Tutankhamun

Tutankhamun’s canopic chest was divided into four hollowed-out sections. Inside each was a small coffinette representing the pharaoh in the form of a mummy and containing his mummified organs. The miniature coffins are of beaten gold. The king’s eyes are inlaid with obsidian and rock crystal, and he wears the nemes head-dress protected by the vulture and cobra. On his chin is the divine beard, around his chest is a broad collar, and in his hands are a separately worked crook and flail.

Inlaid Diadem

This elaborate royal diadem, found on Tutankhamun’s mummified head, was most likely worn by the king during his reign. The diadem consists of a gold fillet fastened at the back by a bow formed out of two stylized flowers flanking a circle to which two long streamers have been attached with hinges. This made it possible to wear the fillet with different wigs.

Richard Buschgans began his blacksmith career at the age of 15. Working side by side with his father, he has spent many long hours learning the blacksmithing trade at Lodi Welding Company, Inc. Lodi Welding Company, Inc. is a fourth-generation family-owned business which was started by Richard’s great-grandfather from Belgium.

Inspired by the heritage of his family’s talents, Richard has spent the last 10 years of his life, not only earning an M.B.A. to enhance his business knowledge, but also continuing his family trade by walking in their footsteps. Today, at the age of 25, Richard is proud to present one of his finest works, the “Oak Tree” Door.

The “Oak Tree” Door

The Oak Tree project was a commissioned work that was created to express a feeling of artistic design. The vision of this project was to build a security door that would be aesthetically pleasing. The only instructions were to build a door that resembled an oak tree and contained wildlife surroundings.

Richard personally considered the fact that this is not a door that he would want to try to break through! The final task for this project was to create a finish. Color selection, in Richard’s view, is by far the hardest part of any work. Simply placing different shades of the same color can change the entire feel of a project. Painting or powder coating may also be ideal in certain areas to highlight accents.

From start to completion, the Oak Tree project took roughly three weeks to complete. This project was created completely from mild steel and weighs approximately 150 pounds. The dimensions of the door are 78” high x 36” wide x 1 1/2” thick.

To build a security door that would be aesthetically pleasing, the only instructions were to build a door that resembled an oak tree and contained wildlife surroundings.

Each leaf also has its own unique veins and hammered finish via the repoussé technique. However, in keeping with the purpose of the project, the leaves, as well as the cattails, can be viewed as deterrents, enhancing the security of the door. Richard determined that either would take away the handmade “metal” finish, which brought the door to life. Therefore, since the product was going to be indoors, he went with a light coat of black lacquer and then wire wheeled various areas to highlight accents.

Finished door, photo taken in log cabin where installed. Detail shows the lacquer finish and door detail. Dimensions: 78” x 36” x 1.5” thick.

Handle details.

Anderson skillfully draws his utensils out of a single piece of stainless or mild steel. His utensil designs lean toward the sculptural and take on a multi-dimensional style. Anderson is working for 28 years to create a market for contemporary master blacksmithing. One artist whose exceptional work we recommend is Joseph Anderson. At the 2005 CBA Spring Conference in Petaluma, California, Joe Anderson presented a wonderful demonstration of sculptural birds and functional utensils. Anderson skillfully draws his utensils out of a single piece of stainless or mild steel. His utensil designs lean toward the sculptural and take on a multi-dimensional style. Anderson is now making his utensils for the Blacksmith Shop, and we are proud to present his pieces as outstanding examples of metalwork and as an opportunity to invest in the blacksmithing community.

Handle details.

Anderson skillfully draws his utensils out of a single piece of stainless or mild steel. His utensil designs lean toward the sculptural and take on a multi-dimensional style.

Selected Works of Joe Anderson, Walnut Grove, NC

Projects; however, in this situation, Richard determined that either would take away the handmade “metal” finish, which brought the door to life. Therefore, since the product was going to be indoors, he went with a light coat of black lacquer and then wire wheeled various areas to highlight accents.

The purpose of the project, the leaves, as well as the cattails, can be viewed as deterrents, enhancing the security of the door. Richard determined that either would take away the handmade “metal” finish, which brought the door to life. Therefore, since the product was going to be indoors, he went with a light coat of black lacquer and then wire wheeled various areas to highlight accents.

Completed door, photo taken in log cabin where installed. Detail shows the lacquer finish and door detail. Dimensions: 78” x 36” x 1.5” thick.
Andalucia, Spain, and most of Europe for that matter, is a blacksmithing living museum. Cast iron and hand-wrought steel balconies, window grilles, grates, fences, gates, railings, altar screens, lighting fixtures, weather vanes, and crosses adorn churches, public buildings, and homes, especially in the historic cities and neighborhoods.

My decision to travel through this interesting part of western Europe in February and March of 2005 was based on the facts that there were few tourists at that time and that the leaves would be off the trees — both essential for photographing Moorish and baroque architecture, the focus of my sabbatical. I also thought that it would be a great time to visit. While everyone else was freezing back in Tennessee, I would be enjoying the warmth of southern Spain. Unfortunately for me, Spain experienced the coldest winter in over 20 years — it even snowed when I was there! At least I was right about the first two reasons — the tourists did not begin to arrive until a few days before I left the country and most of the leaves were gone. Although being fluent in Spanish was very helpful, it was not essential in Spain. Most cities had tourist offices with local maps, brochures, and multilingual employees who could answer questions in English and make suggestions about where to visit and whom to see.

The two blacksmiths I met, Alonzo Gonzales and Lorenzo Leiva, forged window grilles and balconies are functional and decorative, as can be seen on this historic building in Arcos de la Frontera.

A variety of architectural styles are found in Andalucia. This 20th century Art Nouveau façade, with its organic-looking curved balconies, is in Seville. The iron flowers echo the carved stone blooms above.

This exquisite 16th century chapel screen, by Bartolomé of Jaén, is in the Church of San Andrés, in Jaén. Both sides of this masterpiece were skillfully forged, painted, and gilded.
Forged cross in front of a church in Tocina.

The iron Isabel II / Triana Bridge in Seville was designed by Eiffel - yes, the same fellow who designed the Eiffel tower. The elegant railing effectively marries cast and forged iron components.

SO, WHAT IS MY ADVICE THE NEXT TIME YOU TRAVEL? LOOK UP, LOOK DOWN, LOOK ALL AROUND, LOOK INSIDE, LOOK OUTSIDE, AND ASK A LOT OF QUESTIONS – THEN YOU WILL FIND WHAT YOU ARE LOOKING FOR!

Countless people have walked and driven over this forged iron grate, one of several vent covers in the Patio Crucero, at the Alcazar in Seville.

Lorenzo Leiua uses a scroll jig to duplicate scrolls for a ballustrade. To prepare the piece for the jig, a tight curve is forged. The curve is fine-tuned (notice the vented coal forge in the background).

Lorenzo Leiua works at Forja Ubeda, 29 Valencia, 23400, Ubeda, Spain, Telephone: 953 755 519. This shop fabricates a wide range of items including balustrades, lights, and furniture. Lorenzo was using an interesting home-made jig to help him forge a number of duplicate pieces when I met him.

Alonzo Gonzales founded and runs Forja Andaluza, at 24 Calle Mezquita, Lebrija, Spain, Telephone: 955 920 126. His shop also designs and produces a number of functional items including beds, window grilles, learned their craft at government-run schools over 20 years ago. Since the schools closed some time ago, today’s generation learns the trade by apprenticing with blacksmiths. Even though Alonzo and Lorenzo lived in different cities, they had a lot in common. Both were forging curved components that would be welded together to form larger pieces. While Alonzo used a gas forge to heat his steel, Lorenzo had a coal furnace with an electric blower. Both hammered their steel on an anvil and neither had a power hammer. In fact, when I mentioned the tool, they thought it was only used for stamping patterns out of or onto flat metal.

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Blacksmithing in Andalucia CONT’D

Old and new ironwork protect this entrance off a narrow street on the way up to the Alhambra in Granada.

Alonzo Gonzales was very proud of his forged sculptures, which he had exhibited locally. The abstract quality of the figures, with their textured surfaces and patinas, was intriguing.

Forged cross in front of a church in Tocina.
benches, curtain rods, and crosses – and Alonzo forges wonderful small sculptures, too. The components are welded together, ground, then a surface treatment is applied. The patinas and paint surfaces that Alonzo has developed are quite unique.

So, what is my advice the next time you travel? Look up, look down, look all around, look inside, look outside, and ask a lot of questions – then you will find what you are looking for! And don’t forget to take a lot of pictures to help you remember what you saw and for sharing with your friends!

Carol Ventura is the art historian at Tennessee Technological University. Her web page at <http://iweb.tntech.edu/cventura> features craftspeople from around the world.

All photos by Carol Ventura, 2005

EVEN THOUGH ALONZO AND LORENZO LIVED IN DIFFERENT CITIES, THEY HAD A LOT IN COMMON. BOTH WERE FORGING CURVED COMPONENTS THAT WOULD BE WELDED TOGETHER TO FORM LARGER PIECES.
The World Championship Blacksmiths’ Competition (WCBC) has been hosted by the Calgary Exhibition & Stampede for 26 years. Throughout this time, the volunteer organizers of the event have valued and supported the artist-blacksmith industry. Over the years the artist-blacksmithing portion of the competition has grown into the Metal Art Showcase – a show and auction of some of the finest forged works of art available. The show and auction includes artists from around the globe and is an event that local collectors are anxious to attend every year.

All artist-blacksmiths are invited to submit works of art to the Metal Art Showcase. This is an excellent way to gain exposure to collectors. Over a million people attend the Calgary Exhibition and Stampede each year. This means there is vast marketing potential for artist-blacksmiths. All work is sold in a live auction and the artist retains forty percent of the selling price. The Metal Art Showcase awards cash prizes for the top works of art as selected by judges, collectors and peers. In 2005 the top selling item was created by an Australian blacksmith and grossed $9,000 in prize money and sales revenue. While the Metal Art Showcase is affiliated with the World Championship Blacksmiths’ Competition, participation in the WCBC is not a requirement for submitting a work of art to the Metal Art Showcase. Artist-blacksmiths interested in participating in the Metal Art Showcase are encouraged to contact the organizers.

In another example of bringing the artists and traditional blacksmiths together, the WCBC and the Metal Art Showcase team up each year for the Potluck Forging Exhibition. All competitors in the WCBC are invited to take part in the Potluck Forging Exhibition. Competitors have a limited amount of time to create a work of art from scrap metal accumulated during the competition. This is an exciting exhibition for both participants and the audience. The Potluck items are sold in a silent auction format and funds raised are donated to the ABANA scholarship program for aspiring artist-blacksmiths. In past years the Potluck Forging Exhibition and Metal Art Showcase have displayed and sold everything from a decorative lamp, an incredibly detailed helmet, and a pair of lovely high-heel shoes!

Marshall Iles, chair of the WCBC, has big plans for the artist-blacksmithing portion of the WCBC. He would like to see the Metal Art Showcase grow into a signature artistic event for the Calgary Exhibition and Stampede. Iles states, "In my opinion, to be considered a world champion in this field a person must be skilled in all aspects of the art of blacksmithing. This is why the Metal Art Showcase is such an important part of our event."

Marshall Iles is not alone. There is a small but mighty team volunteering at the Calgary Exhibition and Stampede to turn Marshall’s vision into a reality. Ross Weaver heads up this hard-working division of the WCBC and says, “It is because we recognize the significance of the artist-blacksmithing industry that we are continually working hard to incorporate this aspect of the industry into the World Championship Blacksmiths’ Competition. We are inspired by the ABANA auction and every year, while trying to emulate..."
METAL ART SHOWCASE (CONTINUED)

"Equitatus Cassius." Calvary Helmet, 800-900 AD. By Sean Elliott, Carstairs, AB, Canada. 1 1/8" cable into billet, chainmail created from scratch, panels hammered into shape, polished, and blued. From shoulder to top of head, approximately 12".

"Pam", Damascus Peacock. By Yoann Policard, LeSap Andre, France. Damascus and various steels. Peacock is approximately 10" tall.

on a smaller scale what ABANA does, we look forward to bringing hand-forged works of art to collectors in the Calgary area.”

The event Ross Weaver is referring to is the Metal Art Showcase.

The thing Iles and Weaver are most proud of is the donation they are able to make to the ABANA scholarship program for aspiring young artist-blacksmiths. The scholarship allows the Metal Art Showcase volunteer organizers, as well as all the participants of the Potluck Forging Exhibition, to give back to the artist-blacksmithing community and ensure its future by supporting some of the finest young talent. If you are interested in submitting a work of art for auction at the Calgary Exhibition & Stampede’s Metal Art Showcase, please contact Dana Cleghorn at 403-261-0101 or e-mail: DCleghorn@calgarystampede.com.

Consider entering a piece of your work in the 2006 Metal Art Showcase and Competition. There are no limitations on material or design, however an emphasis on traditional blacksmithing is encouraged. Pieces will be judged on effective use of material, creativity and quality of forging. In addition to the chance to win $4000 in cash prizes, every effort will be made to showcase submitted pieces and promote the artists work through opportunities at the Calgary Stampede. Once judged, pieces will be presented for sale by auction to an international audience. 40% of the auction proceeds will be returned to the artist.

For further information contact event coordinator Dana Cleghorn at 403-261-0101
E-mail: DCleghorn@calgarystampede.com
2006 event information available in January by following our "agriculture" links @ www.calgarystampede.com

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BANGING ON THE BAYOU, 11th Annual.
Baton Rouge, LA. Tom Clark is demonstrating. Call for details.

MARCH 11-12

Roguing on the Rails, 11th Annual. Beaver Park, Lafayette, LA. Tom Clark is demonstrating. Call for details and catering. Jerry Baker, 318/262-7556 or e-mail: jroger75@earthlink.net or David Bernard, 318/378-6041 or e-mail: db4th@louisiana.net. Hosted by the Louisiana Metallurgical Assn. See web site for LAMA at: www.lametalsmith.org.

MARCH 18

Big Baz Hammer-In (N.C. ARAPA), Blacksmith Meeting with demonstrator Jim Rob, demonstrating both hand and power hammer techniques, Mooresville, NC. Quality vendors will be in attendance and food available at this event. All blacksmiths welcome. 828/437-3438.

MARCH 20-21


MAY 1-2

Northstar Blacksmith 20th Annual Hammer-in with demonstrations Bob Patrick and Clay Sprague: Ansonia Village near Defiance, Ohio. For more info: blacksmithart.com, by regular mail: Ohio Northstar Blacksmiths PO Box 10, Ansonia, Ohio 44805.

MAY 5 - 7

Northwest Blacksmith Association annual Spring Meet, Ashland Field Campus, Gresham, OR. 1st Friday is a tour of Opal 43, a world famous environmental stone sculpture and museum of hand-forged stone-cutting tools and other interesting items. Tim Sna (503)587-8133 or Jonathan Nedler (503)587-7190. E-mail: jonned@hvc.rr.com.

MAY 7 - 9

4th Annual Festival of Arts, Blacksmiths. Held in Isaac-Punktrock, Western Ukraine. Hosted by the all-Ukrainian Union of Blacksmiths. All blacksmiths worldwide are cordially invited. Contact via email: xklesam@ara.ru or Sergey Stoyko, e-mail: opalart@yaho0.com. See article on page 25.

MAY 7 - 9


MAY 18 - 21


JUNE 3


JUNE 5 - 7

Northwest Blacksmith Association annual Spring Meet, Ashland Field Campus, Gresham, OR. 1st Friday is a tour of Opal 43, a world famous environmental stone sculpture and museum of hand-forged stone-cutting tools and other interesting items. Tim Sna (503)587-8133 or Jonathan Nedler (503)587-7190. E-mail: jonned@hvc.rr.com.

JUNE 17 - 24

4th Annual Festival of Arts, Blacksmiths. Held in Isaac-Punktrock, Western Ukraine. Hosted by the all-Ukrainian Union of Blacksmiths. All blacksmiths worldwide are cordially invited. Contact via email: xklesam@ara.ru or Sergey Stoyko, e-mail: opalart@yaho0.com. See article on page 25.

JUNE 21 - 25

13th Annual Festival of Arts, Blacksmiths. Held in Isaac-Punktrock, Western Ukraine. Hosted by the all-Ukrainian Union of Blacksmiths. All blacksmiths worldwide are cordially invited. Contact via email: xklesam@ara.ru or Sergey Stoyko, e-mail:opalart@yaho0.com. See article on page 25.

JULY 5 - 9


JULY 6 - 9


JULY 14 - 16

33rd Annual Festival of Arts, Blacksmiths. Held in Isaac-Punktrock, Western Ukraine. Hosted by the all-Ukrainian Union of Blacksmiths. All blacksmiths worldwide are cordially invited. Contact via email: xklesam@ara.ru or Sergey Stoyko, e-mail:opalart@yaho0.com. See article on page 25.

SEPTEMBER 1-3

German Heritage Center, Kutztown, PA. Hosted by the Pennsylvania Artist Blacksmith Association. Mark Ziegler, 717/357-5795.

SEPTEMBER 7 - 17


SEPTEMBER 11-13

Banging on the Bayou, 11th Annual. Beaver Park, Lafayette, LA. Tom Clark is demonstrating. Call for details and catering. Jerry Baker, 318/262-7556 or e-mail: jroger75@earthlink.net or David Bernard, 318/378-6041 or e-mail: db4th@louisiana.net. Hosted by the Louisiana Metallurgical Assn. See web site for LAMA at: www.lametalsmith.org.
REGIONAL REPORT SOFA Quadstate Roundup, 2005. Troy, Ohio.

By Joe Harris

The Southern Ohio Forge and Anvil (SOFA) Quadstate Roundup is held every year on the fourth weekend in September. For many years the Roundup was held at the Studebaker Frontier Homestead, Tipp City, Ohio. Emmert and Jane Studebaker were wonderful hosts and they were very much involved in the activities that made attending the Roundup such an enjoyable and memorable experience.

After many years, the officers and board members of SOFA recognized that the annual hosting of the Roundup was placing quite a burden on Emmert and Jane. A decision was made to move the Roundup to the Miami County Fairgrounds in Troy, Ohio, which is just a few miles north of Tipp City. SOFA built a very nice shop at the fairgrounds which is designed for demonstrations and is as well equipped as any shop in the country. That and other facilities offered by the fairgrounds make it a wonderful place to hold the event.

Quadstate is an excellent event where one can enjoy the fellowship of other smiths and see exciting and educational demonstrations by top-notch demonstrators. It is an even better place to enjoy sharing with other smiths while buying or selling blacksmith tools and equipment, as well as other smithing-related items. It is hailed by the Quadstate folks and other attendees as one of the best tailgating events in the country.

One can take a motor home, or tent camp, or sleep in one’s truck. Showers and facilities are available. There are several nearby motels. Good food is available at the fairgrounds and at several nearby restaurants.

Sincere thanks to the SOFA members who have worked to make this event possible for so many years. If you have never attended SOFA Quadstate, think about planning to do so at some future date—too late for this year, but maybe next.

Joe Harris getting tailgating items ready for Quadstate. Photo by Jeff Harris.

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MARCH 3 - 5

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MARCH 10 - 13

MARCH 17 - 19

MARCH 24 - 26

APRIL 3 - 9
Shop signs made from forged or beaten copper. Instructor Alfred Habermann, Yblints, Austria. For more information, contact Brian Braun via email: intar braun@hotmail.com.

APRIL 7 - 10

APRIL 21 - 24

APRIL 25 - MAY 1

APRIL 26 - 29

APRIL 5 - 9

APRIL 7 - 13

APRIL 14 - 20

APRIL 28 - MAY 5
Guest for Armor with Joe Piela and Jenna Brecon. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

MAY 2 - 6

MAY 2 - 10
In Search of Armor with Joe Piela and Jenna Brecon. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

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in 1970, he taught a steady stream of students, which includes many of the best-known smiths in the USA today. In addition to his own courses at Turley Forge, Frank’s influence continues to spread through his regular invitations to instruct at blacksmithing schools and conferences in the USA, Canada and Central America.

Having attended a week-long class with Frank at the John C. Campbell Folk School a few years ago, Alan knew he would be an invaluable instructor for his knowledge-hungry Aussie smiths. On his first visit to Australia, Frank was keen to help build the developing skills base. “I enjoy teaching because I had such a difficult time learning to use the tools properly and working in sequential steps. I enjoy sharing what I’ve learned because, in so doing, I am trying to make it easier for the student.”

Even as the craft gains recognition as more than a nostalgia re-enacting, its “Old World” processes seem in danger of being relegated to less importance than the end result. With his boundless knowledge, technical expertise and passion for working hot metal, Frank proved to be the ideal leader to revisit the journey of creation that is the magic of blacksmithing. An eager audience of both aspiring and accomplished smiths settled in for the Demonstration Day which traditionally opens the “Muster”. Frank’s teaching prowess shone with an absorbing commentary to accompany his forging projects. In addition to describing what he was doing, he also talked about why he chose to do it that way, as well as the implications of other courses of action.

A discussion about that most basic of tools – the hammer – covered a variety of grips and their impact on the smith’s arm while performing different movements. Hammering out delicate rose leaves (from the pieces of 8 mm round bar that he first forge-welded together) enabled him to explain where to place his hammer blows and the amount of force required for the task. He explained the importance of knowing what actually happens to the stock as it is being heated, which is the hottest side as you bring it out of the forge, and how to place it on the anvil to ensure a steady aim when hammering. With the vagaries of forge welding presenting a common challenge for many smiths, he demonstrated a variety of rolls and scarfing, all accompanied by a thorough explanation of technique, including different systems of striking.

To highlight the versatility of simple design elements, Frank worked through a repertoire of scrolls, pointing out how the negative space around a scroll governs the visual impact of the finished article. Careful to not have “too many iron in the fire,” Frank maintained efficient use of the heat by forging a scroll jig along with his samples of fishtail, penny, split end, chamfer on edge, rolled leaf and so on. Time spent taking heats was also put to good use with recommendations for taking care of your own body. Emphasizing the role of warm-up and cool-down exercises, Frank demonstrated stretch exercises for legs, wrists and shoulders, as well as stepping through some Tai Chi and Qi Gong movements designed to improve balance. He obviously practices what he preaches, as he is an adherent of warm-up routines as he outlined the process involved.

Each day saw a new tool providing the opportunity for Frank to lead his students further into that magical “journey of creation.” With the purpose of the tool dictating the metal being used, he was able to work through the properties of the different types, how they suit dif-
different applications, how to forge them, and the processes and results of heat treatment. His demonstrations really brought the explanations to life, and the students followed through to unfold the same exercises in their own forges. Metallurgy had never had such a life of its own in their minds.

Frank’s plentiful supply of anecdotes ensured a lively pace to the sessions, and he also slipped in the odd “trick.” In between projects, he heated a section of 40mm diameter coil spring, and dropped it over a rod held upright in a leg vise. Gripping the bottom end he backed away, straightening out about two meters of the steel, which was then used to make lightweight scribers.

Although coke was the main fuel used in the forges, a supply of charcoal was consumed each day to get the fires started. Some of the participants also opted to use charcoal exclusively, necessitating a “burn” during the week to replenish supplies. Having a good source of Eucalyptus trees on his own property, Alan always has a ready supply of timber. He filled his 4ft x 3ft x 3ft purpose-made steel bin with small logs and soon had a strong blaze. After about two hours, the bin was topped up with more logs and the lid closed to choke out the fire. Left to smoulder for 24 hours, the charcoal was then ready for use.

Keenly interested in tools of all shapes and sizes, Frank closely examined all the leg vises in Alan’s workshop over the course of the week. According to his past research, the shape of the mounting plates and presence of u-shackles on the staples indicated that most were relatively modern, manufactured in England towards the end of the 19th century. One, however, caught his attention with its forge-brazed internal screw and screw box, suggesting that it had been made around 1800-1810. He also noted the predominance of English anvils, with a 290-lb. Hay Budden the only “foreigner” among the mainly Peter Wright population. Australian anvil manufacturers were also represented with a 165-lb. Bradford & Kendall, and Alan’s own VS brand 165-lb. anvils, cast locally from high-tensile steel.

The week drew to a close all too quickly. With the fires finally extinguished and the tools back in their racks, the workshop participants showed their appreciation for Frank’s leadership by presenting him with some unique Aussie mementoes. Another successful Hot Iron Muster was celebrated with a cold drink and the warm camaraderie that is so much a part of blacksmithing all over the world.

Footnote: Alan Ball is always keen to talk to smiths interested in visiting Australia as guest instructor for Hot Iron Muster. Email smithy@villagesmith.com.au, or phone 61-7-55468211.
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