The Anvil’s Ring (ISSN 0889-177X) is the official publication of the Artist-Blacksmith’s Association of North America, Inc. It is mailed to the members on a quarterly basis in Spring, Summer, Fall and Winter by ABANA, 259 Muddy Fork Road, Jonesborough, TN 37659. Membership is available to any individual or organization interested in the art of blacksmithing. The annual fee for a regular membership is $55; $24 of this amount is for a subscription to The Anvil’s Ring for one year. Permit to mail at periodical postage rates is registered at Jonesborough, TN, and additional mailing offices. POSTMASTER: Send address changes to The Anvil’s Ring, 259 Muddy Fork Road, Jonesborough, TN 37659. Matters related only to membership and subscription, including dues, change of address and subscription complaints, should be addressed to ABANA Central Office, 259 Muddy Fork Road, Jonesborough, TN 37659, 423/913-1022, Fax: 423/913-1023, or e-mail to abana@abana.org. Web site: www.abana.org. All editorially related materials, such as articles, book reviews, queries, tips, announcements of activities should be mailed to The Anvil’s Ring, Sebastian Publishing, 6090 Wentworth Springs Rd., Georgetown, CA 95634. Include SASE for material return. 530/333-2687 phone or 530/333-2689 fax or e-mail to rob@sebastianpublishing.com. All ad materials to: Sebastian Publishing, 6090 Wentworth Springs Rd., Georgetown, CA 95634. The contents of this publication may not be reproduced either whole or in part without the permission of the editor or the individual contributors. Contributions retain all copyright privileges; the material is copyrighted solely for their protection. The Anvil’s Ring, ©2011 The Artist-Blacksmith’s Association of North America, Inc.
PRESIDENT’S MESSAGE

“Hard at work...”

I am honored to have been elected to serve as ABANA’s newest President. I certainly have large shoes to fill left by Paul Boulay. I would like to extend a “thank you” to Paul for his service not only as ABANA President, but as a board member as well. I will do my very best in this role to represent and serve the members of ABANA and the blacksmith community as a whole.

This past November, the annual board meeting provided an opportunity for the ABANA Board of Directors to meet with a professional facilitator who shared a number of tools that we will use to better establish and implement a strategic plan for the organization. It was also an opportunity for training and discussion regarding communication, cooperation, and consensus building. At the end of an almost twelve-hour session, we established a list of long-term goals for ABANA, discussed the re-affirmation of our original mission statement first presented years ago by blacksmith Dimitri Gerakaris, and created a sense of cooperation necessary to achieve both objectives.

It is our duty and our privilege as your elected Board of Directors to keep ABANA moving forward. You should know that your Board of Directors is hard at work solving issues and creating better opportunities for all of the ABANA membership. Here is a snapshot of some things that have been done, are being done, and what we are planning to do:

• I think we all know firsthand the adjustments we have been forced to make financially in our homes and businesses in this economic climate. ABANA is no different; however, we remain dedicated to keeping our publications in print, holding conferences, maintaining a smoothly running website, awarding deserving scholarships, and much more that you, the membership, indicated that are most important in our last survey.

• We are working to revise several aspects of our procedures to better serve your needs. For instance, we have revised the procedures for the use of our Constant Contact e-mail tool to ensure you are being notified with relevant, blacksmith-related information that is approved by the Board and not politically motivated or controversial in nature. In addition, we are working to tweak election deadlines to better serve the membership. So if you are thinking about running in the next election, please contact a member of the board soon! This adjustment will also allow more time for the membership to vote.

• At the 2010 conference in Memphis, two roundtable discussions were held with Affiliate representatives and Affiliate editors. Their discussions yielded a number of ways in which ABANA may better work collectively with its affiliates in service for all of our members. A better sense of cooperation and recognition in the future will certainly increase membership numbers, satisfaction, and educational opportunities for both the Affiliates and ABANA.

• The ABANA trust document has recently been updated to better meet current Georgia laws and regulations. Doing so will enable us to better serve the blacksmith community through grants and scholarships while maintaining the original intent of the document.

• Because of the hard work and dedication that Lance Davis and David Hutchison put into making our 2010 conference in Memphis a success, we are in a better position in our efforts to plan the 2012 ABANA Conference in Rapid City, South Dakota. Jack Parks has been chairing the 2012 conference from the very beginning, and Lance Davis has returned to serve as co-chair. The 2012 conference will not only be a great experience for the blacksmith, but also the blacksmith’s family! Keep an eye out on www.abana.org for updates and additions as they become available.

• The Board has approved the first portion of an ABANA-endorsed blacksmith curriculum. The curriculum has been a work in progress for over a year in our Educational Program Development Committee with direct involvement from our new Hammer’s Blow editor, Mark Aspery. This is the first step in the creation of additional educational services for the Affiliates, the members, and the blacksmithing community. Mark will also be using these “lessons” as content for the Hammer’s Blow and YouTube video shorts to connect ABANA with the vast community of blacksmiths using the Internet.

Something to think about: If we all encourage someone new to join ABANA, then our numbers will double. This is obvious, I know, but it is a simple thing we can all do to help keep ABANA moving forward into the future. Remember – we are all in this together as we remain hard at work!

Yours in service,
Peyton Anderson
ABANA President
Dear Editor,

Reading the article in The Anvil’s Ring on "Idioms" (see Summer 2010 issue, page 47), I’ve heard them explained a little differently.

Too many iron in the fire: From the nail maker’s trade - the qualified apprentice was supposed to have 11 pieces in the fire, taking them in turn and making a nail in one heat. Obviously getting there was not easy and they would often have too many to handle as they were learning, and would burn things up.

Dead as a door nail: Exterior doors were often made of lumber, two (or more) pieces thick. The nails were hammered through the wood and clinched over on the inside, making them impossible to remove. They were therefore considered “dead.”

I have heard the part of burning the house down to recover the nails, as men would burn things up.

And I use that story in my demos.

Just finished my annual Colonial Days demonstration in Sherman, Texas, for three days, seven periods each day, 585 kids total. And the blacksmith is always their favorite station! Regards.

Jay B. Silber
Kestrel Ridge Forge
Richardson, Texas
jay@KestrelRidgeForge.com

Dear Editor,

As always, I was very happy to receive your copy of The Anvil’s Ring. As I was reading it from front to back and enjoying all that it has to offer us smiths young and old, beginner and accomplished, I was reading Christopher Lambdin’s article “Black Hand Forge: A Study in Versatility” (see Fall 2010 issue, Vol. 39), when I saw the caption “Shop sign” above his picture. As I read the part in the second line, he said he saw Corky Seigel demo repousse at the 2008 Rocky Mountain Smiths Conference. That wasn’t Corky Seigel; it was me, Corky Storer, of www.corkystorer.com, doing repousse on heavy plate steel at the Rocky Mountain Smiths Conference in 2008. Now I know there is a Corky Seigel, a very talented member of the “Seigel-Schwall Blues Band” of www.chamberblues.com, but he wasn’t there.

I feel it is an important adage, like the old saw says: “I don’t care what you are saying about me, but please spell my name right.” So if you would please correct that little thing, I would really appreciate it.

Yes, I am still doing repousse on heavy sheet steel and having a load of fun, along with all sorts of other blacksmithing. I am always very grateful for the swerve in my life that took me from farrier into the world of artistic blacksmithing over 30 years ago. I was so fortunate to be there at the right time and the right place to meet and work with many of the great masters that were alive at the time and those who are still practicing their beloved craft today.

I really appreciate all the work that you and everyone involved in ABANA has done to make this the great organization all that it has become. The magazine, like the organization, has gone through many difficult trials and tribulations; this is normal for people working together – the main thing is to always to keep “The Main Thing” the main thing – and that in my mind is blacksmithing and our love for this amazing craft. Thanks again for this wonderful magazine.

Corky Storer
Maple Valley, Washington

The Anvil’s Ring | Winter 2011
ABANA BUSINESS

New Central Office Address
ABANA, 259 Muddy Fork Road, Jonesborough, TN 37659 Phone: 423/913-1022 Fax: 423/913-1023.

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 2011.

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 which introduce blacksmithing to the general public. Information can be obtained from the ABANA Central Office, 259 Muddy Fork Road, Jonesborough, TN 37659 Phone: 423/913-1022.

Election of Members to the ABANA Board of Directors
The Artist-Blacksmith’s Association of North America, Inc. (ABANA) is run by a board of 15 directors elected by the membership. These elected volunteers serve as officers, committee chairpersons and members of committees. Five of the 15 directors are elected each year for a three-year term. There are two vacancies on the Board at this time.

Business meetings of the ABANA Board are held annually near the 15th of November. On the even years, an additional meeting is held at the ABANA Conference, typically in June or July. Between meetings, business is conducted by phone, mail, fax and e-mail.

2011 Election Timetable (Preliminary)
March 15, 2011: Nominations deadline for candidates’ statements to be published in the election issue of The Anvil’s Ring.
April 15, 2011: Nominations deadline date for ballot, submitted to the ABANA Central Office: 259 Muddy Fork Road • Jonesborough, TN 37659
June 1, 2011: Ballot mailing in The Anvil’s Ring
August 15, 2011: Postmark deadline for completed ballots (exact date to be decided)
September, 2011: Notification to elected Board members (exact date to be decided). Notifications will be made as soon as possible.
November, 2011: Board Meeting - probably in Rapid City, SD, site of 2012 ABANA Conference. New Board members assume their duties.

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Fire Your Forge Today!
• Proven Design
• Efficient -Reaches 2350°
• Versatile • Portable
Many Models Available

Whisper Daddy Model #2
3-Burner blacksmith forge
Firebox 6” x 12” x 9”
3” x 2” End Ports

Call for Free Catalog 800-446-6498

Patinas & Antiquing Solutions
Brown Antiquing Solutions
for Solid & Plated Copper Brass
Rusty Patina
for Steel, Brass & Copper
Black Antiquing
for Tin/Lead & Zinc, Solder, Pewter, Silver, Nickel & Ferrous Metals
Metallic Copper & Brass Coatings (Amazing Yorke Green/Tiffany Green/ Old Green) for Copper and Brass
Turquoise Blue for Copper Alloys
Bright Dips, Removes Corrosion/Finish Peppercorn Look for Copper Alloys and Steel
Tin Look
Immersion Tin for Copper and Brass
Immersion Copper for Steel, Air Dry Lacquers
7-Sample Finishing Kit $79.00

TRIPLE S CHEMICAL PRODUCTS, INC.
3444 UNION PACIFIC AVE., L.A., CA 90023
TEL: (323) 241-7301 FAX: (323) 241-5567
Toll Free: 1(800) 862-5958
www.triples.com

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.

Blacksmiths Depot
www.BlacksmithsDepot.com
100 Daniel Ridge Rd • Candler, NC 28715 USA
Phone: 828 667-8868 Fax: 828 665-8303

Nimba Anvils
A classic Italian design made in the USA
For specs and prices: www.nimbaanvils.com
360 389 7258

Blacksmiths Depot
See our work at: www.customforgedhardware.com

Your exclusive IRON KISS Dealer!
Hammer sizes from 50 to 150 lbs.
Hydra City began when seven blacksmiths—Colby Brinkman, Troy DeFrates, Brady Foster and Haley Woodward (working as Austin Metal Authority) along with Robert Abdallah (IRONHAND), Rebekah Frank (Foxlight Forge), and Colin McIntyre (Sculpture Forge)—came together to demonstrate group forging techniques at the 2008 Austin Maker’s Faire. Primarily forged by hand, using a team of strikers with each member wielding either a sledge hammer or set tool, the piece took two years to complete and fistfuls of persistence. In January 2010, Hydra City was chosen as a part of the Houston Center for Contemporary Craft’s Iron: Forged, Tempered and Quenched exhibition, and several months later, members of the collective presented the joys and perils of its creation at the 2010 ABANA conference in Memphis.

In the first decade of the 21st century, civilization is being forced to come to terms with the exploitive path it has been on since the onset of the Industrial Revolution. Humanity at large, as well as government and politicians, seems more and more at the mercy of Big Business who own—and control—an ever-shrinking pool of resources. Hydra City, based on the Lernaean Hydra of Greek mythology, is a symbol of this struggle. The myth of the Hydra, a seven-headed beast that guarded the entrance to the Underworld, is told as one of Heracles’—adopted in Roman mythology as Hercules—Twelve Labours. His struggle to slay the beast, who re-grew two heads for each one Heracles removed, was ultimately managed when his nephew, Iolaus, discovered that using a firebrand to cauterize the necks would prohibit new heads from forming, thereby allowing Heracles to bring about its demise.

Hydra City, comprised of seven forged hydra heads dominating over a burning, modern-day cityscape, represents the sense of hopelessness aroused when combatting a force that seems insurmountable. It also suggests that by working together—just as Heracles and Iolaus, and the sculpture’s seven artists did—humanity can overcome the forces that be and create an alternate path for our collective future.
Material: When we were invited to create the Hydra Cityscape at Maker Faire, there was no time to lose in preparing during the weeks leading up to Maker Faire. We had to start by rounding up the materials. We all dug from our racks to find proper material for the Hydra. Rebekah actually found the 3” square billets precut for the large heads in the scrap heap at her job. Since no metal shop has any shortage of that “we’ll use this someday” drop, we didn’t have too much trouble gathering everything we needed without buying more material.

Tools: Looking at the 3” square stock that was to become the large dragon heads, we knew that we were going to need some new tools. None of us had been doing much work with stock of this size, so no one kept any set tools of this scale around. We actually had among us one antique set of tongs that came in handy for moving the blocks around. Aside from these, most of the tools we used were forged for the job. We had to forge butchers, punches, drifts, fullers, and chisels that were appropriately scaled to the task. Forging the tools presented a great opportunity, for anyone who needed it, to re-hone our striking precision. You have to be on your toes and accurate when you’re working in a team like this.

Another aspect of handling that presented itself was how to hold the billets as we were forging. Tongs had proven to be impractical to have in the way while striking – and we were working the material too dynamically to have bars welded to it. We decided to use Troy’s 2”-thick steel table as our working surface rather than one of the anvils, because we needed the room to manipulate the blocks. We welded a backup block to the tabletop for one end of the piece being worked to rest against. The opposing end of the block was braced with a backing sledge, held by one of us during the forging process. Along the sides of the piece we welded low guides to the table to keep the piece from shifting side to side. This ended up being a highly effective setup to hold the block still while we whaled on it. On our striking teams, we would switch off tasks based on who was taking charge of a given detail or manipulation. This smith would be the driver, guiding the blows and positioning the tool where the forming was required. We used 2-3 strikers at a time in most instances, so there were always plenty of us to rotate in if someone got worn out.

Building the City: In the final days before the faire, Haley jumped on creating the base city from which the Hydra would be emerging.

He knocked it out in record time and several of us worked to get it plumbed for propane to emit fire from the hollow buildings. Unfortunately, but not surprisingly, the fire safety team came around the first morning of the faire and put a damper on our fun, restricting the use of fire to inside the forges.

Transporting the Shop: We made great progress in the preparation, but still had a long way to go when the faire date arrived. The day before the faire opened we got two trailers together and began loading what seemed like a “reasonable” amount of equipment. We took 5 anvils, a swage block, 3 forges, a 75-pound power hammer, the 2”-topped forging table jigged up for the head blocks, several vises, torch rigs, a drill press, welding machines, and a slew of hand tools. By the time it was all moved and set up we had a first-rate modern forging shop to work from. Is quite a thing to see pop up in one day.

Showtime: The opening morning, we fell into step quickly. During the weeks of preparation, we had rarely had any time when more than 4-5 of us were present for a given session because of schedule conflicts. So it was fun seeing everyone there and buzzing around forging on various aspects of the heads and necks. There was still an air of optimism that we might complete the piece during the faire. At any one moment you had 3-4 people around one anvil working the facial details into the heads, and either another fully populated anvil or a scattering of individual smiths rapidly forging out the “ears” or the horns. We did some role switching, giving everyone a chance to work in each capacity. But to a large extent, we each found our own niche where we were interested and comfortable. The power hammer was left almost unused during the stages of the piece that we did at the faire. Partly because the parts we worked on there were mainly anvil-oriented details and partly because we were having so much fun striking, it didn’t seem like we needed to do much power hammering. I think this worked out well for the performance aspect of it. The team striking is as much fun to watch as to do.

Material: When we were invited to create the Hydra Cityscape at Maker Faire, there was no time to lose in preparing during the weeks leading up to Maker Faire. We had to start by rounding up the materials. We all dug from our racks to find proper material for the Hydra. Rebekah actually found the 3” square billets precut for the large heads in the scrap heap at her job. Since no metal shop has any shortage of that “we’ll use this someday” drop, we didn’t have too much trouble gathering everything we needed without buying more material.

Tools: Looking at the 3” square stock that was to become the large dragon heads, we knew that we were going to need some new tools. None of us had been doing much work with stock of this size, so no one kept any set tools of this scale around. We actually had among us one antique set of tongs that came in handy for moving the blocks around. Aside from these, most of the tools we used were forged for the job. We had to forge butchers, punches, drifts, fullers, and chisels that were appropriately scaled to the task. Forging the tools presented a great opportunity, for anyone who needed it, to re-hone our striking precision. You have to be on your toes and accurate when you’re working in a team like this.

Another aspect of handling that presented itself was how to hold the billets as we were forging. Tongs had proven to be impractical to have in the way while striking – and we were working the material too dynamically to have bars welded to it. We decided to use Troy’s 2”-thick steel table as our working surface rather than one of the anvils, because we needed the room to manipulate the blocks. We welded a backup block to the tabletop for one end of the piece being worked to rest against. The opposing end of the block was braced with a backing sledge, held by one of us during the forging process. Along the sides of the piece we welded low guides to the table to keep the piece from shifting side to side. This ended up being a highly effective setup to hold the block still while we whaled on it. On our striking teams, we would switch off tasks based on who was taking charge of a given detail or manipulation. This smith would be the driver, guiding the blows and positioning the tool where the forming was required. We used 2-3 strikers at a time in most instances, so there were always plenty of us to rotate in if someone got worn out.

Building the City: In the final days before the faire, Haley jumped on creating the base city from which the Hydra would be emerging.
why you should care about collaboration...

First, the experience of collaboration is very different than working on your own.

It is important to note that there is no hierarchy within the group. Temporary leaders of aspects of the project might emerge because of their particular expertise but there is no “leader,” no “master.” This is something that we highlight by calling the person who is calling the shots, while the team is forging the “driver,” not the “master.” Working in collaboration is giving up authority, giving up authorship and giving up control. Our particular group didn’t work on consensus, because, well, consensus doesn’t work very well, but we did recognize the importance of dissent and attempting to find common ground.

Many blacksmiths who have worked in an independent, highly individualistic style for years might find the thought of giving up their autonomy horrendous, but there are many benefits.

As part of a team of equals, you can access the experience and expertise of the other members of the group. Some members have worked in different fields that lend a unique perspective to the group. The experiences of those who have gone to art school combined with the experiences of those who have gone to the school of working for others combine to give us a creative approach to problems we encounter.

One of the most tangible benefits is the sharing of tools. Within our group, if someone needs a tool, chances are someone already has it. Because of our history of working together, either in collaboration or for each other or for other shops, we respect each other’s property and know that we are responsible individuals. In the case of Austin Metal Authority, the entire shop is based on the sharing of large tools in a common space, which allows the individuals to conduct business and share the risks of operating and caring for the tools.

In some ways the most important benefit is the sense of community that builds as you spend time with the other members of the group. With AMA acting as the hub, our group meets for tool-making, hosts the public in the shop for east austin studio tours, including food, beer and music we attend each other’s parties and weddings and celebrate each other’s milestones. We are able to utilize the group for solving problems of design and business concerns, as well as personal questions and family dilemmas. Basically, we have built a family that is based on blacksmithing, but encompasses a lot more.

A less obvious benefit of collaboration is expanded creativity. When you are working with a group of like-minded but unique individuals, they will challenge you to approach problems with a new perspective. By introducing you to new ways to solve problems, you will enhance your ability to solve problems in your own work. This extension of creativity isn’t just a straight mimicking of what you have experienced within the collaboration, but a firing up of creative brain cells that will benefit you in your own practice.

And last, working in collaboration is more satisfying than working alone. Who is gonna laugh at your mistakes and missteps? Who will remember that time…? Who will you share a brew with after a long, hot day? When you are part of a collaboration, all that and more is part of the package.

\( \text{HYDRA CITY} \)

The collaboration...

Once again, bending a curve in a hydra neck. (left to right) Colby Brinkman holding the piece, Troy Defrates using a sledge to “back up” the hit Rebekah Frank is about to give. At the Austin Metal Authority shop, 2009.

Once again, bending a curve in a hydra neck. (left to right) Colby Brinkman holding the piece, Troy Defrates using a sledge to “back up” the hit Rebekah Frank is about to give. At the Austin Metal Authority shop, 2009.

(Left to right, below): Colby Brinkman, Troy Defrates, Brady Foster, and Robert Abdallah forging one of the small hydra heads.

Troy Defrates (left) and Haley Woodward (right) forging one of the large hydra heads.

Why you should care about collaboration...

Troy Defrates and Rebekah Frank sledging a curve in one of the hydra’s necks. Colby Brinkman is holding the piece.

Hydra City artists working at the 2008 Maker faire Austin. Troy Defrates and Rebekah Frank sledging a curve in one of the hydra’s necks. Colby Brinkman is holding the piece.

Hydra City artists working at the 2008 Maker faire Austin. Troy Defrates and Rebekah Frank sledging a curve in one of the hydra’s necks. Colby Brinkman is holding the piece.
THE BAM BOX!

Blacksmith Pat McCarty of Washington, Missouri, crafted this beautiful box for this year’s ABANA Conference. Also a wood-worker, Pat makes the box and forges all the hardware for it. He is an ABANA member and also a member of the Blacksmiths Association of Missouri (BAM); thus the name, the BAM Box, as it is contributed to each conference as a gift from the Blacksmiths Association of Missouri.

Years ago Pat decided to make a box to donate to each ABANA Conference for use in their iron-in-the-Hat raffle or to be sold at the conference auction, whatever is decided by the conference committee.

This one is a pirate-shaped chest; other shapes he has crafted over the years have been a flat-top style and for one of the conferences created a round box. This one is crafted from Missouri white oak, one of his favorite woods. It is 2’ w x 1’ d x 18” h. The finish is amber shellac; he likes the rich hue it creates.

This year’s box was donated to the Iron-in-the-Hat drawing. The winner was Robert Fertner from Wichita, Kansas, and congratulations to him!

Pat teaches a class with Bob Alexander called “Making a Traditional Chest” at John C. Campbell Folk School, Brasstown, North Carolina. Each student in the class makes one to take home. One of his students, blacksmith Len Ledet, has taken the class and enjoyed it so much that he has made five of the traditional chests: one for each of his three sons, one that he donated to the Arizona Artist-Blacksmith Association, and one for himself.

Pat says, “I’ve made 42 of them for the conferences over the years, and my goal is to make it to 100 BAM boxes!”
THE WORK OF
the Patient Order
of Meticulous Metalsmiths

Meticulous Metalsmith participants in 2010 were:
Tina Chisena - pierced front pate, engraved names; Kevin Clancy (not at conference) - name plate with center pin; Carl Close - key and wards; Tom Latane - lock design, bolts, bolt housing, perimeter case wall; Michael McCarthy - springs, interior case walls, shackle; Peter Renzetti - keyhole housing, cover with release mechanism.

Key for 2002 Conference, “masterpiece” lock by Paul Spaulding

First project by Patient Order of Meticulous Metalsmiths for 1996 Conference

“Puddle people” by Peter Renzetti

 Prototype lock by Tom Latane

Gothic door knocker created for 1998 ABANA Conference

Meticulous Metalsmith participants in 2010 were:
Tina Chisena - pierced front pate, engraved names; Kevin Clancy (not at conference) - name plate with center pin; Carl Close - key and wards; Tom Latane - lock design, bolts, bolt housing, perimeter case wall; Michael McCarthy - springs, interior case walls, shackle; Peter Renzetti - keyhole housing, cover with release mechanism.

Key for 2002 Conference, “masterpiece” lock by Paul Spaulding

First project by Patient Order of Meticulous Metalsmiths for 1996 Conference

“Puddle people” by Peter Renzetti

 Prototype lock by Tom Latane

Gothic door knocker created for 1998 ABANA Conference

Editors Note:
See The Anvil’s Ring, Summer 2009 issue, pg. 18 for more on their 2010 Conference project.

Detail of lock mechanism by Peter Renzetti, ward cage by Tom Latane, and pierced cover plate by Tina Chisena

Detail, Saint Clements chest with lock in lid for 2004 Conference
Steve Austin
RAIL PROTOTYPE
Forged and fabricated steel, 40” tall x 16” long. It is an Art Nouveau prototype for a terminal post in a restaurant. The finish is sandblasted and an acid wash resulting in a mottled bronze finish, sealed with a matte epoxy clear coat.

Clay Spencer
CANDLE STAND
Chiseled and chased candle stand finished in linseed oil and wax.

Dawn Raines
FLORAL BOUQUET
14” x 24”, Vase: 9” x 12”, Mild steel. The vase has hand-forged elements and was constructed using the tack-and-bend method and the oxy-fuel welding process. The flowers of the hydrangea and the two irises were forged and used a mortise-and-tenon technique to secure the flowers and oxy-fuel welding as well. The vase has an antique brown finish with brass brush highlights and a clear coat. The hydrangea has a natural iron finish on the leaf and stem and an antique brown finish on the flowers. The two irises have a natural iron finish with brass brush highlights on the petals.
ABANA CONFERENCE GALLERY

Andrew Dohner
SARA’S GONDOLA
Boat, forged steel, permalac finish

Randy Hodges
OCTO-PLIERS
Sculpture forged and fabricated from pliers.

Bev Coker
WROUGHT IRON FISH
Horseshoe forged into the “fisher of men” symbol

Michael Davis and Wendel Broussard
BRONZE WALL SCONCE
A B A N A  C O N F E R E N C E  G A L L E R Y
2010 Memphis, Tennessee

Bud Harvey
ROUN D  C O F F E E  T A B L E
3D-inch round glass-top coffee table with contemporary organic elements

John Phillips
N A I L E D  D R I N K  S T A N D
26" tall x 8" wide x 14" long. Forged and fabricated from mild steel. The base is forged from a 4" cube under our Nazel 3B power hammer and the upright and top are tapered and textured. The finish is blackened steel and waxed.

Jeff Wallin
O C T O I D  T A B L E
32" W x 19" D x 18" H, forged mild steel, blued, waxed

Artists John Steel and Chris Holt
S A N D H I L L  C R A N E
Mild steel, forged and fabricated. 34" tall x 38" long x 14" wide. The beak of the Sandhill Crane is made so that it moves like a pendulum and creates concentric shapes in the glass beads contained in the base plate. Sculpture is now in a private collection.
 Rebekah Frank
www.rebekahfrank.com

Rebekah Frank is a member of the Austin Metal Authority and participated in creating Hydra City, which was on display at the ABANA 2010 Conference as part of the Slide Wars presentation. Her love of metal working led her to study and work in Germany, Israel, Spain and Mexico, as well as in the Central Texas area where her studio, Foxlight Forge, is located. Currently, she is an MFA candidate in Metalsmithing at Cranbrook Academy of Art in Michigan.

Medallions. Steel, copper
Photo Credit: www.onioncreekstudio.com

Raphide. Steel, copper. Based on the structure of a microcrystal found in plants; this piece was selected as a finalist in a national competition sponsored by Niche magazine and has been included in several exhibitions, including Iron: Forged, Tempered and Quenched, at the Houston Center for Contemporary Art. Photo Credit: www.onioncreekstudio.com

Precarious. Stainless steel. This piece is part of a body of work titled Intersection: Body & Material, which explored gender and society and has been featured in blogs about fashion and culture in Brazil, Italy and Japan, as well as the United States. Photo Credit: Zachary Ferguson

Pinion. Steel, nickel silver. This piece was selected to be in Extremities: Exploring the Margins of the Human Body at the Jung Center in Houston, Texas. The exhibition focused on work for the body that operates outside of the accepted definitions of jewelry. Photo Credit: Zachary Ferguson

Shepherd’s Crook. Table. Steel, copper.
Photo Credit: www.onioncreekstudio.com

SLIDE WARS
At 2010 ABANA Conference
Memphis, Tennessee

We Need to Talk. Texas State University, San Marcos, May 2010. In the foreground is Extend, made of steel, sterling silver, glass and eyelash extensions. This piece was selected to be in the Texas 2010 Exhibition at the Houston Center of Contemporary Craft and is now part of the private collection of George Schneider, owner of Metalmorphosis, Inc. in San Antonio, Texas.

Photo Credit: Chandler Prude

Photo Credit: Chandler Prude

Photo Credit: Chandler Prude

Photo Credit: Chandler Prude

Photo Credit: Chandler Prude

Photo Credit: Chandler Prude
Emergence
Detail. It was created as a temporary public piece for the Texas Biennial. It is currently installed at the Houston Center for Contemporary Craft.

Flora: A Progression
48” x 48” x 96” - One of three plants (two not shown) forged and fabricated. Steel and copper, with LED illumination. Flora is at a residence in Austin.

Organism:
Specimen 6
6” x 6” x 30”
Forged steel, nickel plated

Emergence
6” x 6” x 15”, Forged and fabricated steel.

Organism:
Specimen 3
12” x 12” x 12”
Forged steel, nickel plated

Colin McIntyre
Sculpture Forge, Austin, Texas
www.sculptureforge.com

Above, Colin McIntyre working on Organism:
Specimen 4
60” x 18” x 18”, Forged steel, nickel plated

2010 ABANA conference, Memphis, Tennessee
The Promised Land (left)
Located at the Martin Luther King Jr. Historic Site, Atlanta, Georgia. 9’x14’x1’.
Forged and fabricated, formed, and die-formed steel, painted.
The mountains are symbolic of Martin Luther King’s last speech: “I have been to the mountaintop, and have seen the Promised Land…”
The road is symbolic of the many roads that the Civil Rights marches traveled on.
The bridge is symbolic of the Edmund Pettus Bridge in Selma, Alabama, very important symbol in the Civil Rights movement.
There is an “equal” sign at the end of the road: the fight was for equality for all.
On the right, hidden in the crags of the mountains, is the profile of Rev. King.
In his throat/heart area is the symbol for Gandhi, the spinning wheel.
Mahatma Gandhi was an influence on King, with his peaceful protesting style.
On the left is wife Coretta Scott King’s profile; there are also some musical notes, symbolic of her original career and aspirations to be a stage musician, then later for the power of song in the Civil Rights movement.
The notes spell out the melody for “We Shall Overcome.”

Sun, Moon, Nautilus Passage
Located at the Atlanta Botanical Gardens, Atlanta, Georgia. 8’x14’x1’.
Forged, fabricated, formed, die-formed, riveted and water jet cut. The hinges are handmade on a lathe.
Stainless steel, copper naval brass, bronze. There were some patinas used and the whole piece was waxed.

Exodus Story, Ark of the Covenant (left)
Located at Temple Sinai, Atlanta Georgia. 10’ x 6’ x 8”. The frame is made from 2” x 6” tubing, forged at the ends to flare, and notched at the corners. The interior flames are forged from heavy barstock. 3” x 3/4”, 1/4” x 6”. Some flames are plasma cut from bronze plate, then forged. The piece is waxed, brazed and tig-welded, due to the mixed metals. There is also a copper mesh in the background. Inside the cabinet there is a frame that is repoussé Hebrew text in copper. There is a light paint finish, then wax.

Where I Have Come From, What Will I Leave Behind? In the collection of the artist. 5’x10’x1’. Forged 1/4”x1” ribs structure for the hull, recycled steel torch cut for the skin, paint and glitter, a stencil of my body on the inside. The net originally was made from copper; later, a more sturdy net was created from torch-woven steel bar stock. In the net are cast-iron seashells, sand dollars and one plumb bob. This piece is a self-portrait; the net symbolizes what you reach for in life, what you decide to hold onto, and what you leave behind. The whole piece is thinking about life and what you create – assessing where I have come from and curious where I will go next!

From the Mountains to the Ocean, Je t’aime!
In the collection of the artist. 4’x13’x2’. Forged and fabricated 3/8” x 1/2” copper and steel. Cast iron boat form made from bundled grasses, then a resin-bonded sand mold, then cast in iron.
SLIDE WARS
At 2010 ABANA Conference, Memphis, Tennessee
Susan Madaci
Madaci Metalwork, Stonington, CT

Constellation Vessel
36" diameter Forged steel, enamel paint and wax

NOLA Cloud
44" x 34" wall-hung piece. Forged steel, enamel paint and wax

Oblong Platter
28" x 14" w x 3" h
Forged steel, enamel paint, wax

Confectioner’s Platter
22" diameter
Forged steel, enamel paint, wax

Constellation Vessel
20"l x 17"w
Forged steel, enamel paint

Confectioner’s Platter
20" x 17"w
Forged steel, enamel paint and wax
FOCUS
Haley Woodward
Austin Metal Authority
Austin, Texas

Haley Woodward started working with steel during college in North Carolina. He soon discovered blacksmithing, and "I was hooked. I later moved to Austin Texas, to take classes in blacksmithing at Austin Community College. At ACC I was introduced to the robust blacksmithing community in that area, and for that I am truly grateful."

Haley is a founding member of the Austin Metal Authority, a cooperatively run metal shop, and has taught Art Metals and Metal Sculpture at ACC since 2006.

“My approach to my work is to take traditional forms and processes and use them to make contemporary ideas and imagery. My works lies heavily within the juxtaposition of old and new, and I draw inspiration from science fiction, graffiti, and relics of the industrialized age.”

Editor’s Note: Ospho is a metal treatment that resists and retards rust while providing a sound base for paint. Recommended for use under oil-based paint or primer. One gallon of Ospho covers 600 sq. ft. It dries overnight, makes a lasting bond between rusted metal and paint. It is not actually a paint, however.
The Tuatha De Danaan (peoples of the goddess Danu) are a race of people in Irish mythology. They are thought to derive from the pre-Christian deities of Ireland and were considered to be gods and goddesses, supernatural beings. When the surviving stories were written, Ireland had been Christian for centuries and the Tuatha De Danaan were represented as mortal kings, queens, and heroes of the distant past; however, there are many clues to their former divine status. One of the gods of the Tuatha De Danaan was The Dagda (interpreted in medieval texts as meaning “The Good God”).

The Tuatha De Danaan were descended from Nemed, leader of a previous wave of inhabitants of Ireland. They came from four northern cities: Fallas, Gorias, Murias and Finias, where they acquired their occult skills and attributes. They brought four magical treasures with them to Ireland, one apiece from their four cities: Dagda’s Cauldron of Bounty, the Spear of Lush, the Stone of Fail, and the Sword of Light of Nuada.

Mythology shows great respect for the skills and powers of the Tuatha De Danaan. Not only did they master arts and crafts such as poetry, music, forging and warfare, but also magic. They could go back and forth in time and between worlds. They could manipulate the weather and even changing their appearance when they deemed it necessary was easy for them. Even the Christian manuscripts admit the non-human nature of the Tuatha de Danaan.

The Dagda, or The Good God, is the personification of the Tuatha de Danaan. He was the master of magic, the invincible and fierce warrior and a highly skilled artisan. He was the son of Danu, the Goddess of Craftsman-ship. He inherited great supernatural abilities.

Besides the Cauldron of Bounty, one of the four Treasures of Ireland brought by the Tuatha de Danaan, his other attributes were his battle club and his harp. The Cauldron of Bounty could generate food for any number of people. No one except cowards and oath-breakers was ever left hungry, according to Irish mythology.

His battle club was an enormous and powerful weapon. According to the mythology stories, with one blow, Dagda could slaughter nine men with one end of his battle club and his harp. The Dagda could quiet the fiercest warrior’s heart. I wanted not only to portray the harp, but also the music that plays such an important role in the mythology of the area. Since I live only a few miles down the road from Ballymote, I’m conscious of the area’s strong agricultural background, along with the huge part the blacksmith has played here in both agriculture and mythology.

To create this, I have used the construction methods of the flat bar gate in designing this sculpture. The flat bar gate is synonymous with Irish rural life, none more so than in the northwest of the country, and it is one of Ireland’s great unsung art forms. Each blacksmith had his own style of gate. In remote areas a gate was generally the smith’s only form of artistic expression in a workday of daily demands of tool making and the forging of household items, along with weapons. This way of construction combines strength and lightness making it ideal for this commission, as weight was an issue. The harp’s frame is made from two pieces of flat-bar steel, hot forged, drawn out, and sculpted with holes both hot punched and hot cut. The two pieces were then riveted together. The strings are forged from filler rods and, along the bottom edge, riveted to the frame using forged steel, wild rose flower washers and 925 sterling silver rivets. The dimensions are: 1.75m wide x 0.45m high x 40mm deep.

Imprinted upon it is an excerpt of a W.B. Yeats poem: “Doomsday! & Grania. I shall send messengers who will gather the harpers that he funeral… song will be well sung. It may be that he will come with Aonghus out of the heart of some hill and stand invisible among us and know that he is not forgotten.”

**Forging A Sculptured Harp**

By Michael Budd

The Forge, Riverstown, Ireland

This harp is a work that I recently completed for Ballymote Public Library in County Sligo, Ireland. It is entitled Harp of the Tuatha de Danaan; I took my inspiration for this commission from the stories of the great harp of the Tuatha de Danaan, and how it could quiet the fiercest warrior’s heart. I wanted not only to portray the harp, but also the music that plays such an important role in the mythology of the area. Since I live only a few miles down the road from Ballymote, I’m conscious of the area’s strong agricultural background, along with the huge part the blacksmith has played here in both agriculture and mythology.

To create this, I have used the construction methods of the flat bar gate in designing this sculpture. The flat bar gate is synonymous with Irish rural life, none more so than in the northwest of the country, and it is one of Ireland’s great unsung art forms. Each blacksmith had his own style of gate. In remote areas a gate was generally the smith’s only form of artistic expression in a workday of daily demands of tool making and the forging of household items, along with weapons. This way of construction combines strength and lightness making it ideal for this commission, as weight was an issue. The harp’s frame is made from two pieces of flat-bar steel, hot forged, drawn out, and sculpted with holes both hot punched and hot cut. The two pieces were then riveted together. The strings are forged from filler rods and, along the bottom edge, riveted to the frame using forged steel, wild rose flower washers and 925 sterling silver rivets. The dimensions are: 1.75m wide x 0.45m high x 40mm deep.

Editor’s Note:

Artist-Blacksmith Michael Budd was a finalist in the 2010 RDS National Craft Awards. Short listed for the 2010 Golden Fleece Awards. Winner of the merit prize for Excellence in Ironwork, 2007 RDS National Craft Awards. Website: www.michaelbudd.ie
I am an artist blacksmith specializing in liturgical forge work after receiving an MFA as a student of the University of Gothenburg, Steneby, Sweden, I make an effort to continually investigate the theoretical and philosophical foundation of craft. In this endeavor, I realize that most of the crafts theories of modern time are identical to the fine arts theory of 30 years back. In lots of ways crafts theoreticians simply adopted doctrines and ideas of the fine arts without thinking of the consequences of working with an inadequate theory.

In this text, my ambition is to put together something that could function as a philosophical foundation to craft, arguing for a craft theory, independent of the fine arts, articulated to formulate a creative space for craftsmen. At the same time, the ambition is that a theory can help those interested in crafts to get to know focus points and perspectives that would help them see qualities in crafts that otherwise would have passed them by. In my creative craft work, I have tried these theses in my own work, illustrated the theory, and personally come to terms with the fact that I am no "fine" artist, I am an artist blacksmith!

The theory of craft is separated from the fine arts because of the fact that the crafts "never had the intention to be included in the fine arts concept of art." (Mazanti 2007). One of the most relevant theoretical foundations for crafts of the 21st century is described by Kaneko Kenji (2002) in the article "Studio Craft and Craftical Formation" (2002). Kenji is using verbal and visual statements by craftsmen in Japan during the last century to find the most basic ideas of Japanese ceramic work. He argues that "the logic of materials" is a most interesting idea of the craft, arguing that the material and technique hold content that a craftsman can build his work upon, and that the craft work reveals knowledge that the mind would never find on its own. He is describing a creative craft, a cultural expression based on the ancient (and at the same time contemporary) relationship between a human being and the physical world, with hands manipulating materials as a creative act.

"While Hashimoto uses the materials, techniques and processes traditionally associated with metal forging, what motivates him is the same concern for self-expression found among Fine Art practitioners. His work occupies a middle ground between the crafts and contemporary art, having aspects of both but being neither one nor the other. His clearly articulated philosophy represents a new approach to making of the sort I have called 'the crafting of form'." (Kenji 2002 p33)
The material and the techniques processing it is the foundation of this theory. In contrast to fine arts where the material often is understood as a limitation – a necessary evil for presenting an artistic intention – the material and techniques in crafts theory is the very opposite. “Freedom of thoughts is not a blessing alone – the journey of the hand in the material can reveal so much.” (Sethsson 1982)

“Choosing to work with a particular material is in itself a first step in the creative act. The logic of materials being to proceed step by step to produce forms that can only arise from the symbiosis between materials and the techniques needed to process them.” (Kenji 2002 p33)

Yagi’s (quoted by Kenji 2002) point of departure is different from the one traditionally taken in working with fine arts. He says that the ideas do not have to be considered higher than the craft or precede the choice of material and technique. The craft is a way of looking at the material in a creative way. The material is the origin from where the work grows. The Swedish craftsman Caldeborg describes a similar relationship to his own craft. He is describing how he now dares to think with his hands: “The words do not contain the ideas, the ideas are inherent in the tools on the tool board in the studio.” (Caldeborg 2005)

Kenji (2002) describes the ceramic artist Akiyama’s work as an ambition to give physical shape to the power of day and its latent capacity to rapture and split. Further, he argues that craft can be understood as communication with the material in something similar to negotiation: “The final form of the jar came about through a process of negotiation between the shape intended by the artist and the shape dictated by the clay itself.” (Kenji 2002, p32) To work like this is not only a way of expressing oneself, it is also a way of investigating one’s own subjective perspective of the world.

“When craft is practiced as a disciplined piece of knowledge, it is inevitably an activity of self-exploration in the sense that one learns about oneself through searching for excellence in work.” (Dormer, 1997 p219)

I am saying that the pieces of work that arise through craftical formation of a material reveals something about its creator. Edwards (1979) explains the drawing as a metaphor of the drawer’s inner self. If you let your hand create when the right side of your brain is active, a portrait of your self will arise in the material: “The purpose of drawing is not only to show what you are trying to picture, but also to show your self.” (Edwards 1979 p33)

The Swedish art critic and member of the Swedish academy, Ulf Linde, describes objects earning a particular value...
when they are understood as artifacts formed by human beings. He explains how material becomes an expression of human intention, and thereby a talk about that person. A crafted object may be form and function, he says, but foremost it is “human time saved from the emptines our lives wind up in.” (Linde 1968). Linde argues that the knowledge of a stone from the Stone Age, shaped intentionally by a human, allows those who understand this to experience the craftsman behind the stone and the culture of which it was once a part. About her work a human being can say:

“This is my time – this is me; I exist in no other way for me and others (…) It is true that anything a human does, has this ability. However, it is rarely experienced in such a pure and open way as when facing that which is formed by hands radly and open way as when facing that which is formed by hands

“In order to be able to talk about craft at all, “The aspect of artifacts” is essential and a condition for such a conversa-
tion. It is about a relationship towards which is human made – it happens when a sound of what could have been the wind suddenly is understood as a voice – an involuntary feel-
ing of being summoned. When the archeologist understands the stone as a tool, he experiences how a person, dead for millennia, ‘knocks at the door’. To see something as processed by human beings represents, undoubtedly, recognition of a foreign will the object occurs in a new intentional field that changes its character. The object is socially charged in a new way, like iron charged in a new way when entering a magnetic field (…) At this level, it is not about a person’s intention, but rather that someone had an intention with the facing object. The feeling is almost like following a scent, close to an instinctive reaction of traces of human intent.” (Linde 1968)

What I am trying to say is that craft is not primarily an art-
tistic material. Crafts are rather techniques that manipulate a material through physical knowledge. It could be pottery, coal on a paper, bending pipes, or forging hot metal. The point is that craftsmen leave traces in their work that are parts of themselves, traces existing in this world for others to experi-
ence. It is communication free of words, alive through ages. This is what I call artist blacksmithing.

References
Caldeborg, Mats (2005): Att tanka med händerna, Hemslöjden 2005:3

Journeyman
Exam: Detailed photo by Jim Randolf

This is what I call artist blacksmithing.
NEW WORKS
Freddy Rodriguez
Paipa, Colombia,
South America

Cape buffalo head
3 1/2" x 2 1/2". Forged mild steel from a 2" x 2" square bar.

Lion head
3 1/2" x 3 1/4". Forged mild steel from a 2" x 2" square bar.

Elephant head
3" x 4". Forged from a 2" x 2" square bar.

Hippo head
3" x 2". Forged mild steel from 2" x 2" square bar.

Nile crocodile
7 1/2" x 4". Forged mild steel from a 2" x 1 1/2" square bar.

Rhino head
3 1/2" x 2 1/2". Forged mild steel from a 2" x 2" square bar.

Denis will have these clipped in a day-ish, or so…
The National Ornamental Metal Museum is hard to find, but you’ll find it hard to leave. Enjoy a view of the Mississippi River that Mark Twain described as “the finest between Cairo and New Orleans.” Take in extraordinary exhibitions, walk the beautiful grounds, and watch as the artists work in the Smithy and Foundry. With tons of things to do and see, you’re sure to have fun.

901-774-6380  www.metalmuseum.org

DAN NOE
STEVE REGNIER

NEW WORKS
Jack Duckworth

Turtles
8” long, 6” wide, 2” high. 1948 bridge wrought iron, brass. Brush finish with clear enamel.

FIRE ON THE MOUNTAIN
Spruce Pine, NC

Downtown Spruce Pine, NC

Featured Master Blacksmith Tom Latané will lead a workshop on Friday April 29th 9am - 4pm at Penland School of Crafts.

Live Demonstrations
Activities for Children
Hands-on Exhibitions
Iron and Metal Art Exhibits
Iron and Metal Tool and Gear Vendors

Satuday April 30th, 2011
10am to 4pm

Blacksmith Art Exhibit Friday 4-29-2011 at the Toe River Arts Council Gallery

Event sponsored by Spruce Pine Main Street
Blacksmith Art Exhibit sponsored by the Toe River Arts Council

For more information and to register for the festival & workshops:
828.765.3008  spmainst@bellsouth.net
www.sprucepinefestivals.com
BEALER AWARD 2011

Peter A. Renzetti
Arden, Delaware

There are not enough words to describe the honor I felt in being given this award. The flood of emotions that went through me in that moment is impossible to describe. It came as a complete surprise. Even as Dimitri Gerakaris held the froe, I was still wondering which lucky smith was the recipient for this year. And when he turned to face me and called my name, I lost it. Thankfully, he spoke for a bit to let me regain “consciousness” and absorb this reality. Realizing that I was selected by my blacksmith peers only increased the value and importance of this recognition for me. In reading about the award criteria, I have realized that this award is more about the person that I am, rather than what I have made over the years. I am still adjusting to this honor.

I would like to share these thoughts –

I was blessed to be born to two artistic parents who encouraged my inquisitive nature. They also allowed me to go freely out into our arts and crafts community to explore. I found many wonderful mentors who shared their time, talent, skills, knowledge and workshops with me, solely because I had a sincere interest. In hindsight, we both gained from the experience – they were able to pass on ideas and knowledge to the next generation and I gained the world. It was an invaluable part of my education – the example of sharing knowledge for the sake of sharing knowledge.

I wanted to learn everything! I learned with my eyes, asked questions, and was given the opportunity to learn many things first hand. Sadly, most of my mentors have passed away, and with them went a lifetime of experience and knowledge. Although I will not be able to ever pay them back, I truly enjoy giving my time, inspiration and help to people with genuine interest – there is no greater gift than to pass this on.

When we first got together in Lumpkin, Georgia, in 1973, we had more fun than should have been allowed. We spent the time sharing, teaching, learning, showing off, and filling our heads with inspiration. We could not just walk away from this experience and not create a way for others to share in it. I believe it was Dimitri Gerakaris who came up with the idea of ABANA – and upon discussion, there was no question that this congregation of smiths had to happen away from this experience and not create a way for others to share in it. I believe it was Dimitri Gerakaris who came up with the idea of ABANA – and upon discussion, there was no question that this congregation of smiths had to happen.

The growth and evolution of ABANA since then is amazing to me. Apart from the day-to-day work of ABANA, the conferences bring so many talented artisans from the entire country and world to one location that it is extraordinary. You can feel the buzz of excitement, inspiration, and comradeship at every conference. (Plus the frustration at not being able to see it all!) If you think about it for a moment, the technology and industry of today started in the blacksmith shop. Smiths made the tools for every other trade and contributed to the mechanics of modern humanity – not to leave out the incredible artistry that was often incorporated.

Consider this paraphrase of an old saying: “Give a man a hammer – and he may hurt himself. Teach a man how to make a hammer – and he will have tools for the rest of his life to provide for himself and humanity.” – P.A. Renzetti

In April of 2006, I married Annie and she taught me how deeply in love two people can be. When I made our wedding bands, I engraved a saying around the outside of each one. It reads: “The more we have – the more we share.” The interesting part is that because this is printed on a circular ring it also reads “The more we share – the more we have.” Both of these sayings are infinitely true – the second maybe more so. The important part is to have shared freely with others; it is priceless.

I will treasure this award forever and I hope to continue to do the things that I did to deserve it.

Sincerely,
Peter A. Renzetti
(The unknown blacksmith)
peterarenzetti@yahoo.com
Rustwater Forge received a new commission last fall for a fireplace screen during the annual Art Tour in Farmington, New Mexico. The owner left the design and artistic development for the screen to the artists, providing only a tour of the residence and the blank slate of the existing opening and curved wall of a Southwestern kiva-style fireplace as our inspiration. The basic fanned scroll design was chosen, along with a horizontal element at the lower section to provide a reasonable fit for the oval fireplace opening. The design also included a sun ray effect utilizing crowned upset bars with tapered wave ends to provide a focal point on the center of the fire.

Once the owner reviewed and approved our design, the fireplace screen was forged and assembled in the flat. A bending machine of our own design was built onto our fabrication table. The entire piece was then bent cold to the desired 50° radius to match the curvature of the kiva wall. The results of our work are shown in these photographs. The owner can’t imagine his home without this piece of art as the focal point.

**FIREPLACE SCREEN**
For a Southwestern Kiva-style Fireplace

*Joe and Kathleen Holmes*
*Rustwater Forge,*
*Azetec, New Mexico*
A Tribute to Jerry L. Kagele
1945-2010

“SAVE ROOM FOR DESSERT...”

By LeeAnn Mitchell

Jerry’s amazing mind always reminded me of a wonderful multi-course fine French meal. Every course carefully prepared, making way for the next, all in concert, intertwined with nuances of flavors and always a surprise at the end! That was my friend Jerry L. Kagele, who passed away from complications of cancer; his lovely daughters, Angela and Leticia, and some of his friends were at his side on November 4, 2010.

“Save room for dessert...” was something Jerry liked to say when he entertained. Like the time my husband Jim and I visited Jerry at his home in Spokane, Washington, in the winter of 2007. Jerry was a consummate host. He had purchased a case of Willapa Bay oysters. To those of you not familiar with this type of oyster, suffice it to say that three oysters could easily serve as a meal. Well, the oysters were just the appetizers and as Jerry kept bringing forth course after course, like the avid chef in him tended to do, he kept saying to us, “Save room for dessert!” He had indeed made dessert, the surprise at the end; it was so like Jerry.

Jerry L. Kagele received his J.D. from the University of Kansas and was admitted to the Washington State Bar in 1972. He maintained an active law practice in Spokane and he spent a good deal of time there, especially in the summers. He learned the basics at a very early age and never lost his enthusiasm for metal.

Jerry served as the editor for the North-west Blacksmiths Association’s newsletter, “Hot Iron News.” For seven years and received the coveted Joe Humble Award in 2002, for best editor of the year for an ABANA Affiliate newsletter. According to Don Kemper, it was “an honor he appreciated because it noted his endeavors consisted primarily of original content of smithing interest.”

Jerry stepped down as ABANA Secretary to serve as the conference chair for the 2006 ABANA Conference in Seattle, Washington. He had always dreamed of an ABANA Conference with an international flavor and he chose the theme “Fusion and Transformation in the Ring of Fire” for the Seattle conference. The demonstrator list was impressive, as was the entire event.

Jerry Kagele was elected to serve as the Secretary for ABANA in the fall of 2000. That is how my husband Jim and I visited Jerry there, especially in the summers. He learned the basics at a very early age and never lost his enthusiasm for metal.

War museum director a previously unknown Civil War battle site, located by GPS in the weeds behind an abandoned trailer in rural Tennessee. He enjoyed not only the reading of history, but adding to it with his research.* That was Jerry – always reading and always researching.

Before his time with ABANA, Jerry served on the Spokane Symphony board of trustees and was also active in the choire. He was fluent in Spanish, an amateur blacksmith, a father, a grandfather and one hell of a board member for ABANA. Initially recruited to the board by Dorothy Steigler in 2000 after a resignation, Jerry was elected to serve as the Secretary for ABANA in the fall of 2000. That is how my relationship with him began. In ABANA the Secretary oversees the Central Office, where at the time I was the Executive Secretary, so in essence Jerry was my ‘boss.’ He was supportive of my efforts and stayed in constant contact with me and also let me know I could call him any time, other than when he was in court. He never missed a board meeting and spent countless hours on the phone and sending e-mails on behalf of the membership and ABANA board business.

Jerry Kagele would go on for hours about how he hated trusts and would never recommend one for a client. But after much heated debate, when the ABANA board voted on behalf of the membership to put a portion of ABANAS funds in a trust, Jerry took to the task of crafting the language for the ABANA Trust that we have today. He hated to lose arguments, which rarely happened, but when he realized that the membership wanted or needed something, he was there to do the work. He used his brilliant legal mind to review countless contracts and protect ABANA and its assets. He also lent unlimited support to our editors Rob Edwards and Brian Gilbert.

I once asked Jerry how he got into blacksmithing, and he replied that he had simply grown up with a smithy in his life. His grandparents lived on a farm outside of Spokane and he spent a good deal of time there, especially in the summers. He learned the basics at a very early age and never lost his enthusiasm for metal.

Well Jerry, as fellow blacksmith Clare Yellin reminded me, you were in the habit of sharing your Lagavulin Single Malt Scotch with everyone after a long day at the board meeting. Well, here’s to you my friend! “Save room for dessert!”

(I wish to thank former Ham- mer’s Blow editor Brian Gilbert, Don Kemper and Clare Yellin for their contributions to this article and ABANA’s publisher, Rob Edwards, for asking me to write this for Jerry.)
EDUCATIONAL OPPORTUNITIES & CALENDAR

March 26 - 28
The Coal Forge: Build It, Use it. At The New England School of Metalwork, Albion, ME. Phone: 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. Web site: www.newenglandschoolofmetalwork.com.

March 27 - April 2

April 3 - 8

April 7 - 10

April 8 - 10

April 11 - 13

April 11 - 29

April 15 - 19

April 17 - 23
Build a Table (Intermediate to Advanced) with Clay Spencer. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. Website: www.folkschool.org.

April 24 - 28

April 28 - 30
Three-day Basic Blacksmithing Class at The Forgery School of Blacksmithing, Morriany, NM. Contact Chad at 505/270-1007. See web site: g3blacksmithing.com.

April 29 - May 1

May 3 - 7

May 6 - 10
Tire Hammer: Build It, Use it with Clay Spencer. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

May 8 - 14

May 13 - 17
Copper Weatherman. At the Metal Museum, Memphis, TN. 901/781-2236. E-mail: contact@metalum.com. See web site: www.metalum.com.

May 13 - 15

May 13 - 16
Forged Damascus Knives with Rob Hudson. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

May 14 - 15
Forging a Plant Stand with Mark Emig. Peters Valley Craft Center, Layton, NJ. 973/948-5200. E-mail: info@petersvalley.org. Web site: www.petersvalley.org.

May 15 - 20

May 20 - 22
Primitive knives & Tomahawks. Forging with Ed Small. All levels. Touchstone Center for Crafts. Farmington, PA. 800/721-0177. E-mail: touchstone@hhs.net. See web site: www.touchstonecrafts.org.

May 20 - 22

May 20 - 22

May 20 - 23
Beginners Blacksmithing with Andy Dohner. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

May 21 - 22
Flora and Botanicals with Jim Wyckoff. Peters Valley Craft Center, Layton, NJ. 973/948-5200. E-mail: info@petersvalley.org. Web site: www.petersvalley.org.

May 22 - 28

May 27 - 29

May 28 - 29
Weekend Workshop on the Craft of Blacksmithing with Bobby Floyd. Beginning to Intermediate. The Jacksonville Center for the Arts, South Floyd, VA. 540/745-2784. E-mail: educationinfo@jacksonvillecenter.org. See web site: www.jacksonvillecenter.org.

May 28 - 30

May 29 - June 4

May 29 - June 10

June 3 - 5

June 3 - 7
Advanced Basic Blacksmithing with Dick Sargent. Peters Valley Craft Center, Layton, NJ. 973/948-5200. E-mail: info@petersvalley.org. Web site: www.petersvalley.org.

June 6 - 10
Grille Project with Mark Asperry. Intermediate to advanced. Touchstone Center for Crafts, Farmington, PA. 800/721-0177. E-mail: touchstone@hhs.net. See web site: www.touchstonecrafts.org.

June 10 - 13

June 10 - 13
IV’s in Bronze. 1-2 casting with Jimmy Rhea. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglasser@newenglandschoolofmetalwork.com. See web site: www.newenglandschoolofmetalwork.com.

June 11 - 12
Modern Metallurgy with James Quine. Focuses on combining the use of the traditional blacksmith’s forge with the oxyacetylene torch, saws, grinders, and electric welders to create sculptural metalwork. The Jacksonville Center for the Arts, South Floyd, VA. 540/745-2784. E-mail: educationinfo@jacksonvillecenter.org. See web site: www.jacksonvillecenter.org.

June 12 - 24

June 12 - July 1

June 15 - 18
Cable Damascus & More with Bob Rupert. All levels. Touchstone Center for Crafts, Farmington, PA. 800/721-0177. E-mail: touchstone@hhs.net. See web site: www.touchstonecrafts.org.

Penland School of Crafts
www.penland.org
828-765-2359
Penland School of Crafts
Creating a life of creative work.
www.penland.org


CLASSIFIEDS
C l a s s i f i e d s  a n d  W o r k s h o p s


Dorothy Stiegler instructing forging classes from beginning to advanced skill levels. Hands-on or personal tutorials. One on one or small groups. Personal projects or scheduled curriculum. Bronze and steel. Stiegler Metal Design, Volcano, CA. For details contact Dorothy at anvilst@gmail.com or 209/296-6471.

Tools and Polishes
How to rebuild a Nazel Powerhammer. 1 1/2-hour CD, 2 Nazel brochures, setup diagram, Mark Krause book with diagrams of how these hammers work. $125.00 delivered. 608/527-2494, www.oldworldanvils.com.


*Available from Blue Moon Press:*


The ABCs of BLACKSMITHING, Examples Step by Step, by Frédolin Wolf. Translation, Hardback, 8” x 10”, 199 pgs., 320 photos/drawings, ISBN 0-9707664-6-7. Prepaid $124.00 plus $6.50 S&H.

Example 3D-5, Five Styles of Anvils
Includes brake with guard, 5-horse, 3-phase pushbutton controls, $3,000. Also, treadle hammer and 400-pound anvil on stand. Plus many blacksmith tools and books. Email: cuent@hughes.net for information packet contact David in Buffalo, Wyoming, 307/684-2338. See web site: www.arrowheadforge.com.

How to rebuild a Nazel Powerhammer. 1 1/2-hour CD, 2 Nazel brochures, setup diagram, Mark Krause book with diagrams of how these hammers work. $125.00 delivered. 608/527-2494, www.oldworldanvils.com.


*Available from Blue Moon Press:*


The ABCs of BLACKSMITHING, Examples Step by Step, by Frédolin Wolf. Translation, Hardback, 8” x 10”, 199 pgs., 320 photos/drawings, ISBN 0-9707664-6-7. Prepaid $124.00 plus $6.50 S&H.

Example 3D-5, Five Styles of Anvils
Includes brake with guard, 5-horse, 3-phase pushbutton controls, $3,000. Also, treadle hammer and 400-pound anvil on stand. Plus many blacksmith tools and books. Email: cuent@hughes.net for

54 The Anvil's Ring | Winter 2011

Winter 2011 | The Anvil’s Ring 55
The new Clay Spencer Blacksmith Shop is open!

**Instructors for 2011**

Bob Alexander  
Mark Aspery  
Jim Batson  
Judy Berger  
Pete Brandenburg  
David Burress  
Julie Clark  
Jerryl Darnell  
Robert Ellaott  
Seth Saddis  
Mindy & Mark Gardner  
Paul Garrett  
B.J. Hadie  
Tom Harris  
Lucas House  
Ron Howard  
Walt Hull  
Susan Hutchison  
Rick Jay  
Matt Jenkins  
Ryan Johnson  
John Kraus  
Allan Kress  
Mitchell Letch  
Jason Lennon  
Pat McCarthey  
Tom McElfresh  
Doug Merkel  
Daniel Miller  
Joe Miller  
Jeff Mohr  
Dale Monroe  
Lou Mueller  
Darryl Nelson  
Ron Newton  
Charley Orlando  
Chuck Patrick  
Howard Pohn  
Greg Price  
Bill Robertson  
Elmar Rouch  
Bob Rupert  
Robert Guel  
Clay Spencer  
Kenneth Thomas  
David Smukker  
Alwin Wagener  
Jack Wheeler  
Lyle Wheeler  
Don Witzler  
Lou Zoeller

1–800–FOLK-SCH  
www.folkschool.org

**AD INDEX**

Anyang Power Hammers ............................... 2  
Arrowhead Forge ........................................ 5  
Atlas Metal Sales ....................................... 41  
Baltimore Corner Forge ................................. 54  
Bayshore Metals, Inc. ................................. 54  
Big Blu Hammer Mfg Co .............................. 4  
Blacksmiths Depot ..................................... 6  
British Artist Blacksmith Association ............... 52  
Colorado Water Jet Company ....................... 53  
Fire on the Mountain .................................... 45  
Iron Kiss Hammers ...................................... 5  
John C. Campbell Folk School ....................... 56  
King Architectural Metals ................................ 53  
Little Giant ............................................... 43  
McKinney Forge ......................................... 41  
Metal Museum, Memphis ............................. 45  
Nathan’s Forge, Ltd. .................................... 41  
Nat’l. Ornamental & Misc. Metals Assn. ............. 41  
NC Tool Company ....................................... 7  
Neale Steel Works ....................................... 55  
New England School of Metalwork .................. 55  
Nimba Anvilis ............................................. 7  
Old World Anvilis ....................................... 55  
Penland School of Crafts .............................. 52  
Skipjack Press & Astragal Press ...................... 54  
Tillers International ..................................... 5  
Triple S Chemical Products, Inc ...................... 7  
Valley Forge & Welding ................................ 43

**Visit...**

**New Central Office Address**  
Artist-Blacksmiths Association of North America, Inc.  
250 Nuddy Fork Road, Jonesborough, TN 37659  
Phone: 423/913-1023 Fax: 423/913-1023

**www.ABANA.org**

**Rapid City South Dakota**

Opening ceremonies will be on Wednesday, July 18, 2012.

Embracing the community of metalworkers in all their diversity:

- Crafts persons & fine artists
- Hobbyist & professional
- Affiliate members & those not
- Architectural blacksmiths
- Bladesmiths
- Farriers etc...

Reasonably priced hotel rooms & amazing family recreation opportunities. Camping & RV hook-ups available on site. Dorm room accommodations available.

The location will be a shared situation between the South Dakota School of Mines and the Central States Fairgrounds.

The Black Hills offer many other recreational opportunities which are family oriented so bring the whole family & plan on staying awhile.

http://www.visitrapidcity.com/
http://sdmines.sdsmt.edu/visit

Visit:  
www.ABANA.org

The 2012 conference will be held at the Central States Fairgrounds in Rapid City, South Dakota

**July 18–21, 2012**

Reunion on the Great Plains

Full days of forging demonstrations & excitement ABANA style!

Saturday will conclude with a banquet and the conference auction.

**www.ABANA.org**