“A man who governs his passions is master of the world. We must either command them, or be enslaved by them. It is better to be the hammer than the anvil.”

- St. Dominic Guzman
(1170-1221)
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Below: Little Brass Pillar #25 by Fred Crist, at the 2018 ABANA Conference Gallery. (See more gallery images on page 30.)
Quality First

As a much younger man, I worked in a small metal shop with about 35 employees. We made centrifugal clutches for small engines that powered chain saws, snow blowers, lawn mowers and the like. I began in the assembly department at age 18, but by the time I was 19, I was in charge of the company’s quality control department; weighty stuff for a skinny, towheaded teen. I literally built the department from the ground up, but it was laid-off with the onset of the 1979 depression. However, this position taught me many life lessons and set some important groundwork for running my own business.

One of those lessons was taught to me by William (Billy) Hargarten, the general manager and son of the company’s owner: “Price, delivery (lead-time), service, and product quality must all be equally important, and all must be maintained...which is nearly impossible.” He said that when businesses pay more attention to one of those aspects, the others fall short as a result. Billy went on to say that if he had to choose THE most important aspect, it would be product quality. Why? He said that “Most good customers are more concerned with quality than they are with price and delivery, and gladly pay more for good, well designed and consistently made products.” He went on to say that customer service was a close second.

I never forgot Billy’s words. They ring loud when I make decisions in my forging business and have served me well since day one.

In 1990, the importance of quality was emphasized when I spent eight days with blacksmith Francis Whitaker in his shop in Carbondale, CO. Those who know or knew of Francis recognized that he was a stickler for fine workmanship. One afternoon when discussing aspects of workmanship, he said “Mediocrity is common and crowded...but there’s a lot of room at the top.”

As a traveling salesman (for TAPCO) in the late 80′s and early 90′s, I sold much of the stuff that makes our highways safe: signs, sign posts, the dreaded orange barrels and construction barricades, center-line paint, and trucks and equipment that painted the centerlines. We were distributors of some of the best made products, and thus our prices were usually higher than the competition. My job was to sell the customer on the quality of our items and the unconditional guarantee that came with our products (good service).

Convincing a customer that our products were worth paying 10% to 50% more than the competitors’ would have been tough if the quality was marginal in comparison. It would have been tougher if we had a lousy service record. But because of our outstanding products (several were made by 3M) and service record, I could often win a bid by 30% or more of what the competition bid. Thus, a company’s reputation can make or break sales.

Quality and service isn’t just about the product; it’s also about you: what you know about your product, the competition’s product, how you present your merchandise, and how you present yourself. Some salesmen believe that 50% of a sale is dependent upon whether the customer likes you or not.

From the Editor

Okay...so let’s take a closer look at quality forged metalwork. In my experiences, many of my clients have a shallow understanding of what constitutes good design and workmanship. What they know is what they commonly see at big box stores that commonly sell mass-produced metal items such as plant hangers, bird feeder hangers, curtain rods, lawn furniture, etc. (frequently made in Mexico or China). Many of these items are sold at a fraction of what we would charge for a similar item...and that price is what they often expect from us. The kicker is that most of that inexpensive and often cheaply made ironwork serves the intended purpose just fine. But aesthetically, many of these items are atrocious.

Consequently, we must provide the prospective client with information that gives them more confidence in our well designed, better made, and considerably more expensive forged works. But if our items are not significantly better made and more pleasing visually than the box store variety (or our forging competition), likely we will not get an order.

This can be especially difficult if we’ve never made the item before, or if the style is different than we typically use. This is where a great portfolio can make a huge difference. I’ve touched on this before in this column, but it bears repeating: the money and time you spend on high quality images of your work will eventually pay off in a big way...sell your clients on the quality of your work by showing what you’ve already made. So, here again it boils down to quality, and further...preparedness, which is a form of service.

We often need to educate a client as to the correct style, proportion, physics, color, and even building codes. Thus, we need to educate ourselves in these aspects if we are to be of quality service to the client.

“...There’s a lot of room at the top” and this aspect of being better than the competition can be reflected in our designs. Looking at the three featured artists in this issue shows not only a contrast in style, but also execution, inspiration, and materials used. But they have common ground: great quality...and that is reflected in their imaginative designs and superb workmanship.

All three men had early life influences in metal, how they looked at things, and how they made things. They all have their own notable mentors. Their stories describe how they worked to be better than average, more efficient, and how they learned to be the best at what they do today. As a result, and combined with years of practice, patience and perseverance, their works are shining examples of quality.
FROM THE PRESIDENT

As new president of this noble organization, I want to thank former president Linda Tanner for her leadership and for watching the helm this last year. Also, thanks go to outgoing board members Craig Kaviar, John Tanner, Bill Banker, and Herb Upham for their years of dedicated service.

We have a new board with new enthusiasm, new dimension, and initiative to achieve a stronger ABANA. This means more dedication and communication to you and to our loyal affiliates worldwide. To that end, the board thanks you for your cooperation in advance by reaching out with the board to ensure you have the resources to enhance your individual affiliate base. In a recent discussion, one participant said, “It’s been tried...it can’t be done.” To which I replied, “I’m a blacksmith. Don’t tell me it can’t be done.” The motto of this board is: “We can do it!” Thus, tell us your needs and offer sound proposals to help us achieve your goals.

One area in which you can help is to enlighten others about ABANA! In your blacksmith community, identify and encourage those who are not members to join us. Highlight our valuable resources: The Anvil’s Ring and The Hammer’s Blow, educational scholarships and grants, website resources, supplier discount program, schools, class listings, conferences, hammer-ins, etc. It is you who helps drive our resolve by promoting our mission statement: "Dedicated to perpetuating the noble art of the blacksmith."

ABANA encourages and facilitates the training of blacksmiths, provides information about sources of materials and equipment, exposes the art of forging to the public, serves as a center of information about forging for the general public, architects, interior designers, and other interested parties. The board seeks to serve you in these missions; working together, we can succeed.

Please note several things in this issue of The Anvil’s Ring: We announce the newest affiliate organization: The Bladesmiths’ International Guild. We bring to you two new educational opportunities, and a new craft school ad. I also point to Steve Lopes article because of the valuable dialogs on study, client tips, running a business, and client relations. There are images from the ABANA Conference Gallery in Richmond, VA...but, be not dismayed younger or inexperienced smiths! Take time to study these works. What you will see is what can be accomplished from metalsmiths who have achieved patience with much practice over countless years of hard work. I have been a blacksmith for over 40 years and I cannot achieve the excellence these gallery images show. So, remember: this craft takes patience, perseverance, and practice. Further, never tell a blacksmith, “It can’t be done!” Now, go back to your forge and get to work!

- Leigh Morell
ABANA President

ABANA BUSINESS

2019 Election Information and Timetable

Each year five members are elected to the ABANA Board of Directors for a three year term. To run for election to the board, one is required to be an ABANA member in good standing and provide the following:
• A nominating petition signed by at least ten ABANA members (also in good standing, meaning their dues are paid up)
• A candidate statement of approximately 250-300 words and
• A photograph (this should be a headshot, 300 dpi and at least 3 x 3 inches).
These items must be submitted to the Central Office by the May 15, 2019 deadline.
• Central Office, 259 Muddy Fork Road, Jonesborough, TN 37659
423-913-1022, Fax: 423-913-1023
centraloffice@abana.org, www.abana.org

All candidates who meet this deadline will be listed on the official ballot. Each will also have his or her candidate’s statement published in the summer 2019 issue of The Anvil’s Ring. All candidates’ statements will be published on the ABANA website as they become available.

We urge any concerned and interested ABANA members to consider running for the board. If you have any questions or concerns about board member duties, the elections process, or the timetable, please contact the ABANA Central Office at: centraloffice@abana.org.

- ABANA Board

ABANA Meetings

In addition to the Annual Fall (usually November) and conference face to face meetings, the ABANA Board of Directors holds monthly teleconference meetings every first Wednesday of the month at 8PM Eastern time. If you have business items to bring before the Board please contact the President or one of the two vice presidents for log-in information.

Outgoing ABANA Board Members

ABANA wishes to recognize Bill Banker, Craig Kaviar, John Tanner, and Herb Upham for their service to ABANA. While on the ABANA Board of Directors, all served in various committees such as: Technology, Sales, Publication, Planning, Membership, Insurance, Finance, Elections, Communications, and Affiliates. Thank you!
Letters to the Editor

Nothing in the mailbag this quarter.

The ABANA Board of Directors would like to thank the many folks who spent many hours making the 2018 ABANA Conference a success!

Anderson, Jason  Belz, Elizabeth  Boone, Dan  Boone, Judy  Brockman, Ginger  Brockman, Dan  Calloway, Ryan  Capps, Ron  Casmer-Hill, Kim  Chenowith, Tom  Cobbs, Van  Cook III, Julian  Dill, Steve  Fisher, Don  Ganoe, Bill  Gentile, Joe  Hanvey, Matthew  Harvey, Eric  Hayes, Douglas  Hicks, Keith  Hildred, Don  Hildred, Steve  Hill, Scott  Hinckley, Eric  Hodges, Randy  Hoeing, Jim  Hutchings, John  Hutchinson, David  Kuebler, Obadiah  LaPaugh, Steve  Lathrop, Bob  LeGrand, Brian  Lescik, Gaspar  Manson, Bruce  Manson, Marti  Molinaro, Andrew  Morton, Carey  Neumeister, Ralph  Newcomer, Carolyn  Palacio, Tony  Parry, Connie  Pendleton, Tom  Pennington, Robert  Perkins, Hunter  Poland, Paul  Queen, Abel  Riedesel, Kelly  Senunas, Anthony  Seward, Scott  Skinnell, LT  Smart, Karen  Smart, George  Steward, Scott  Tyner, David  Vaughan, Nick  Wareham, David  Williams, Bobby

New ABANA Affiliate: The Bladesmith’s International Guild

We are an Oklahoma based non-profit organization that seeks to promote the crafts of bladesmithing and knife making. Our goal to provide safe, accurate information to both our members and the general public.

Please bear with us as we get the website up and running!

Info@bladesmith.org, 478-331-2223

Winterfest II

January 24-26, 2019, Tucson, AZ

The Arizona Artists Blacksmith Association

Last year’s festival was such a great success and brought such rave reviews that we decided it was worth doing again. The weather is great this time of year and with a fantastic lineup of demonstrators, this is a special event. Save the date and watch for more details on our website: AZblacksmiths.org.

- Your Winterfest CO-Chairs: Richard Rozinski and Steve Miller

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NEW & NOTEWORTHY

Dialogue in Metal

Two artists with unique styles come together for a collaboration. Jesse James of West Coast Choppers fame and world renowned sculpture artist Albert Paley collaborate to make two sculptures. Each artist starts one sculpture and finishes the other. With unprecedented access to both artists, Rochester station WXXI spent roughly a year chronicling the creative journeys of Paley and James as they worked to create these two different sculptures. National release of the PBS documentary is March 2019. Check local PBS listings for more information.

Announcement from Albert Paley

The reason for this announcement is that I’ve made the decision to downsize my studio operation. Presently, I’m maintaining three independent studios for design, development and fabrication. My largest studio is a 40,000-square foot fabrication space where we do large-scale, site-specific works. I have a year and a half left on the end of a 10-year lease, and I’ve made the decision not to renew that lease. I’ve informed my staff, as well as various institutions and supporters of my decision.

At this point in my career, the involvement in large-scale work with architects and city planning extends to a three to four-year period which I want to reduce. Last year, we’ve executed four major pieces, including commission work and exhibitions. Also, this year, I have been involved in exhibitions internationally in Europe and in Australia. There are many demands and logistical concerns with the complexity of my present studio operation. I want to downsize and focus my intentions more on the aesthetic pursuit that I’ve always been involved with and try to simplify that involvement. My plan is to focus my time and energy on more one-of-a-kind pieces and unique projects. The magnitude and demands of my studio operation needs more flexibility for me to pursue my current interests.

This decision is also in reference to estate and legacy planning. Currently works are being placed in major institutions and collections to achieve that end. As well, over my career I’ve developed a significant archive that I would like to have placed in a major educational institution. Education has been integral to my studio practice in academia and with lectures and conferences. Therefore, placement of the archive would be an important component to the legacy aspect. Basically, at this point in time, this is an acknowledgment of that reality.

- Albert Paley

New Blacksmithing School in Missouri

The Missouri School of Blacksmithing first opened its doors in the Summer of 2016 and offered its first classes that Fall. Located about an hour north of the Kansas City, it has just completed a very successful second year of operation. The school is offering classes in the Spring, Summer and Fall of 2019. A blacksmith for 16 years, owner and instructor Matthew Burnett offers a wide variety of classes that would appeal to you whether you are an aspiring blacksmith, or even a seasoned veteran of the craft. Matthew states “I approach my teaching by thinking about how I would like to learn and apply what I have learned from many talented blacksmiths.” The classes are structured to enable you to progress from one level to the next. From time to time the school also offers classes taught by guest instructors. With room for six students, you will have your own forge, anvil, blower, and other tools. For 2019 course catalogs contact: Matthew at (816) 575-2798. We are looking forward to seeing you at the Missouri School of Blacksmithing in 2019.

The Rochester Arc & Flame Center

Founded in 2012, it is an 11,000 square foot training facility designed specifically for blacksmithing, bladesmithing, coppersmithing, jewelry, welding and glass working. The mission of RAFC is to provide technical training through exciting and innovative classes for people of all skill levels from short samplers to extended professional development. Contact info: www.rocafc.com, (585) 349-7110, experience@rocafc.com
Projects often require the initial vision of the patron, and for that, Alan gets the credit. It had never occurred to me to sculpt mules. However, from the start, he gave me full design freedom. My first notion was to create a sort of ephemeral suggestion of mules rather than a very literal interpretation. I wanted these pieces to have a connection to Alan and to the history of the land itself. Through his father, Alan had known the prominent early 20th Century sculptor Alexander Archipenko, who’s cubist figurative works are stunningly powerful and beautiful. Alan had introduced me to Archipenko’s work many years ago. I found inspiration in his representation of the figure through abstracted broad plains and bold gestures. With this in mind, rather than forging bar stock, it made sense to adapt my sculptural methods of rolling plate that I have developed for my large abstract sculptures to express the form of the mules.

In July of 2017, Alan cheerfully showed us the recently cleared site of an old quarry on the property. He explained that he was inspired to create a tribute to the men and animals who had worked there well over a century ago. As part of this endeavor, an antique wooden wagon had been acquired and fitted with a discrete steel structure underneath to support two large blocks of marble that were loaded into the wagon. Naturally, Megan and I are now designing a forged steel sculpture for this tribute: A representational sculpture of two strong but old and tired mules pulling the wagon! (End of previous article, see AR Vol. 46, #3, Summer, 2018.)

This was certainly an unusual commission and it also seemed to be the perfect opportunity for me to invite our studio supervisor, Megan Robin-Abbott, to participate in the design process as an equal collaborator. Megan has a keen eye and an excellent sense for creating animal imagery. One idea that we kept circling back to was incorporating stone from the old quarry in the garden at GATOP. My wife, Cynthia, and I went to Knoxville to visit with the Solomons and returned with a considerable pile of randomly gathered rocks.

Where to begin? "YouTube" of course. Megan and I watched just about every video of mule parades and pulling contests. Mules, just like people, come in a variety of sizes and shapes, but there were certain characteristics that appear universal. When they start to pull, their back-ends drop down to power them forward, their necks either tuck in or rear up, and the ears are very expressive.

Megan and I sat at a table in the shop for a week building models and developing the concept. We felt like we were homing in on the essence of "muleness," but it was just not quite right. We needed a live model! So on a rainy morning, we drove off towards Ava, IL, which has a significant Amish community...assuming we could find a mule there. We met "Jack", a handsome animal who craves attention, and he provided us with the information that one could just not derive from YouTube.

The downside was that we went directly to another client meeting smelling of farm animals.

With the bulk of the design work done, but intentionally leaving some of it to be worked out as we built the full-scale pieces, we stated rolling 1/4” plate and forging 3” angle iron. We chose square-head nuts and bolts for fasteners as a reference to the 19th Century. Our 1/12 scale models were incompatible with the collected rocks, so we were not sure if we could use them. It was only as the fabrication came together that we discovered that two of the chunks of marble were perfect fits for the mule’s heads! We felt that the incorporation of the stone was the final punctuation that made these pieces art.

- John Medwedeff
October 2018

Right: Jack
Three Jobs in Three Years

by Frederic A. Crist
Waynesboro, VA

Photos by F.A. Crist

On July 1, 1977, I walked into Samuel Yellin Metalworkers in west Philadelphia for a job interview. I started the following Tuesday as an apprentice. Eleven years later I had worked my way up to head blacksmith. On my first day there was not another blacksmith in the shop. Over time, I was able to study the collection and library and reverse engineer older works to develop a vocabulary of decorative forge work. This training brought more forge work and employees into the shop and became a flurry of energy and activity.

After eleven years, it was time to move on to creating more of my own designs in sculpture and ornamental work. In 1988 I began a new studio with a partner (David Munn) in Waynesboro, VA. Over the next 18 years we created architectural works using traditional joinery and contemporary design. We traveled throughout the east coast executing works of many types: sculpture, rose arbors, gates, furniture, railings and lighting.

In 2007 we parted ways, each going our own direction. I again set up a new studio in Waynesboro. As before, I spent my hours working in the studio on lighting, railings, door hardware, fire screens, gates, and sculpture. Ninety percent of the works executed have been private commissions for residences large and small.

Because of contrasting challenges in three skill categories, I am going to focus on three different jobs made over the last three years. Each job required intimate contact with the clients, builders, and spaces.

Job #1

I will begin with the dining room table. The wood slab had significant provenance as it was cut from a tree on the property of Montpelier (residence of James Madison, fourth President of the United States, who wrote the Bill of Rights). The plank was hand planed and masterly finished by woodworker David Ramazani. It was 40” x 110” x 2-1/2” thick. I met both David and the clients who were very interested in making a lasting work of design and craftsmanship to transcend generations of their family. Time was not an issue, but quality was.

I created three initial sketches to establish the parameters, agreeing on one approach. I then focused on the design and cost. Meeting with the clients on four separate occasions established the direction. Joinery was a major concern as to how it related to the design. Though sometimes drawings can convey that, it is also necessary to see it in three dimensions and with a maquette. This helped with the visual awareness of mass and scale, which was extremely important in relation to the slab of wood.

Thus, I developed a full-size study that left the clients secure in their decision in the overall design. As the project developed, they visited my studio on many occasions, anxious to be intimately involved and see the evolution. The photos show the evolution from study to finished project.

Top: Frederic A. Crist
Right:
Leg study for dining room table.
Forged steel and brass
16” x 12” x 6”
2016
Drifting a hole 1”x 3” in a 1”x 3” bar.

Eight forged and punched leg parts.

Assembly stage.
30” 36”x 92”

Detail of legs on finished table.

Assembly stage 2.

Detail 2 of legs and tie bars.

Finished table
30”x 40” x 108”
2016
Job #2

The barn doors were different as they had more to do with embellishment (except for the hinges). Each door was 11’x 76” . They required embellishment on both sides which meant flipping them over at various times.

Made of three-inch-thick redwood, they were soft and heavy. After the steel was applied they required six people to turn them over. These were all things I had to consider as the project evolved.

Jigs had to be made to incise the lines on the 1/4” plate that went around the perimeter. All the nuts had to be incised, drilled, and tapped. I was able to hire an apprentice (Austin Massingill) who spent many hours on the processing of 300 nuts while I worked on the perimeter plates, door pulls, hinges, decorative frame plates, and rivets.

On this job, everything was prioritized to keep things flowing. So, when it came to mounting, everything on the doors was all there. Proceeding in that manner, assembly went smoothly, and the project was finished on time. Though I was the last major project to be installed on the job site, it only took three hours to unload, hang the doors, drill the holes for the cane bolts, clean up, and leave.

Important: Always impress the contractor and client with an efficient, well planned installation; the contractor will likely call again to bring you more work.
Forging four heads for the ring pulls. 2” x 2” x 4”

Nuts and nails forged for the doors.

Installing the barn door pintles.

Door assembly in shop.

Doors mounted in place. 11’ x 78” x 3”

Details of door pulls. Surface plates, bolts, nails and spacing. 2017

Above: Cane bolt. 30” x 3” x 4”
Job #3

The last project was a desk for a client that I had created a stair railing for in 2014. Because the railing was relatively conservative in design, I expected a similar type of restraint in the desk base. Well, I was pleasantly surprised at our first meeting with the client. He brought a photo of an antique Japanese woven side table. It consisted of five slats from each side passing thru each other, creating a woven pattern in the center. The ends were tied together by a rope at various locations. He said, "I want you to create a base for a live edge slab of black walnut that reflects this idea."

As shown in the photos, the process began with three studies. I was trying to figure out the correct weave and lengths needed to establish the overall height of the desk, the joinery, and assembly.

I spent more time thinking about the project than I did in the actual construction. The geometry I learned in high school was paying off. I took it apart and assembled it more times than I can remember because the joinery had to be done one piece at a time: laid out, punched, reassembled, bolted in place...then it was on to the next piece.
All three projects required different thought processes and different skills. All those skills acquired over time become a vocabulary for the artist-blacksmith to draw upon. I will leave you with one last thought: The more you step outside your comfort zone, the more you learn and increase your vocabulary of the craft. 41 years as a practicing smith and I am still learning!
Structural Steel: Buildings, Bridges, & Art

by R. Mike Sohikian
Genoa, OH
Photos by R.M. Sohikian
On a busy road in a bucolic, rural area of northwest Ohio, there sits an impressive brick home standing an honest two stories in height. Adjacent to this home you will find what has developed into a park-like setting for some of the varied works of Artist R. Mike Sohikian. All in all, he has works in, well over 400 private and public collections. Yet, every piece is extraordinary unto itself, and every one of those, is uniquely Sohikian’s own. There is a large inventory of ‘works in progress’ here at his home. They are made mainly of steel. Many are garnished with other materials such as concrete, stone, etc. So many sculptures stand before you, rising into the sky, covering over an acre and a half.

One of these, his creative approach to a weather vane, is of a statuesque iron woman with solid hair that seems to be moving and curving in the wind. There is a turn of her calf, a proud arch of her back, her head held regally. She is adorned with hoop earrings and bracelets. She seems to be embracing the elements. She stands atop the compass directional that holds the four Japanese characters which represent the four winds.

Here also is a new sculpture of steel plate with dolphins leaping up out of crystal blue rocks edged in white as if they have broken through the unruly surf. Their curved bodies climb ten feet into the air; you almost expect to feel the ocean spray upon your skin.

Close by, life sized zebra graze in the nearby grasses. You look again and realize their patterned stripes are negative space cut from their steel forms. It is easy to imagine them ambling along contentedly, crossing the hot, dusty Serengeti, lazily swishing flies with their tufted tails.

A grouping of women statues, posed and basking in the sun, was inspired by Henri Matisse’s “Blue Nudes”, but these ladies are not made of white paper and gouache. This array of beauties are steel plate, painted navy blue; a tribute by Sohikian to the renowned French artist.

The musical sound of chimes playing on the breeze is coming from a kinetic sculpture. It includes the upper torso of a beautiful woman composed of cast concrete, stainless steel, low-carbon steel, and aluminum. She gracefully wears a crown of stainless-steel butterflies. Named “Madame Butterfly”, this one is dedicated to the opera of the same title.

If you have continued through the collection of these commanding works of steel (some over 14’ tall) you will find yourself in front of a large shop. This is where steel takes on new life, where it will eventually be bent to this man’s wishes. Here you will find Sohikian hard at work on his latest creation. He may be welding, mixing concrete, or quite possibly just taking time-out to hone his ideas and formulate what he wants to achieve. A thoughtful, determined man stands before you. He smiles. A flash of white teeth contrast against his suntanned, handsome face. His powerful, muscular frame belies his 72 years. He’s very forthcoming regarding his craft. His story is a very interesting one, regarding the start of his career in art at the age of 55, and how his art evolved from his life experiences.
“Persistence is to the character of man as carbon is to steel”
~ Napoleon Hill

I was born in 1945, in Memphis, TN. When my dad returned from serving in WWII, the family then relocated back to northwestern Ohio where I spent most of my childhood. I developed an early appreciation for drawing visually, as well as a means of communication.

In 1962, the Cuban Missile Crisis offered the perfect opportunity for me to show my patriotism and the chance to get out of high school. I enlisted for four years. After completing basic training, I was attached to a destroyer division. However, instead of being enroute to Cuba, we were dispatched to the South China Sea. There I spent two tours of duty, directing naval gunfire on enemy targets in the I Corp Area in the Mekong Delta.

I returned home in 1967 and shipped out on the bulk freighters, as an Able Seaman, transporting coal and iron ore. The work was seasonal, and winters were spent in the shipyards. I worked with the boilermakers, blacksmiths and iron ship builders. I was employed as a riveter and I also worked on the slab. The slab was a large deck made of platen sections where steel was manually formed for ship building and repair.

Above: Icarus (kinetic). 14’x 8’ 6”x 5’. Steel, concrete. 2018-19 sculpture exhibit MSI, Port Huron, MI.

Above right: Triumph. 12’x 6’x 4’. Steel, stone. Permanently installed the Walgreen’s Corp. Hastings MI.

Right: Homage To DaVinci (rotates 360 degrees ). 10’x 6’. Steel, stainless steel, recycled cast iron. 2018-19 sculpture exhibit MSI, Belleville, MI.
In 1971, I made a career change. It was the beginning of a 47 year membership with the Bridge and Structural Iron Workers Local 55. The work was a great physical outlet for me. Most of the communications were done via architectural drawings. Drawing: my preferred way of communication.

Ninety percent of my career was engaged in erecting steel. There was very little fabrication, except when involved in constructing falseworks (building a temporary support structure. Example: temporary shoring of a porch roof with 4x4’s until new columns can be fabricated and installed) or making field corrections and repairs. I always maintained my welding certification.

Along with all the good things structural iron work had to offer, there were also a fair amount of risks. 'Lost time' injuries periodically kept me off the steel. I always made good use of that time. I would go to the library and look at pictures in art books, sometimes actually stopping and reading a paragraph or two. I went so far as to purchase drawing, painting and other art supplies. I was being consumed by the arts. Even trips to the grocery store were made to purchase items that first would be rendered as a 'still life' before being eaten. When I would get a medical release, it was back to work; my art went on the back burner.

At the age of 55, tragedy struck in my life. My mom suffered a debilitating stroke. How quickly life can change in an instant. I came to the realization that there was more to a man's life than just going to work every day and then dying. I took a plunge into the art world. I began exhibiting my drawings and paintings in Midwestern galleries. Many of the backgrounds in a number of these paintings are reminiscent of works by Franz Kline, which also have a similarity to the boldness of Japanese characters. To me this background represented a familiar structural steel landscape that I saw daily as an ironworker.

As time went on, my art began to evolve into a broader range of subject matter and new mediums. During this time, in my hunger for creating art, I recall scanning through an Architectural Digest magazine. I remember viewing a small, bronze, table top sculpture of a horse by Edgar Degas. I was very impressed, and it became quite inspirational. So, I sketched a small horse onto the back of an old piece of architectural drawing paper. I cut this pattern out with scissors and planned to transfer it onto a piece of 3/8" plate steel. As time progressed I noticed that the paper started to curl along the edges. Though the head, mane, tail, etc. were drawn in 2D, through this curling they gained another dimension; not quite 3D, but more like 2-1/2D (sort of a shallow relief effect). So, I carried through with this effect to form the steel horse which created a gesture of motion as well as depth.

Top right: Horse 3′x 2′x 1′. Steel.
Right: Horse Wind vane. Kinetic 10′x 8′. Steel.
For the past 12 years I have concentrated on producing medium and large-scale steel sculptures for yearlong public exhibits. As a means of marketing, I make my entire inventory available to Ken Thompson of the Midwest Sculpture Initiative (MSI). Currently, MSI is exhibiting 20 of my pieces in yearlong public venues. This has been a great opportunity. I want to spend my time creating art, not marketing it.

I describe my work as wrought steel; wrought meaning worked steel. It’s cold formed and fabricated. When forming steel in shipbuilding, a pattern-maker lays down a pattern. Buttons are dropped in the holes of the platen to conform with the pattern. Hot steel will be pulled from the furnace, dogged down and then, using various tooling and fixtures, formed to the pattern. I lack a large furnace and a bed of platens to accommodate the large pieces that I work with. Instead, my work is formed on a tube-steel table, capped with a 5’ x 10’ x 1” plate, for forming 1-1/2” round stock. A pattern is laid down. Miscellaneous pieces of steel, angle iron, pipe, or round bar, etc. are then tacked to the pattern on one side only for easy removal. The piece to be formed is ‘dogged’ or welded down. I utilize ‘come-alongs’ and ‘fair lead’ blocks, porta pumps and hydraulic jacks. Sometimes I use my tractor loader backhoe (or anything) to form them into place. Heat, along with peening, is used at times to assist when the angle becomes acute or just to relieve a bend. A porta pump is also a valuable tool for cold forming. The tooling and equipment I use in my artwork is fairly basic and simple. It is very much the same that I used erecting steel.

The cold forming I do is not always performed on a table. Often it is done in place, again using come-alongs and various hickey bars, pipe wrenches with pipe extensions, etc. When I create a sculpture, prior to weaving ribbons of steel, I usually take the flat stock (as an example: 6” x 1/4” x 20’) and I loosely wrap it around a section of schedule #40 x 36” pipe. This breaks the surface tension and allows me more insight when I am constructing a form.
As new projects begin to blossom in my mind, I often have to stop and reel them in. I must take into consideration where these works will be displayed and how they will be transported to that destination. I try to restrict myself to constructing items that don’t exceed 10’ in height, 7’ in diameter, or the weight of 1,000 pounds. Often, two or more of these sections can be bolted together, creating a much larger finished sculpture (see image below). This eliminates height restrictions and the need for special transport permits. Actually, handling and transporting this type of art requires as much thought, as does the creation of these sculptures.

Right:
Installing a sculpture. Delta Community College, Saginaw, MI.

Above:
Madame Butterfly, Industrial (kinetic). 10’x 10’x 2’.
Steel, stainless steel, a 325 H.S washers, concrete.
2018-19 sculpture exhibit MSI, Hastings, MI.

Above right:
Daphne and the 4 Winds (kinetic). 12’x 7’.
Steel, stainless steel, concrete. Permanent collection, Hastings MI.

Right:
Harp 2. 4’6”x 4’6”x 2’.
Steel, bronze. Wilma Urfer collection, Bryan, OH.
Above: 72 years old and still doing ironwork, but a different kind! Note: all steel is A36 unless otherwise designated. Steel is finished using the the metal conditioner Penetrol™ and or Rustoleum™ oil based paint. Sculptures can have issues being transported and handled for exhibits; rustoleum paint and penetrol are great for touch up.

Left: Homage To Matisse. Life sized figures. Steel, concrete. 2018-19 sculpture exhibit MSI, University of Toledo, Toledo, OH.


Below: Charioteer. 9’x 15’x 8’ Steel, concrete.
My adventure into the art world has been exactly that: an adventure. I create art that, simply put, visually appeals to me. That, along with the physical demand and challenges necessary to achieve my goals, makes it a truly satisfying accomplishment. One person might decide to invest in years of studying the arts, while another may randomly pick up a paintbrush one day out of the blue and never look back. If your interest lies in sculpting, painting, music, dance, whatever medium…embrace it. Art is our last freedom.

Top: Madame Butterfly (chimes). 12' x 7' x 8'. Steel, stainless steel, aluminum, concrete, wood balls. 2018-19 sculpture exhibit MSI, Port Huron, MI.

Above: The Last Dance 2. Acrylic on panel. 48"x48".

Above right: Rapunzel. 10' x 4' x 4'. Steel, concrete, aluminum, various size and type of chain. Collection Joe Janicki, Put-in-bay, OH.

Right: Triumph 2. 7' x 7'. Steel, stone, concrete. 2018-19 sculpture exhibit MSI, Saginaw, MI.
My name is Steve Lopes and I’m a confessed “ornamentalist.” I began smithing in Port Townsend, WA about 41 years ago during a stint of commercial fishing. I met fellow blacksmith Dean Mook, who took the time to show me some basic forging techniques. I found the thing I was meant to do and fell in love with the process of forging. I couldn’t wait to get up every day to take “Edge of the Anvil” by Jack Andrews to try and copy the Yellin photos in the back of the book.

I was raised among the orchards and oaks in what is now Silicon Valley. The vitality of that region amazed me while growing up. I have been building and creating things all my life. Tree forts, small boats, and mini bikes. In my teen years (in the mid to late ’60s), I worked for graphic designer Nicolas Cann in Los Angeles during the summer. Through him I became acquainted with modernist furniture designer Hendrik Van Keppel, who exposed me to a different thought process. While working in LA, I was a frequent visitor and explorer of the Greene and Greene Ultimate Bungalows in Pasadena; all wonderful stuff to take in as a youngster.

**Inspiration**

I draw or take photos of nature often and have enjoyed landscaping and gardening since I was about 10 years old. My wife and I have spent 28 years landscaping our seven-acre homestead. Nature inspires me! I love God’s creation and the awe it evokes. Thus, in this article I am going to show how and where my ideas come from in hopes that it will inspire others to take a closer look at the world around them, capture it, and create great works. So, let’s begin with nature.

I stayed on the rugged Oregon coast when meeting this client. After snorkeling around the ocean in front of his place, the kelp bed seemed a natural design device to riff off of (borrowing a musical term). I did some sketches while there and got the job!
Nature can appear chaotic. However, I believe when you look closely, you will find elegance of line and texture. Back in 1985, artist Carl Jennings and his wife Elizabeth (a botanist), let me complete a project in his Sonoma, Ca. studio. I spent some time with them at their owner-built home that seemed to grow out of the ground. Carl’s work had a beautifully intuitive organic feel to it that he attributed to their amazing cactus and agave garden. He said the garden was an inspiration for him. I maintain a bonsai collection myself, so we spent time discussing how both gardens affected our design aesthetic.

In the Pacific northwest where I live, I’ve been exposed to some Native American carvers that ply their art here. They use the concept of ovoid shapes and “fair” line (a line both expanding and compressing yet always flowing, never letting the eye stop with nowhere to go). Theirs is a cultural response to nature. The salmon, orca, raven, sun, moon, man, and more all find a place in their graphic design. I fish with coastal carver/artist Greg Colfax and we both love how nature influences our work. While stalking the wily salmon, we regularly get into design talks. We have concluded that people respond to the beauty and also the joy of the artist in his work.

A bridge near where we fish together inspired this dining room chandelier.

I am also intrigued by fabrics, fabric designers, and their use of color and texture. Some of their designs are simply outstanding and I’m always on the lookout for textures that might be translated into dies for steel. The photo above inspired the railing design (below).
The texture die (used in brass plate below) was inspired by some antique Japanese calligraphy (poems) I have seen; not trying to imitate, just seeing where certain shapes will take me visually. The main idea was to disrupt the surface of the material so that the shadows and highlights look good close-up and far away. Shadow is your best friend when making texture.

I recently went to Europe for the first time. The decoration applied to the buildings during the height of each country’s power was very inspiring. Tile, wood carving, forged metal, stone, weaving...crafts people were extremely skilled when these buildings were erected. It helped me to “not to take myself too seriously,” that there has been some stunning craft-work made in the last few thousand years!

Designing
There is a strong Asian influence in northwest architecture with very clean lines that accent the horizontal line, and soft arcs; allowing the materials of stone, metal, glass and wood to sing out. I am drawn to the Japanese design aesthetic and tend to gravitate to their clean lines and elegant designs. That recently inspired me to design and make the carport pictured below. Not deliberately Japanese, but inspired by it.

You can also extend things in a more massive way, as in the pool table light below.

I have a couple of books on Japanese calligraphy (Shodo) that serve to stimulate ideas. Their graphic style looks much like forged metal to me; very active and process oriented. It is a technique where they focus on a page and consider the symbol until they are ready to create. Some graphics explode on the page, others finesse it.
Study
For years I have taken photos (as seen below) of the ocean beaches and the inland water here in Washington State for die-texture ideas.

All these images percolate around in your head and pop out in times of need. Sometimes things just happen for me when it comes to design ideas. I have been on a job site where I was just sketching with the client or architect. Suddenly, I got inspired and it was off to the races with the excitement of a design that really worked for them.

I did the charcoal sketch (below right) while I was talking to a client about some wine cellar doors, and he said, ”Make it!” Since his house was on the water and the design was for a wine cellar, I used waves and pruned vines as my inspiration.

Sometimes things are just obvious. A hollow twisted tree led to this mica shade that has the twist (see below).

Above: Beach texture
Left: Mountains

Above: Basalt
Right: Inland water.

Cork screw:
8” square: copper, bronze, steel, mesh.
2018
One design device that I have used for many years is doubling up design elements or using a simple shape, I then repeat them, and I realize a wonderful rhythmic effect. While in Chicago, I was inspired by some of the limestone guard rails around the old downtown parks. The inspiration for the rail (below) came from that. The main pickets are 2” square, flattened to 3/8”, then twisted 180 degrees. I enjoy the nice shadows.

This is a chandelier with repeating mica shapes that were bent around a cone mandrel.

I got into blacksmithing because I LOVE the process of forging metal. Watching things move and change under your hand is incredible. But, there is also the need to be a businessman; I am still learning that aspect.

I was raised as a wage worker. You define what your time is worth and that determines the value of the product you make. Your ideas are worth money, too. I missed that boat for many years. I recall another craftsman saying to me, “Price has nothing to do with cost.” It took me a long time to figure that one out.

I’ve had people say to me “You’re working too cheap.” But, I had payrolls to meet and kids to feed. So, often I’ll propose a budget that is comfortable for the client, then ensure my designs stay within that budget. I would do a fine job anyway because I just needed to build my portfolio. It is important to figure out my comfort zone. I have to be sure in my own mind what the job (my time) is worth and be at ease about it. This means doing my homework!

I readily admit others are better at business than I am. I am finally getting to the point where if we start talking money, I start a third higher and see where the negotiations go from there. Some of the people I work for do this for a living with millions of dollars. Thus, sometimes I’m in over my head. But, if I’m confident in my pricing, I shouldn’t be at a disadvantage.

One thing to consider (at least with some high-end clients), is some of them are high pressure, gotta have an edge type people and they tend to view everything and/or every person through that lens. Depending on your personality, you must learn how to sidestep pressure unless you like to mix it up; I usually don’t. I want to enjoy the process with the work, the client and the general contractor. When on a job interview, if it seems too high stress, I won’t take the job (a good clue is the contractor screaming at the plumbers).
Building ideas

When I am at a job site, I am hoping the architecture and interior design is inspiring; something I can riff off of. Yet sometimes you have to be the riffer instead of the riffee. Design for me is like Jazz. You have to have a solid rhythm section for the solo to take flight. Sometimes you’re the soloist and sometimes (with visually complicated homes), you are part of the overall sound; the high trumpets, backup singers, or a funky baritone sax that the sets off that $20,000 custom Italian couch.

I will look at how light moves through a room; how lighting will affect the ironwork I’m going to be making. The house (in the images below) had so much glass that there was a real challenge with shadow and changes in light exposure. Note to self: make sure the chandeliers have light on the inside as well as outside of the fixture. Otherwise you have this dark hole at night when the sun goes down and task light takes effect.

The images below also show how that house looks at night vs. during the daytime hours.

Client tips

Check out the clothing and jewelry the clients wear, the furniture they’re buying, the rugs, the art that’s on the wall and the car they drive. They can all inspire or at least give direction to what might work best for a design.

Another aspect is to refine your communication skills with the client and/or design team. Another Carl Jennings saying was “You must educate your client.” Talk with them, sketch with them, and provide mock ups to explain your ideas. Sometimes they don’t have a clue; they need someone else to tell them what looks good. You must draw them out or earn their trust enough to turn you loose. Sometimes I’ll remind them that they called because they said they liked my work...so, let me do my thing. But, there are egos involved, so one has to massage that one carefully. The main thing is to gain everyone’s trust in you. Don’t let fear keep you from a good job. I remember in the 80’s being a little unnerved by two high-powered lawyers and wasn’t sure I’d take the job. It turned out that I knew more than I thought; the job went smoothly, I actually made money, and the railing ended up on the cover of a Dona Meilach book!

I recall one man saying he didn’t want anything with a “New Orleans” look. However, he ended up with a piece with more scrolls than anything I have ever made. Another time another client said she didn’t like the color red (there were some reddish tones in the copper sample piece). She drove a red Jaguar and had bright red lipstick on...go figure. One has to be very patient dealing with the public, and sometimes you have to ask them to be patient with you.

Thanks, and Acknowledgements

Finally, I feel that running a shop is a team game, that everyone needs to input things. Over the years I’ve worked with some great people in my shop. Dean Mook, Josh Jones, Tri Ficker, Forrest Nichols, Ellen Berdinner, Sacha Kozlow, and my kids Dominic, John, Marielle, Mike, David and Chris. I want to thank them all for being a part of things. This is the 41st year of smithing for me... it has been a blast.
Awarding of the 2018 Alfred Habermann Memorial Prize

A Message of Friendship in Metal

In memory of the great and revered artist blacksmith Alfred Habermann, who passed away in 2008, the “Internationaler Fachverband Gestalternder Schmiede” (IFGS) (International Association of Designing Artist Blacksmiths) awards a prize at irregular intervals, individually designed by the respective previous recipient. The public presentation of this prize was a high point of the 2018 Blacksmith Biennial in Kolbermoor. In the spirit of Alfred Habermann, the previous recipients Heinz Dening (2008), Havard Bergland (2011) and Johannes Angele (2012) contributed to communication and international exchanges between blacksmiths. Another important aspect came to the forefront with Tobbe Malm, the 2014 recipient: the forge and its works as peace ambassadors. His peace project “Roses for Oslo” serves as a reminder of the horrible slaughter by a deranged individual on the island of Utoya in 2011, leaving 77 dead. More than 900 forged roses form a memorial to this atrocity.

Never Forgotten

The 2018 prize presented by Tobbe Malm to the two artist blacksmiths Luc Vandecasteele of Belgium and Terence Clark of Great Britain also follows the tradition of commemorative culture. The history of their work that has now been recognized goes back to 2009.

Luc Vandecasteele was intensively involved with the terrible history of his home, the Ypres region. A monument was intended to keep alive the memory of World War I, which had raged terribly here. Especially in the year of 1916, the city and its surroundings became a mass grave for British, French, Belgian and German soldiers. Luc gained an enthusiastic supporter of his idea with Terence Clark. The form of the memorial, a stele surrounded by flowers, is neither random nor arbitrary. Terence Clark had a moving vision while visiting the former battlefield: the hand of a fallen soldier appearing to project from the earth, urging peace. This vision is reflected by the memorial’s design, a stele made of wide, flat steel growing out of the ground with a single flower worked from it on one edge. Its dimensions at seven metres tall with a weight of twelve tons correspond to the horrors of war. The many hundred forged poppies draped around the stele are reminders of the red poppies that covered the battlefields and the blood-soaked land, immediately after the war’s end in 1919.

The fence around the memorial is another symbol for international remembrance. Its 24 sections were forged on the town square of Ypres by blacksmiths from the former warring nations. Three blacksmiths even came from China. Each fence element enacts the suffering and death, hopes and dreams of the soldiers who fought and died on the fields around the city in 1916 for the military objectives of their rulers.

However, the Alfred Habermann Memorial Prize not only honours the two artist blacksmiths and their work, it also recognises that they overcame challenges in the implementation of their idea, found sponsors and realised their project on the international stage. The steel blanks for the poppies were sent to numerous countries where they were shaped into poppies by children during forging workshops, and subsequently completed at the beginning of September 2016 in the centre of Ypres, with some of them being combined into a poppy wreath. This was Europe’s largest forging event to date. Blacksmiths from 17 countries at 30 forges in two great tents fabricated the fence sections in one week.
Exemplary Project

Luc Vandecasteele and Terence Clark’s idea had assumed such enormous dimensions in the meantime and inspired blacksmiths in so many countries that far more designs were received than could be realized, and being allowed to participate was an honour for blacksmiths. This transformation from the project’s uncertain financing to its completion with broad-based support is primarily due to the tenacity of the two initiators. At no time did they allow themselves to be dissuaded from the idea of a message of peace realized in flowers of iron. Tobbe Malm, the previous recipient, designed and fabricated this year’s prize – continuing the sound tradition – and consciously chose a globe as the sculpture’s central element, placing a hammer on it as a symbol of peace. While this may appear far-fetched, the hammer set onto the earth can be considered to represent the tranquillity and contemplation that is necessary for becoming aware of war’s ludicrousness. The world did not become more peaceful after Ypres. It takes far more people like Luc Vandecasteele and Terence Clark with their many helpers – and the children who contributed to the cause of peace – for the insight to eventually assert itself that conflicts can only be resolved through peaceful exchange and never through war. - (Josef Moos)

Photos: HEPHAISTOS Magazine; Johannes Angele.

Maritime Blacksmiths Association
Professionals, Amateurs and Wannabe’s

Call for Submissions – Sisters in Steel 2019

The Maritime Blacksmiths Association and the Nova Scotia Designer Crafts Council, Canada, is hosting a celebration of women blacksmiths in honour of International Women’s Day, March 8, 2019. This event will be comprised of an online “Virtual Gallery” of worldwide women’s ironwork, plus a gallery exhibition of ironwork to be held in Halifax, Nova Scotia.

Any artist who would like to be included in the virtual gallery is invited to submit:
• A photo of yourself (preferably at the anvil)
• Three or four photos of your work
• Your shop/studio name and location
• A brief artist’s statement explaining how and why you became a blacksmith.

Photos of 300 dpi resolution would be appreciated.

Specifics regarding the Halifax gallery exhibition will be announced when finalized. For further information on “Sisters in Steel” please contact: Brad Allen, 8502 St. Margaret’s Bay Road Black Point, Nova Scotia, Canada b.thomas.allen@gmail.com (902) 858-2147

BathIRON was a triumphant collaborative effort, with so many people involved in so many different ways. We’d like to thank YOU for your involvement and support, and share the best of the event with you. Take a look at the official write-up on our website and browse the Gallery of photos here: https://nhig.org.uk/bathiron/ We had hoped for a late summer opening party but postevent burn out has meant that we will now be holding the grand bandstand opening concert in Parade Gardens in the Spring of 2019. If you’re on this list, we will let you know as soon as we have a date. If you know of someone who would like to hear about this project, please pass it on. And the Sponsor a Note campaign is still live, with notes and treble clefs still available to sponsor, so please do direct friends and relatives to the site: https://nhig.org.uk/bathiron/sponsor-a-note/ The BathIRON team - Andy, Alice, Jess & Niki
Selected Images from the 2018 ABANA Conference Gallery

Images by Doug Wilson and Gabe O’Brien

(To see all 171 images go to: www.flickr.com/photos/ironalchemy/sets/72157699718876594)

Above Left: Chest by Tom Latané
Above: Chest by Tom Latané, detail
Below left: Lock (2016-2017) by Timothy Miller
Below: Gothic Door Knocker made by several smiths at a hammer-in at Michael Walker’s shop based on a sketch by Tom Latané.
Above left: Gothic Door Knocker by Mike LaMarre
Above: Coffee Mill by Tom Latane
Left: Hammer Time Glass by Joe Gentile
ABANA Conference Gallery

Above left: Green Scrolls by Mathew Garten
Above: Colonial Candle Holder by Barry Myers
Below left: Candle Stands by Mike LaMarre
Below: Bough Candelabra by Chris Shea
Left: *Perkins Bowie Knife* by Forest Butch Sheely

Below: *Brut de Forge Rasp Knife* by Carson Samms

Left: *Pipe Tomahawk* by Barry Myers

Below: *Hawk* by James Copper

Left: *His and Her Hawks* by Ray Plank
Top left: Vessel Contorto by Franco Ruffini
Top right: Bowl by Marsha Trattner
Left: Coil Pot by Lee Sauder
Above: Guggenheim Vessel by Ralph Neumeister
Above left: Gargoyle Mask by Theodore Banning
Above: Hidia Moon Mask by Dean Mook
Left: Scarecrow Study by John Rayer
Above: *Almost Pirate Necklace* by Megan Robin-Abbott

Above right: *Door Knocker* by Chris Holt and John Steel

Below: *Damasteel Earings* by Tina Chisena

Below right: *Steel Corset Forged Fashion* by Ellen Durkan
Above left: Dragon Head Letter Opener by Dan Boone

Above: Not Your Average Spaghetti Western by Alfonso Albacete
Left: The Anvil’s Guard with Anvil by Huner Perkinson
Below: Detail
Above left: OGUN African God of Iron
by Joseph Anderson

Above: 5’ Kinetic Dance Sculpture
by Pavel Tasovsky

Left: Walk on the Beach
by Jim Archambault
Left: *Little Brass Pillar #25*  
by Fred Crist

Right: *Ruffled Monolith*  
by Jack Brubaker

Left: *Twisted*  
by Curtis Bohn

Right: *Helmet Head*  
by Fred Crist
Above: *Shuni Mudra*  
by Lee Sauder

Above right: *Your Battle is My Battle*  
by Dereck Glaser

Right: *My Crows #2*  
by Joe Anderson
Above left: Maquette for SIU Technical Education Center by John Medwedeff

Above: Maquette for the City of Knoxville, TN by John Medwedeff,

Left: Walking Stick by Laura Armstrong
Above left: *Explorer* 
by Caitlin Morris

Above: *The Blacksmith Time Machine* 
by Joe Gentile

Left: *Spring Ring* 
by Jack Brubaker
Above left: *Anchor*  
by Zack Noble

Above: *Demo Grille*  
by Andy Kyte

Left: *Andirons for Agni, Lord of Fire*  
by Lee W. Badger
Above: Garden Adze
by Jeffery Funk

Right: Hammer 2016
by Timothy Miller

Below: Bick Iron
by Timothy Miller
Above left: *Perfect Handle Spatula*
by Robert Young

Above: *Untitled*
by Pat Quinn, Stuart Shirley, Dan Neville, and Andy Dohner

Left: *Titanium Travel Pen*
by Peter Brunner
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ABANA
December
Center for Metal Arts
• December 7-9
Damascus Knife Making, w/ Nick Anger
John C. Campbell Folk School
• December 2-8
IT’S "HOLLIDAY" TIME!
  w/ Tony Holliday
New England School of Metalwork
• December 4-7
Blacksmithing Tool Set
  w/ Dereck Glaser
• December 11-14
Beginner Bladesmithing Chopper
  w/ Nick Rossi
• December 18-21
The Nuts and Bolts of Traditional Joinery Part 1
  w/ Dereck Glaser

January
John C. Campbell Folk School
• January 6-12
Basic Skills Boot Camp - and Basic Tool Making
  w/ Mark Hopper
  • January 13-19
  Foundations of Forging
  w/ John Scroggin
  • January 20-25
  Welcome To Blacksmithing!
  w/ Ron Nichols
  • January 25-27
  Rosette - Intro to Chasing Techniques
  w/ Mike LaMarre
• January 27-February 2
  Triangle Gothic Padlock
  w/ Earle Dorrell, Joshua Hill
New England School of Metalwork
• January 2-4
Basic Damascus Steel
  w/ Nick Rossi
  • January 8-11
  Beginner Blacksmithing
  w/ Dereck Glaser
  • January 15-18
  Intermediate Blacksmithing
  w/ Dereck Glaser
• January 22-25
  Beginner Bladesmithing
  w/ Nick Rossi
  • January 29 – February 1
  Forged Botanical Forms
  w/ Dereck Glaser

February
Center for Metal Arts
• February 9th
Forging a Meat Fork,
  w/ Dan Neville
• February 16th & 17th
Beginner Toolmaking
  w/ Patrick Quinn
John C. Campbell Folk School
February 3-9
• Blacksmithing - Starring With Fire
  w/ Kenneth Thomas
• February 15-17
Beginning Blacksmithing - Foundational Skills
  w/ Larry Cooper
• February 17-23
Arts and Crafts Ironwork
  w/ Paul Garrett
New England School of Metalwork
• February 19-22
Beginner Blacksmithing
  w/ Dereck Glaser
• February 26-March 1
  Full Tang Chef Knife
  w/ Nick Rossi

March
Center for Metal Arts
• March 2nd & 3rd
Kitchen Tools
  w/ Dan Neville & Patrick Quinn
  • March 9th
  Blacksmithing Basics:
  Bottle Opener
  w/ Jesse Savage
John C. Campbell Folk School
• March 8-10
  Blacksmithing Techniques, With a Twist
  w/ Kevin Foster
• March 17-23
  Viking-Style Ironwork (Scandinavian Heritage Week)
  w/ Elmer Roush
  • March 24-29
  Forging Iron, Forging Knives
  w/ Robert Schulz
  • March 29-31
  The Road to the Forge: Blacksmithing for Beginners
  w/ Lee Durham
  • March 31-April 6
  Festival Forging
  w/ Pat McCarty
New England School of Metalwork
• March 11-15
  Damscus Hunting Knife
  w/ Nick Rossi
  • March 19-22
  Benchtop and Layout Tools
  w/ Dereck Glaser
  • March 26-29
  Blacksmithing for FUN and Profit
  w/ Dereck Glaser
Penland School of Crafts
• March 10-May 3
  Personal Dining Ware
  Design, forging, fabrication, etc.
  w/ David H. Clemons

See page 48 for School Contact Information
School Contact Information:

Alabama Folk School
105 DeLong Rd.
Nauvoo, AL 35578
205-387-1806, ext. 111
www.alfolkschool.com

American College of the Building Arts
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Synetta Lawson, Director of Admissions
843 577 5245
Jack Brubaker, Professor of Blacksmithing
812 323 0705

Appalachian Center for Craft
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craftcenter@tntech.edu
www.tntech.edu/craftcenter/workshops/summer-workshops/blacksmithingworkshops

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Center for Metal Arts
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814-418-0409
www.centerformetalarts.org

The Clearing Folk School
P.O. Box 65
Ellison Bay, Wisconsin 54210

Haystack Mountain School of Crafts
PO Box 518
Deer Isle, Maine 04627
(207) 348-2306 Email: haystack@haystack-mtn.org,
Web: haystack-mtn.org

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www.folkschool.org

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Penland School of Crafts
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828-765-2359
www.penland.org/workshops/iron

Peters Valley School of Craft
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Layton, NJ 07851
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Touchstone Center for Crafts
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