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On the Cover:
Cyril Colnik, Finial, 7” x 7” from the ABANA Conference Gallery. Also see article page 14.

On the Back Cover
Bill Calloway and Windy Hicks. Round Hole Joinery. 24” x 15”. From the ABANA Conference Gallery.
Prez Sez…

Well, the ABANA conference in Richmond is now a part of the history books. And, if you missed it, you missed a great one!

From the opening bell, the organization that Chairman Dave Koegel had worked so hard to produce was appreciated by all who attended. But Dave will be the first to give credit to co-chairman Paul Moffett, Ralph Sproul, and the myriad of hard-working volunteers who made it all possible. Visiting with the set-up crew revealed them to be busy and happy while making new friends, even if they missed an activity others were enjoying. And that seemed to be everywhere. Whether sitting the gallery, being a demonstrator, helping in registration/sales, shuttling in a golf cart or just a helping hand in passing, everyone had a part in making it a great experience.

And to all, on behalf of the Board, Thank You!

Like everyone else attending such a multi-ring event, there was so much more I would have liked to have participated in. But, as articles of events and pictures taken in the gallery are published, we hope everyone fills in what was missed. Not to be overlooked, the hospitality of everyone at EKU and the state of Kentucky was a big part of the conference’s success. Due to the hard work of our volunteers, we laid a light hand on EKU, but they readily responded whenever we asked. Thanks to David Hufford, Markus Cross, and all the college staff who made us so welcome!

The diversity of the demonstrators, their work and the countries from around the world represented in the work, gave special value to the experience. Every time I see art through different eyes, new ideas pop into my head and I cannot wait to try them in hot iron! What a treat it will be to see the work that comes from the ideas and drawings taken home from demonstrations and conversations. Our publications await pictures and articles from you sharing these new creations in iron.

It is diversity, not only in art, but in race, age, creed, gender, and lifestyle, that has so much influence on the art of blacksmithing and the success of ABANA. If any event ever appears otherwise, it is an aberration from the principles of ABANA and I condemn it and sincerely apologize to those offended by it!

I have recently read and reread the keynote address given by Nol Putnam at the 1996 Alfred Conference. In it he challenged all of us to seek even harder to raise the public’s awareness of the profession of art in blacksmithing. Mr. Rose rightly stated that, as the public becomes educated, understands and appreciates the art of form as well as function of our work, its value will be truly appreciated.

These are the challenges as I see them! The great diversity of sharing—and education—not only of ourselves, but of the public on our work. May your forge always burn hot, and your hammer sing as it strikes the iron! ✠

Contributor Information
We appreciate and accept written material, graphics and photography pertaining to the art, science and business of blacksmithing. Our current writer’s guidelines are available upon request and posted at www.abana.org

We reserve the right to reject or professionally edit any works submitted.

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the

Hammers Blow

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Accepting tips, techniques, event info for Hammer’s Blow.
Dear Editor,

I appreciate seeing my work in the New Works section of the summer Anvil’s Ring. I would also like to mention that the wooden cabinet with ironwork insets was a collaboration with cabinetmaker Charles Lalonde and designer Amber Walpole, who run Atelier Amberbrook in Quyon, Quebec. The iron leaves were riveted and welded to the branches and finished so that no seams show. The method of attaching the ironwork to the furniture was done in a way that no screws are visible. I think this is another example of just how well iron and wood can work together.

Harry Foster, Rusty Dog Forge, Pontiac, QC, Canada

Dear Editor,

To the ABANA Board of Directors and Rob Edwards, Editor of The Anvil’s Ring.

I wish I were writing to say what a great time I had at the 2004 ABANA Conference, and to thank all of the people who worked so hard to pull it all together. However, my good time got a black eye in the last hours of the conference. I was absolutely stunned and offended by [auctioneer] Tim Ryan’s opening remarks at the auction.

To warm up the crowd at an auction is fine, but his performance was despicable. For those of you who were not there, this is a quick synopsis. He led the audience in a group sing-along of “My Old Kentucky Home.” Before starting, he went to great lengths to sarcastically point out that the state of Kentucky had made it state law that the old wording of the song be changed. According to Mr. Ryan, the term “darkey” was changed to “old people.” Continuing in the vein of poking fun at political correctness, he suggested that if they keep this up, they next would have to change the wording further as the song also includes the word “gay,” as in happy. Mr. Ryan said that “gay” could become something like “culturally diverse and acceptable.” The original words of the song were then projected on two large screens, and Mr. Ryan asked the audience to sing along and change the words as he had suggested.

Why even bring this subject up? What purpose could it serve? Like Mr. Ryan, I am also a Southerner, although now living just north of the grits line. I have seen first hand how discrimination can be woven subtly into just about any situation. This was plain old-fashioned bigotry thinly masked as humor. Political correctness is not something to joke about. Another phrase with the same meaning is “good manners,” something that Mr. Ryan and anyone who participated in presenting this program seemed to lack.

We gather at a conference for a sense of community and to share information and enthusiasm for blacksmithing, not to express our personal and/or political agendas, which by the way is illegal within the framework of a nonprofit organization.

I shook my head and walked out of the auction after this happened. Reflecting on the event, I feel that it is an outrage to have an ABANA board member publicly inviting the membership to join him in such a vulgar action. Discrimination should not be tolerated by the membership or the members of the ABANA Board of Directors. If this indefensible behavior is tolerated, swept under the rug, or ignored, then I am afraid I have spent the better part of the last 22 years as a member of an organization that I can no longer support, and I will consider withdrawing my membership from ABANA.

I call for Mr. Ryan’s permanent resignation or dismissal from the ABANA Board of Directors, and to be forever banned from public speaking at ABANA events. For the Board to do nothing is to condone his offensive speech and perpetuate his bigotry.

Sincerely,

John Medwedeff, Medwedeff Forge & Design
Murphysboro, Illinois

Dear Editor,

First of all, I’d like to thank everyone who helped make the auction in Richmond a smashing success! Everyone, including the EKU staff, the ABANA volunteers, my fellow auctioneer Carl Grainger, and especially you the audience, contributed to make this one of the most successful auctions in ABANA’s history. The final auction tally was over $53,000, all of which will be used to promote the art and craft of blacksmithing!

Regarding the auction program itself, I must say that nothing warmed my heart more than to see literally hundreds of blacksmiths hand in hand singing My Old Kentucky Home. Sharing this rich Southern tradition brought back childhood memories and allowed me to share my heritage with you, my friends in the audience. Sadly, I have recently heard that there were a handful of people who were offended by my sharing of the pre-1984 lyrics prior to singing the contemporary version of the song.
I’d like to make three important points: (1) as head auctioneer I take full responsibility for the auction programming; (2) to those of you who were offended, I deeply apologize; my intent was to share a rich tradition, and warm up the audience for the successful auction that followed; and most importantly, (3) I embrace the principle of diversity and I would like to gently remind the vocal minority that the cornerstone of true diversity is tolerance.

In closing, let me thank you for the tremendous job you all continue to do. The quality of the publications and the support provided by the organization has grown astonishingly over the years.

Warmest regards,
Steve Burd, Russell, Kansas
Sincerely,
Tim Ryan, Brasstown, North Carolina

Editors' Note:
All photos in the article were by Brian Jackson, courtesy of the Democrat and Chronicle newspaper, Rochester, New York.

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R. Scott Oliver, Vessel. 5” x 11” x 11”. Mild steel, copper. Forged with wooden hammers, copper top tig-fused to steel.

R. Scott Oliver, Vessel. 5” x 11” x 11”.
Mild steel, copper. Forged with wooden hammers, copper top tig-fused to steel.

R. Scott Oliver, Vessel. 5” x 11” x 11”. Mild steel, copper. Forged with wooden hammers, copper top tig-fused to steel.
**MEETINGS & EVENTS**

**ALCHEMIA OPENS Where: Easton, Pennsylvania Contact Gallery: 484/373-0792**

ALCHEMIA, an exciting new gallery featuring the work of nationally known Artist/ Blacksmith Adam R. Howard, is now open in Northampton County’s Historic Courthouse featuring the work of nationally known Artist/Blacksmith Adam R. Howard. The presentation was made at a special banquet in Sacramento, California, earlier this year at NOMMA’s annual convention. The Ernest Wiemann Top Job Awards competition is an annual contest that recognizes the efforts of power hammer forging of metal. The class was the beginning of several to be initiated by Uri Hofi. Three of the students in that first class decided to begin a school in this type of power hammer instruction, and so the Big Blu Power Hammer School was born. Dean Curfman, manufacturer of the Big Blu hammer, provides the hammers for the school. Steve Barringer, with BJ Design, Ltd., provides the facility and is host for the school. Zervik Gottlieb, from Israel, has worked with Hofi and has been using his system for many years, was called upon to instruct the class. The Big Blu Power Hammer School has opened in Mooresville, North Carolina. It teaches freehand power hammer forging, using the Uri Hofi system of forging. The 2-day weekend class is a real hands-on experience. The school is held at BJ Design, Ltd., a full-time metalworking facility.

The purpose is to instruct beginning and advanced artists/blacksmiths in the principles of free-hand forging with the power hammer. Free-hand forging with the power hammer is very similar to forging with the hand hammer – the same principles apply to both. By learning these principles with the power hammer, they can also be applied to hand hammer use. The theory of movement of the metal changes very apparent and happens faster with the power hammer. The hand hammer is still king, as it must still be used to bend the material (i.e., scrolls, hook ends, for example); however, the power hammer forges much more, easier and faster than the hand hammer.

There are free Big Blu power hammers on site for hands-on training experience. The classes offer question and discussion opportunities. The course is limited to ten participants for maximum benefits.

The next 2004 class will be held December 3–5. For more information, contact the Big Blu Power Hammer School at 704/660-1560. Fax: 704/660-1561. E-mail: info@powerhammerschool.com. Address is: 154 Bevan Drive, Mooresville, NC 28115. See web site at www.PowerHammerSchool.com.

**AMERICAN COLLEGE OF THE BUILDING ARTS BEGINNING CALL FOR NEW FACULTY AND STUDENTS**

The American College of the Building Arts will enroll its first freshman class in the fall of 2005. The college, located in Charleston, South Carolina, has just begun its call for faculty and students and wishes all ABANA members to know that they are offering Ornamental Ironworking as one of their majors for the coming year. The college will open with 48 students.
ABANA BUSINESS

THE ABANA AFFILIATE LOANS & GRANTS PROGRAM

Purpose

Since its founding in 1973, ABANA has been committed to the education of its members. The purpose of the ABANA Affiliate Loans & Grants Program is to provide financial support to ABANA Affiliates sponsoring visiting artists for educational purposes such as conferences or workshops.

1. Criteria for Selection & Funding

In reviewing applications, the ABANA Affiliate Loans & Grants Committee will consider but not be limited to reviewing the following items:

- Documentation of the talent and skills of the visiting artist in blacksmithing and the smith's ability to demonstrate that talent and skills in an educational environment.
- The demonstration by the sponsoring affiliate as to how the grant will allow the affiliate to achieve its educational goals, such as allowing the event to occur at all, underwriting the event to the affiliate membership and the blacksmith community by publication of articles covering the event in the affiliate newsletter and submission of such articles to ABANA publications and the ABANA Affiliate Loans & Grants Committee.

2. Responsibilities of Recipient Affiliate

As a condition of receiving an ABANA Grant, the affiliate is required to share the learning from this event as outlined in the third point listed in Section 1. The use or disposition of any demonstration pieces resulting from the event is the responsibility of the affiliate and the visiting artist. The event is to be open to any person with an interest in blacksmithing regardless of ABANA Affiliate membership or ABANA affiliate status.

3. Deadlines

To be considered for a grant, the grant application must be mailed to the ABANA Central Office, postmarked by the following dates:

- January 2
- April 1
- July 1
- October 1

Exceptions to this rule will only be made for applicants who need immediate consideration and in extraordinary circumstances, as outlined by the ABANA Affiliate President and approved by the Loans & Grants Committee and the President of ABANA. Electronic applications are not accepted at this time.

Winners will be notified of grants within one month of the above application deadlines either by voice, e-mail or surface mail. Funds will be sent to the recipient within two weeks after the notification.

4. Guidelines and Instructions

Along with the ABANA Affiliate Loans & Grants Program Application Form, applicants must include:

- Resume of the visiting artist, including training, images of recent works and educational experience from the event to the affiliate membership and the blacksmithing community.
- A description of the event, including date, location and program.
- Plan for sharing the results of the event with the affiliate membership and the blacksmithing community.

The demonstration by the visiting artist in blacksmithing and the smith's ability to demonstrate that talent and skills in an educational environment.

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THANKS TO VENDORS

A big ABANA THANK YOU to all the vendors who donated and loaned equipment and materials for the 2004 ABANA Conference in Richmond, Kentucky. The items listed below are gifts to ABANA:
- Airgas, Inc., Corporate Office, Randor, PA
- Northcut Forge, Burlington, WI www.northcutforge.com
- Colorado Waterjet Company, Berthoud, CO www.coloradowaterjet.com
- DeWalt Industrial Tool Company, Corporation Office, Baltimore, MD www.dewalt.com
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- The ABANA Scholarship Committee

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Captain Frederick Pabst, formerly the owner of the Pabst Brewing Company, had a mansion built for him and his wife Maria in Milwaukee during the years 1890 to 1892. Of Flemish Renaissance Revival in design, it is one of the few remaining residences of an era when the “48ers” (German immigrants who came to America in 1848) enjoyed the fruits of their hard labor in the new world. Attached to the east is a pavilion, which served as the “Beer Pavilion” at the 1893 Chicago World’s Columbian Exposition in Chicago. Ornamented with hopsvines, cherubs, swans, vaults, and more, it is one of two known existing structures in Wisconsin from the Exposition. Just after the Exposition, the pavilion was disassembled and shipped north.

The mansion is constructed of tan-brick with terra cotta ornamentation, red pantile roof, and copper downspouts. The interior borrows from Renaissance, baroque, and rococo styles, bordering the workmanship of Milwaukee’s finest craftsmen of the era. Ahead of its time, the mansion was wired for electrical service. However, since electricity was often undependable in those days, the chandeliers were dually fitted for electricity and gas for illumination. It has been said by architectural historians that the Pabst Mansion has no equal in Milwaukee, Wisconsin, or the Midwest.

Captain Pabst, known as the world’s leading brewer, was a philanthropist with an appreciation of fine art. He joined the Empire Brewery in 1864. A close friend of the brewery’s owner, Philip Best, Pabst eventually married Best’s daughter Maria. Best retired from the business in 1866. Pabst, along with another German immigrant, Emil Schandein, purchased a half interest in the business that same year. After Philip Best’s death in 1869, the brewery was renamed “South Side Brewery.” Pabst and Schandein incorporated, with Pabst as president, and Schandein as vice president. With the passing of Schandein in 1888, the brewery’s Board of Directors decided to honor Captain Pabst by renaming the brewery the Frederick Pabst Brewery in 1889.

For a time Captain Pabst and Maria lived with the Best family, and later moved to a house across from the brewery. Pabst then commissioned architect George Bowman Ferry of “Ferry and Clas” to build this mansion of Flemish and German 17th-century Renaissance forms. The captain and Maria resided in the mansion until his death in 1904. After Maria’s death in 1906, the mansion was later sold to the Catholic Archdiocese in 1908. Five archbishops were to successively occupy the mansion until 1975. During that time, many fixtures were removed, and rooms were altered. Weather and time took its toll on the mansion’s grand structure.

In 1975 the Wisconsin Heritage Foundation, a not-for-profit organization, was chartered to restore the mansion. They received a $100,000 grant from the National Park Service. In 1979 the mansion was listed on the National Registry of Historic Places.

Today the mansion is being revitalized and maintained by The Captain Frederick Pabst Mansion, Inc. Financed by individual donations, foundation grants, admissions, and federal preservation funds, the mansion plays host to motor coach tours, as well as many seasonal events and exhibits such as “A Fine Time for Wine,” a sampling of red and white wines; “The Captain at Best,” an exploration of Victorian mourning customs; “ Spirits on Grand Avenue,” an annual Halloween party complete with sweets, champagne, and costumes; “A Grand Avenue Christmas,” the annual Christmas holiday celebration with ornament decorations; and much more.

CYRIL COLNIK

Austrian-born master blacksmith Cyril Colnik attended the Chicago Columbian Exposition with the German’s ironwork exhibit. Chicago’s population had few German-speaking individuals, making Colnik uncomfortable, as his English was poor. With no family to go back home to, Colnik was apparently curious about the German “Athens to the north”—Milwaukee. At that time, Milwaukee’s growing population was about 72% German by either birth or descent. Milwaukee boasted several German newspapers, breweries, sausage manufacturers, German church services, and of course an abundance of affluent 48ers. Colnik’s timing couldn’t have been better for the young Austrian entrepreneur, as the city was expanding and further defining its character.

Colnik’s reputation as not only a master blacksmith but a master of any style, soon became evident. Prominent names such as Captain Frederick Pabst, Herman Uhlein (Schlitz Brewing Co.), A.F. Gallun, Joseph Kalvelage, (both tannery owners), and Lloyd Smith commissioned Colnik when building their distinguished homes. Architects Richard Philip and David Adler, as well as the architectural firms of Kirchoff and Rose and Ferry and Clas, also recognized the command of style and elegance which Colnik possessed. So much so that often a blueprint would read “Colnik fill in here.”

THE COLNIK CHANDELIER

Captain Pabst commissioned Colnik to make many of the fixtures in the mansion including chandeliers, sconces, tables, andirons, grilles and more. Many of these pieces disappeared during the diocesan era, and many have found new homes in and around Milwaukee. One such piece is the ornate chandelier that once adored the reception hall.

Karl Von Trier acquired that chandelier for his establishment, “Von Trier,” which is located on the east side of Milwaukee. The current owner of this authentic German lounge, Mark Eckert, was asked by John C. Eastberg (Pabst historian and Director of Development at the mansion), if he would care to sell the chandelier back to the mansion. Mark turned down the request, and who would blame him? The chandelier not only serves as the perfect centerpiece for this stylishly German experience, but it was made by Milwaukee’s adopted master blacksmith, Cyril Colnik. I myself have relaxed and sipped many a fine beer sitting beneath this wonderful piece, gazing at its many embellishments.

THE RESTORATION

I have been privileged to have been part of the restoration process of the Pabst mansion. John Eastberg had commissioned me to restore and reproduce many pieces for the mansion in authentic grilles, sconces and andirons. Realizing that the chandelier may never come home, he asked whether I could reproduce the piece. The challenge of replicating this ornate chandelier would be tremendous. The fact that the original was made by Cyril Colnik was intimidating. I knew my efforts would be of high visibility and put under the microscope. The Pabst mansion deserved no less than fine workmanship and substance of the chandelier’s character.

“Afist glance, the piece appears to have randomly applied elements. Closer inspection revealed extreme uniformity and ‘controlled chaos’. I was elated to discover a smorgasbord of detailed forged elements which were the sum and substance of the chandelier’s character.”
not only access but a stepladder, as well as an occasional beer.

After documenting as many aspects as I thought were necessary, it took me several more months to formulate how the piece was assembled, and in what sequence. My goal was not only to reproduce the piece, but to utilize as many methods that Colnik used in the process as well. The piece is painted, which hides many details about the process. Returning time and again, slowly the process became clearer. However, almost every time I approached a new facet of the chandelier, such as a lamp, a valve, etc., I found that my initial documentation was deficient, resulting in a return to Von Trier's establishment.

At first glance, the piece appears to have randomly applied elements. Closer inspection revealed extreme uniformity and "controlled chaos." I was elated to discover a smorgasbord of detailed forged elements which were the sum and substance of the chandelier's character. It became clear that the main structure, the 20"-diameter main ring, held by 5/8" tubing and other hall-like joints, were brazed together. In fact, several of the other elements embellishing the chandelier were brazed.

**THE PROJECT**

After completing a design on the steel layout table, my first task was to make the 20" diameter ring from which almost every feature of the chandelier evolves. I began by laying out the pattern of scroll features located at the top, and leaf-like features located on the bottom. A steel pattern of each motif was made, and then slipped into the 14-gauge metal sheet. The pattern was then rough cut with a jigsaw and refined by hand filing. There are (on the original) several "hash" marks to add texture to the ring, and these were added individually with a small chisel. At this point, the details of the leaf-like elements were chased in as well. I purchased a rolling jig at the ABANA Conference in La Crosse, and proceeded to roll the sheet into a ring. The seam was gas welded and filed. Taking individual heats, each scroll was turned over the edge of the anvil with a small hammer. The leaf elements were sunk cold into a small depression in a tree stump, and the tips flared slightly. The ring was placed on the layout, and the spots where the tubes were to be joined marked and drilled out. I then proceeded to make the two twisted rings which surround the main ring, I realized too late that measuring a bar for a ring is different if the bar receives a twist for an embalishment. The ring of that bar now rests on the main barrel of the valve on the lathe, and again chased in the texture cold with chisels. Looking back, I have to smile at how long it took me to understand the process of the ornate gas valve handles Colnik forged.

Anvil's Ring

Colnik's original chandelier in Pabst Mansion. Completed in 1883.

This I also did with blunt chisels and punches. There were many hall-like joints connecting the tubing. Some were perfect spheres, and others had pilots on two ends. I used annealed ball bearings for some of the joints, which were hored out on a lathe. The spheres needed to be perfect to accomplish a good symmetrical boring job, and forged balls didn't pass muster. The spheres that had pilots I turned in the lathe. All these pieces had texture chased in cold with small chisels.

The large acorn-like spindles in the center towards the bottom of the chandelier were turned on the lathe, and bark-like texture applied by hand cold with a small chisel. The knot which hangs from this feature was forged, filed and chased. The ends of the knot were drilled, tapped and screwed into place straight before tying the knot. The knot was tied by heating with the torch and slowly bending with forks and tongs.

Patterns were made of the lamp and gaslight shafts. There are three sets of two lamps, and three sets of two gaslights. I made a jig for each, and utilized both forge and torch to heat the tubing while bending. A large pair of bending forks eased the tubing around the contours of the jigs. Once bent, one end of each tube was tapped to accept lamp parts.

The gas shut-off valves on the gas lights were likely purchased by Colnik and modified. I had no such luck. I turned the main barrel of the valve on the lathe, and again chased in cold with chisels. Looking back, I have to smile at how long it took me to understand the process of the ornate gas valve handles Colnik forged.

I realized that I often looked at the most difficult options before realizing the simplicity of a given design. Puzzled by the form, I ultimately tell myself that the process is easier than it appears. (The great masters wouldn't choose a difficult procedure if they had the option of a simpler method.) Once I take this attitude, it is then simple. I break down each facet to its basic form. Using this approach, I determined the process to make the gas valve handle.

Concerning the faux gas valves, I wanted the viewer to have to guess at whether or not these were in fact working valves or not, by turning them. They will find that they do turn. The gas light shafts were then cut where the valves were to belong, and the valves were brazed in place.

My first real anxious moment came the day I brazed the main structure together. If the main structure was not true, and not symmetrical, this aspect would surely be emphasized as the chandelier progressed. As I worked on the piece for the most part alone, I often found myself in want of one of my employers to steady the piece while chasing, collaring, etc. Circumstances proved several times over that an employer was not available. (This I know from varying "looks" of similar pieces, I am certain Colnik had help with several aspects of the chandelier.) This procedure was no different. I spent many sleepless nights on dilemmas such as this wondering how to accomplish the feat alone.

**THE LEAF DESIGNS**

Once the main structure was together, I started tackling...
the task of making the 113 leaves for the piece. I returned to Von Trier’s. Unfolding the original chandelier’s wispy leaves in my minis eye, I drew out leaf designs. I determined there were roughly six different patterns, of varying sizes. It became apparent that the leaves were by different hands, as the details were subtly different. Since it would not have been cost effective to cut the leaves by hand, I had the patterns laser cut. The patterns were from .100” stock in three different sizes, giving me 18 different leaf possibilities. If you consider right and left, it gave me 36 different leaf possibilities.

The leaf stems were patterned extra wide so I could forge them down into a nice round stem. Before forging the stem, each leaf had its entire edge filed to round. After forging the stem, I veined each leaf by hand, on one side only (according to the original), with various curved fullers. The leaves also had different accents such as “hush” marks, and dimples. These features were then added. Utilizing various sizes of ball punches I then sunk the leaves, lobe by lobe, while hot into a water-soaked tree stump, which had various-sized depressions.

FORMING THE PARTS
The 35 acorns were made by first forging, then refining by file, four master acorns. Sprig dings were made from these masters, and the acorns were roughed out and finished. The dimples in the caps were made by placing the acorn in a vise with the jaws protected with copper sheet (as not to mar the acorn). Using a center punch, blow by blow, I dimpled each cap of the acorn.

The 16 nutless caps were made of small discs, sunk hot into a cup with a ball punch, similar to how dapping tools are used. The dimples were applied by the same methods as the acorns. The leaves, acorn and cap bunches were first tack welded together at their stems with the acyrlene torch, then finished by forge welding the stems together in a spring swage. They were then filed, fitted and brazed to the various tubes. Once brazed, bark texture was cold chased and the baskets were then finished.

THE CANDLES
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THE ANTLERS
I was hoping to get enough money in the project to be able to hunt three elk for their antlers. Fortune proved otherwise, so I surfed the Internet for elk antlers. Animal rights advocates will be pleased to know that these antlers are “sheds”, or dropped antlers, collected in late winter in a Wyoming elk wintering yard. In fact, they are likely from six individual elks, as it would be almost impossible without genetic testing to realize which antlers came from which elk. So alas, these elk may still be roasting the Wyoming wilderness. I acquired an additional set of antlers to test my theories before applying the idea to the actual antler sets. These sparse antlers were employed for me to learn a new process. If they were ruined in the process, there would be no harm done to the chandelier’s progress.

Deciding how to approach the antler collars was daunting. The main question was “How were the parts applied without burning the antler?” On many aspects of this chandelier, I asked a number of smiths how they thought the element was accomplished. Often the answer was, “When you find out, let me know.” This element was no exception.

I measured the antlers individually with string at each location of the collar, 2 3/4” apart, as each antler was of a differing oblong diameter and tapered. I then cut and filed the pattern, chased in the details, and sunk the “teeth” cold into a stump. I then hand-wrapped the collar, and clamped it in place with vise grips. Many times I had to remove the collar and adjust the size to get that perfect fit.

The two half-round collars which wrap around the shret collar were just as challenging. I first had to make a die to make the stock. I then chased in the rope-like design, cut the stock to length and beveled the ends. I took a heat in the forge, clamped one end of the collar down, and wrapped it as far as I could in the one heat. The sheet metal collar temporarily protected the antler from burning. But the half-round collar had to be eventually quenched as the sheet protected against the harsh heat for just so long. Again, many times I unwrapped to file and re-wrapped to get the perfect fit.

After I had completed the antler collar, I had a discussion about the process with a visiting smith. He commented that since the piece would be colored black, an easier method might have been realized by utilizing copper rather than steel elements. (Ah! Where were you when I needed that bit of advice?)

The eyelets in the antler collars were threaded. After the antler collar was dripped, the antler base was then dripped and tagged to accept the eyelet. THE CANDLES
The calyx’s (candle and lamp humps or cups) were made by the French form of repousse’ utilizing small hammers with complementing stakes of various radii. Again returning...
to Von Trier’s, I developed patterns. I then made several potential patterns to try. To accomplish a symmetrical pattern, I drew out one side of a leaf on paper, then folded the paper in half, and placed it in a sunlit window to trace the other side for the leaf pattern. From this, the entire three-leafed pattern could be developed on a separate sheet.

The pattern was then photocopied and glued to the 18-gauge sheet metal. Where the pattern had a rounded radius, I used a “finstral” punch to cut a hole into the pattern. This made the cutting of the pattern with the band saw easier when it came to cutting a tight radius, pattern. This made the cutting of the pattern with 18-gauge sheet metal. Where the pattern had a rounded entire three-leafed pattern could be paper in half, and placed it in a sun-of a leaf on paper, then folded the metrical pattern, I drew out one side of the original, I was out of the chandelier’s antlers. I believe the original antlers may be from the European stag, not from elk, as there are three branching of the reproduction be slightly altered. After seeing the antlers at the tips of the antlers on the original. The elk antler’s conches. The antlers are roughly six inches longer than the original chandelier. I am hoping that there are more such commissions in my lifetime. As of now, this commission is incomparable.

I would be amiss without acknowledging my wife, Toni Farrell. She has put up with my long days and restless nights. Supporting my career every step of the way without question, she has been my rock.

If it were possible to shake the hand of Cyril Colnik, I would do so with deep appreciation and with humble sincerity. I can only revere him for what I learned from this experience of his workmanship—proceeding to honorably teach these lessons to others.

I am proud of the reproduction, and I realize how looking to the past allows us to continue forward in this engaging medium.

**THE COMPLETION**

The type of finish was gnawing at me. Although common in Colnik’s day, I am not a fan of painted finishes. It hides detail and is too even in color. I wanted the piece to appear as if it were in the mansion for some time. But I awoke one night late with a thought: black wax.

I remembered ABANA member Carl Grainger telling me about a product called Gilder’s paste. I called Carl and he referred me to David Wareham, president of the company that manufactures the paste. David was in my shop in two hours, as he lived just south of me. His demonstration provided me with confidence that this product had the finish I needed.

As I wanted total control of every process, I personally sand blasted the project at ABANA member Mark Mondloch’s shop. I then went home to apply the Gilder’s paste. Sandblasting gave the metal the perfect “tooth” to hold the paste. It was applied with tiny paintbrushes, toothbrushes, and gun barrel swabs. I thinned the paste often with mineral spirits to make its application go farther and easier. After drying, I then buffed it out to a soft finish, just above a matte, and just beneath a semi-gloss. It took over 30 hours to complete the finishing process, but worth every minute.

Every detail shows, and the project remains looking like a much more antique piece of ironwork.

I have highlighted the making of this piece, and my hope is that I have been able to enlighten you as I have been enlightened. This project required me to go beyond what I already knew and explore various possibilities that Colnik had at his time. Am I convinced I executed everything as Colnik did? Certainly not, but I feel I have the essence of the processes used.

This piece stands as the most challenging piece in my career thus far. Now that it is completed, I no longer look at the original as once perceived. I am continually overwhelmed at Colnik’s attention to detail, occasion-ally to the extreme. Many times I returned to review the original, only to mutter under my breath, “You’ve gotta be kiddin’ me!” when I saw what details Colnik had applied. Many of these features will pass unnoticed by the casual eye. A critical eye will be witness to a potpourri of details. Even so, many of these may not be appreciated or seen.
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Derek Glaser "Cynosure 1," steel, 42" tall.

Dominic Gilbert

Dead Weight, 8" dia.

Michael Rossi "Mangia Mangia," 23", forged mild and stainless steel

Dominic Gilbert

Dead Weight, 8" dia.

Maegan Crowley, "Double Wide," 17" x 19", steel.

Jim Cooper, "Traveller" 13"

Steven Bondi

appx. 5' tall, iron, cypress base
Jed Wallace, Door Knocker, steel, 8" x 6"

Zack Noble, Firetools, 30" x 15"

Phillip Baldwin, "Liberty", 2004, appx. 3' x 2'

Joe Anderson, Bird Form, 5' tall

Andy Dohner, Ginko, steel with dishwasher patina, 13" x 11"
Editor's Note: Gallery photos will continue in the next issue of The Anvil's Ring.
When Dorothy Stiegler announced the winner of the 2004 Alex Bealer award at the biennial ABANA conference in Richmond, Kentucky, this summer, there were few blacksmiths in the audience who were not familiar with the work of this year’s recipient, Albert Paley. Paley has been a metalsmith for four decades; during the last three, he has worked primarily in steel. It may be said that Paley entered the consciousness of American blacksmiths in 1973 when he won a commission to create a set of gates for the Renwick Gallery, the Smithsonian Institution’s museum of 20th century and contemporary American craft in Washington, D.C. Completed the following year, this commission forever changed Paley’s artistic direction, and might be said to have transformed the direction of contemporary blacksmithing as well, blurring the lines between innovation and tradition, between techniques used for ferrous and non-ferrous metals, and between architectural and decorative arts. Paley’s Portal Gates ignored historical delineations, allowing smiths to think outside the box and inspiring a burst of late 20th century creativity.

Apart from Albert Paley’s contribution, 1973 was a watershed year for American blacksmithing in other ways. That same year, at a regional blacksmiths’ convention in Georgia, a handful of smiths drafted a proposal defining the “artist-blacksmith ” as those who “unite the functional with the aesthetic, realizing that the two are inseparable. ” Twenty conference participants unanimously nominated and elected Alex Bealer as president of their new organization, called ABANA. Years earlier, Bealer had become captivated by blacksmithing--so much so that in 1969 he wrote the classic Art of Blacksmithing, a book that still can be found on many a smith’s studio shelves. Indeed, the field of blacksmithing has grown in those intervening years. From its beginnings when a handful of smiths began to talk about formalizing their get-togethers to form a membership organization, today’s thirty-plus-year-old organization has grown to over 5,000 members around the world. In presenting the Alex Bealer award to Albert Paley, former ABANA president Dorothy Stiegler explained how the award provides a “quasi-historical perspective” by surveying how the field of blacksmithing has progressed, grown, and developed, due to the recipient’s efforts. “Paley’s own work grew in stature as well, from his first human-scale ironwork Portal Gates (1974) an eight-foot-tall entry (Left), to last year’s monumental sculpture Sentinel (2003), his largest piece to date. Sentinel weighs in at 110-tons and measures seventy feet high. It was installed...
last summer on the campus of Rochester Institute of Technology, where Paley holds a Professorship in Contemporary Crafts at R.I.T.’s School for American Crafts. Paley’s work continues to be in demand; he has created or is creating massive public sculptures for dozens of American cities. His work has received citations from the American Craft Council (1994) and the American Institute of Architects (1982, 1995).

During the 1960s, Albert Paley worked as a goldsmith; in the 1970s, much of his work took the form of gates and gateways, like Portal Gates. During the 1980s, he began experimenting with coloration and with making freestanding sculptures that soared above the landscape. In the 1990s his work became increasingly totemic and geometric. Now, in the 21st century, Albert Paley is receiving recognition from his peers and from others who are captivated by the process of working hot steel. His work may have received a level of recognition that will elude most smiths, but still they share—with him—a fascination with the material and its malleability.

I interviewed Albert Paley at the 2004 ABANA conference on the morning before he received the Bruder award. He touched on the emotion and excitement inspired by the inherent qualities of metal, what he called the “immediacy” of hot steel. It is an emotion that has been around since the first smith struck the first piece of iron ore and, in so doing, gave name to generations of craftsmen who would follow his lead. To “smite” changed to “smith” across those years, but the emotion that accompanied that first hammer blow still resonates with smiths today. The initial discovery of nature’s material properties—the paradoxical twin characteristics of malleability and permanence—remains one of life’s wonders. How could metal, at first indistinguishable from rock, under heat and hammer, bend and be forged into a thing beautifully made?

Albert Paley’s ability to create new and exciting forms using these same techniques springs from the release of emotion and is tempered by a respect for metal’s inherent character. He warned that a good smith recognizes metal’s unique properties, its own “organic logic.” In cutting or hammering it, a smith must yield to this inherent quality or destroy the integrity of the material.” He explained that working the metal this way lends itself to a very plastic form…to a dendritic—or branch-like form, the way the pieces are split and flared. In other words, steel lends itself to particular ways of working. It goes without saying that artists who more thoroughly understand their material will be able to create successful forms.

The early 20th century was the heyday of the blacksmith’s “public art,” although it is hardly characterized in this way. Works by prolific smiths like Samuel Yellin (1885–1940) and Cyril Colnik (1871–1958) were commissioned for public buildings and private homes. Today one can still view Yellin’s work at Yale or in the National Cathedral and see Colnik’s work in Milwaukee’s Villa Terra museum. But as the 20th century progressed, economic and aesthetic factors shut the smith out of the public visual landscape, shutting the doors of many forges as well. The Great Depression cut building short; World War II demanded metal for military application; architecture and the arts adopted a rigidly geometric style that buried steel within the framework of new buildings as a structural—unseen—element. Public art took the same aesthetic route. While I was in school, great steel artworks were constructed, but seldom forged.
Some pieces—like Pablo Picasso’s Chicago Civil Center sculpture (1967) became emblematic of their cities, while others, like Richard Serra’s Tilted Arc (1981) attracted dissent and controversy. Although these works were made of steel, few would call their makers smiths.

In making public art works, Albert Paley has merged these two traditions. His studio processes and methods follow the tradition of early 20th century blacksmiths who left their mark on American architecture, yet he has moved outward and apart from the built environment to create a body of free-standing work that is independent of the architect’s influence. Paley’s Passage (1995), in front of the US Federal Building in Asheville, North Carolina, stands almost 40 feet tall and is constructed from formed and fabricated steel. Its monochromatic form is wrapped in the fluid steel “ribbons” that have become a hallmark of his work. Further south, in Fort Myers, Florida, Cross Currents (2001) dominates the campus plaza of Florida Gulf Coast University.

More geometric than Passage and highly colored, Cross Currents is dynamic in its contrast of colors and rough-cut forms. Still experimenting with coloration, the following year Paley installed Cypher (2002) in front of the Columbia Public Library in Missouri and Othique (2002) in Beverly Hills, California. Both works utilize color and form to create an upward thrusting form that stands tree-like in the urban landscape. Theoretically, once could drive across America, stopping at Paley sculptures along the way.

Paley’s most recently installed public sculpture (see left) in the nation’s capitol nicely brackets his career. Installed thirty years after Portal Gates, Epoch (2004) stands on the corner of 9th and G Streets, near the Smithsonian American Art Museum, the parent institution of the Renwick Gallery. Made of formed and fabricated steel and measuring 24 feet tall, Epoch is an explosive celebration of color and form. Today, Portal Gates—like the Renwick itself—are much less accessible because of barriers surrounding all buildings within striking distance of the nearby White House. In contrast to the barricaded Renwick, Epoch is truly out in the open. It is a sculpture that meets and greets the viewer on the public’s turf.

At the end of our hour-long conversation, I asked Albert Paley what he felt when he saw other smiths creating imitations of his work. It was one of the few questions that seemed to surprise him. “[That question] puts me in the role of a critic, rather than the role of an artist. What I should be concerned about is what’s valid for me;” he said. His goal is to strive for a personal vision and his advice for less experienced smiths is to “learn from different sources, assimilate, digest, and then hopefully create your own voice.”

Paley expressed his own voice in describing universal human expression and art’s emotive capacity:

“There are points in your life when you experience something—whether it’s an artwork or something visual, an accident or a relationship. You experience something that changes how you think and feel. It ultimately changes who you are. I think that an artwork has the potential to do that.”

Editor’s note:
Anna Fariello has written on Samuel Yellin, Francis Whitaker, and Albert Paley for various magazines and exhibition catalogs. A professional curator, she is co-author of the new book Objects & Meaning: New Perspectives on Art and Craft.
I was asked to design a gate that featured an organic treatment, but with the function of completely obscuring vision into the inner courtyard. The seemingly random texture and edge quality of each separate element is precisely planned to fit together almost like a puzzle, creating complete coverage for the client.

I walk every morning and wanted to capture the flora of my daily rounds in a series of plate graphique images: cherry blossom, noble fir, elderberry, and wild rose. The wild rose motif is achieved both by stamping and by pressing back material for a bas-relief effect.
EDITOR’S NOTE:
Russell Jaqua founded Nimba Forge in 1976 and focused primarily on sculpture until the Northwest’s 1990s boom tempted him into the architectural metal scene. He is the owner of Nimba Anvils which manufactures and sells Italian-pattern double horn anvils.

In August, he was diagnosed with ALS, commonly known as Lou Gehrig’s disease. He plans to close his architectural metal shop while he and his wife, Willene, focus on running their anvil business. Friends from the smithing community may contact Russell at nimba@olympus.net.

THE GATES MEMORIAL SCULPTURE
Mild Steel, Oxidized Finish
Russell and his beloved dog, Trixana, wait patiently for the oxidized finish to achieve just the right patina prior to installation. The Gates Memorial Sculpture was commissioned by the Jefferson Land Trust to commemorate their successful acquisition of a wildlife corridor across the Quimper Peninsula in Washington State.

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FRONT ENTRY RAILING
Silicon Bronze, Patina Finish
The steps to the front entry gradually climb a canyon wall in which the main house is set. The railing echoes the subtle S-curves of the stepped pathway. I developed a softly curving stanchion form to re-state the linear aesthetic.

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Tom Latané, Pepin, Wisconsin

A CUSTOM-MADE DOOR

The customer, who has a strong interest in the Renaissance and has long been interested in the craftsmanship of the period, was building a new house in western Wisconsin when he contacted Bob Walsh of Pepin, Wisconsin, about the ironwork. Bob wanted the front door to convey the interests of the owner, and designed it with the craftsmanship of John May, Keith Johnson and Tom Latané in mind.

John May is a wood craftsman in Maiden Rock, Wisconsin. He built the 4-foot by 8-foot door from white oak cut and milled in western Wisconsin. Keith Johnson forged the tree ornamentation, window grille, door handles, hinges and straps at his shop in Bemidji, Minnesota. Tom Latané designed the lock to fit the parameters created by the door construction. He forged the lock and key in his shop.

To provide spare keys, Bob had a rubber mold made and several spares cast in bronze.
A Custom-Made Door continued...

This is a pair of gates I built last summer for a new residence in our area. The idea was to design something that would go with the natural vegetation of the locale. I chose not to be "naturalistic," but rather to do stylized grasses and plants with the feel of prairie flora.

The back stiles are forged from 2" square mild steel, the bottom rail from about 1 1/4" x 2 1/4" (forged down from some 1" x 3" mild steel left over from another project). The leaves and grasses are joined to the top rail with a 3/8" round pin which was plug-welded in and then finished off. All other joinery is mortise and tenon.

Driveway Gate
Walt Hull, Lawrence, Kansas
John Sheridan, San Francisco, California & Farrell Ruppert, Deer Isle, Maine

Mark Campbell, Forge Hill Designs, Frederick, Maryland
Hand-wrought two-candle wall sconce. 12” w x 15” h x 3/8” square stock. Matte black finish with gold accents.

James Bond, Daniel, Wyoming
“Spring Die.” Forged and hammered mild steel. 10” x 6”.

Title: “Ark”. Forged and hammered mild steel. Dropped forged aluminum. 12” x 5 1/2”.

Mark Campbell, Forge Hill Designs, Frederick, Maryland
Hand-forged five-light candleholder; rust finish. 24” w x 12.5” h. 1/2” square stock.
Shown here are a selection of pieces from Bho’n Teallach - From the Forge, an exhibition of ironwork by members of the Maritime Blacksmiths Association held at Dartmouth Heritage Museum, Dartmouth, Nova Scotia, Canada.


Coffee Table. John Little - East Dover, NS. Forged mild steel - torch cut top with upset edges. From the collection of Tony Saulnier - Halifax, NS. 17" high, 28" wide, 38" long.

Detail. Coffee Table. John Little - East Dover, NS

Fire Tools. Becky Little - East Dover, NS. Forged mild steel. Courtesy of Ellen Williams - Indian Point, NS. 35" high, 10" wide, 10" deep.

Alien Chord. Brad Allen - Halifax, NS. Forged mild steel. 28" high, 12" wide.

Large Pendant. Becky Little - East Dover, NS. Forged mild steel. 8" high, 4 1/2" wide.

Nail Necklace. Becky Little - East Dover, NS. Forged mild steel. 7 1/2" diameter.

Photos by Sean O’Neil, Dartmouth, NS.
EXHIBITION

Cross. Brad Allen - Halifax, NS. Forged mild steel. 11" high, 4" wide

Grille. Brad Allen - Halifax, NS. Forged mild steel. 16" high, 12" wide

Rose. Brad Allen - Halifax, NS. Forged mild steel. 11" high, 4" wide

Summer. Brad Hall - Annapolis Royal, NS. Solid steel - torch cut - brass bases. 15" high, 11" wide

Grille. Brad Allen - Halifax, NS. Forged mild steel. 16" high, 12" wide

Tree with Moon. John Little - East Dover, NS. Forged mild steel. From the collection of Tony Saulnier - Halifax, NS. 56" high, 34" wide

Shallow Vessel. Brad Hall - Annapolis Royal, NS. Reclaimed plate steel - torch cut - naturally pitted. 14" high, 10" wide

Photos by Sean O’Neil, Dartmouth, NS
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Daniel Kerem, who is known for his cleanely forged Gothic style ironwork and scholarly articles, has recently published his manuscript, Art of the Gothic, Plateresque and Renaissance Rejeros, in a paperback booklet with a cover the color of the velvet sometimes placed behind pierced iron for contrast. The rejeros were the Spanish smiths who specialized in producing the monumental grilles, rejas, employed in cathedrals to separate areas of different use. Daniel Kerem describes the evolution of function and development of design of these grilles from the 13th through 16th centuries.

Reading Daniel's book I could not help comparing it to Gerald Geerlings' Wrought Iron in Architecture, in which he devotes more pages of text to Spanish wrought iron than any other nationality. While Geerlings' purpose in writing was largely to provide inspiration and design guidance to architects and practicing smiths, he was critical of the elaborately chased elements of Renaissance designs because they would be more appropriately cast in modern application. Kerem wrote his descriptions with exuberant enthusiasm for all Spanish wrought iron and appreciation for the technical skills displayed in the rejeras.

Daniel Kerem has made a number of trips to Spain to examine the ironwork, one time boarding his flight home with a Gothic anvil as carry-on luggage.

Daniel's book is an economical addition to the library of anyone traveling by plane or armchair to see the world's wrought iron.

The book, which sells for $7.60 U.S. is available from: Daniel Kerem, R.R. 2, Godfrey, ON, CANADA KOH 1T0 (613)273-2414.
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Oz is what some of the locals have nicknamed Australia. I attended the 2003 Hot Iron Muster organized by Alan and Helen Ball in Logan Village, Queensland. (See article in The Anvil’s Ring Spring, 2004.) Alan and Helen own Awon Steel, a fabrication/machine shop. They also do a great deal to promote the craft of blacksmithing for all of Australia. Several times a year they hold workshops at their home in Logan Village and host the annual Hot Iron Muster event.

A highlight of the trip was a visit to the Workshops Rail Museum located in Ipswich City, approximately 45 miles from Brisbane’s city center. The 60-acre site is the birthplace of Queensland Rail. The Rail Museum is the only Australian rail yard still in operation. In its day, the rail yard employed more than 1000 people, becoming a center for rail construction and maintenance. By 1950 the yard had built more than 200 steam locomotives, had its own sawmill and powerhouse to provide raw material and energy, and had become a social icon.

Today the museum provides tours showcasing antique Australian steam engines and an in-depth glimpse into the past of the Queensland Rail Company and railroad industry of Australia. The blacksmith shop at the rail yard, still operating, offers an exciting behind-the-scenes tour, especially if you mention that you are a blacksmith. The shop, even today, is a vital part of the Workshops Rail Yard, making repairs and parts for trains both old and new. The blacksmith shop also provides an apprentice program.

If you do travel to “Oz” someday, be sure to look up Alan and Helen Ball for a visit. They are delightful, courteous people and are tightly connected to a vast network of Australian blacksmiths. Be sure not to miss the Rail Museum; it is truly amazing.
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