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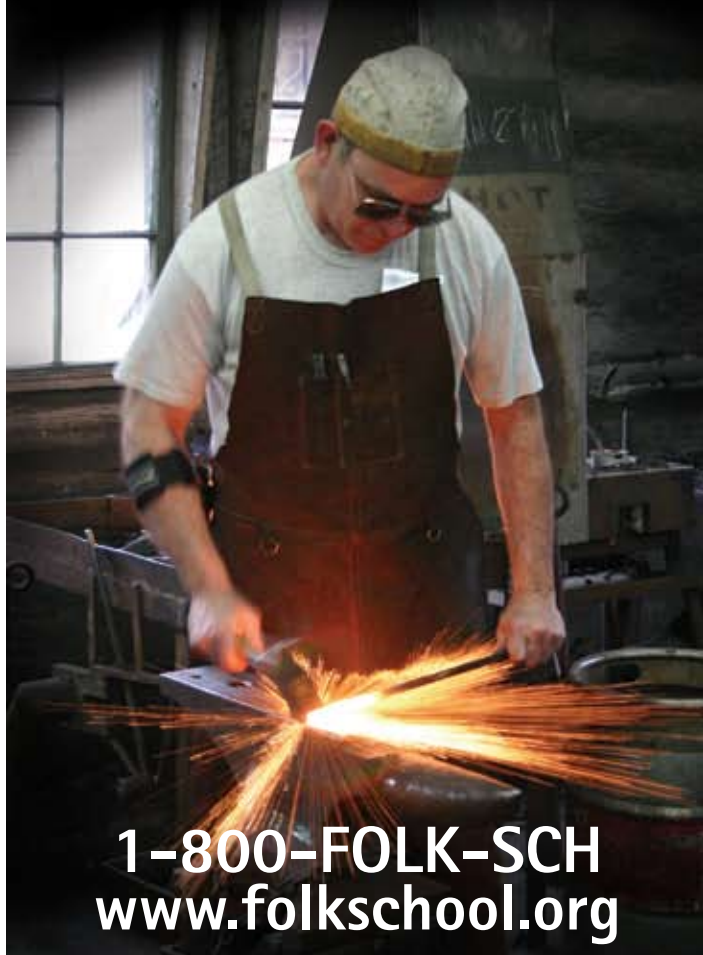


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Front Cover

Detail, Miramichi firescreen

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Miramichi firescreen and poker set:
Mild steel, linseed/wax finish



The Anvil's Ring (ISSN 0889-177X) is the official publication of the Artist-Blacksmith's Association of North America, Inc. It is mailed to the members on a quarterly basis in Spring, Summer, Fall and Winter by ABANA, P.O. Box 3425, Knoxville, TN 37927-3425. Membership is available to any individual or organization interested in the art of blacksmithing. The annual fee for a regular membership is \$55; \$24 of this amount is for a subscription to *The Anvil's Ring* for one year. Permit to mail at periodical postage rates is registered at Farmington, GA, and additional mailing offices. POSTMASTER: send address changes to *The Anvil's Ring*, P.O. Box 3425, Knoxville, TN 37927-3425. Matters related only to membership and subscription, including dues, change of address and subscription complaints, should be addressed to Heather Hutton, ABANA Central Office Administrator, P.O. Box 3425, Knoxville, TN 37927-3425, (865) 546-7733, Fax: (865) 215-9964, or e-mail to abana@abana.org. All editorially related materials, such as articles, book reviews, queries, tips, announcements of activities, ads, etc., should be mailed to *The Anvil's Ring*, Sebastian Publishing, P.O. Box 1849, 6690 Wentworth Springs Rd., Georgetown, CA 95634. Include SASE for material return. (530) 333-2687 phone or (530) 333-2689 fax or e-mail to rob@sebastianpublishing.com. The contents of this publication may not be reproduced either in whole or in part without the permission of the editor or the individual contributors. Contributors retain all copyright privileges; the material is copyrighted solely for their protection. *The Anvil's Ring*, ©2007 The Artist-Blacksmith's Association of North America, Inc.

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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.

Advertiser Information

Advertising rates/sizes are readily available for *The Anvil's Ring* and *Hammer's Blow* by contacting Rob Edwards

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PRESIDENT'S MESSAGE

The ABANA board has been selected. They are:

- Linda Tanner, Amelia, VA
- Bobby Floyd, Long Island, VA
- Wayne Coe, Sunbright, TN
- Rome Hutchings, Clearwater, MN
- Kim Saliba, Hamilton, Ontario

As I said in my previous President's Message, only two individuals signed up within the proper timeline, which was June 15, 2007. The decision to cancel the election was not an easy one for the Board. And having an election for two individuals would have been a costly and "fruitless act," not to mention a waste of the membership's money. Some will say that the ABANA Board did not follow the bylaws, which states "Five members shall be elected each year for three-year terms." When only two sign up what is one to do... The bylaws did not have an answer for what we, the Board, were facing - not enough Board members. At the next Board meeting the bylaws will be addressed.

What did happen was this. Various ABANA members found six individuals who were will-

ing to be considered for the Board. The Board voted and three additional names were added... and now there are five brand new fresh faces that will help to "run" ABANA. There is a great deal of enthusiasm with this new group. A Board

NOW THERE ARE FIVE BRAND NEW FRESH FACES THAT WILL HELP TO "RUN" ABANA. THERE IS A GREAT DEAL OF ENTHUSIASM WITH THIS NEW GROUP

of Directors in any organization needs new blood and energy for commitment. You have a good group of hardworking folks - some professional and some amateur smiths. The Board that I have worked with was diligent and unflagging

in their wanting to do good for the blacksmithing community. Some say that the way to hell is paved with good intentions. And I say that Dante was not always correct.

I have said this before: We are a large organization of so many diverse personalities, skill levels, and beliefs. I started out my President's Message by talking about the hobbyist smith and the professional smith in ABANA. I feel this is a core issue with our organization, which is the subject I want to talk about in my last President's Message in the upcoming Fall *Hammer's Blow*. Dan Nauman started a blog trying to get ideas for the professional smith. Many great ideas were shared and I'd like to share some of those with you in my final message as president.

The ABANA Board Meeting is November 15 - 17 at the Metal Museum in Memphis, TN. This is a meeting where members are welcome to attend. ✨

Clare Clare Yellin,
ABANA President

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DEAR EDITOR

I am writing in response to Eric Grip's letter complaining about two items in the Spring 2007 Anvil's Ring reporting on green smithing practices.

Eric is entitled to his opinion and the right to express it, as were both M. Anna Fariello and Zack Noble. Eric does not argue with any points made by the other writers, but objects to the printing of their words. It would be difficult to argue with frugal use of fuel or taking advantage of a new fuel. It can only be the terms "green" and "global warming" that offend Eric Grip.

The burning of a waste product as fuel fits with the traditions of the modern blacksmith trade as much as the forging of junkyard steels. Setting up a blacksmith studio in a new facility (green or otherwise) raises public awareness of the craft.

Tips for saving fuel are just as important as tips for saving time and effort. Actually they are more important, because the time and effort a smith wastes are only his own, while wasted fuel is subtracted from the pool on which the rest of us depend. I am pleased to see such responsible thought.

I don't make use of every tip I read, or find

every piece of work pictured in *The Anvil's Ring* attractive. The publication lets me know what others in the field are doing. I don't find anything threatening in the article or letter about which Eric Grip complained, nor do I feel the editor should steer away from political content as a rule.

Tom Latané, Pepin, Wisconsin

DEAR EDITOR,

I am disappointed to hear that there will not be an ABANA election this year. The ABANA bylaws state that there will be an election every year. The election could have been held at a later date. The timeline of the election is not covered in the bylaws; it is set by Board policy. Only two members chose to run for a board position. But if three members can be persuaded to accept appointments as board members, I am sure they will agree to have their names on a ballot, and if the arm twisting had been done earlier, the election could have been held on the scheduled date.

I have read the statements of the two members who want to serve as directors; they deserve to be elected by the membership as do three other members who may agree to serve as directors. I was elected as a Board member a few

times and appointed once. I can tell you being elected by the membership is more meaningful and gratifying.

The election certainly can be held without spending \$5,000. The ballots can be printed by the ABANA computer, four to a page. Sending a quarter-page ballot to our membership with *The Anvil's Ring* would not increase the postage. Members who feel that it is important to vote will be willing to pay the postage to return their ballots. Printing the ballots and putting one with every *Anvil's Ring* magazine would be somewhat of a burden, but given the gravity of the situation it is a burden that should be accepted.

The bylaws, as written, have been approved by the membership. They can be amended, but only if a majority of the membership votes in favor of the proposed amendments.

The bylaws state that ABANA Board members can be appointed to fill a vacancy created by a variety of circumstances. They do not state that appointments can be made in lieu of an election. Let's make an effort to have those willing to serve elected by the membership. It's the right thing to do.

Joe Harris, Elkview, West Virginia ✱

SEEKING ARTIST-BLACKSMITHS TO CONTRIBUTE IMAGES OF THEIR ARTWORK

Schiffer Publishing, Ltd., a leading publisher of art-quality reference, art, and design books, is currently seeking artist-blacksmiths who wish to contribute images of their artwork to the next edition of the serial book, *Ironwork Today*. We are looking for beautiful, professional quality photography of your artwork in iron and interesting, engaging information about you. See submission information below. Admission is free.

FOR EACH ARTIST PARTICIPATING, WE NEED:

1. Information about the artist and the ironwork. For ironwork that is part of an installation, a brief history of the project will be needed. Brief, interesting anecdotes related to various pieces and installations are welcome.
2. Examples of the various forms of ironwork you create, captured in any of the following formats: slides; digital imagery requiring an image with 300 dpi .JPG in Adobe RGB color mode at a 4" x 6" size in the raw or fine data format; transparencies; or glossy 4" x 6" or larger photographs.

All materials need to be properly identified for return once the project is complete. These need to be high-quality images that would be used to enter into any juried art show. Materials for the book remain safely with the publishing house until the book is finished and are then returned to the contributors after approximately six months after receipt of the final contribution.

3. Captions: Identifying the images - Accompanying each image should be information on each image, including your name, title or description of the work, media used, location of the installation as appropriate, a brief description of the piece or installation, size of the piece or installation, and any necessary courtesy line such as a photographer's credit, or the courtesy line of the owner of the installation as required.
4. Please provide a return address so your materials may be returned when this project is complete.

Send materials before December 15th 2007 to: Jeff Snyder, Editor, Schiffer Publishing, Ltd., 4880 Lower Valley Road, Atglen, PA 19310. 610/593-1777. E-mail: jeffs@schifferbooks.com. See web site <http://www.schifferbooks.com>.

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ALBERT PALEY: PORTALS AND GATES TO OPEN AT THE CHRISTIAN PETERSEN ART MUSEUM, BRUNNIER ART MUSEUM, AND HOMETOWN PERRY, IOWA

World-renowned artist Albert Paley's newest commission is for the exterior of Morrill Hall, Iowa State University. The installation, titled *Transformation*, is Paley's 80th large-scale commission. In conjunction with the installation is the exhibition, *Albert Paley: Portals and Gates*, consisting of over 60 works of art by artist Albert Paley which opened August 20, 2007 at the Christian Petersen Art Museum at Morrill Hall. Two companion exhibitions at the Brunner Art Museum in the Scheman Building, part of the University Museums at Iowa State University, and at Hometown Perry, Iowa, opened August 20th. Works of art have been selected from private and museum collections and will be on display through January 15, 2008.

The exhibition and publication will present a comprehensive overview of public, private,

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and institutional passageways created by Albert Paley. Focusing on portals and gates, the selection includes drawings, models/maquettes in cardboard, wood and steel, in addition to full-scale gates that are forged and fabricated of steel, copper and bronze. The overview will span from the *Portal Gates* (1974) at the Renwick Gallery of the National Museum of American Art, Washington, D. C. to the recent Iowa State University art commission for the entrance to Morrill Hall.

Albert Paley has completed more than 60 works of art for both public institutions and private corporations over his 30-year career as one of the world's foremost sculptors, including the *Portal Gates* for the New York State Senate Chambers in Albany; a monumental sculpture for a Federal Building in Asheville, N.C.; a plaza sculpture for AT&T in Atlanta; as well as a 65-foot sculpture for the entry court of Bausch and Lomb's headquarters in Rochester, N.Y. Paley is a Distinguished Professor holding an endowed chair at the College of Imaging Arts and Sciences at the Rochester Institute of Technology.

Admission is free; however, there is a suggested donation of \$3 per visitor. The Christian Petersen Art Museum's regular hours are Mon-

day through Friday from 11:00 am to 4:00 pm. It is closed on University holidays and during University breaks.

A second companion exhibition focusing on Paley's project drawings and small scale models is located at the Carnegie Library Museum in Perry, Iowa. For more information contact Hometown Perry, Iowa, at 515.465.2518, "http://www.hometownperryiowa.org" or e-mail the museum at info@hometownperryiowa.org. Museum hours are Tuesday-Thursday 10-8; Friday-Saturday 10-6; closed Sunday and Monday.

For more information, call 515/294-3342 or visit our web site at [ww.museums.iastate.edu](http://www.museums.iastate.edu).

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- ABANA WILL BE SPONSORING AN INTERNATIONAL DEMONSTRATOR, MORE DETAILS ON THIS AS TIME GETS CLOSER.

- ROME HUTCHINGS, GRANDSON OF RENOWNED BLACKSMITH FRANCIS WHITAKER, IS RUNNING A BAM RING PROJECT, OPEN TO ALL ABANA AFFILIATES AND THEIR MEMBERSHIP. THE PROJECT IS AUCTIONED AT THE CONFERENCE, ALONG WITH ANY EXTRA RINGS THAT WERE NOT SELECTED FOR THE PROJECT. 50% OF THE PROCEEDS FROM THE AUCTION WILL GO BACK TO THE AFFILIATES, ADDING MONEY TO YOUR SCHOLARSHIPS, CONFERENCE, ETC. THIS WIN/WIN SITUATION SHARES THE PROCEEDS TO COVER THE COST OF PUTTING ON A FIRST-CLASS EVENT.

CONTRACTS

Central Office contract will be reviewed yearly and extends through 2007. *The Anvil's Ring* contract extends through 2010. *The Hammer's Blow* contract extends through 2007. Accounting and Tax Preparation Contracts extend through 2007.

REPRINT POLICY

ABANA Affiliate newsletter editors are authorized to reprint anything published in either *The Anvil's Ring* or *Hammer's Blow* in their affiliate newsletter.

SCHOLARSHIPS

ABANA scholarships are available to all ABANA members. The closing dates are: January 1, April 1, July 1, and October 1. Information can be obtained from the ABANA Central Office, call 865/546-7733.

ELECTION OF MEMBER TO THE ABANA BOARD OF DIRECTORS

The Artist-Blacksmiths Association (ABANA) is run by a board of 15 directors elected by the membership. These elected volunteers serve as officers, committee chairpersons and members of committees. Five of the 15 directors are elected each year for a three-year term.

To run for election, one is required to be an ABANA member in good standing and provide a nominating petition signed by at least 10 ABANA members. This should be submitted with a photograph and candidate statement to the ABANA Central Office, PO Box 3425, Knoxville, TN 37927-3425, by June 15th of the election year.

NOTICE OF ELECTION FOR ABANA BOARD OF DIRECTORS - TIMETABLE

May 1, 2007 - Notice of election published in the Spring issue of *The Anvil's Ring*

June 15, 2007 - Nominations deadline date, submitted to the ABANA Central Office, PO Box 3425, Knoxville, TN 37927-3425.

August 1, 2007 - Ballot mailing in the Summer issue of *The Anvil's Ring*.

September 15, 2007 - Postmark deadline for completed ballots.

October 1, 2007 - Notification to elected Board members.

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 & Grant 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 visiting smith's travel budget, decreasing the attendance fee and thus allowing more members to attend, underwriting student attendance fees at a decreased cost, etc.
- Evidence of a plan to disseminate the information from the event to the Affiliate

membership and the blacksmithing community by publication of articles covering the event in the Affiliate newsletter and submission of such articles to ABANA publications and the Affiliate Loans & Grants Committee.

ABANA Affiliate Loans & Grants Committee will provide funds for support of an ABANA Affiliate educational event. The maximum amount of funding for this grant is \$600.00.

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 membership 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:

- Résumé of the visiting artist, including training, images of recent works and educational experience at workshops and conferences.
- A description of the event, including date, time, location and program.

- Plan for sharing the results of the event with the Affiliate membership and the blacksmith community at large.

Recipients of previous ABANA Affiliate Loans & Grants are not eligible to submit another application for two years after the completion of the event and submission of articles to either *The Anvil's Ring* or *Hammer's Blow* and submission to the Scholarship Committee.

Partial or improperly completed applications will be rejected without review. Rejected applications will be considered no sooner than the next application deadline. Be sure your application is in order, as there will be no exceptions to this requirement.

Application materials will not be returned unless return postage is included with the application.

REQUEST/MAIL ALL APPLICATIONS TO:

The ABANA Scholarship & Grants Committee, Artist-Blacksmith's Association of North America, Inc., PO Box 3425, Knoxville, TN 37927-3425 USA. ✪

For ABANA Financial information, go to page 52

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CANDIDATES' STATEMENTS

ROME H. HUTCHINGS CLEARWATER, MINNESOTA

Most of you may already know me as the current ABANA Librarian. I have held this position since taking over from Fred McCluskey in January 2007. I have been an ABANA member in good standing since 2000.

Background: One of the four founding members of Central Minnesota Blacksmiths, an ABANA Affiliate. Member in good standing, The Guild of Metalsmiths. The Guild of Metalsmiths Instructor since 2001, teaching Blacksmithing Basics, Forge Welding and Joinery Basics.

Experience: Member of the Silver Creek Township Planning & Zoning Committee, serving (2) three-year terms. Member of the



Washington State DNR Advisory Committee, (3) years. Member of the Washington State DNR Policy Task Force, (3) years. Various other volunteer positions centered around natural resource issues.

Career: Carpenter, Pest Control Technician, and Department Manager. Sporting Goods Promoter, Public Speaker (Sporting Goods), Maintenance Superintendent, Small Business Owner. Presently, Senior Designer, structural steel, piping, tankage, and material handling devices, as well as field inspector.

I have participated in two of the ABANA Conference Ring Projects, LaCrosse and Seattle, and at present am the Project Coordinator for the 2008 BAM Conference Ring Project.

My interest in serving ABANA is to continue supporting the craft in any way I can. I see great opportunities for ABANA, and its role as a national umbrella organization representing the craft. It is with this in mind that I have willingly raised my hand to volunteer, and rest assured that in so doing, I am also willing to move the feet at the same time. Action, and getting the job done are two strong personal attributes I offer, along with an enthusiasm which can motivate others into action.

I understand how difficult it can be to get

people to volunteer for a seemingly thankless job; thus the need to appoint due to the lack of interest for the current elections.

WAYNE COE SUNBRIGHT, TENNESSEE

I have resided in east Tennessee for the past two years, since my retirement from the active practice of law. Prior to that I had lived in North



Georgia for the past 40 years, conducting a sole law practice for over 30 years. I have been involved in blacksmithing for the past eight years. I joined ABANA immediately upon gaining an interest in blacksmithing

and took my first class in blacksmithing in September, 2000, at the John C. Campbell Folk School and have taken numerous classes since then. I first attended a meeting of the Alex Bealer Blacksmith Association of Georgia (ABBA) immediately after I returned home from

the school. In June, 2001, I was elected president of ABBA and served three terms. I did not seek re-election when I had to start spending time building my new home in Tennessee. While President of ABBA, I helped many new programs to be instituted and got other members more involved in the activities of ABBA. Our membership almost doubled and our finances improved greatly. In 2004 I was a volunteer at the ABANA conference in Richmond, Kentucky. I now consider myself to be a full-time blacksmith. My work now is to complete the 350 feet of railing as well as other forged ironwork for my home. Upon completion of these tasks I will begin accepting commissions. It is my strong belief that for any organization to prosper, whether it is a volunteer organization such as ABANA, ABBA, or a business organization, it must have strong leadership and a delegation of tasks. Responsibilities must be taken seriously. I attended the presentation given by Doug Kluender entitled, "Officers' and Directors' Responsibilities and Liabilities as Relates to 501(c)(3) Organizations", given at the 2004 ABANA conference. Although I had recently attended a similar Continuing Legal Education seminar for my law license, I found this presentation enlightening. I requested that Doug

attend the ABANA board meeting and there I introduced him to the board and recommended that he give his presentation to them. This was done at the next ABANA board meeting. I am sure that each of you present received a real eye opener. Persons holding positions on a board must have as their goal the desire to do the best job that can be done. There is no such thing as second best or good enough. Often students would approach Francis Whitaker and ask, "Is this straight enough?" Francis' answer was always, "Is it straight?" The only way to approach a position of trust and responsibility is that it is going to be done right, not good enough. If I am appointed to this board I will expect to adhere to these principles and will expect the same of others working with me. When I first became involved in blacksmithing, one of the ABBA members commented that I had developed an "obsessive" devotion to the craft. This is the way I have always approached any endeavor that I have undertaken and it is the approach I will have for this position on the ABANA board. If you have any questions or wish to discuss these matters please do not hesitate to contact me.



KIM L. SALIBA HAMILTON, ONTARIO, CANADA

After repeatedly not working on the assigned tasks, but rather sneaking the torch into the welding booth to manipulate the plates, my welding teacher suggested that I look into blacksmithing. I attended the only post-secondary institution in Ontario that offered blacksmithing and felt it was a good introduction course, but left much to be learned. Most of my education has been through ABANA's membership and its Affiliates, to which I am very grateful for their continued guidance. Without ABANA I would not be working as a full-time smith. There is an infinite amount of knowledge

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for the taking; all you have to do is ask and be willing to receive, practice and learn.

I have been fortunate to be able to volunteer as a site crew member for the 2004 and 2006 ABANA Conferences and the 2003 CanIron IV Conference. Although my work visa application did not materialize, I worked in the ABANA Central Office for six months in 2005 helping finalize the 2004 ABANA Conference and was instrumental in the initial planning for the 2006 Conference. I feel as a board member I will have invaluable input that will serve the organization in future conference preparation and programming.

I would also like to serve ABANA in a different dimension. We have a responsibility to educate not only smiths, but the public as well. In an organization such as ours, which was founded in 1973 in Lumpkin, Georgia, and since that time has gained membership throughout

the United States, Canada, and is now branching out globally. It is imperative that we keep track of the big picture and on the future, while keeping traditions alive and strong. Branching out in new directions while keeping a focus on budget, education and resources is something I hope to achieve while I am on the Board.

We have the opportunity to choose candidates that represent all levels of blacksmiths, to unite and solidify a great organization with representatives from all countries involved. I want to help ABANA and the membership have the comfort in knowing that we voted for the best candidates who have the ideals in mind to grow this organization. Thank you in advance for your support. ✨

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COVER STORY

John Winer, Mountain City, Tennessee

Like many of us, I came to be a blacksmith in a very roundabout way. With five years of mechanical drawing in high school, I dropped out of art college after a semester and a half and ended up playing the banjo in a country duo in a bar in Myrtle Beach, South Carolina. I traveled around the country for the next five years, playing guitar and banjo until I married and settled down on the farm of George Shumway, the publisher and noted scholar of the Flintlock rifle. We lived at Deep Run, George's farm in York County, Pennsylvania, for five years.

When I moved to Deep Run, I was 25 and had little practical knowledge -- no knowledge of carpentry, construction or mechanics, and generally avoided all types of manual labor.

George Shumway exposed to me centuries' worth of fine craftsmanship in flintlocks, wheellocks, 17th-century German door hardware and trade beads, as well as countless amounts of tools-- most of which were still in use. We once changed the front tire of the tractor with an 1889 Conestoga wagon jack.

George introduced me to my first blacksmith contact, a 75-year-old man named Henry. He was hammering away in his blacksmith shop, and seeing him at work simply blew me away. It was like *click!* Then, "Oh, *now* I see!" It was like history just made sense to me in a way that it never did before. Until that moment, I had never seen iron being forged, I had never seen the techniques that got us out of the Stone Age, out of the Bronze Age, and best of all, I knew down deep that I too could be a blacksmith like Henry! It was a joyous day.

Most things in life never stuck with me; I never found anything that interesting for very long. I did find millwright work fascinating, though, and started looking for all the millwright work I could find, mostly in paper mills, but I have also worked in sawmills and aluminum mills. Millwright work immediately led me to welding; I asked a local welder friend named Claude if he needed help in his shop. I had already spent hundreds of dollars in his shop, having him make ridiculous items for the farm that I had either read about in *Mother Earth*

News or just thought would be useful. A few of them were. Claude hired me at 33 years of age for \$5.00/hr and immediately put me to work welding oil barrel stands and doing the prep work of cutting and beveling and grinding, using a torch and doing general shop work for a rural farming community. Backhoes, tractors, plows, discs, dump trucks and woodstoves all were brought to Johnson County's only welding shop. Once when the shop was closed, Claude let me make a table for a glass top, and *bingo!* I loved blacksmithing!! That's when I decided to become a blacksmith; it was still another two years before I was able to make it to the anvil, but I did.

Over the next two years I was able to buy some tools, and collect all sorts of steel and tool steel from bone yards at the mills. I bought an anvil, finally, at one of Bill Gichner's get-togethers, where I saw Peter Ross and Brad Silberberg working at the forge, as well as a host of other fine smiths. I took a class with Doug Merkel at the John C. Campbell Folk School, where I met Elmer Rousch and later Francis Whitaker. I was introduced to the finer elements of architectural ironwork and to ABANA. I owe my basic knowledge of blacksmithing to Doug Merkel, whom I am very fortunate to have as a local smithing friend, and to Elmer Rousch and Francis Whitaker, both of whom inspired me immeasurably in the short span of time I spent with them.



"Wildwoods" railing. Mild steel, forged and fabricated.

"Wildwoods" Test piece; Wildwoods railing. Mild steel, forged and fabricated. See completed rail starting on page 18.



Riverbirch Lodge Chandelier: Frame is mild steel. 11'wide 10' high.

Lanterns are bronze, glass and Texas longhorn horns. (by Mark Read)

Linseed/wax finish. Two opposing plates, 6"-18"-3/8" were plasma cut and riveted together to create the latticework, then banded together to create the sixteen sides. The eight long hooks are 1" square, twisted 8' long.

In the winter of 2005 Scott Gerding and Eddie Schapira approached me with the idea of building a chandelier for their new restaurant due to open early in the summer. Their designer sent me a picture she found in a book of lodges and said she thought it would be about 6'-8' wide. In actuality, it came to more like 13' across. Now I like a challenge, and I had wanted to do a chandelier for some time, but I was not prepared (that I knew of) for the magnitude of this project.

I asked my metalsmith friend Mark Read if he would be interested in doing the bronze work and adding the longhorns. We decided that Mark would produce the globes and that I would produce the ironwork. This piece was riveted together and the glass was cut by Cristy Dunn.

I am now celebrating ten years of blacksmithing and am grateful every day for this gift. I'm actually not what you would call a religious person, but I find a deep spirituality in our craft and a connectedness with humanity through the work that I do at the forge. In the same way that I feel led into becoming a full-time smith, I also feel led through each and every project that I undertake. My business, Laughing Crow Forge, is about two-thirds architectural work.

Two years ago I started designing furniture for a company in North Carolina and this has been very rewarding but completely different than just running a small one-man shop. It involves business owners, plant managers welders, forgers and powder coat specialists, all working together to get the design to market.

I find the work of Fritz Kuhn very moving, and I keep going back to his ideas and designs for much of my traditional work. I enjoy using traditional grille work then weaving in more organic forms, and in this I am most moved by Edgar Brandt. Watching and working with Mark Read, a goldsmith, metalsmith/jeweler, has helped me realize that if we can see a shape - any shape - with the right procedure, we can produce that shape and as many like it as we need.

Basically, I don't really feel like an artist. That's not too important to me. I just want to have as much fun as I possibly can and I accomplish that just by getting up every day and going out to the forge, doing my best. I've gotten to the point now where I can be quite selective as to whom I take on as a client. I don't bid work out anymore unless I really want to go in a new direction and I'll get paid to learn, or I'm absolutely sure I'll make a profit.

I'm so grateful to ABANA for years of inspiration and to my good friend Larry Harley. I thank Russell O'Dell for preserving the integrity of this craft and for letting me pick his brain at will. I hope you're all enjoying this craft as I am. Happy forgings! ✨

John Winer's work can be seen at Robin Joy Rigsby, 128 Charles Street, New York, NY 10014



"Victoria Woods" chandelier. For private residence. Forged mild steel. Glasswork by Mark Read. Mild steel frame, bronze lanterns. 7'4" tall with 10' hanger. 6' diameter bottom tier, 4' diameter top tier. Linseed/wax finish.



JOHN WINER

Grape clusters on Wildwoods railing. 25" long. Forged mild steel.



"Wildwoods" railing. Mild steel, forged and fabricated.
Front and back views.



COVER STORY

Part of the "Wildwoods" railing. Stylized flowers that I designed include forged leaves created to resemble those of the yucca plant. Forged mild steel. The flowers are 2 and 3 feet tall.

Charles and Cherry Wendland of Mountain City Tennessee, were the ideal clients. Originally, Charles and Cherry were wanting a backrest for a wall/bench on the patio of their new home. The backrest was expanded to include both sides of the patio. Cherry (who was no fan of wrought ironwork) was interested in an organic approach to the railing and was happy for me to come up with something exciting that would fit into the style of the house and the mountain landscape. I got the go-ahead to produce white oaks, red oaks, pines, grapes... whatever I happened to envision at the moment. This project was so much fun, I almost felt guilty getting paid to create it.



Detail of railing flower.

PROFILE

Dan Radven, Victor, Montana



Dan lives and maintains a full-time studio in Victor, Montana, where he specializes in unique studio furniture, lighting and custom architectural ironwork

He earned his Master of Fine Arts in metalsmithing from Southern Illinois University- Carbondale and a Bachelor of Fine Arts in metals/jewelry from Texas Tech University, Lubbock. He was the Blacksmithing Artist in Residence/Program Coordinator at Peters Valley Craft Education Center 1993-'97 and has taught workshops at Penland School of Crafts, Peters Valley Craft Center, and New England School of Metalwork.

Living Room Accents

The fireplace doors and coffee table were commissioned by a client who was in the process of renovating a straw bale house. Design cues for the doors came from the dovetail joinery and natural wood beams of the home's timber-framed



Fireplace detail.



Fireplace. Forged and fabricated steel, tire iron, leather. 37"x 36".

structure. I decided to use wagon tire iron for its softened, abraded surface. This textural quality, along with the joinery, related and integrated into the simple yet bold use of natural materials throughout the home. The door handles were fashioned out of stacked leather disks-- an idea transposed from an antique carving mallet.

After the fireplace was finished, they sent me a picture of a George Nakashima table, not intending for me to copy it, but to show their love of the live-edge slab. With the new mission at hand, I set out to locate walnut. Since it does not grow in Montana, I found a source on the Internet in northern California that had a wonderful online inventory, enabling me to choose a crotch slab of Claro walnut which was just right. I have created other furniture pieces highlighting wood slabs with steel bases, so I turned to a visual evolution of these explored ideas for this design. Using reclaimed sheet steel for its more natural/earthy complement to the top material, I formed each piece with a slight curve and then folded the edges to create the appearance of greater volume. The shelf under the walnut slab serves as a stretcher that penetrates each of the three legs with a through tenon held by a wedge. All of the edges of the shelf were upset to relate to the natural edge of the wood, and also to give a more substantial appearance. (see photos page 27)

Wine Rack

The design of the wine rack on page 26 was created at the very moment while talking to the client on the phone during our initial contact.-- no suggestions were given for the style; I just doodled the compartmentalization of space in order to hold a case of bottles. Working from that gestural sketch I made a cardboard model, took a digital photo, then e-mailed it to the client. They were thrilled! I

selected some textural reclaimed steel as the material. This gave the architectural structure an organic nuance.

Entry Rail

This client had seen prior examples of my work and knew my design sensibilities would be fitting for her job. She needed an entry railing for her business, housed in a 1940s "Deco-Modern" stucco residence. Influenced by the strong geometric style of this period and taking cues from the building's curving cornices and façade details, the design was meant to draw the visitor in and up the ramp. The railing, shown below, was mostly fabricated in construction in order to fit the budget, but also to relate to the intended Modern era. Some forged elements were used to create dimensional/surface contrast - especially in the cap rail, where a good hand feel is essential. Round-headed socket bolts and acorn nuts were used to hold many of the parts together, serving as an interesting joinery detail and to ease on-site assembly. Two factors resulted in the decision to mount the railing on the outside of the ramp and porch. First, one was to maintain the 36" ramp width to meet ADA requirements and the second was for better visual integration into the site. At the client's request, the surface finish was to remain "natural" and was treated with wax. The dry southern Montana climate would allow for this type of finish, with periodic recoating.

These were enjoyable commissions because through building the client's trust, I was allowed to design with a free hand, resulting in personal artistic growth and stylistic identity. In each, the metalwork became a conduit, linking the intended space to its interior or exterior environment, building a connectivness physically and intellectually. ✨



Exterior entry railing detail.



Exterior entry railing. At client's request, surface finish was to remain natural, and was treated with wax.



Entry railing detail.



Wine rack. Formed steel. 21" x 22" x 8".



Coffee table detail

Coffee table. Claro walnut, forged and formed steel. 17" x 41" x 20".



REPORT FROM CANIRON VI

By Will & Monti Hightower, Sterling, Alaska



Dan Orton

It was our pleasure to attend CanIron VI at Victoria, BC. When we walked on to the grounds we found that the host organization, Vancouver Island Blacksmith Association, had been keeping a secret. They had been keeping quiet about a very talented artist-blacksmith, Dan Orton.

Dan is a young man in his late 20's. His major course of study in high school was in art, working in stone, wood and metal. He experimented in many mediums: glass sand casting, soapstone, paper maché, acrylic paint, drawing, pottery and also

stone walls and planters. Math and formulas were his weak academic areas. That being said, Dan is one of the few people we have met that thinks in three dimensions and color. He is constantly analyzing the progress of his art project and the tooling he is using to complete the work.

Dan's first project was a candleholder, completed when he was about 12. While in grade 6 he found a book on paper dinosaurs which is the basis of approach to the design phase of projects he completes today. In high school, he became interested in blacksmithing and used the school's beat-up blacksmithing equipment. By age 16 he had mastered many of the basics of the craft.

High school instructors encouraged him to look in the community for mentors. By checking the Yellow Pages under "blacksmithing," Dan found Neil Gustafson, who introduced Dan to members of the Vancouver Island Blacksmith Association and through the group, to Brian Chellew and Mac and Isabell Tipton. Dan asked the club for extra help, working many Wednesday nights at the group's fairgrounds smithy.

Dan made arrangements to work and learn at Brian and Mac's shop. A major problem was that the shop was some distance out of town and he had no access to auto transportation. He was determined to learn blacksmithing and rode his bicycle out to the shop every day. Many of the tools he uses today were made at that shop. Dan credits Mac Tipton with being there to help him in learning the craft.

While still in high school, Dan decided against working for someone else, so he started his career by working for himself. He got jobs through word of mouth. He feels that for him, there is more money in art than in architecture. He tried marketing through some local stores, but had trouble finding the right outlets. Most of his sales today come through his website, dan-blacksmith.com. He wants to finish several more basic tooling ideas and then produce larger works. At present, little projects are keeping him going. Currently, he is not interested in collaborative work. "If anyone needs commission work, I would be very happy to talk with them. I need the work to pay off the new fly press I just bought."

During his demonstration Dan studied his projects and techniques in great detail, analyzing both design and the way he would execute the work. This is illustrated by the fact that he taught himself to be ambidextrous for proper direction of hammer blows to the work. Jokingly he says that he was right handed but got too big on that side so started using the left to even out. Considering that he uses a sawed off sledge hammer for a hand hammer, I might believe that he was getting muscle-bound on the right side. He also uses yoga exercises to release stress.

Many of Dan's art projects are repoussé animals, with dinosaurs being a favorite. He first researches the Internet for pictures and ideas, never using any one picture as a starting point. Many pictures are just a concept that someone has of what the animal might have looked like, so Dan takes artistic license to add his own touches. This is a time of chalk sketches on the floor.

When he has the concept in his mind, he does a clay half model of the project to full size. He does only one half of project as he has trouble with symmetry. Placing the half pattern against a mirror gives a visual of the complete animal.

Unfired paper clay is used to make the patterns. This type of clay is tough when dry and can be redampened and not distort. It is tough and lighter than regular clay when fired.

When he is satisfied with the design, he then covers the pattern with green painter's tape. This is followed by three layers of duct tape. Once this is done, the tape pattern is removed and flattened to give the general size and layout of the sheet metal needed. Dan works from these tape patterns and clay models. After this stage, he is very much the crafts person, having done the art work designing the clay model. He reproduces in metal plate an exact copy of the model. Calipers are used to measure the half model and measurements are then doubled to get proper distances of eyes, etc.

Projects are formed in multiple plates and then welded together. This demands extreme accuracy of adjoining pieces as the plate is developed. He needs to think of the image in three dimension to get a proper fit.

Sheet metal parts are textured flat with special ball-peen hammers. These hammers have the faces textured with punches of various sizes for a scale effect on dinosaurs. Dan does not worry about some loss of texture during the forming of the animal's features. As a final step, he does some chasing to improve the surface appearance.

Before major bends (i.e., bone ridges on a snout) are executed, a groove is ground on the back side with an angle grinder. The area is then spot heated and bent. Grinding lines on the back gives definition when bending. He is not worried about structure strength in art work. Groove lines also help in lining up and providing symmetry to the work.

For Dan, 3/32" plate works best for building up a big form. When working with stock thinner than 3/32", he finds there are more dents, requiring more planishing. When cracks develop, they will continue unless stop-welded. As wrinkles form, he beats them back down and does not continue until the problem is corrected. Every blow counts; nothing is random.

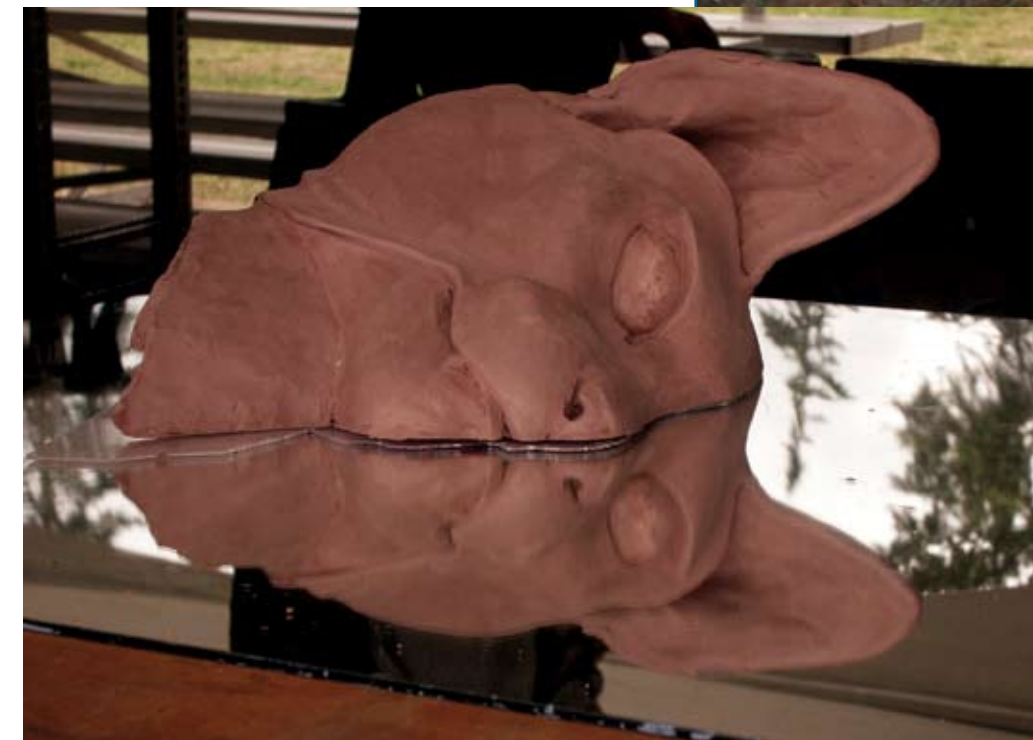


Dan Orton's conference demo piece (wall hanging)



Full size half-model, mirror image

Special hammers used for texturing



Many components are accomplished using basically the same process, such as various-sized horns. He dishes the horn starting on the ends and works toward the middle. If done the other way, curling prevents reaching the ends. The horn is over-dished, as it will straighten as the sides are rolled in.

When rolling the sides of a horn toward the center, it is necessary to work one side then the other to prevent twisting. Work along the full length of the horn until it is cold to prevent wrinkling. Weld and grind the seam, then rounded the horn up using a tapered, curved stake. When working a fault line use a radius stake. Start with larger radius stake on the base of the horn and work down in stake size as you move to the tip of the horn.

Another way of making horns is to taper pipe and then bend it over a saddle tool. The end result has a different quality than a rolled horn (but then the whole animal is an interpretation). Little horns are made from solid stock.

The final step in horn building is to attach the horn to the skull plate. The area around the horn hole is heated and the horn is driven through from the back side and welded from the back. This gives a nice fit and raises the skin area around the horn as would be the appearance of a real animal.

Dan makes or modifies most of his tools. He uses a stacked brick forge so he can reshape the forge to meet various plate shapes. The opening in the forge is used for spot heating. Tongs

are needed to reshape the forge. Dan has made several glazing tongs for potters. They open wide and he finds this style of tongs works well for rearranging the forge bricks.

An Internet search revealed the proper degree of taper (10o-11o) for tool posts and post holders. The posts are upset and tapered, then driven hot into the base for a final fit.

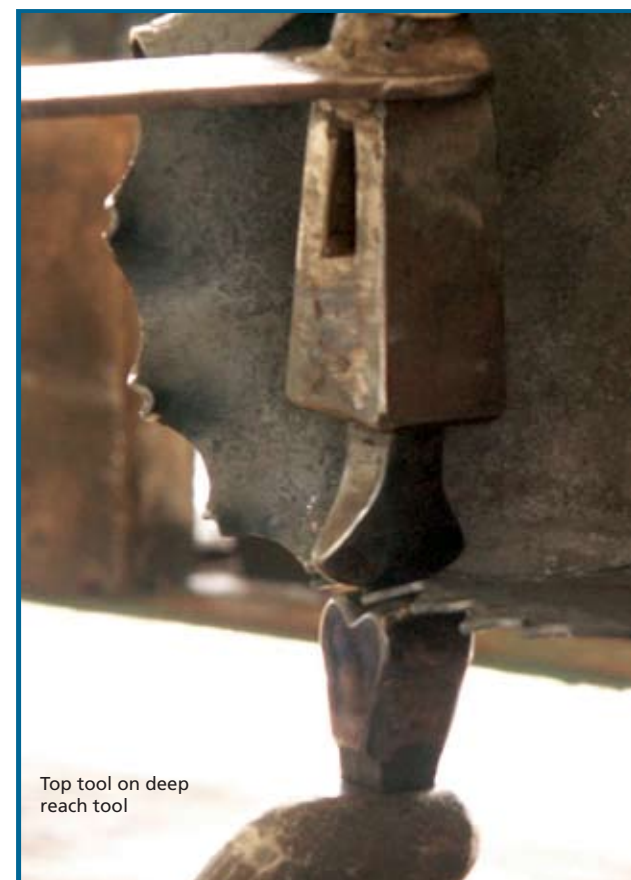
One of the more interesting tools that Dan has designed is a tool base attached to an angled arm for maximum clearance. There is also a removable top arm and tool holder, allowing use of top fullers.

When doing tool bases, a square block is step drilled. Then a very good, square-cornered drift is used to bring it to the proper size. The hole in the top tool holder is smaller for smaller tools and lighter work.

Dan is currently building a wide range of top and bottom fullers for different grooves. Multiple use of tools is time saving. He has several multiple hole tool holders so he can gang the tools for special shaping. When he has made most of the necessary sheet metal tools, he will then make divided racks to keep them upright for easy identification.

Recently a large fly press was added to his tool collection. One of the reasons for a fly press is that it is quiet and does not bother the neighbors. Dan has constructed a base for the press that incorporates sloping surfaces for easier cleaning. He is in the process of designing and building tools for the fly

Tooling holder for deep reaching.



Top tool on deep reach tool



The Dan shear

press. Many of these tools will be designed for multiple uses. Although the fly press arrived just before CanIron, Dan was somewhat embarrassed that he did not have more tools for his demonstration.

He is also in the process of designing a foot treadle for the fly press so that he can have two hands to move the work around. Having seen some of the impressive tooling that he has completed, no doubt he will solve the problem shortly.

He uses a variety of found objects for tooling: bearing races, leaf springs, ball bearings, etc. When he needed a Beverly shear, he built one - the biggest I've seen. His is a low-budget operation, and he is very concerned with paying for his first major new purchase, the fly press.

A few notable things that Dan mentioned during his demonstration were: the use of a small forge for fuel efficiency. He sets work pieces in front of the forge opening for spot heating. No gloves are used; he wets his hands to help with the heat coming from the piece. He works two different pieces at a time to make better use of heat and time. He says dirty hot water allows a slower cooling than clean water when making bearing race tools. And, the one that I needed to go to the Internet and check out, is that TIG welding with special filler rod allows dissimilar metals to be truly "welded" together.

Dan Orton is a very impressive young blacksmith. He will continue to create beautiful metal work and will only increase his skills in the future. If you are interested in seeing this remarkable young artist in person, NWBA is currently making arrangements for him to demo at a future conference. To find out when this will happen contact: Northwest Blacksmith Association, 8002 N.E. Highway 99, #405, Vancouver, WA 98665. ✨

Dan forming a bowl under his new fly press



NEW WORKS

**TIM BEACHLEY,
FREDERICK, MARYLAND**

The adjustable candle stand is 11 3/4" h with a base diameter of 7". Forged steel, all traditional joinery - forge welding, mortise and tenon, and riveting.

The scalloped candle stand is 11 1/4" h with a base diameter of 7". Forged steel, some power hammer forging, put mostly done on flypress, and all the texturing and incising done cold.



The scalloped
candle stand

The adjustable
candle stand

**MINDY GARDNER,
FARMER CITY, ILLINOIS**

Title: 3 Koi. Wall hanging made of 12-gauge mild steel. 14" h x 11.5" w, depth about 1/2". The chasing was done using a treadle hammer. The color was done with a brass brush and a torch for heat. The finish is Renaissance Wax. The 3 Koi hangs like an Oriental scroll. The "bamboo" at each end of the scroll is made out of half-round stock that is riveted to the sheet steel.



NEW WORKS

JOHN GEHL, WEST BEND, WISCONSIN

"Hanging On." 11" h x 19" l x 8" w. This piece uses steel rods and Lake Superior beach stone. Rods are polished and given a clear acrylic coating to enhance the starkness it offers. Reminiscent of the harshness and tenacity of nature. The single small leaf is holding on despite the effects of water and wind, providing hope for the future.



DENNIS DUSEK, PLACERVILLE, CALIFORNIA

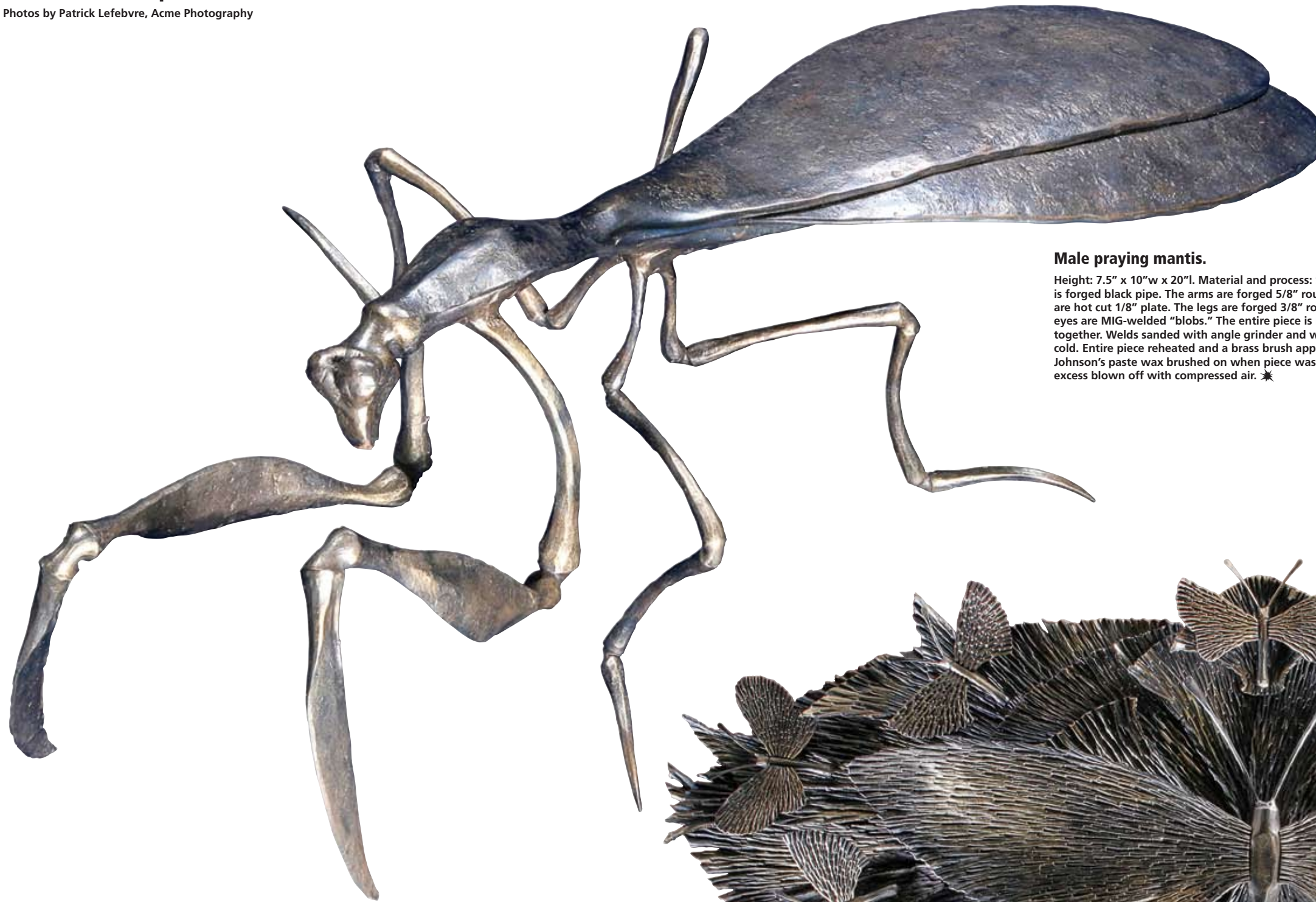
Photos by Steve Suger

Slate table with catfish design, sandblasted into table top. 22" h x 48" l x 24" w. Legs mild steel 1/8" pipe. Bamboo leaf design on legs is also mild steel. Wire wheel finish on grinder, then clear coat. ✨

SELECTED WORKS

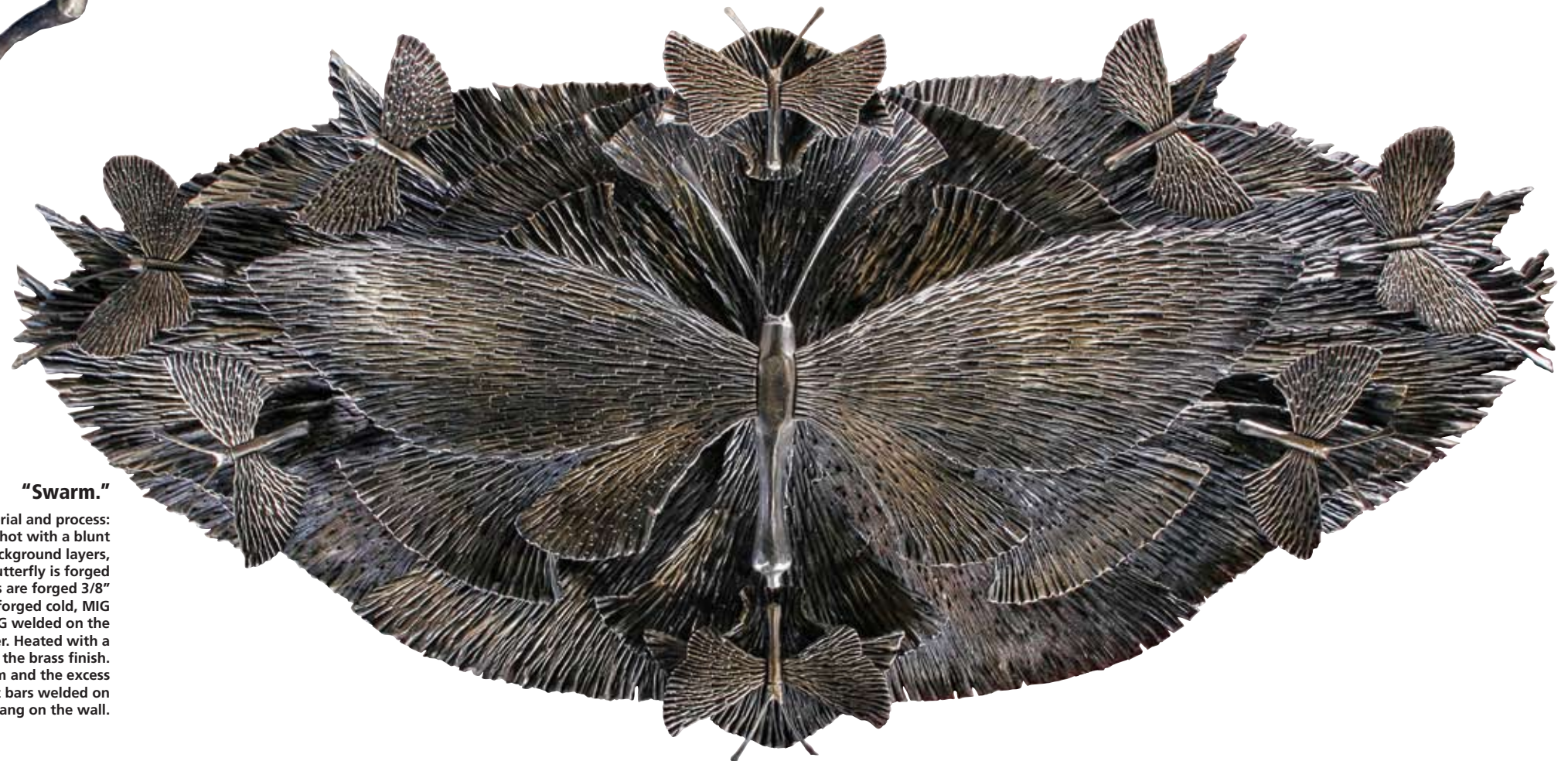
Matthew Waldrop, Asheville, North Carolina

Photos by Patrick Lefebvre, Acme Photography



Male praying mantis.

Height: 7.5" x 10"w x 20"l. Material and process: Steel; the body is forged black pipe. The arms are forged 5/8" round solid. Wings are hot cut 1/8" plate. The legs are forged 3/8" round solid. The eyes are MIG-welded "blobs." The entire piece is MIG-welded together. Welds sanded with angle grinder and wire brushed together. Entire piece reheated and a brass brush applied, then Johnson's paste wax brushed on when piece was still warm, excess blown off with compressed air. ✨



"Swarm."

Butterflies. 20" h x 40" w x 5" d. Material and process: Steel, 1/8" plate hot cut and textured hot with a blunt chisel under the treadle hammer (background layers, wings); body on large centerpiece butterfly is forged black pipe. Bodies on small butterflies are forged 3/8" round solid. Antennae are 3/32" TIG rods forged cold, MIG welded and filed. The whole piece is MIG welded on the back, wire brushed with an angle grinder. Heated with a torch and scrubbed with a brass brush for the brass finish. Johnson's paste wax was applied warm and the excess blown off with compressed air. Two flat bars welded on the back slide over offset brackets to hang on the wall.

SHOWCASE

Steve Austin, Austin's Iron Works Kansas City, Missouri

My shop was established in 1973; it is very production-oriented, due to payroll necessities. The roster of employees includes two full-time smiths, five fabricators, one painter, two full-time installers, and four office personnel. The production items -- railings, fencing, etc., are what pay the bills. The forging aspect is still quite satisfying after 34 years, and is our key credential in marketing strategy.

I have attended every ABANA Conference since the 1978 Carbondale, Illinois, event and can testify that my association with ABANA and its members has been the primary source of my own inspiration and education.



Silicon bronze (alloy 665) detail of gate post and forged framework of gate. Frame is forged from 1x1 sq. bar to a hex shape. Balusters are 3/4 sq. with fullered dimple and riveted connection.



Two opposing silicon bronze stanchions with gate. Two silicon bronze lamps with 1-1/2"-thick slumped glass lenses. A triad of ginkgo-shaped forgings form the support surround.

SHOWCASE, CONT'D



Forged silicon bronze railing and stanchions. Stanchion elements are all forged from 1x1 sq. bar. Design by Steve Austin. Inspiration source was Egyptian hieroglyphics. The ankh detail is a symbol of eternal life; the blade shape at bottom is a recurring form as are the "wings" in back of the ankh detail. Lead blacksmith: George Rousis.



Interior curved railing terminals and forged balusters. A lateral mount was used to avoid dealing with stone steps.



SHOWCASE, CONT'D



Shop photos showing fabricated forms, on which we bend decorative panels. Each radiused form is fabricated based on the required centerline radius of the on-site stairway. The panel is heated in a Johnson gas forge and clamped in position on the form and tweaked with a rosebud torch into final form. Note the bridge welded to the form to maintain proper slope of the panel.



Motorized double entry drive gate. Forged and fabricated. Arch format is based on existing architectural detail of lintels above doorways and windows.



Silicon bronze railing. Forged leaf work by George Rousis. Top frame of rail is a triad of 3/4" round material. We use this top frame format frequently because it allows using the triad members in a decorative manner at all terminals. ✪

THE BRIDGE PROJECT

By Fred Borchardt,
Willcox, Arizona

Fred Borchardt scoping out the scene through the steps of the North American bridge sculpture.



Right, Fred Borchardt (top) and Metal Museum staff standing on the North American half of the bridge at its home at the National Ornamental Metal Museum, Memphis, Tennessee.



Finally, after waiting seven years, the ABANA 2000 Bridge Project was installed in its permanent foundation at the National Ornamental Metal Museum in Memphis, Tennessee.

The new bridge site is high on the east bluff of the Mississippi River, facing westward across the river. The museum staff even removed several trees on the bluff to enhance the views of and from the bridge.

The one-half form of the bridge sculpture now completes the idea of German master blacksmith Manfred Bredohl to symbolically join Europe and North America in one blacksmithing tradition.

The original half-bridge sculpture was designed by Manfred and produced by artist-blacksmiths at an international blacksmithing conference in Aachen, Germany, in 1986.

The North American half-bridge was a conference project by the Arizona Artist Blacksmith Association at the 2000 ABANA Conference in Flagstaff, Arizona. Both bridge sculptures were the combined work of artist-smiths from around the world who sent or brought pieces of the whole bridge to the conference. Members of the Arizona Artist Blacksmith Association who worked on the project are: Harold Hilborn, John Kruger, Darrell Bussey, Joe Hernandez, and David Flynn. T.A.C. Company of Tucson, AZ and Smyth Steel, also of Tucson, were the two corporate sponsors whose facilities were used to fabricate the bridge. ✪



American buffalo skull. Used as the bridge's figurehead. Buffalo skull was created from forged steel.

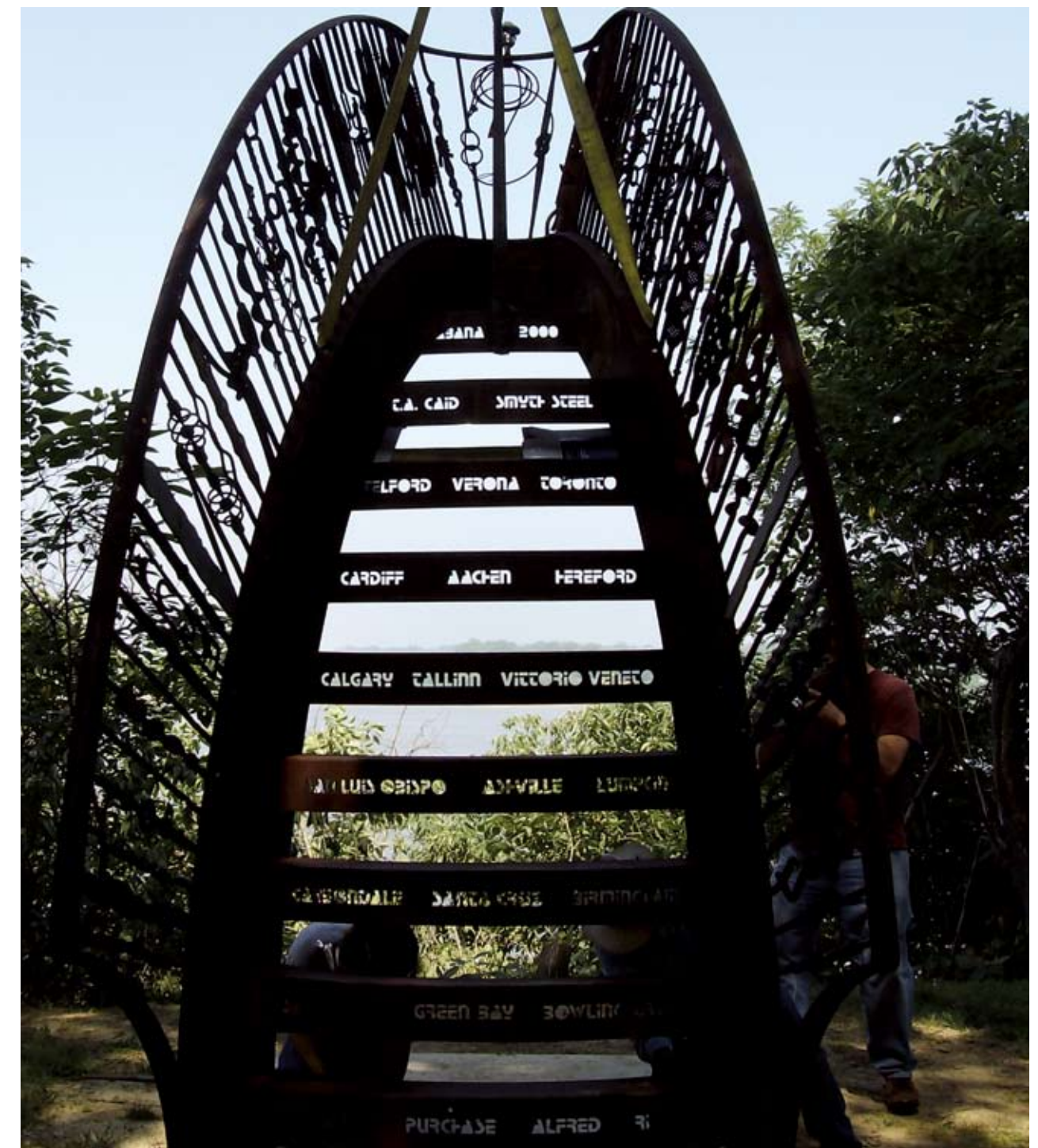
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Stainless steel frog created by well-known German blacksmith Manfred Bredohl. The frog stands atop a steel orb which is attached to the bridge railing, overlooking the panorama of the Mississippi River.



Bolting the bridge to the anchor system in the concrete foundation on the bank of the Mississippi River in Memphis.



The completed North American bridge project. The names cut out on the steps of the bridge denote blacksmithing conferences that have been held all over the world.

BRONZE GATE FOR U.S. CAPITOL BUILDING

ANDREW R. CHAMBERS, JR.
ARC Iron Creations
Amherst, New York

In July of 2005, Andrew R. Chambers Jr., of ARC Iron Creations was approached by Hadley Exhibits, Inc., to hand-forge a bronze gate for the Capitol building in Washington, D.C.

Hadley Exhibits, Inc. specializes in designing and producing exhibits for museums, trade shows and visitor centers. They were contracted to design the exhibits for the newly planned visitors' center at our nation's Capitol. The expansion is intended (due to the 9/11 terrorist attacks) to keep at a distance the thousands of tourists who visit Washington annually, but still allow visitors to enjoy the history housed there. To accomplish this, a gate needed to be built.

The bronze gate that Andy was commissioned to forge is a 6-by-6 foot gate which will enclose an exhibit of the Lincoln catafalque. The catafalque is a wooden bier which held the caskets of Abraham Lincoln and other presidents such as John F. Kennedy, Ronald Reagan, and Gerald Ford. When not in use, the catafalque is kept below the Capitol building in a small crypt chamber called Washington's tomb. The tomb was originally intended (but never used) as the burial place for George Washington, the first president, who is instead buried at his home in Mount Vernon, Virginia.

The original plan for the bronze gate was for it to be water-jet cut, but after Hadley came across Andy's recently designed dining room table, they decided that Andy was just the blacksmith they were looking for to hand-forge the gate for the project. A small sample was then forged and delivered to the designers with the hope that they would be impressed with the authenticity of his hand-forged work – they were.

After many months exploring every other possible option, the sample submitted by Andy just wouldn't leave their minds. They decided that his particular gate was the one they wanted to enclose such an important artifact of American history. Finally, in the early months of 2007, the gate was completed in Andy's shop in Buffalo, New York.

ARC Iron Creations opened its doors in 2001. This accomplishment and recognition will keep Andy's family, as well as other admirers of his work, connected to his craftsmanship for generations to come. ✨

Editor's Note: Andy Chambers can be reached via email at arcironcreations@yahoo.com or by visiting his web site, www.arcironcreations.com.

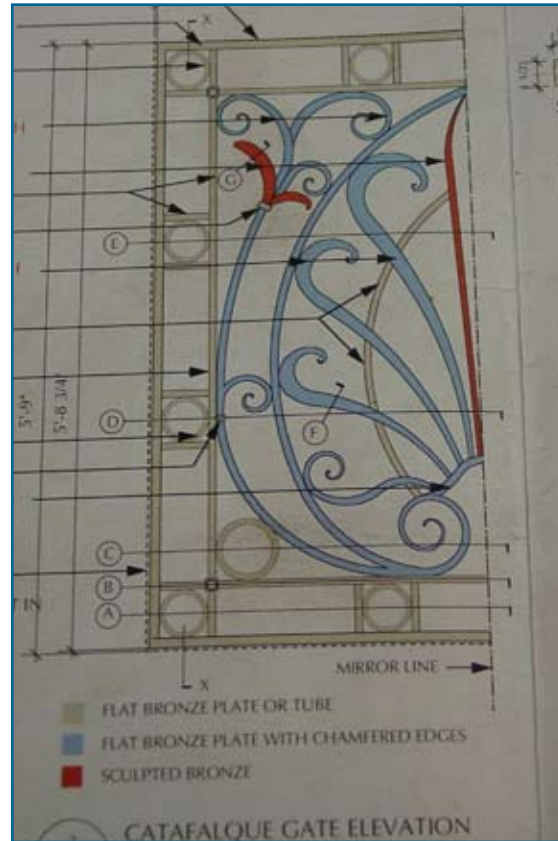


Finished entry gate to the Lincoln catafalque, US capitol building.

BRONZE GATE FOR U.S. CAPITOL BUILDING



Andrew R. Chambers, Jr.



The gate in progress.

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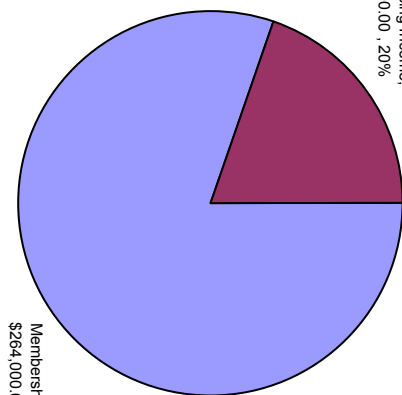
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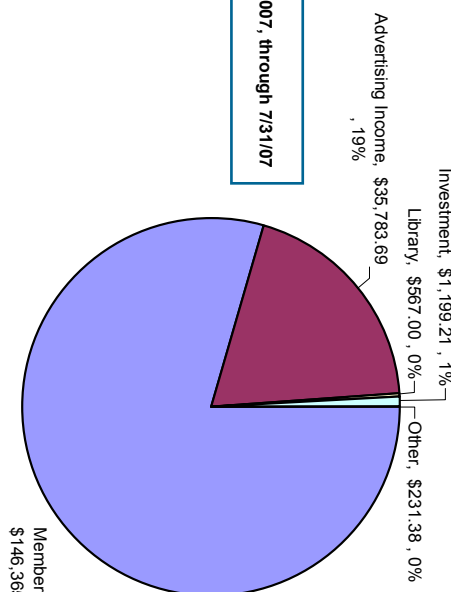
ABANA BUSINESS

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2007 Budget Income

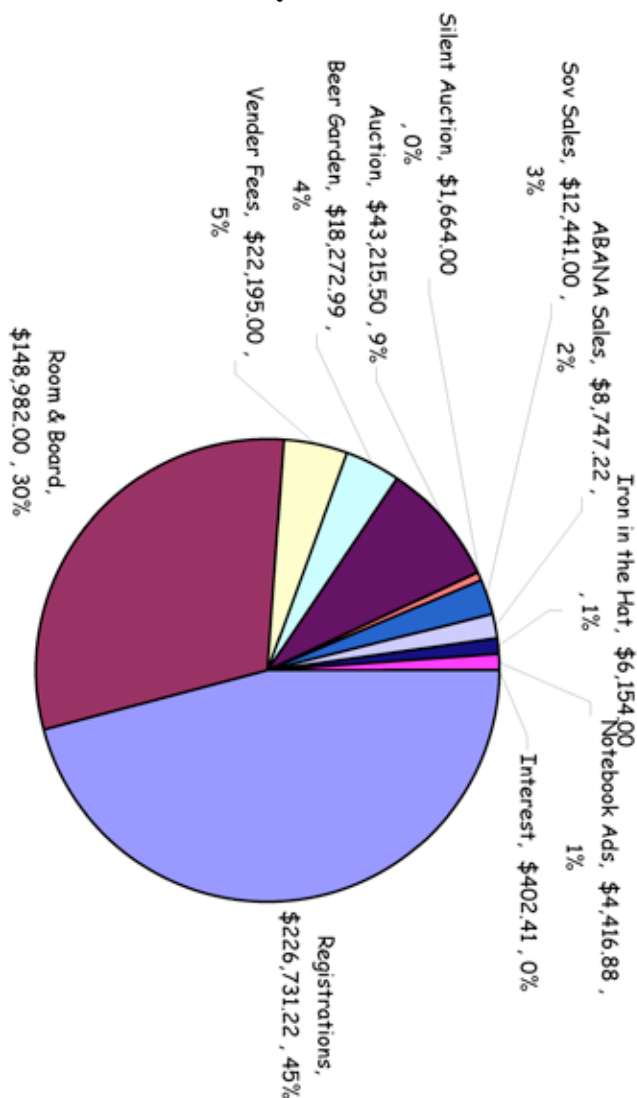


Actual Income 2007, through 7/31/07



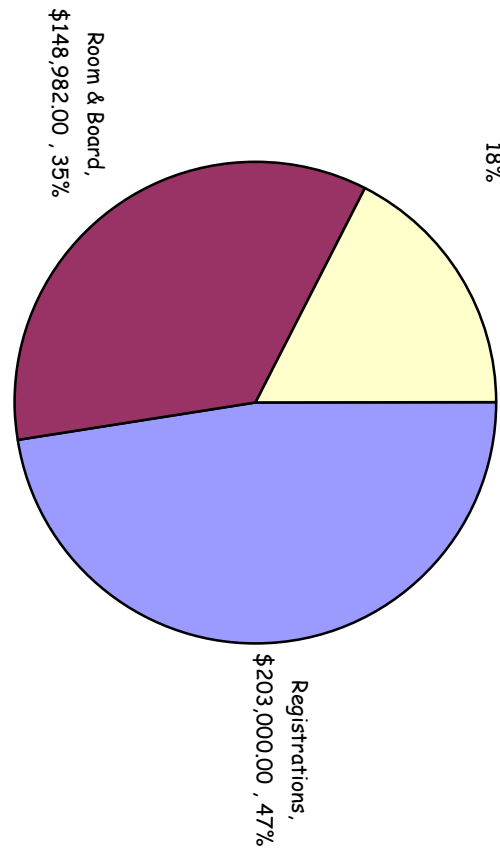
Budgeted Income for 2007 = \$329,000 07 Income Received by 7/31/07 = \$184,146.31

2006 Conference Actual Income



Other, \$75,000.00, 18%

2006 Conference Budget Income



Budgeted Income = \$426,982

Budgeted Expenses = \$237,750

2006 Conference Balance is \$2,879 Before "Contingency Liability" of \$60,000 still under review

Actual Income = \$493,222 to 7/31/07

Actual Expenses = \$490,443 to 7/31/07

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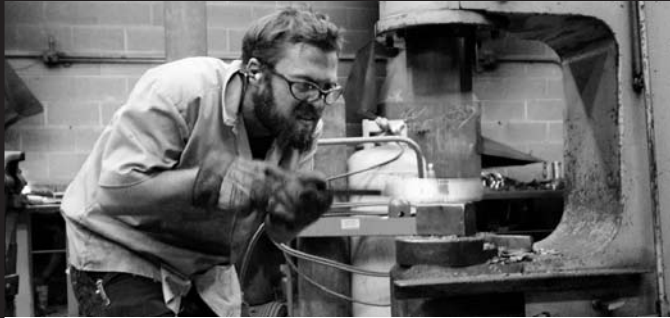
and snowblowing equipment comes with. Outdoor activities out the back door include: horseback riding, blue-ribbon trout streams, kayaking, canoeing, boating, bird hunting, big game hunting, hiking, cross-country skiing, four-wheeling, and snowmobiling. Within an hour's drive, downhill skiing and whitewater rafting are also possible.

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1 1/2 x 1/2	1 1/4	1 1/2 x 1 1/2 x 3/4
1 1/2 x 3/4	1 1/2	1 1/2 x 1 1/2 x 1/2
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NOVEMBER 10

Upper Midwest Blacksmithing Fall Conference and Membership Meeting. At Centaur Forge, Burlington, WI. For more information go to web site: <http://www.umbc.org> www.umrbc.org.

2008

FEBRUARY 16 - 17

Southwest Artist Blacksmith Association (SWABA) Arizona Artist Blacksmiths Association will co-host a regional blacksmithing conference in Las Cruces, NM. Demonstrators are Frank Turley and George Witzke. Contact April Witzke 505/535-4766 e-mail: blacksmith@starband.net or Larry Kern 505/298-2280 e-mail: larrykern@comcast.net.

MARCH 8 - 9

Banging on the Bayou 2008, hosted by Louisiana Artist Metalsmiths Association (LAMA). Beaver Park, Lafayette, LA. Jim Wallace is demonstrator. Auction and raffle. Contact David Bernard 337/837-8810,

e-mail: dbaarch@bellsouth.net or Carol Reed 337/232-7860, e-mail: reedck@bellsouth.net. See web site www.lametal-smiths.org.

APRIL 18 - 20

"Spring Fling" hosted by The Blacksmiths' Guild of the Potomac. Berryville, VA, Ruritan Fairgrounds. Demonstrations, tailgating and story telling. Camping space. Doors open Friday at 3 pm. William Wojcik 540/253-5121. E-mail: wmwojcik@gmail.com.

MAY 1 - 3

BAM 2008 Conference, Missouri State Fairgrounds, Sedalia, MO. Demonstrators are: Darryl Nelson, Bob Patrick, the team of Michael Bendele & Joe Bonifas, and the team of Steve Mancowski & Shelton Browder from Colonial Williamsburg. International demonstrator to be announced. Contact Kirk Sullens 417/863-8628. E-mail: kirk@kirksullens.com. See ad page 5.

MAY 17 - 18

20th Annual Blacksmith Days hosted by The Blacksmith Guild of Central Maryland. Carroll County Farm Museum, Westminster, MD. Demonstrators are Randy McDaniel and Ken Schwarz. Visit www.bgcmonline.org or call Ted McNett 717/646-9839. ✨

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Beginning Blacksmithing with Lyle Wheeler. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

NOVEMBER 25 - DECEMBER 1

Making Useful Items from Junk with Bob Alexander. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

NOVEMBER 30 - DECEMBER 4

English Wheel: Build it, Use it, with Walter Scadden. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglaser@newenglandschoolofmetalwork.com. Web site: www.newenglandschoolofmetalwork.com.

DECEMBER 2 - 8

Holiday Iron Trinkets with Allan Kress. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

DECEMBER 3 - 8

Basic Blacksmithing. The Forgery School of Blacksmithing, Tijeras, NM. Contact Chad Gunter 505/270-1007 or Brad Gunter 505/205-9815.

DECEMBER 7 - 9

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Tool Forging for the Smith with Dereck Glaser. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglaser@newenglandschoolofmetalwork.com. Web site: www.newenglandschoolofmetalwork.com.

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The American Hand-Forged Knife with Jim Batson. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

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Animal Sculptures in Iron with Darryl Nelson. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

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Blacksmithing for Home and Hearth with Jeff Mohr. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

FEBRUARY 3 - 9

Traditional Grille Sampler with Tal Harris. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

FEBRUARY 9 - 12

Forged Botanical Forms with Dereck Glaser. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglaser@newenglandschoolofmetalwork.com. Web site: www.newenglandschoolofmetalwork.com.

FEBRUARY 10 - 15

Blacksmithing Basics with Pete Brandenburg. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

FEBRUARY 15 - 17

Beginning Blacksmithing with Alwin Wager. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

FEBRUARY 17 - 23

Blacksmithing - Starting with Fire, with Kenneth Thomas. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

FEBRUARY 22 - 25

Pattern-Welded Steel with Don Fogg. New England School of Metalwork, Auburn, ME. 1-888/753-7502. E-mail: dglaser@newenglandschoolofmetalwork.com. Web site: www.newenglandschoolofmetalwork.com.

FEBRUARY 24 - MARCH 1

Forging for Fun, Fame & Fortune with Chuck Patrick and John Kraus. John C. Campbell Folk School, Brasstown, NC. 1-800/365-5724. See web site: www.folkschool.org.

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MARCH 14 - 17

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MARCH 15 - 16

Make the Tool/Forge the Piece with Jack Wheeler. Appalachian Center for Craft, Smithville, TN. 615/597-6801. E-mail: ggentry@tntech.edu. Web site: www.tntech.edu/craft-center.

APRIL 12 - 13

Blacksmithing and Enameling with Mitchell and Jane Latsch. Appalachian Center for Craft, Smithville, TN. 615/597-6801. E-mail: ggentry@tntech.edu. Web site: www.tntech.edu/craftcenter. ✨

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KOOTENAY BLACKSMITHS

By Sandra Barrett

Kootenay Blacksmiths' Association, BC, Canada



U.S. Demonstrator
Alice James

The bi-annual Kootenay Blacksmiths' Association meeting began with a fascinating example of fire welding at orange heat when American blacksmith Alice James exhibited her proficiency, using Easy Weld as an initial flux to tack the steel together. I actually gasped in amazement at the total lack of sparkling white heat. It was at a recent weekend demonstration in British Columbia, Canada, hosted by Kootenay Forge at Crawford Bay and partly funded by a grant from ABANA.

I was mesmerized in the front row for most of the weekend, watching a superb demonstration of the making of an original *epergne* - a modern variation of the dining room table centerpiece of candles and fruit, commonly found in Victorian England.

This emerged as a tall and elegant candleholder with details such as eight art nouveau-inspired diamond-headed fire-welded forms being welded together at the base, then formed into a cylinder surrounding the tube which supported a floating candle cup.

It was a pleasure to listen to Alice's commentary of her life and work as she continued to work on her piece. A former lecturer at the Appalachian Center for Crafts in the U.S., Alice was completely at ease with the difficult task of "talking and doing" simultaneously. She seemed pleased that the audience of metalworkers interacted with questions and suggestions, but they were mostly content to sit patiently and watch her creation unfold.

The Saturday evening meal included the Annual General Meeting, an auction, and a slide show of the work of both Alice James and her husband Japheth Howard, which continued into Sunday morning back at Kootenay Forge. The base was made and the work assembled with accompanying talk about the influence of design and personal style to achieve the desired form.

The professional attitude and skills that Alice displayed were impressive. We all learned something about the creative process, eloquently expressed in terms that any of us, no matter what level of expertise, could understand and appreciate. The unique finished centerpiece showed perfectly the transformation of traditional forged ornamental techniques into a beautiful, contemporary work of art.

Thank you to ABANA for making it possible and affordable to see an American smith demonstrate in Canada. I will be hosting the next Kootenay Blacksmiths' meeting at Fernie Forge, our newly built shop where our family business, established in Britain in 1893, is now continuing in Canada. If we are lucky enough to see another American blacksmith of the caliber of Alice James, all our members, including me, will be delighted. ✨



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