



ABANA

Quarterly Publication of the  
Artist-Blacksmith's Association  
of North America



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Bronze single front door, partially open.



Bronze double doors by  
 Drew and Stiegler Metal  
 Design. Story on page 14.  
 Photos by Tom O'Neal  
 Photography.

Covers: "Patio Gate"

By Takayoshi Komine.  
 The front cover shows the  
 gate to patio courtyard open,  
 the back cover shows it  
 closed. Gate is 51" h x 5' w.  
 Iron.

Photo at right is double  
 exposed to show the gates in  
 motion.

Story on page 30.



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We have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path.  
-- Joseph Campbell.

follow in a zigzag sort of way. A silent "thank you" sometimes slips from my lips as I use a technique or design thought shared by a demonstrator or friend. Each of us creates new work, underpinned by the pathway of these masters.

The ABANA Conference, which only occurs every two years, is coming up July 5 - 9 in Seattle, Washington. Being held for the first time in the Pacific Northwest, immense effort is underway to offer new ideas and demonstrators to spark your creative knowledge. The location also offers many unique opportunities for your family to enjoy as you attend. Be forewarned, events are planned to fully occupy your EVERY waking moment! According to our Central Office conference registrar, "Early registration yielded over 200 registrations! Please register as early as your plans allow, so we may fully accommodate your room, meals and other requests. Commitments on some items must be made by May 15th to our hosts." Late-mail registrations must be postmarked BEFORE June 21st! Online registration will be open until the conference begins, should last-minute changes suddenly allow those of you with previous commitments to attend. Just use your correct e-mail address and your ABANA I.D. number to receive your confirmation. Update your membership information at the same time. Just access [www.abana.org](http://www.abana.org).

You can also go to [www.abanaseattle2006.com](http://www.abanaseattle2006.com) for more information. This is the

Prez Sez cont'd page 5

**"Artistic metalwork is great, because even at 90, one can still be learning new ways and ideas."**

Have you attended a recent workshop or conference to increase your knowledge and skills? Quantum leaps in your work can be the reward when you do. Have you honed your skills and developed expertise that can raise the level of the work of others in the field, if shared? Thank you for your efforts to teach and share this developed knowledge. There is no better way to honor those "heroes" who shared what they know.

One of the names easily remembered by smiths is Francis Whitaker of Colorado. A thought often repeated by Francis was: "Artistic metalwork is great, because even at 90, one can still be learning new ways and ideas."

This thought came to mind as I recently received word of the loss of yet another of the pioneers of artist-metalsmithing. William F. Moran, an internationally known bladesmith who was instrumental in developing the hand-forged blade as we know it, passed on at the age of 80 years. His legacy? Certainly his unique artistic touch, involving natural elements, made his signature work easily recognizable! And not to forget being known as the "father of modern Damascus (pattern-welded) blades," which he first began producing in 1973. But what stands out is his co-founding of the American Blade Society in 1976 and establishing the Moran Bladesmithing School in 1988. He was a metal artist that experimented and developed a product sought after and treasured by collectors, but whose personal interests were training others and sharing information. (See *Tribute* articles, this issue.)

There are so many others in every country who have similarly contributed to the path we

# THE ANVIL'S RING

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**Georgetown, CA 95634**

### 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](http://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 or at [www.sebastianpublishing.com](http://www.sebastianpublishing.com)

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DEAR EDITOR,

I want to thank Tom Clark and Len Ledet for finding a way for those who may not be attending the 2006 ABANA Conference to participate in the Seattle Iron-in-the-Hat drawings. Each Affiliate chapter has been sent 200 drawing tickets which are to be sold at local Affiliate events. These tickets will be added to the conference drawings. As indicated, you do not have to be present to win. The drawings consist of a bam box with tools, Ron Kinyon air hammer, Ozark pattern anvil with stand and tools, and a personalized Tom Clark hand hammer.

Tickets are \$1.00 each, with all proceeds going to the ABANA Scholarship Fund. Let's make this the best supported Iron-in-the-Hat ever. Thanks also for all your Affiliate support.

P.S: The Arizona Affiliate has already sold their 200 tickets.

Len Ledet, Scottsdale, Arizona

DEAR EDITOR,

I finally had time to read Volume 34 #1, Fall, 2005 issue of *The Anvil's Ring* and I'm sure others already informed you of the gravity-defying ball in the cage on page 40 (cover story on Toby Hickman's great candle hold-



Toby Hickman's great gravity-defying ball in the cage.

er). If in doubt, note picket point direction on cover shot (down) compared to "flipped" picture on page 40 (up). Oops... Great publication and keep up the good work, always looking forward to my next issue.

ABANA member #6047459

DEAR EDITOR,

I created a new podcast about blacksmiths named *Anvil Talk!* The focus is to include interviews with blacksmiths, talking about their lives and what interests them in their craft. This is not a how-to program, but more like a *People* magazine-type theme.

Our first episode had an interview with Mike Bowen and Larry Urban at the February North Texas Blacksmiths meeting in Mansfield, Texas. *The Anvil Talk!* web site, where you may listen, is at:

<http://home.flash.net/~dwwilson/ntba/podcasts/anviltalk.html>. The blog is at: <http://anviltalk.blogspot.com/>. You may join the members-only blog by sending me a request ([dwwilson@flash.net](mailto:dwwilson@flash.net)). *Anvil Talk!* is a new addition to I-tunes, so you can easily subscribe and download each episode when available.

We have very interesting episodes planned

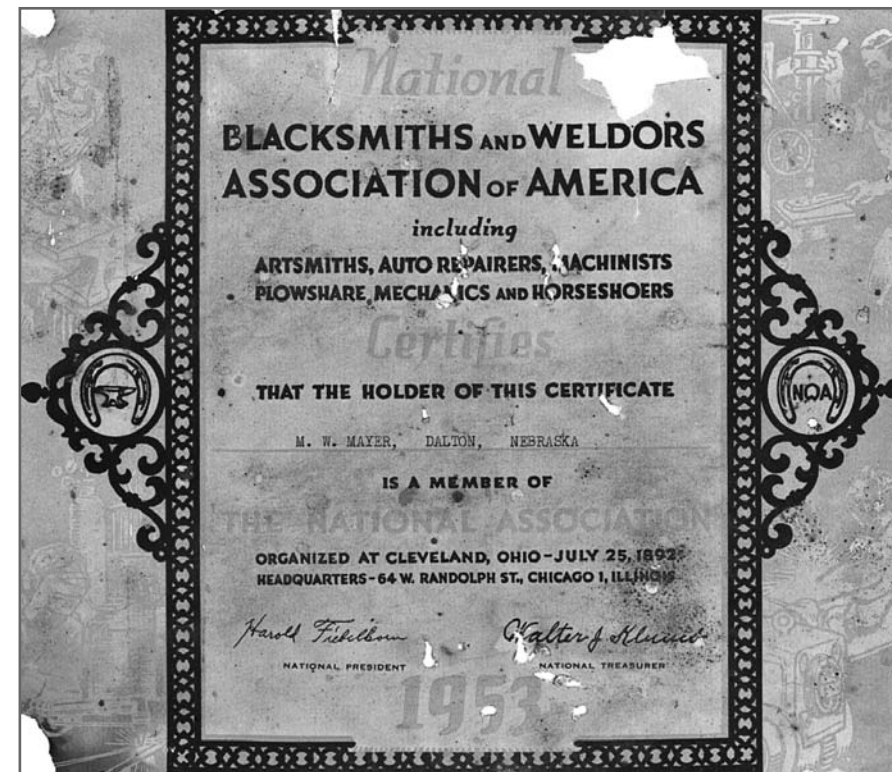
for the next few months, so please join in. The files are archived, so they can be accessed anytime. It's all free, of course.

David Wilson, Lucas, Texas

DEAR EDITOR,

I found this sign nailed to the wall of an old blacksmith in a rural area near where I live. Thought you might like to see it. (Photo below)

Jerry Spiker, Sidney, Nebraska



PREZ SEZ CONT'D...

conference web site and contains all the information you will need regarding conference details and activities. It also has all of the shipping information for that special AUCTION ITEM or GALLERY EXHIBIT PIECE that you are working on. ABANA depends upon a successful auction to help fund its many educational programs. Even if you can't attend the conference, please consider sending in an auction item. It will be displayed in the gallery and it will allow your friends and colleagues to be able to see your work, even if you aren't in attendance! Your efforts now in producing an auction item will have a lasting benefit for the good of ABANA.

The ABANA Seattle 2006 Conference is another celebration of "heroes gone before." Their artistic legacies will be shared by all of the great demonstrators, perpetuating that unbroken thread of knowledge.

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- **Forge & Anvil (2 video cassettes)** – Great stuff; almost 5 hours (10 half-hour segments) of video for beginning smiths. Entertaining, instructional, and informative. .... \$35.00.
- **Fire & Roses (DVD)** – 3 skilled smiths forge an iron rose using traditional methods taught to the most skilled German blacksmiths for centuries. One hour and 20 minutes. ....\$16.25.

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## got plans?

In a renovated, dairy barn setting, Virginia's first residential crafts school offers Summer and Fall Classes beginning May 5<sup>th</sup> through October, 2006 at the Jacksonville Center for the Arts in Floyd, Virginia.

This year's offerings include workshops in blacksmithing, ceramics, glassworking and other mediums. The instructors, representing local and national talent, are widely recognized in their fields of expertise. Week-long and weekend workshops are offered for a variety of skill levels. Nationally renowned blacksmith, Elmer Roush, and others are leading workshops for those interested in the art of blacksmithing.

Course details & registration materials are available online or by mail upon request

The Jacksonville Center for the Arts

540-745-2784 • 866-787-8806

[www.jacksonvillecenter.org](http://www.jacksonvillecenter.org)

Support provided by USDA-Rural Development, Appalachian Power and the Community Foundation of the New River Valley. Images: Iron Circular Study by Dale Morse; Hippo Whistle by Mary Dashiell

## NOTICE OF ELECTION

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

To run for election, one is required to be an ABANA member in good standing and provide the following:

A nominating petition signed by at least 10 ABANA members submitted with photograph and candidate statement to the Central Office by June 15 of the election year.

## NOTICE OF ELECTION FOR ABANA BOARD OF DIRECTORS

### 2006 ELECTION TIMETABLE

May 1, 2006: Notice of election published in the Spring issue of *The Anvil's Ring*.

June 15, 2006: Nominations deadline date, submitted to the ABANA Central Office, P.O. Box 816, Farmington, GA 30638

August 1, 2006: Ballot mailing in the Summer issue of *The Anvil's Ring*.

September 15, 2006: Postmark deadline for completed ballots

October 1, 2006: Notification to elected Board members

To view the complete bylaws, go to the ABANA web site at [www.abana.org/the\\_by\\_laws.html](http://www.abana.org/the_by_laws.html)

Business meetings of the ABANA Board are held annually near the 15th of November. On the even year, an additional meeting is held at the ABANA international conference in typically June or July. Between meetings, business is conducted by phone, mail, fax, and email, followed by a quarterly board mailing, distributed by the Central Office.

## JOURNEYMAN PROGRAM UPDATE

After a good start, the unfortunate attacks of 9/11 pretty much brought the program to a halt. It is no longer possible for a foreign smith to get a student or travel visa and wander the United States without a schedule. Before then, we had a steady stream of young smiths coming through Wisconsin. I had blacksmiths from Australia, Malaysia, Wales, England and the United States. We also hosted one very talented young woman from Virginia who is a student at the Art Institute of Chicago. Lately the program has dwindled to a few Americans and that is it.

There is a way to bring someone in: The Association for International Practical Training. The difference is that this is more like an

employment situation rather than a learning experience. The program has many good features and they handle all the paperwork and insurance details. For more information visit [www.aipt.org](http://www.aipt.org).

I think now the focus will be on American smiths who have learned the basics and want to try blacksmithing as a career option. It is a way to gain knowledge in business, sales, shop layout, material handling, safety, site surveying and installation.

My experience as a journeyman was invaluable. I learned what I wanted to do. I wanted a business where I could earn a decent living and work 8-10 hours a day. That means doing welding and repair work, along with ornamental jobs. What I did not want was the struggle of working in a poorly designed shop with badly maintained machines and an unhealthy atmosphere.

So to those young smiths, male and female, deciding what career to pursue, look at the Resources section of the ABANA web site and sign up as journeymen!

Here is the direct link for additional information on how to be listed and what the program entails. <http://abana.org/resources/education/journeyman/index.shtml>

Bob Bergman, Blanchardville, Wisconsin  
[postvilleblacksmith@tds.net](mailto:postvilleblacksmith@tds.net)

## CONFERENCE

The biennial ABANA Conference will be held July 5 - 9, 2006 at the University of Washington and Sand Park, Seattle, Washington. See Conference News, this issue, for more information.

## CONTRACTS

Central Office contract will be reviewed yearly and extends through 2006. *The Anvil's Ring* contract extends through 2006. *The Hammer's Blow* contract extends through 2006. Accounting and Tax Preparation Contracts extend through 2006.

## REPRINT POLICY

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

## SCHOLARSHIPS

ABANA scholarships are available to all ABANA members. The closing dates are: January 1, April 1, July 1, and October 1. Information can be obtained from the ABANA Central Office, call 706/310-1030.

## The New Winning Number!!!!

Since no one called in with the two original winning numbers, the third winning number for the Voter Incentive Program is #2272.

If you are the lucky ABANA member who holds number 2272 then you are the winner of the hammer, tongs and fullering set. A big thanks to Dean Curfman of Big-Blu Hammer for donating the items as part of the Voter Incentive Program! For more

information about Dean's products, visit [www.bigbluhammer.com](http://www.bigbluhammer.com)

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

If no one calls in with ticket stub #2272, we will post the last winning number on June 15, 2006.

*Don't throw those stubs out!!!*



Dear ABANA Community,  
Thank you for your many cards and e-mails of support. Our promise of quality manufacturing and personal customer service continues as we enter our 13th year!

See you in Seattle,

*Willene & Russell Jaqua*

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Centurion	260 lbs.	\$1450	\$5.58/lb.
Titan	120 lbs.	\$ 825	\$6.87/lb.

	Tip-to-Tip Length	Face Width	Height
Gladiator	39"	7"	13"
Centurion	31 1/2"	7 1/2"	9"
Titan	24 3/4"	5"	7"

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**VIRGINIA'S FIRST RESIDENTIAL SCHOOL FOR BLACKSMITHS OPENS**

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E-mail: info@jacksonvillecenter.org

Website: www.jacksonvillecenter.org

or, www.metcalferoush.com.

The blacksmith shop at The Jacksonville Center for the Arts features 1,344 square feet of space with six fully equipped forging stations. Located in the heart of the Blue Ridge Mountains, beginning and intermediate courses are offered from March through October. Week-long, weekend, and series of classes are offered.

Serving as Virginia's first residential school, the campus includes a residence, pottery studio, glass-working studio, cultural business incubator and exhibit space, with its main facility residing in a renovated 1940s dairy barn. Chris Shackelford is Director of Educational Programming. Educational Programming includes a variety of studio arts workshops including: Painting, Drawing, Instrument Making, Quilting, Photography, Sculpture and more.

Blacksmith artisans Elmer Roush and Jessie Ward are part of a movement to keep alive the

ancient tradition of blacksmith hand work. Their workshops and artwork attest to the fact they are just as comfortable working with age-old techniques and tools as they are with modern materials and tools.

This summer Elmer Roush will be conducting a week-long class entitled *The Making of Tools* from July 31st - August 4th at The Jacksonville Center for the Arts. He will be teaching basic blacksmithing techniques and skills to make tools for the blacksmith shop and other crafts.

Jessie Ward is also one of the instructors at The Jacksonville Center for the Arts. She will teach two sessions: May 13,10 & 27, and then again on August 12,19 & 26, entitled *Introduction to Blacksmithing*. All skill levels are encouraged and no previous blacksmithing experience is required.

Since 1995 The Jacksonville Center for the Arts has been committed to teaching and preserving the old techniques found in rural culture and communities, while at the same time embracing new forms of art that come from these cherished old techniques

Both Elmer Roush and Jessie Ward believe passing on these skills is important in the world of blacksmithing. They want to teach and preserve the heritage of the ancestral skills used by blacksmiths long ago. As instructors, they are examples of how to be caretakers of

our cultural history as it pertains to the art of blacksmithing. For more information on these artists or their classes contact Jessie Ward at 276-632-9600. See web sites: www.jacksonvillecenter.org or www.metcalferoush.com.

**SIXTH BAVARIAN MEETING FOR ARTIST BLACKSMITHS AND METAL DESIGNERS**

Where: City of Kolbermoor, 50 km S.E. of Munich, Germany

When: August, 2006

Contact: Tobias Schumacher, *HEPHAISTOS*, E-mail: tobias.schumacher@metall-aktiv.de. Telephone: +49 (0) 8379/728016. See Web site: www.metall-aktiv.de.

This is an opportunity to meet blacksmiths from all over Europe. The festival is one of the largest in Germany. *HEPHAISTOS* is the co-organizer of the festival, together with the city of Kolbermoor and the locally based European Center for Contemporary Metal Design. Don't miss the expansive outdoor exhibition of metal art from May to October in the Luitpoldpark in Lolbermoor.

**JACK DA SILVA'S METAL DESIGN STUDIO ANNOUNCES MAKER 2006.**

What it is: A five-day Symposium including demonstrations and seven workshops by various skilled metalsmiths and artists.

When: Demonstrations by the seven presenters on Saturday, June 10, 2006. Workshops by the seven metalsmiths and artists

June 11 - 14. The workshops will be offered concurrently.

Where: Jack da Silva's Metal Design Studio, P.O. Box 21600, El Sobrante, CA 94820.

Contact: 510/223-1616 (Phone & fax). See web site: www.makerworkshops.com.

MAKER 2006 offers the following presenters who will be teaching the following classes: Robert Coogan, Copper Weather Vanes; Andy Cooperman, Imaginative Capture, Spontaneous Departure; Megan Corwin, Forming, Folding & Chasing; Deborah Lozier, Exploring Enamels; McNeill & Markarian, Blacksmithing; Donald Stuart, Wax Carving, Model Making & Casting; and Kee-ho Yuen, Etching.

**IRONWORK EXHIBITION HOSTED BY BROOKFIELD CRAFT CENTER**

When: June 18 through August 6, 2006

Where: The Lynn Tendler Bignell Gallery is located in Brookfield Craft Center's historic Mill Building, Route 25, Brookfield, Connecticut.

What: A new group exhibition entitled "Bloom: Forged with Fire and Force"

The artists selected for this unique show have been asked to employ the concept "bloom" to produce contemporary forms utilizing steel and heat as mediums. The participating artists will include both established and mid-career metalsmiths. Noted blacksmith Susan Madacs, Curator of the show, states: "The goal of this

show is to showcase the work and talents of artists working in the sometimes under-appreciated art of blacksmithing, and to help elevate the work of artist blacksmiths as valid, competitive art forms within the contemporary fine craft movement.

For further information call the Center at 203/775-4526 or visit www.brookfieldcraftcenter.org. Gallery hours are Monday - Saturday from 10 am to 5 pm and Sundays 12 - 5 pm. E-mail: info@brookfieldcraftcenter.org.

**ROCKY MOUNTAIN SMITHS ANNOUNCES THE SIXTH ANNUAL FRANCIS WHITAKER MEMORIAL MASTER CLASS**

When: August 7 - 11, 2006

Where: Colorado Rocky Mountain School, Carbondale, Colorado

Contact: Craig May 303/838-2619

E-mail: DrgnFrgLtd@aol.com

The Whitaker Master Class is an intermediate-to-advanced blacksmithing class taught as the late Francis Whitaker taught his classes at Colorado Rocky Mountain School and elsewhere—a class in traditional hand-forged ironwork. The emphasis is on individual projects using traditional techniques and joinery, including forge welds, collars, rivets and tenons.

Master Class students must be at an intermediate or advanced skill level in blacksmithing, and be ready to challenge themselves and take


their skills to a higher level. The student must be able to start and maintain a coal fire, perform all basic smithing operations including forge welding, upset square corners, making a pair of tongs, and basic tool hardening and tempering.

Each student will design an individual project to be completed (or nearly so) by the end of the class. The project should be slightly above your present capability, and should incorporate elements you have not done before.

The student will develop a scaled drawing and a materials list of stock sizes and cut lengths for his or her project. These will be provided to the instructor at least one month before the class. The instructor will call each student to discuss any concerns about the project.

The class is limited to six students. Financial aid is available through the Rocky Mountain Smiths scholarship program, the Francis Whitaker Blacksmith's Educational Foundation, and ABANA. The tuition is \$450, including the cost of materials for the student's own project. The cost of coal, flux and other consumables, however, is included in the tuition. Students will need to make their own arrangements for transportation, food and lodging for the class. A deposit to reserve a space is nonrefundable after July 1, 2006. ✪

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Contact Dave or Betty Edwards by e-mail at [djedwards@cableone.net](mailto:djedwards@cableone.net), or write or call the manufacturer: Four Mile Carriage and Machine, at 3220 West 6th Avenue, Emporia, KS 66801, (620)342-4440. If you pick up in Emporia, you save shipping costs and Dave can provide some free instruction. Website: [www.persimmonforge.com](http://www.persimmonforge.com)

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Excellent  
Excellent

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CALL FOR QUOTATION OR FREE BROCHURE

## Talking Points

The 2006 ABANA Seattle Conference will be a truly memorable event! No ABANA Conference has ever had such diversity of talent, artistic events, and social activities. At any given time during the conference you can choose between 30 international-caliber demonstrators, seminars, classes, tours, or just interacting with fellow artists in the lakeside Beer Garden with its spectacular view of Mt. Ranier. Registrations are coming in from around the US and the world. This will be an international event not to miss!



Jerry Kagele  
Conference  
Chairman

### SOME OF THE HIGHLIGHTS:

Tours of the University of Washington Digital Metals Lab. This is one of the most advanced metals labs in the United States. The tour will feature such techniques as laser welding and 3-D scanning and imagery.

A glass and iron fusion demonstration by Willem Jonkers, a fourth-generation Dutch blacksmith, and the blacksmith for the Royal Dutch Family, assisted by his son, Mendel Jonkers, an accomplished blacksmith and artist in Japan.

Gold forging by Gary Noffke, widely recognized as one of the few and finest gold-forging artists in the United States.

Continual cultural and iron displays by the 15-man Australian Demo Team, complete with a special forging demo in the Aussie Pavilion and a didgeridoo concert!

A complete business seminar on accounting, getting paid, contracts, liens, business planning and other aspects of blacksmith business.

Great catered meals by the University of Wisconsin chef, brought right to the site every day.

An Opening Ceremony that is unprecedented for an ABANA Conference! Preceded by a Hawaiian Luau dinner, the ceremony will

feature keynote speeches by Tom Joyce and Brent Kington. It will also feature a Sioux indian award presentation, as well as the best Polynesian dance show outside of Hawaii.

Thursday night features musical concerts including the Montana Blacksmith Band and a special Aussie musical performance by a world-renowned musician.

The Friday night Salmon Barbeque, followed by the Blacksmith Concert – a professional musical show developed just for the conference!

The Beer Garden, right on the water, with continual entertainment and camaraderie.

An Iron Gallery featuring, among others, Chris Ray, the creator of *Mansect* and other incredible works of art. The Art Gallery is attracting tremendous media attention in the Seattle area, including press, TV, magazines and art publications. For example, *Seattle* magazine, with a circulation of some 50,000, will do a major feature on the Gallery and Auction. This is a major opportunity for each of you to exhibit your work in the Gallery and receive national attention, both in ABANA and also from the press.

Unique demonstrations by Asian iron artists such as Yoshindo Yoshihara, regarded

as one of the finest Samurai smiths in Japan, Lee Dae Won of Korea, a graduate of Carbondale and an incredible iron smith in Korea, and Komine Takayoshi, a master of architectural forging in Japan.

Want a break? Take the Clare Yellin Tour to the Seattle Asian Art Museum to see the incredible gates installed by her grandfather, Samuel Yellin, in 1933! Take a Duck Tour of Seattle. Visit the nearby Space Needle. It's ALL in Seattle!

The list goes on – be sure to visit: [www.abanaseattle2006.com](http://www.abanaseattle2006.com) for a complete listing of events and conference information.

This will be the ABANA Conference NOT to miss! From early morning to late at night, there will be continuous activities, both on the site and in The Beer Garden. Leave your car at home if you like! Buses will take conferencegoers right from the dorms to the site and back. All of the activities, the gallery, the meals, EVERYTHING will be concentrated right on site.

Last, and most important, whether you are attending the Conference or not, please help out ABANA with an auction item. Complete shipping details are on the Conference web site, go to [ABANA.org](http://ABANA.org) and click on 2006 ABANA Seattle Conference. ✨



**A CALL FOR METAL!**

**A**BANA members are invited to submit metalwork to one of two exhibitions at the 2006 ABANA Conference in Seattle. You are also invited to donate work, tools and smithing gear for three fundraising events during the conference: the Daily Silent Auctions, the Live Auction on Saturday night, and Iron-In-The -Hat.

**MEMBERS' EXHIBITIONS**

The 2006 ABANA Conference in Seattle, Washington, will feature two venues for the exhibition of your work. One will be formal, the other informal. The formal exhibition is entitled "Transfusion: Works From the ABANA Membership." Another opportunity to show your work will be the informal exhibition in the "Walk-In-Gallery."

**TRANSFUSION: WORKS FROM THE ABANA MEMBERSHIP**

To professionally exhibit your work in Seattle at the 2006 ABANA Conference, follow these instructions:

Please ship your work so that it arrives no earlier than June 1st and no later than July 1st, 2006. No late shipments are accepted for exhibition! You may ship to:

John Huskinson, 5026 22nd Ave. NE #2, Seattle, Washington 98105, Telephone: (206) 409-6644, Email: johnhuskinson@yahoo.com. Please advise John of your shipment.

Include two copies of an information sheet containing the artist's name, title of work, year, techniques and materials used, and complete shipping address for returns.

Visit [www.abanaseattle2006.com](http://www.abanaseattle2006.com) or [www.abana.org/membership/conference/index.shtml](http://www.abana.org/membership/conference/index.shtml) for a printable form, or fill out the form on the next page here.

You are encouraged to volunteer to host the Conference Gallery for a maximum of two hours. While hosting "Transfusion: Works From the ABANA Membership," you will have the opportunity to share information about the exhibition with the ABANA membership and the Seattle public. This is a great way for you to help further our mission of promoting the art of blacksmithing!

While "Transfusion: Works From the ABANA Membership" is not a juried exhibition, Elizabeth Brim will have the final decision concerning the display of the work based on size and space considerations.

If you live in the Seattle area and would like to exhibit larger works and can work within the timetable stated above, contact Marcus Vickery, (706) 310-0323, or Elizabeth Brim, (828) 765-8748.

**ABANA SEATTLE 2006 DEMONSTRATOR LIST**

Mark Aspery, California	.....	.Design & Forging
Australian Demo Team	.....	.Aussie Design
Brent Bailey, California	.....	.Toolmaking
Phil Baldwin, Washington	.....	.Mokume Gane
Brian Brazeal, California	.....	.Animal Heads
Paul, Casey, Washington	.....	.Forging Titanium
E.A. Chase, California	.....	.Relief Design & Forging
Garri Dadyan, Washington	.....	.Repoussé
Francisco Gazitua, Chile	.....	.Iron Sculpture Design & Forging
Alfred Habermann, Germany	.....	.Repoussé
Nahum Hersom & Jerry Henderson	....	.Repoussé
Toby Hickman, California	.....	.Power Hammer
Mendel Jonkers, Japan	.....	.Asian Design & Forging
Willem Jonkers, Netherlands	.....	.Fusion Design & Forging
Jay Burnham-Kidwell, Arizona	.....	.Design & Forging
Hank Knickmeyer & Tom Clark, Missouri	.....	.Damascus Tools
Doug Moseley, Australia	.....	.Contemporary Design & Forging
Doug Newell, Canada	.....	.Power Hammer Design & Forging
Gary Noffke, Georgia	.....	.Gold Forging
Mark Pearce, Canada	.....	.Animal Shapes
Gonzalo & Porfirio Ricardez, Mexico	..	.Traditional Spanish Chiselwork & Forging
Dr. Ray Rantanen, Idaho	.....	.The Physics of Treating & Tempering
Peter Renzetti, Pennsylvania	.....	.Intricate Forging
Erin Simmons, California	.....	.Tool Making
Dorothy Steigler, California	.....	.Forging Bronze
Corky Storer, Washington	.....	.Sculpture Relief Forging
Scott Szloch, Washington	.....	.Design & Forging
Komine Takayoshi, Japan	.....	.Architectural Forging
Capt. James Ahab Wallace	.....	.The Whaler Pequod, Forging Harpoons
Chris Winterstein, North Carolina	.....	.Design Concepts
Lee Dae Won, Korea	.....	.Asian Design & Forging
Jean Whitesavage & Nick Lyle, WA.	....	.Large Hollow Forming
Yoshindo Yoshihara, Japan	.....	.Samurai Sword Forging



Watch for more details about the 2006 ABANA Conference on the conference web sites, [www.abanaseattle2006.com](http://www.abanaseattle2006.com) and [www.abana.org/membership/conference/index.shtml](http://www.abana.org/membership/conference/index.shtml).

**VENDOR SHIPPING AND SHIPPING LARGE ITEMS**

Vendor items and Gallery and Auction items over 500# should be shipped to:

Ballard Transfer Company, 2417 NW Market St., Seattle, WA 98107, Tel: (206) 782-6500. Attn: Jim Miller, e-mail: [Jim@Ballardtransfer.com](mailto:Jim@Ballardtransfer.com). Give Jim notice of any shipments.

**AFFILIATE'S GRILL PROJECT**

One of the goals of the 2006 ABANA Conference is to strengthen the link between ABANA and its members and affiliates. This link can be reinforced by project participation. There will be an Affiliate Grill Project as well as a Membership Grill Project. The project will use ten inch (OD) diameter rings made of 1/4" x 1" flat stock, bent on edge 1/4" x 1", hot rolled or cold rolled flat. The ring should be perfectly flat and 10 in diameter. The space in the center of the ring may be used to express your ideas in iron. In order to properly mount your work, please do not drill any holes or violate the space beyond 1/2 the width of the ring. Each affiliate may submit one ring of their choice for the Affiliate Grill Project and all work will be done by traditional methods, i.e., forge welding, collars, rivets, etc.

For the Membership Grill Project, any ABANA member may submit a ring. The same dimensions for the rings apply, but the sky's the limit with regard to type of joinery, i.e., mig, tig, baling wire, etc. The rings may be submitted directly to me or can be brought to or shipped to the conference site. Shipping address information will be available soon. Rings completed early may be shipped directly to Tom Clark for photo opportunities and advertising prior to the conference. Details will also be available on the ABANA website at [www.ABANA.org](http://www.ABANA.org) and the conference website at [www.ABANASeattle2006.com](http://www.ABANASeattle2006.com). Happy Forging!

**Contact Information:**

Tom Clark  
 Ozark School of Blacksmithing  
 20183 West State Hwy. 8  
 Potosi, MO 63664  
 573-438-4725 School  
 573-747-8648 Cell  
 573-438-8483 Fax  
[tclark@ozarkschool.com](mailto:tclark@ozarkschool.com) ✨

**WALK-IN GALLERY**

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

**AUCTION EVENTS**

**Silent & Live Auction Donations**  
 The ABANA conference auctions feature your work to your peers and to the Seattle public. Ina Culbertson and Carl Grainger are heading up the 2006 conference auction team and are inviting all members to donate their work, tools, and smithing gear to benefit ABANA. Ina, Carl and their crew are working hard to make the 2006 Conference auctions a huge success and

look forward to seeing your items bring the highest bids possible. After you check in at registration, you can donate your items at the Auction Receiving booth.

**Auction items may be shipped to:**  
 John Huskinson, 5026 22nd Ave. NE #2, Seattle, Washington 98105. Telephone: 206/409-6644. Email: [johnhuskinson@yahoo.com](mailto:johnhuskinson@yahoo.com). Please advise John prior to your shipment.

**IRON-IN-THE-HAT**

Another great ABANA Conference benefit is Iron-in-the-Hat. Bring an item for donation to this worthwhile event. Please donate items when you are completing conference registration. There will be an Iron-in-The-Hat drop off area. Look for the signs. These items may also be shipped as stated above.

**2006 ABANA Conference Exhibition Submission Form  
 Transfusion: Works from the ABANA Membership**

Artist's Name:

Title of Piece:

Year Completed:

Materials Used:

Note: You are responsible for shipping costs of your piece to and from the exhibition. Retrieve your work from the Conference Gallery no later than noon on Sunday, July 9, 2006. Elizabeth Brim, ([ebrim@mitchell.main.nc.us](mailto:ebrim@mitchell.main.nc.us)) Exhibition Chairperson, will ship pieces back to their owners via UPS ground/freight collect (COD) providing the owners have made appropriate arrangements. Size restrictions are as follows: the maximum weight is 150 pounds (US); maximum size is 130 inches total girth. To calculate maximum size, calculate the length + width x 2 + height x 2. If you live in the Seattle area and would like to submit a larger piece, contact Elizabeth Brim. ([ebrim@mitchell.main.nc.us](mailto:ebrim@mitchell.main.nc.us)) for submission details. Be aware, you will have to bring your piece to the conference site no later than July 1st, and pick it up by noon on Sunday, July 9, 2006.

Please choose option 1 or 2, and acknowledge by signing below.

1. "I will pick up my piece from the conference gallery no later than noon on Sunday, July 9th. You do not need to make shipping arrangements for my piece."

Signature

2. "Please ship my piece to me via UPS ground/freight COD (cash on delivery). I agree to abide by the shipping size restrictions mentioned above on this form. I have written a return address in the space provided at the bottom of this sheet."

Signature

Return address for my piece:

PLEASE FILL OUT SEPERATE FORMS FOR EACH ENTRY. YOU MAY SUBMIT UP TO THREE PIECES.



# CONFERENCE DEMONSTRATORS

## Dorothy Stiegler, Sutter Creek, California



Dorothy Stiegler and partner Erik Lander.

Years ago I took a course in horseshoeing. The instructor saw the potential that I had for ironwork over the horseshoeing, and recommended that I attend Frank Turley's blacksmithing school in New Mexico. I went on to attend the school and Frank pointed me to ABANA, which was less than two years old at the time.

The rest is history. Many years have gone by, each with its own set of challenges and learning experiences. After Turley's school, I was asked to teach blacksmithing at the college where I learned to shoe horses. I continued teaching there for 20 years in the Continuing Education department.

I have been invited to teach workshops and demonstrations all over the US and abroad. They invite me to spend time in their shops, share their secrets with me while I share mine with them. I have learned along with all of them, and have been fortunate to watch and learn from many of the blacksmith greats: Frank Turley, Francis Whitaker, Albert Paley, Robb Gunter, Peter Ross...the list goes on.

Over the past 32 years I have been forging steel or bronze. Lately it has been bronze...655. In the last three years we have run nearly 50,000 lbs. of 655 through Stiegler Metal Design. We have a two-man shop with one very accomplished apprentice. We have one five-gallon bucket of scrap left over after turning that tonnage into railings, doors, gates, lighting, sink bases and hammered bar tops. We specialize in rivets, mortise and tenon. It looks old, it feels old. Most of my work is in Pebble Beach and Palo Alto, CA.

*Dorothy Stiegler is a Bealer Award recipient for her outstanding work. The Laureate Award from the 1998 ABANA Conference is one of her most valued treasures. She has been very active over the years in ABANA, holding various positions on ABANA's Board of Directors. She works with her partner Erik Lander and their apprentice Jake Hill.*



Detail of bronze door handle as it appears on front cover.

These doors are a result of two blacksmith shops merging into a single corporation. In 2001, Alan Drew approached Dorothy and said, "I have a great job, but I cannot do this without you. Can your shop work with me for a year and build these doors?" Alan and partner Carrie Lowney of Santa Lucia Forge and Dorothy Stiegler of Stiegler Metal Design formed Drew and Stiegler Metal Design and spent about one year building the doors. They are 11.5 feet tall and five feet wide. The door jambs weigh 2600 pounds and the doors weigh 1600 pounds without the glass. Note that bronze weighs one-third again as much as steel. The jambs and doors are 1" thick and 4" deep to accommodate the 1-inch glass. The double doors face the Pacific Ocean in Pebble Beach, California, and the single front door faces inland. The door handles and lock mechanisms are repoussé appliqué.



Photos by Tom O'Neal Photography

"THEY INVITE ME TO SPEND TIME IN THEIR SHOPS, SHARE THEIR SECRETS WITH ME WHILE I SHARE MINE WITH THEM."

This photo gives an idea of the size of the doors and the distance between them. Taken from outside the double doors looking in toward the front door.



The front door from the inside.

## Doug Moseley, New South Wales, Australia



Doug's passion for hot metal began in South Australia on a fishing trip with his father, when their trailer broke a spring. An old smithy was found and the spring eye on a new main leaf was made. He was all of ten at the time. The flame had been lit, but would not be fanned into action for many years to come. Now, after 25 years of full-time pursuit of the art of blacksmithing, he still enjoys imparting his knowledge, demonstrating and teaching.

Doug's technique of demonstrating and his ongoing commentary creates a rapport with onlookers. His ability to keep the crowd interested stems from the six years he ran his own very public blacksmithing business and demonstrated at The Smithy in the well-known historic village of Timbertown in Wauchope, New South Wales.

After being in the public eye, his next forge was on the edge of a natural forest at Bonny Hills on the mid-north coast of New South Wales. Here the connection with the Artist Blacksmith Association of New South Wales was forged. A change of workshop venues finally led to The Blacksmiths Lodge in Port Macquarie. Currently, Doug works from home and travels to teach and demonstrate his art of smithing.

Doug's work has been widely exhibited and commissioned throughout Australia, both publicly and privately.

Blacksmiths from other parts of the world might not understand Doug's achievements within the small Australian blacksmithing community, for he has worked without the contact from other talented craftsmen that routinely occurs in the US and European countries. This is the difficulty of distance for Australian blacksmiths, and no magazines or books can substitute the interaction that personal contact can provide. ✨



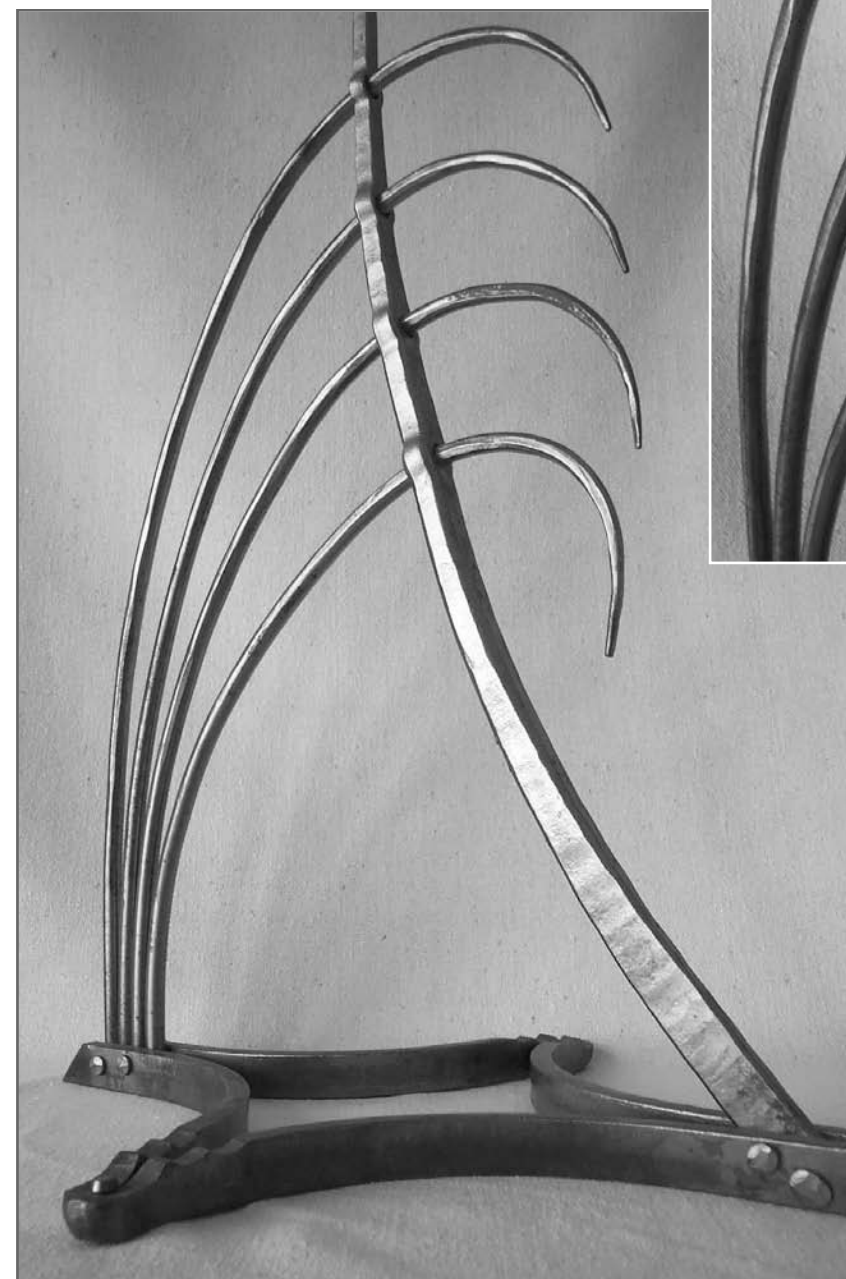
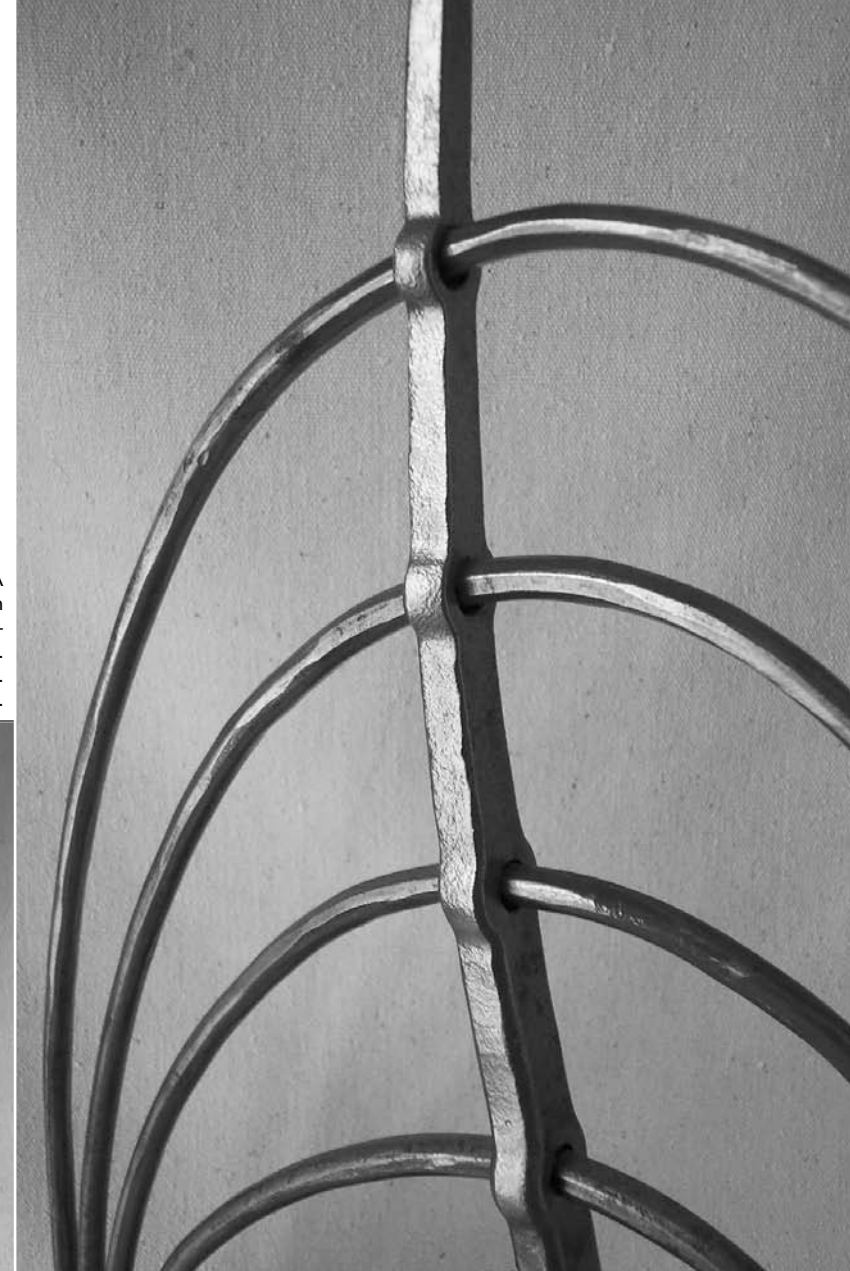
Doug Moseley at Old Timbertown, Wauchope, New South Wales. The theme of the village was a timber loggers' village of the 1880s.

**"THIS WAS MY APPRENTICESHIP AS AN ARTIST BLACKSMITH IN 1986. PEOPLE STILL EXPECTED TO SEE THE SMITHY PLAYING WITH HORSESHOES, SO I OBLIGED BY STAMPING NAMES ON A SMALL PRE-MADE SHOE AND SOLD 65,000 OF THEM IN SIX YEARS."**

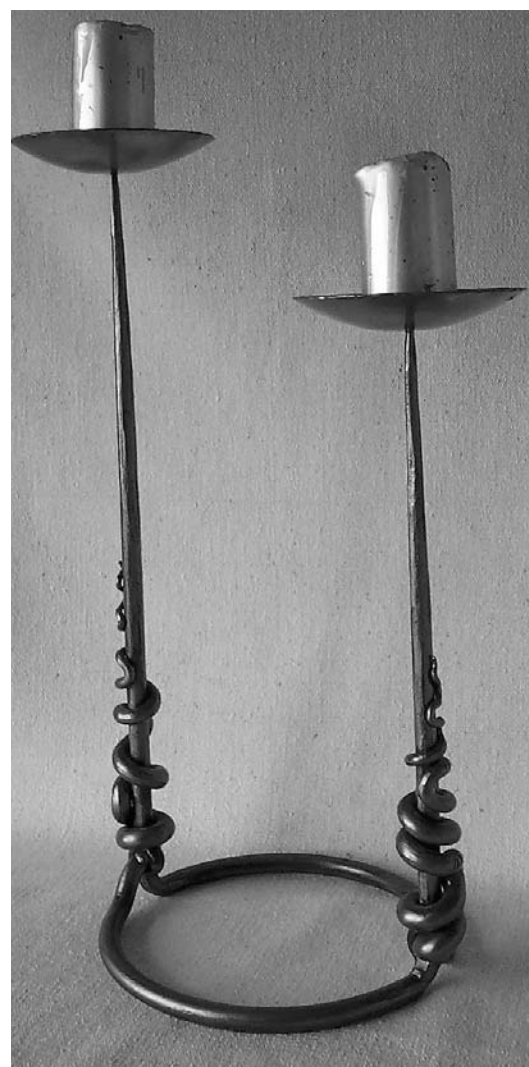


Door Knocker. 9" x 5 1/4". Totally forged for Australia Blacksmiths Assn. of Victoria Founders Competition. Buffed and lacquered.

Four Seasons. Base 20" x 16" x 30"h. A representation of the connection between the seasons and the four elements: Earth, Wind, Fire, Water. Incorporating punching reverting. Buffed and clear lacquered.



Rainforest Candelabra. Base is 9"d x 19" h, 5/8" diameter. Hot-punched and passed through each other, then wrapped. Finish: Buffed and clear lacquered.



# CONFERENCE DEMONSTRATORS

## Corky Storer, Maple Valley, Washington



### Editor's Note:

Corky Storer has been involved in several careers during his adult life – commercial fisherman, baker, horseshoer, metal worker and business owner. Through all of these, he has always known that he was an artist. When he was a small child he knew that it was a gift – a connection of mind to hand, and the ability to create what his mind's eye sees.

I gained knowledge of forged ironwork through association with several nationally recognized traditional forging masters. I was fortunate to receive a number of challenging commissions throughout a nearly 20-year career in forged artistic ironwork for the home. Marketing through local and national forums, I have produced gates, railings, fireplace and door hardware. By creating custom commissioned ironwork, many of my clients' dreams for their homes were realized.

My full-time art career began in June, 1996 with the sale of my manufacturing business. I wanted to begin to create my artistic dreams in the form of my own unique inspirations and visions. I was fortunate to sell several of my initial sculptures, and received national recognition from the good fortune of having one of my recent sculptures, "Looking Seeing," on the cover of a national metalworking magazine. I also participated in group shows in California and some East Coast cities, leading to the Featured Artist status in an art show in November, 1997, at the Jaqua Gallery in Port Townsend, Washington. Participation in a group show at the same gallery followed for the next two months.

The high point of my burgeoning career was in 1998 when I was invited to display for sale one of my most recent sculptures, "The Jester," at the Seattle Art Museum during a three-day event. "The Jester" sold the first day. It now resides with an avid collector, surrounded by art created by some of the best-known names in the contemporary art world. ✨



Detail of male side of "Metaphorical Gate Panel." Brown patina. 39" l x 39" w x 5" d.

Photos by Ben Van Houten



"Jester." Forged 1/4" plate steel, patina raw steel, sandblasted then hot-waxed. 50" h x 29" l x 13" d.



Detail of leaves on "Metaphorical Gate Panel," lowest portion of feminine side. Green patina. Dimension of leaves: 36" w x 23" h x 4" d.

"I WAS FORTUNATE TO RECEIVE A NUMBER OF CHALLENGING COMMISSIONS THROUGHOUT A NEARLY 20-YEAR CAREER IN FORGED ARTISTIC IRONWORK FOR THE HOME."

Feminine side of "Metaphorical Gate Panel." Forged 1/8" plate steel, patina. 39" h x 39" w x 4" d.



Scott S. Szloch, Seattle, Washington



"Screwballs are something I came up with a few years ago. My goal at the time was to make a sphere out of bar stock. Its final shape is the complete opposite of the original bar stock. I soon discovered they were more than just a sculptural exercise, but also a fun and potentially dangerous toy. They roll, spin, juggle, toss, and – if not careful – they hurt. I have made about 50 of various sizes and sold many of them. I intend to share the fun by making some for my demonstration at the ABANA summer conference."

Scott Szloch studied design at Paier College of Art in Connecticut. He majored in fine arts at The Art Institute, Boston, Mass. In 1993 he studied metalworking and blacksmithing at Massachusetts College of Art, Boston.

From 1993 to 1997 Scott produced various forged objects for wholesale, retail and custom ironwork at The Blacksmith Shop in Seattle, WA. For eight years he ran his own business working with interior designers, architects and other metalworkers. In 2006 Scott formed 12th Avenue Iron with three other partners, with an article about the firm appearing in Iron Work Today. He is an active member of the Northwest Blacksmiths Association.

Scott has demonstrated at the Puyallup Fair, Washington, the Seattle Folklife Festival, and was co-organizer of the Ballard Arts Feast, where he was an instructor of a four-day workshop, Bainbridge Island, WA.

Scott enjoys teaching the craft of blacksmithing. He instructed at the Seattle Artist Blacksmiths Association Workshop in 2000 and from 2002 to 2003 he tutored blacksmithing at the Seattle Waldorf School. Presently he is teaching blacksmithing at the Pratt Fine Arts Center, Seattle. ✨



"Imperial Mon." 3.5" x 3.5" x 1".

"I SOON DISCOVERED THEY WERE MORE THAN JUST A SCULPTURAL EXERCISE, BUT ALSO A FUN AND POTENTIALLY DANGEROUS TOY. THEY ROLL, SPIN, JUGGLE, TOSS, AND – IF NOT CAREFUL – THEY HURT."



"Not Quite Perpetual Motion." Steel, copper and cast glass. 31" x 7.5" x 12".



Screwballs. Various Sizes

# CONFERENCE DEMONSTRATORS

Jay Burnham-Kidwell, Golden Valley, Arizona



"I HAVE CHOSEN TO CREATE WORKS THAT PRIMARILY CENTER UPON MY EXPERIENCES DURING THE VIETNAM WAR, ALONG WITH THE USUAL 'CIVILIAN' ANGST THAT WE ENCOUNTER ON THE JOURNEY."

"I work of necessity. The images, sounds and internalization of my life manifest themselves in my work. I have chosen to create works that primarily center upon my experiences during the Vietnam War, along with the usual 'civilian' angst that we encounter on the journey. Having deduced early on that war, violence, killing and suffering don't ever go away, I tend to use my weapons in my statements.

"Incorporating guns and ordnance into art works seems to be a good way of getting the idea across. Blacksmithing provides me with an immediate way of creating objects and statements. I have been blessed with good friends and acquaintances within the blacksmithing community, a very supportive family, and the rare good fortune of being able to study and work with the likes of Gary Noffke, Manfred Bredohl, Fred Borchardt and Toby Hickman, among others."

Jay received a post-graduate diploma, with Distinction, in Fine Metalwork Conservation and Restoration, West Dean College, Chichester, England; the University of Sussex, Brighton, England, 1999 - 2000. He also attended the International Teaching Center for Metal Design, Vulkanschmiede, Aachen, Germany, and the ABANA European Opportunity in 1988. He received a Master of Fine Arts degree in metalworking from the University of Georgia and a Bachelor of Arts degree in studio art in metalworking at the University of Delaware.

Since 1994 he has owned and run Jay Burnham-Kidwell Metal Design and Restoration in Golden Valley, Arizona. Prior to that he taught jewelry and metalsmithing at Mohave Community College in Kingman, in Lake Havasu City, and in Bullhead City, Arizona.

Jay has participated in many well-known exhibitions on a local, state, national and international level, and has also conducted many workshops and demonstrations at various blacksmithing and art schools. He has published articles in newsletters and magazines and has been published in two books: *Best of the Hammer IV* and *Reflexed and Reflections: Art of Vietnam Veterans*. He has also been interviewed by *Anvil Magazine*.

Jay received the Wally Award for Whimsy in Blacksmithing in 2000, the Trouser Button Awards: Copper, Silver, Gold from ITCFMD, Aachen, Germany, and the Golden Anvil Award from the California Blacksmiths Association. ✨

Real Life Souvenirs. Forged steel, found objects, vinyl, cloth.



Don't Touch My Drink Table. Forged steel, oak, grenade

Revolutionary Furniture II. Steel, oak, sub-machine gun.

Perilous Seating. Steel, oak, found objects



# CONFERENCE DEMONSTRATORS

## Francisco Gazitua, Santiago, Chile



Francisco Gazitua studied philosophy at the Pontifical Catholic University of Chile and sculpture at the Faculty of Arts, University of Chile. He did postgraduate studies at St. Martin's School of Arts, London, England, where he taught from 1978-1985.

In Chile, Francisco was assistant to the sculptors Marta Colvin in 1969 and Samuel Roman from 1974-77. He has been a teacher of sculpture at the Pontifical Catholic University of Chile, at the University of Chile, and at City Lit School of Arts in London. He has also been a visiting professor at the Royal College of Art in London. He also spent time as a professor of sculpture in marble in both Yugoslavia and in Brazil.

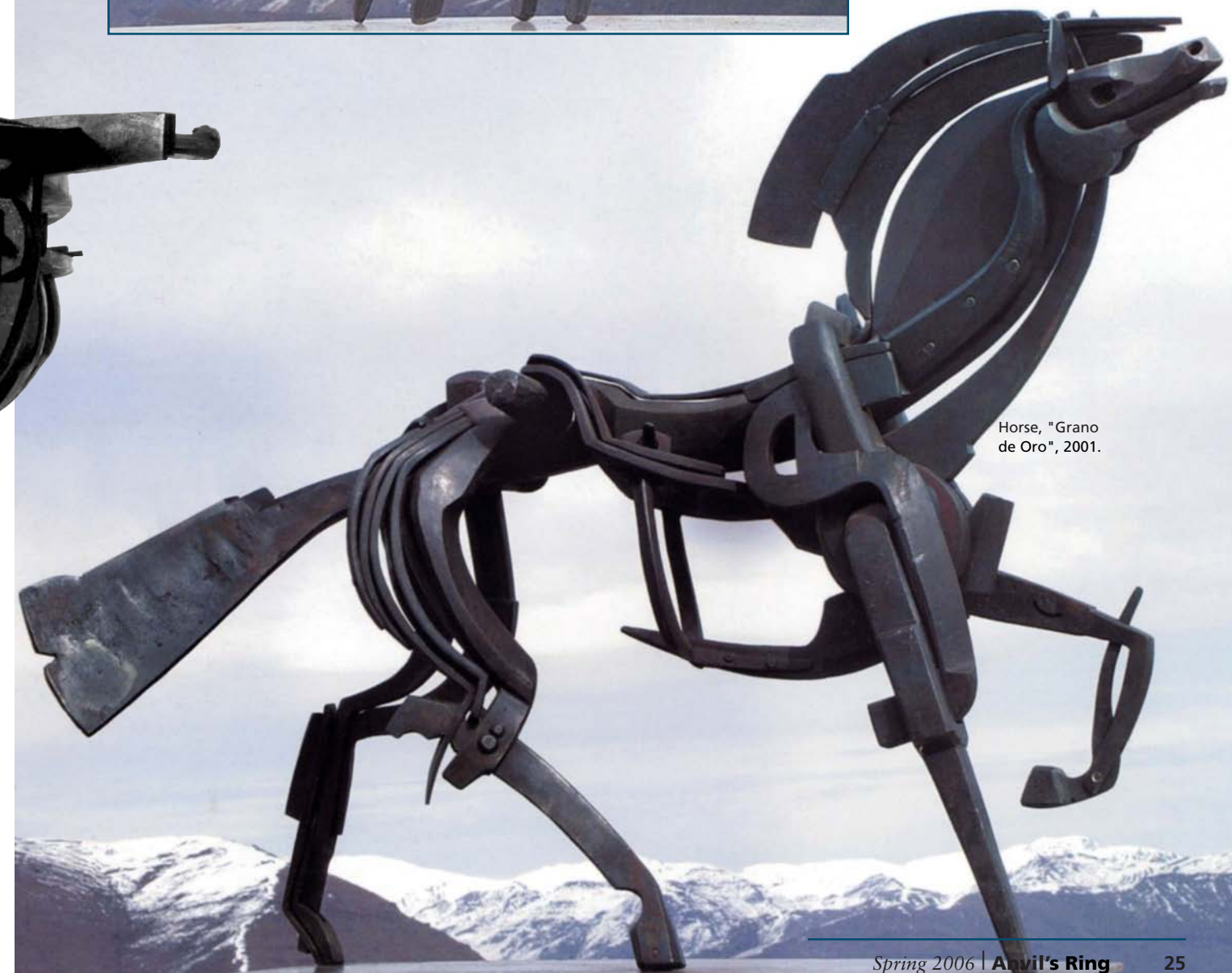
After 35 years of teaching, Francisco continues to work with postgraduate students in his workshop in Pirque, Chile. Today, his teaching activities focus on the workshops and symposiums which he organizes and in which he participates, both in Chile and other countries all over the world.

At this summer's ABANA Conference, Francisco will be demonstrating Iron Sculpture Design and Forging. ✨

Boat Sculpture,  
"Bote Jaimes Caird", 2000.



"Ariete,"  
horse with  
large flag  
mane.  
2000.



Horse, "Grano  
de Oro", 2001.

AFTER 35 YEARS OF  
TEACHING, FRANCISCO  
CONTINUES TO WORK WITH  
POSTGRADUATE STUDENTS  
IN HIS WORKSHOP IN  
PIRQUE, CHILE.

# CONFERENCE DEMONSTRATORS

**E.A. Chase, Santa Cruz, California**



Formally trained in fine arts and architecture at New York's Cooper Union Institute, E.A. Chase focuses on sculpture, working in cast and fabricated metals, stone and wood.

"By the late 1960s I had completely changed my focus; the hammer muse had captured my attention, and forging metal gradually became my mode of expression. At that time, I was reaching for more control of form than was possible with fabricated sculpture. Thus began a long apprenticeship with myself that continues to this day.

"By the early '70s, much of my work was architectural iron with a mix of accent metals. Sculpture, my true passion, continued to mature, satisfying my need for personal expression free of market pressures. This work pattern still serves me well."

As a demonstrator at the 2006 Seattle ABANA Conference, E.A. will offer some of the techniques and methodology he has developed along the way. He will demonstrate his approach to forging both ferrous and nonferrous metals with the hand-held pneumatic hammer.

"The hand-held pneumatic hammer is one of my most useful methods of moving metal. I have been forging with these tools since 1969. They offer a different approach to working metal from the hand hammer, particularly on sheet stock and for carving. I have demonstrated with pneumatic hammers at many West Coast conferences, but this will be the first time I will be demonstrating it for an ABANA event.

"If time is available, I also plan to demonstrate my deep incising and 'off-the-diamond' approach to forging sculpture, where the hand-held pneumatic hammer plays a secondary role to the stationary pneumatic hammer." ✨



Castaway Resurrected

Pelican Gate. Steel, copper, bronze, brass, and stainless steel.



HE WILL DEMONSTRATE HIS APPROACH TO FORGING BOTH FERROUS AND NONFERROUS METALS WITH THE HAND-HELD PNEUMATIC HAMMER.



Mermaid Gate. Steel, copper, bronze

Fireplace set. Mild steel, stainless steel, 4140 steel for tools



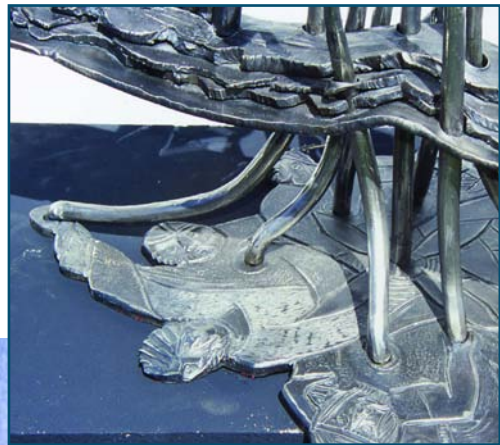
# CONFERENCE DEMONSTRATORS

## E.A. Chase (cont'd)

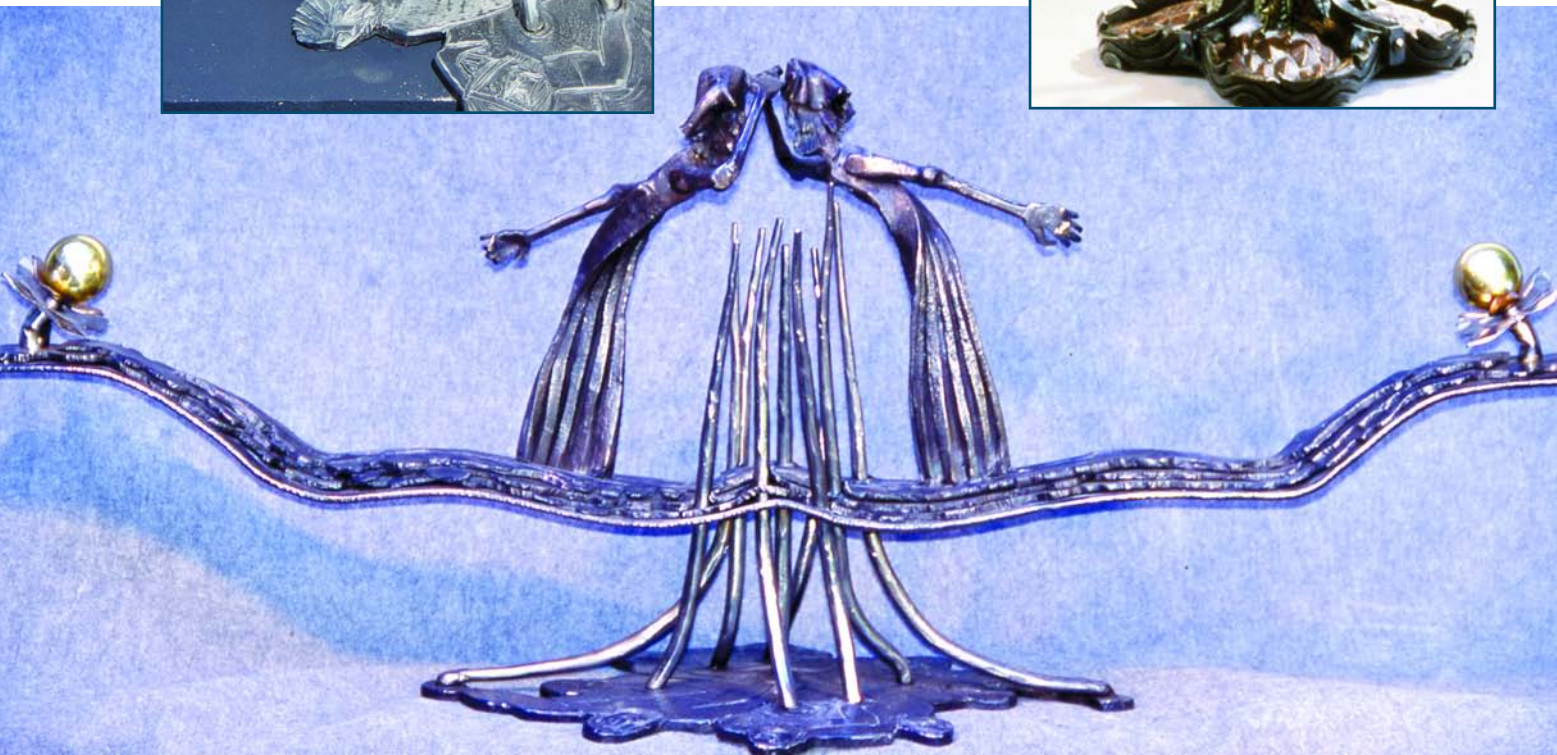
"THE HAND-HOLD PNEUMATIC HAMMER IS ONE OF MY MOST USEFUL METHODS OF MOVING METAL. I HAVE BEEN FORGING WITH THESE TOOLS SINCE 1969. THEY OFFER A DIFFERENT APPROACH TO WORKING METAL FROM THE HAND HAMMER, PARTICULARLY ON SHEET STOCK AND FOR CARVING."



Lamp. Yellow roses with preening swans, steel, copper and bronze. 84" h



Where The Ancients Got It Wrong. Steel, stainless steel, brass. 72" l x 30" h



Gate of the Cats 18' x 10', weight 4000 lbs.



"The Tug of War". Forged iron and stainless steel, polychrome finish. 37" w x 32" h x 9" d. 2002.



## Takayoshi Komine, Saitama, Japan



Takayoshi was born in Tokyo, Japan. He graduated from Masashino Art University in Tokyo with a Bachelor of Arts degree in Art and Craft. He studied the art of blacksmithing in Europe from such masters as Zimmerman, Kober, Walz and Bergmeister.

"Many years ago I studied blacksmithing in Germany and during that time I discovered what I call the 'Japanese spiritual climate.' I began to understand how other countries saw Japan, and to develop a keen sense of our national characteristics."

Takayoshi's first show was at the International Exhibition of the Plastic Art of the Blacksmith in 1980. Since then his work has been accepted for display in more than 30 major international shows. He has also lectured at the Department of Arts and Crafts at the Masashino Art University and at the Tama Art University in Japan.

"Sixty percent of my work has been done for civic projects for the country as well as for cities, towns and villages. Thirty percent is by private commission, and ten percent is for exhibition. I have crafted handrails, gates, walls, fountains, signs, posts, and fireplace screens. My fondest hope is that those who see my work will smile when they see it, and be happier because of what they see."



Gate, post, inter-phone, sign.  
47" h x 12' w. Iron, zinc and paint.

THE GATE IS  
NOT THE  
BARRIER, BUT  
THE INVITATION



Gate, post and sign.  
36" h x 7' w. Iron and  
copper, zinc and paint.



Gate post, detail.

# CONFERENCE DEMONSTRATORS

Takayoshi Komine, (cont'd)

"MANY YEARS AGO, I STUDIED BLACKSMITHING IN GERMANY AND DURING THAT TIME, I DISCOVERED WHAT I CALL THE 'JAPANESE SPIRITUAL CLIMATE.' I BEGAN TO UNDERSTAND HOW OTHER COUNTRIES SAW JAPAN, AND TO DEVELOP A KEEN SENSE OF OUR NATIONAL CHARACTERISTICS."  
(CONT'D ON PAGE 33)

"The Fireplace."  
19.5' h x 6.5' w. Iron  
and copper. Paint.

Closeup of  
fireplace flue



"SIXTY PERCENT OF MY WORK HAS BEEN DONE FOR CIVIC PROJECTS FOR THE COUNTRY AS WELL AS FOR CITIES, TOWNS AND VILLAGES. THIRTY PERCENT IS BY PRIVATE COMMISSION, AND TEN PERCENT IS FOR EXHIBITION. I HAVE CRAFTED HANDRAILS, GATES, WALLS, FOUNTAINS, SIGNS, POSTS, AND FIREPLACE SCREENS. MY FONDEST HOPE IS THAT THOSE WHO SEE MY WORK WILL SMILE WHEN THEY SEE IT, AND BE HAPPIER BECAUSE OF WHAT THEY SEE."



Steve Lopes, Port Townsend, Washington  
Wall sconce. The lights can be either up or down. Reverse twist mica is something new we are trying. 20" h x 8"w with 6-inch wide backplate.



Steve Lopes, Port Townsend, Washington

Wine cellar gate. 7' h x 5' w. Steel with copper handles. Oil finish. Assisted by Tri Ficker and Dean Mook.



Harry Foster  
Rusty Dog Forge  
Quebec, Canada

This boot rack was commissioned by some friends of ours who are farmers. They wanted some way to leave their boots inside by the door to dry out when next needed. They explained roughly what they want -- mainly something to hold their boots upside down -- and they needed the rack to hold three pairs: two for tall boots and one rack set up for shorter ones.

I came up with this design, using 3/8" round stock and 1/4" flat stock. The leaves were crafted of thinner material. Since the people who asked me to make the rack are of French heritage, I decided to add the fleur de lis design to the ends. They were quite pleased with the end result.

Timothy Miller, Bayport, New York  
"Spring's Throne." Tim Miller blacksmith, Eric Bliss welder. Steel, copper, stainless steel. 60" x 18" x 18". Seat is hammered copper with a heat patina. Stainless steel leaves cleaned with Scotch Brite to bring out highlights.



MARK WARREN, Lewistown, Montana

**M**ark is the owner of Southern Steel Fabrication in Lewistown, Montana. Early on he developed a love for metal and things made of metal and often found himself intently studying anything that caught his eye, marveling on how it was crafted.

Mark considers himself more of a metalsmith than a blacksmith, primarily due to his sheet metal background, having worked for many years in the HVAC field.

He particularly likes the idea of being able to make things that just can't be bought at any store.

As a full-time metalworker for a freezer doorway products company in Montana, Mark soon began to experiment with decorative sheet metal projects. The first was a five-foot-tall dinosaur named, appropriately, "Rex," built to feed his son's passion for the Jurassic period. He worked on a few ornamental projects as time went by, then he discovered blacksmithing and ABANA. It added a whole new dimension to his life.

Mark says, "I'll never forget when I received my first issue of *The Anvil's Ring* (Volume 33, Number 1, Fall 2004), and when I saw the work of Tom Latané, John May, and Keith Johnson's "Custom-Made Door". I was so taken back and inspired by what I saw that I could honestly feel my heart pounding in my chest. I must have looked and read through that issue at least 100 times, each time just being so moved and inspired to get more in depth into this craft. Then I received the next issue, and my blacksmithing ideas increased further."

"My first time at the forge was thanks to my boss Pete Smith, who invited me out for an introduction to blacksmithing one cold November evening. When we lit the fire in his forge, it did more than kindle up that old coal forge..... it sparked the fire that had been missing from my own metalworking flame."

"I WAS SO TAKEN BACK AND INSPIRED BY WHAT I SAW THAT I COULD HONESTLY FEEL MY HEART POUNDING IN MY CHEST. I MUST HAVE LOOKED AND READ THROUGH THAT ISSUE AT LEAST 100 TIMES, EACH TIME JUST BEING SO MOVED AND INSPIRED TO GET MORE IN DEPTH INTO THIS CRAFT."



The Monarch, detail.

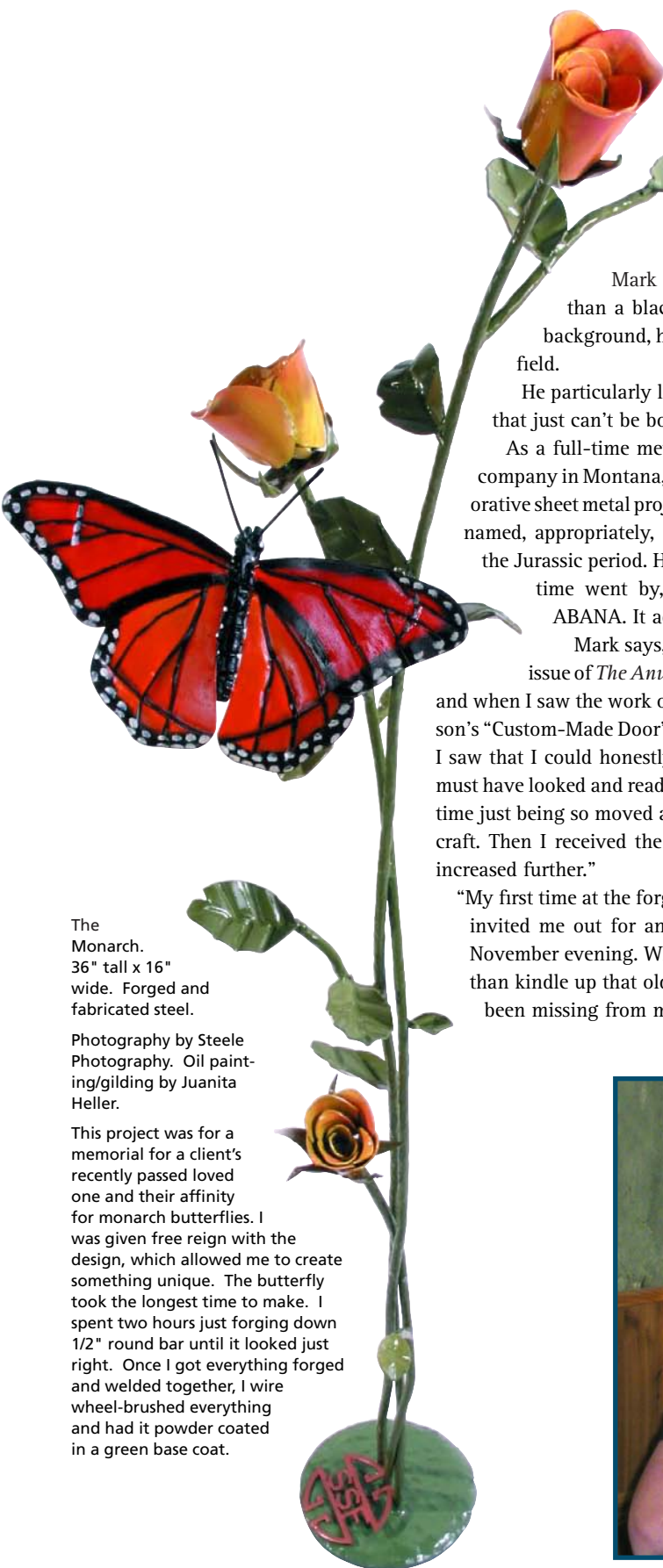
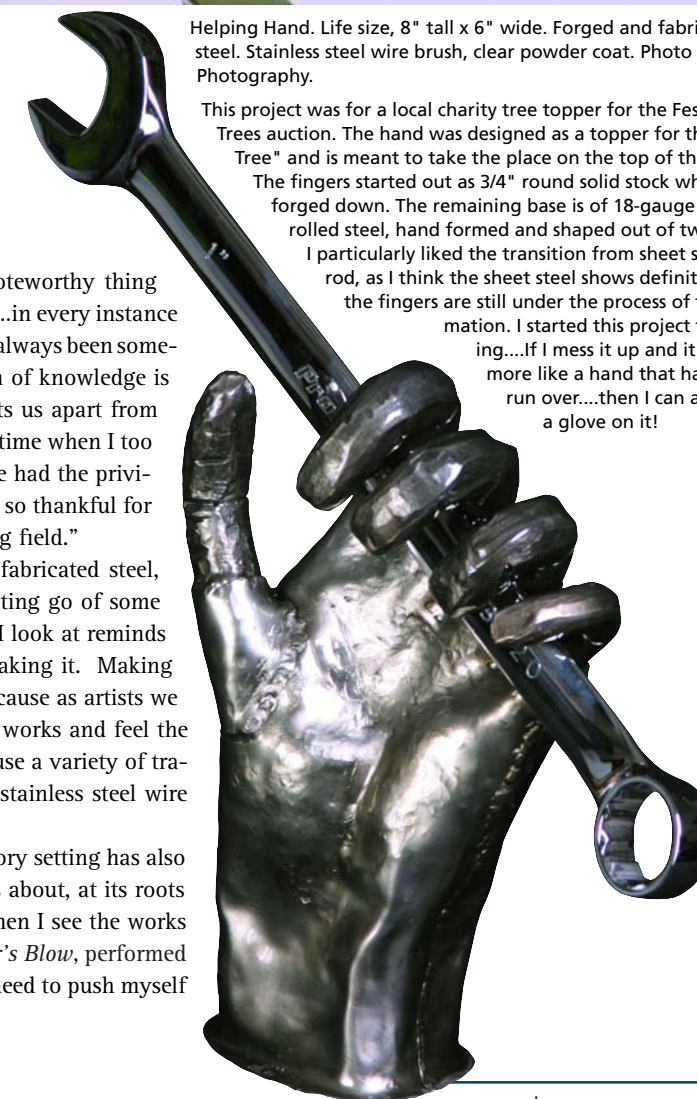
Helping Hand. Life size, 8" tall x 6" wide. Forged and fabricated steel. Stainless steel wire brush, clear powder coat. Photo by Steele Photography.

This project was for a local charity tree topper for the Festival of Trees auction. The hand was designed as a topper for the "Tool Tree" and is meant to take the place on the top of the tree. The fingers started out as 3/4" round solid stock which was forged down. The remaining base is of 18-gauge cold rolled steel, hand formed and shaped out of two pieces. I particularly liked the transition from sheet steel to rod, as I think the sheet steel shows definition, while the fingers are still under the process of transformation. I started this project thinking...If I mess it up and it looks more like a hand that has been run over....then I can always put a glove on it!

"I've come to understand a very noteworthy thing about the artist blacksmith community...in every instance when I've asked for anything, there has always been someone eager to help. This handing down of knowledge is hard to find and I believe it's what sets us apart from all the other trades. I just hope for the time when I too can share tidbits and techniques as I've had the privilege of receiving from others, and I am so thankful for the opportunity to work in this exciting field."

"My works are usually forged and fabricated steel, and I sometimes have a hard time letting go of some of the commissioned pieces. Each one I look at reminds me of just how much fun I've had making it. Making memories in metal is very fulfilling because as artists we can always re-live the creation of our works and feel the heat of creation all over again. I also use a variety of traditional finishes, but my favorite is a stainless steel wire wheel brush and clear powder coat."

"Working for many years in the factory setting has also helped me appreciate what this field is about, at its roots -- the definition of craftsmanship. When I see the works in *The Anvil's Ring* and in the *Hammer's Blow*, performed by true craftspeople, I get the nudge I need to push myself to the next level." ✨



The Monarch. 36" tall x 16" wide. Forged and fabricated steel.

Photography by Steele Photography. Oil painting/gilding by Juanita Heller.

This project was for a memorial for a client's recently passed loved one and their affinity for monarch butterflies. I was given free reign with the design, which allowed me to create something unique. The butterfly took the longest time to make. I spent two hours just forging down 1/2" round bar until it looked just right. Once I got everything forged and welded together, I wire wheel-brushed everything and had it powder coated in a green base coat.



Jed Krieger, Kewaskum, Wisconsin

Photos by Jeff Barger, Barger Photography

I graduated in 1971 with an art degree from the University of Wisconsin, Stout. My primary focus was bronze casting and forged hollowware. But a big change in my life occurred when I went to a weekend seminar at Dan Nauman's Big Horn Forge in Kewaskum, WI. It was love at first hammer blow. I met blacksmiths who were 'Wizards' from all over – men with little or no inhibitions, most willing to help you do it better, men who loved to solve problems, invent new methods, or modify old ones. At 50 years old I finally found where I felt at home. Months later, Dan called me and asked me to work with him on a part-time basis. I accepted and began to really learn. I consider Dan to be one of the finest practicing traditional smiths working today; I continued to work for him over the next few years on many projects.

Another milestone occurred when Eric Moebius, Dan Nau-

man, and Tom Latané worked as a team to design and complete The Neptune Gate for the Villa Terrace Art Center in Milwaukee. (See article in *The Anvil's Ring*, Winter 2003.) I worked with Dan on much of the beginning of this project and eventually Eric asked me to work with him on the larger sections of the project.

I joined Eric of Moebius Iron Works and worked with his brother Jeff, a master technician in his own right, and also Gary Stewart, a former commercial large-scale smith. Between Dan's skills and his love of the traditional methods and the education by Eric, Jeff, and Gary in traditional forms, I learned to blend connections into seamless flowing lines, along with learning new finishes and textures. My education, understanding and love for this art began to really grow.

I stayed with Moebius Iron Works for many additional projects for a number of years, then it was time to work on my own. I am now doing commission works of my design and artworks for my pleasure. I am currently represented by Dolce Jewels, a Gallery in Telluride, Colorado. I display at one or two art fairs each year, but my primary sales are word of mouth and gallery exhibits throughout the year. My most recent sale came from the State of Wisconsin which purchased a large bird, or flying form, as

(Continued, page 40)

All pieces shown here are gun blued and finished with sanded areas to highlight the textures and then finished with hot wax. Polished by hand.

"Fishy." Mild steel/copper/steel rivets with bronze accents tucked into the tail area. 50" h x 15" w x 9"d.



"IT WAS LOVE AT FIRST HAMMER BLOW. I MET BLACKSMITHS WHO WERE 'WIZARDS' FROM ALL OVER – MEN WITH LITTLE OR NO INHIBITIONS, MOST WILLING TO HELP YOU DO IT BETTER, MEN WHO LOVED TO SOLVE PROBLEMS, INVENT NEW METHODS, OR MODIFY OLD ONES. AT 50 YEARS OLD I FINALLY FOUND WHERE I FELT AT HOME."



I FIND IT TRUE MORE OFTEN THAN NOT THAT WE ARE, AS ARTISTS AND CRAFTSMEN, PRODUCTS OF OUR LIVES, INFLUENCED BY ALL OF OUR SENSES, BY OTHERS, AND BY THE FORMS THAT SURROUND US.

I call it. It is currently displayed at the Granite Peaks Ski Lodge near Wausau, WI.

My works are inspired primarily by the outdoors and birds of prey. I am an avid hunter and outdoorsman. My work attempts to reflect this. My primary materials are mild steel, recycled old iron, copper, bronze, brass and carved wood, and other natural materials. I use traditional connections and welded connections, all incorporated to deliver the form that I wish. My wall sconces and chandeliers use shadows as an additional part of the visual appearance, similar to the old glass masters.

My primary fuel is gas, although I have a coal and coke forge for larger solid forms. I am the proud owner of a 50# Little Giant hammer that is responsible for the major form shaping. All of my works to date are finished by hand hammering. The copper and bronze parts are raised similar to working hollow ware over wooden stakes. They are punched into support forms or, in many cases, steel forms that I design. Often the hammers themselves need to be

designed and built for a particular form or shape. One of my many goals is that future smiths will look not only at my work but also at my tools, and say that I, too, was a 'wizard.'

My finishes are normally gun blue or browning, sealed with beeswax or paste wax. Very few of my works are painted, varnished or E coated. I feel there is a life or richness given to the metals by various waxes that is not duplicated by commercial coatings.

I find it true more often than not that we are, as artists and craftsmen, products of our lives, influenced by all of our senses, by others, and by the forms that surround us. Often learning and discovering during the creation of a piece is indeed the real art of the project.

*Editor's Note:*

*Jed lives with his wife Jill, two golden retrievers and a Welsh corgi on 20 acres north of Milwaukee, WI. His studio and shop are located there. He can be reached by e-mail at [ironwing-forge@netwurx.net](mailto:ironwing-forge@netwurx.net) or by phone at 262/626-4813. ✨*



Bird form wall hanging. Mild steel, copper, brass rivets. 30" h x 8" w x 10" d.

William F. Moran, Braddock Heights, Maryland

by Fredrick N. Rasmussen

Originally published February 15, 2006 in The Baltimore Sun



BILL HAD A VERY UNIQUE WAY AND ARTISTIC TOUCH WHEN IT CAME TO TAKING NATURAL ELEMENTS AND BRINGING THEM TO LIFE IN A KNIFE. A MORAN-MADE KNIFE ALWAYS JUMPS OUT AT YOU. YOU COULD TELL ONE OF HIS KNIVES FROM ACROSS THE STREET.

*Bill Moran*

W

illiam Francis Moran, an internationally renowned bladesmith who kept alive the tradition of hand-forged blades, died recently at age 80. He was a maker of collector knives and blades. Mr. Moran's lifetime production of knives numbered in the

thousands, and his work is highly sought by collectors at prices in the thousands of dollars. One of Mr. Moran's Bowie knives -- a 10 1/2 - inch-long, 2-inch-wide knife, in the style named for 19th-century pioneer and soldier Jim Bowie -- recently sold for \$30,000.

Mr. Moran began fashioning knives in his youth. He was a self-taught knife maker. By the time he was 18, he was beginning to acquire a wide reputation for his craftsmanship. He established a forge and shop in a two-story white cinder-block building in Braddock Heights. Visitors entered by walking under a replica of a knife, painted silver and brown, suspended over the door.

"Bill had a very unique way and artistic touch when it came to taking natural elements and bringing them to life in a knife. A Moran-made knife always jumps out at you. You could tell one of his knives from across the street," said Mr. Hendrickson, a former president of the American Bladesmith Society.

"He did it the old way. He'd heat metal to 1,900 degrees Fahrenheit in the forge and then hit it hard on the anvil. It was still pretty rough, but then he'd grind it down to get an edge," he said. "And then he'd finish it with proper heat treatment and tempering. It was intense and exacting work," Henderson recalls.

Mr. Moran fashioned a variety of knives, including the Spanish-style Cinquedeas, a Persian fighter, American Bowie-style, camp knives and daggers. He was interested in Damascus steel blades, a highly specialized craft of forge-welding that dates to the time of the Vikings and by the 1970s that style was in danger of being lost. "Bill is the father of modern Damascus steel blades, and was the first to bring it back to this country," Mr. Hendrickson said.



**Maker of collector knives, blades**

In 1973, Bill introduced the first Damascus steel blades to be made in the U.S. in years, when he unveiled several of his pieces at the Knife-makers Guild Show in Kansas City, Kansas. Because he was interested in preserving and teaching the technique of making knives from forged steel rather than those fashioned from stainless steel stock, he co-founded the American Bladesmith Society in 1976.

In 1988, he helped establish the Moran School of Bladesmithing in Washington, Arkansas. He also taught for several weeks each year at the Rochester Institute of Technology in Rochester, NY. In 1986, he was inducted into the Knifemakers Hall of Fame and a decade later into the American Bladesmith Society Hall of Fame.

Mr. Moran's many customers included King Abdullah II of Jordan and actor Sylvester Stallone, according to Hendrickson. The waiting list for a handcrafted knife was at least 30 years. "People were just proud to have their names on the list. One day, Stallone called Bill and wanted him to give Stallone several knives for use in a movie and told him he'd make him famous. He said he was already famous, and Stallone wound up buying the knives for several thousand dollars," Mr. Hendrickson said.

In addition to his knives, Mr. Moran searched the nearby woods for pieces of dogwood, ironwood, apple or hawthorn, which he carved into walking sticks and canes, and then sold. He also carved and sold brier pipes and maintained a knife-sharpening business for restaurant owners.

A Bill Moran museum being planned in the city of Frederick will preserve his tools and feature a replica of his forge and shop. ✨

Dining Table



View of the table from above.

THE DESIGN OF A HUMPBACK WHALE IN THE TOP OF THE TABLE IS SANDBLASTED 1/4-INCH DEEP.

Jim Griswold of Angel Fire Forge first got into blacksmithing as a farrier 25 years ago. He learned how to shoe, and progressed into corrective shoeing. Ten years into farriery, he decided to take a blacksmith class from Darryl Nelson and Terry Carson at Darryl's original shop in Eatonville, Washington. He liked the artistic side of blacksmithing and took more classes as time went by, and for the last 15 years he has enjoyed the artistic side of blacksmithing.

On a recent commission, a woman called him and asked if he could make something to hold a glass top. When he examined the table, he saw that the bracing holding the glass was not very strong and she wanted something more substantial. Jim explained that it would be better to use a piece of annealed plate glass rather than safety glass for the table top, as annealed glass has a certain amount of "give" to it, making it preferable to safety glass for a glass-topped table. He noticed that throughout the home the woman had

used whales and dolphins in her decor. The client readily agreed that this should be the theme of the table design. He asked local artist Sandra Noel to submit some drawings, and from those the client made her selection.

The exquisite effects of the waves and the whale were accomplished by sandblasting, crafted by J.D. Francis, who is also from the Puget Sound area. The sandblasting is 1/4-inch deep and the method of sandblasting created the layered look, accenting the waves and the design of the humpback whale. The table top itself is 1/2-inch thick.

The table was designed by Jim. The materials he used were copper, bronze and mild steel. The legs were formed from 1/2" x 2-1/2" flat bar metal, wire brushed, then two coats of poly varnish were applied.

The orbs placed in the under part of the table represent seaweed kelp bulbs. They were created by another local artist, Evan Farley. They are solid rather than blown glass, and weigh about one pound apiece.

Photos by Blaine Beveridge

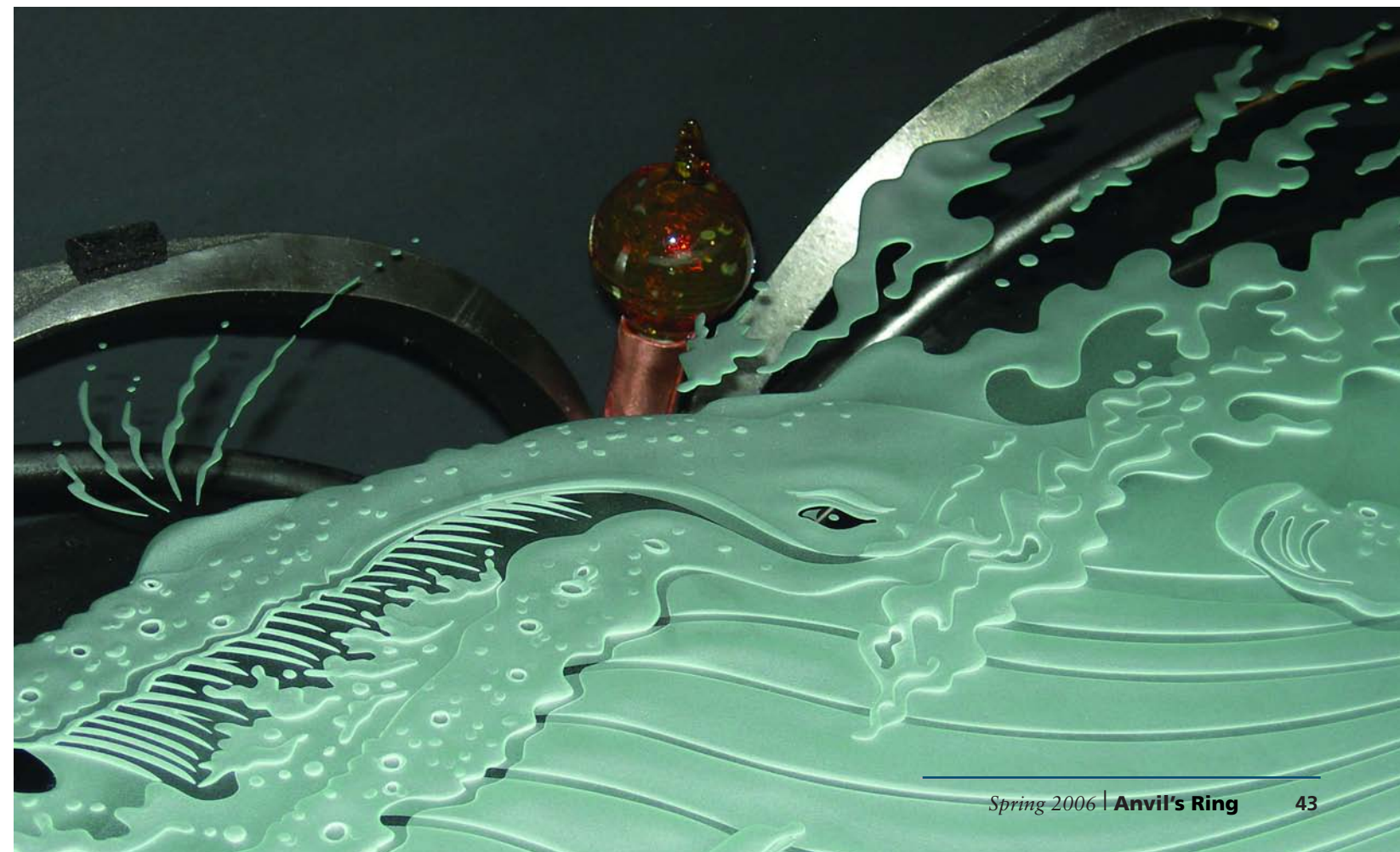


Sandblasting accentuates the effect of the waves, as well as the stylized design of the focal point which is the humpback whale.

Jim has been a member of the Northwest Blacksmiths Association for 15 years, as well as a long-time member of ABANA. He teaches introductory blacksmithing classes at Angel Fire Forge when he can find the time and when there are enough students want-

ing to learn. Jim has also had some blacksmithing apprentices work with him on a part-time basis over the years. He has done commission work for 15 years part time. All his pieces are original, and never duplicated. ✨

Front view of the table. Notice the solid glass orbs placed in the under part of the table, adding hints of color to the table design.



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# REGIONAL REPORT

## Old Dominion Blacksmith Association Launched at Mt. Cahas Hammer-In

By Bobby Floyd, ODBSA President

One could not have created a more beautiful, comfortable late fall day than that Saturday in the Blue Ridge Mountains of Virginia at Alan Hartman's and Rick Green's Hammer-In. Their Cahas Mountain Forge, which sits on a large, picturesque mountain, made you feel as if you were in a dreamland, with its beautiful, handmade log forge building (which they made), resting on top of a knoll which faces the astonishing view of the valley below. It was a pleasant, calm day for all of us to absorb the beauty, mingle, and observe.

Rick and Alan are not only partners in their business called Tinbenders, but are cousins sharing the same great-great grandfather who was a blacksmith with a shop on this same Cahas Mountain. Rick told me he has been collecting historic blacksmith equipment and hand-forged items since his high school years - some of the best blacksmithing paraphernalia I've seen.

Blacksmithing Teacher David Tucciarone was one of the demonstrators. His demo was outstanding not only for his blacksmithing skills, but his teaching skills as well. While Eric Bourhill helped by cranking the old blower, David was able to perform his magic of moving the hot metal in such a way as to produce some beautiful items, including a colonial fork. Other blacksmithing guests who did some demonstrations outside the forge shop were Dick Angle, Glen Bryant, Charlie Boothe, Michael Peay and myself.

Alan and Rick worked until the wee hours of the morning in preparation for this day. Family and friends furnished all guests with refreshments and a spectacular lunch spread. Even though we all came from different walks of life, we had one thing in common: the love of the historic craft of blacksmithing. This wonderful place helped personify it all. We met a lot of new and old friends, and the newly formed Old Dominion Blacksmith Association (ODBSA) was able to increase its membership to 15.

The ODBSA, located in south central and



Earlier morning, with everyone meeting each other.

western Virginia, has grown in membership since that day to 59, in only four months. We are proud to say that we are now an Affiliate of ABANA and are planning on having some of the best Blacksmith demonstrators in the country for our 2006 events. Some who have agreed to demonstrate for ODBSA at various locations in our area are Jerry Darnell, David Tucciarone, Dale Morse, Peter Ross, Billy Phelps, Joe Rodenberry and Ken Schwarz.

Our goal for this year is to learn only traditional blacksmithing with no power hammers and only forge welding. For information about who we are and what we are doing, please go to our website: [www.olddominionblacksmith.com](http://www.olddominionblacksmith.com). ✨



Blacksmith Dick Angle (at forge) starting his demonstration with Charlie Boothe on left. In back, from left to right, are Glen Bryant, Michael Peay, and Allan Hartman.

Blacksmith/Teacher David Tucciarone explaining. Eric Bourhill to the right.



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1 x 1/4	1/2	1 x 1 x 1/8
1 1/4 x 5/16	5/8	1 1/4 x 1 1/4 x 1/8
1 3/4 x 1/4	3/4	1 1/4 x 1 1/4 x 3/16
1 1/2 x 5/16	7/8	1 1/2 x 1 1/2 x 1/8
1 1/2 x 7/16	1	1 1/2 x 1 1/2 x 3/16
1 3/4 x 7/16	1 1/8	1 1/2 x 1 1/2 x 1/4
2 x 1/2	1 1/4	1 3/4 x 1 3/4 x 3/16
2 1/2 x 3/4	1 1/2	2 x 2 x 3/16
	2	2 x 2 x 1/4
	2 1/2	2 1/2 x 2 1/2 x 1/4
	3	3.15 x 3.15 x .354

**ANDY WALLACE**  
**STEVE REGNIER**



## MARK PUIGMARTI, Ajax, ON Canada

**M**ark Puigmarti first became interested in blacksmithing after visiting Black Creek Pioneer Village in Toronto, Ontario, as a youngster. It wasn't until many years later while working as a refrigeration journeyman that he began to experiment with metal in an artistic way. He used an oxyacetylene torch to heat the ends of bars and forge them on an 11-lb. anvil purchased at a local hardware store.

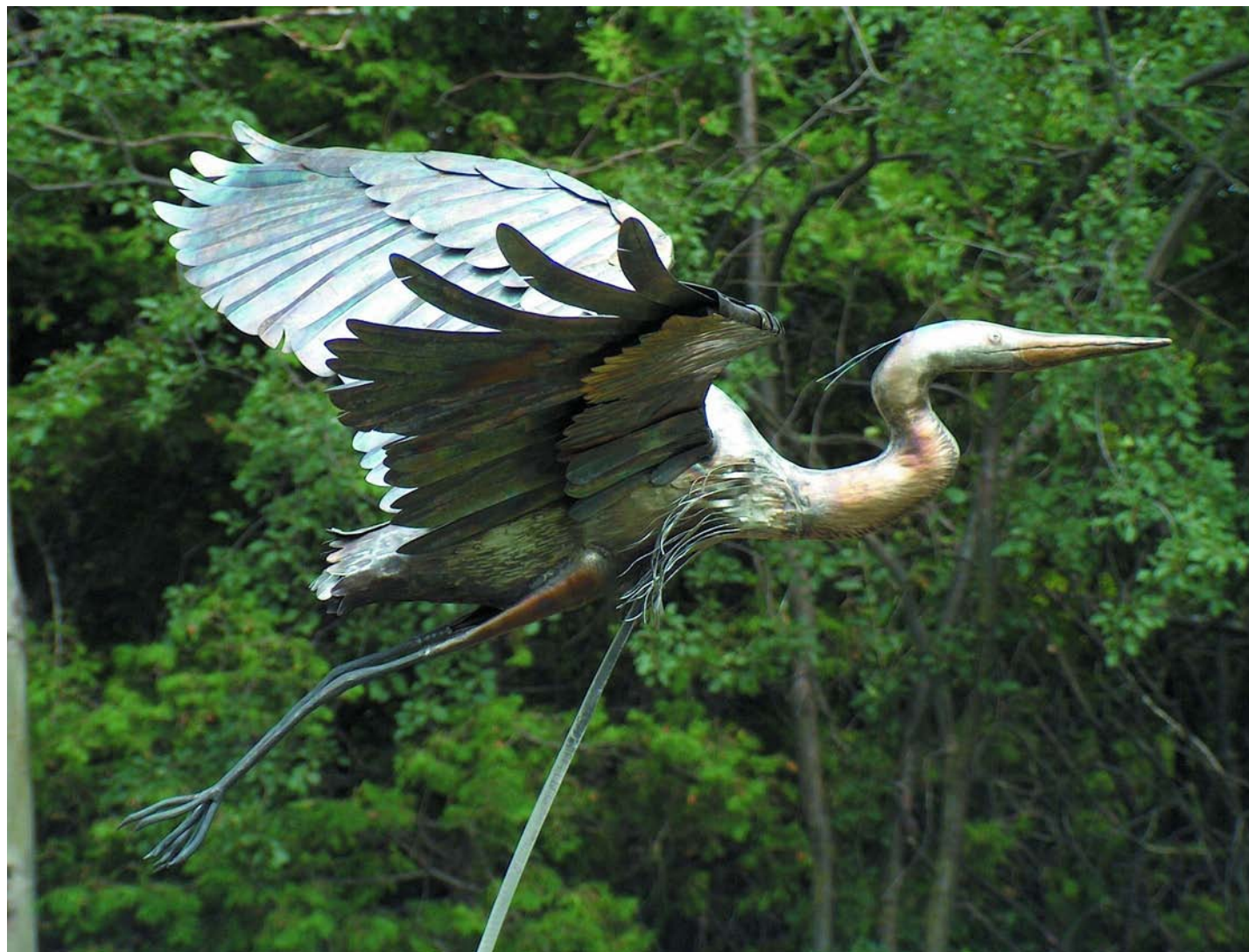
The introduction to OABA and ABANA was key in propelling his interest in forging to a passion. Twelve years later he operates his

own smithy, Sparks Will Fly Forge. Mark does all types of blacksmithing; most of his works are site-specific commissions. One example is the life-size Great Blue Heron sculpture crafted for a client in Uxbridge, Ontario. The commission was the request of a nature-loving client living in a beautiful wooded area. Mark suggested stainless steel as the material to be used because of its durability to exposure. Particularly in this case, working the stainless steel with a steel hammer and anvil would actually enhance the project's realism. Eventually, contamination from steel particles embedded into the stainless steel oxidized, adding to the natural coloring of the Great Blue Heron.

All the feathers were individually hand cut



Life-size Great Blue Heron sculpture, forged and fabricated stainless steel, heat colored. Dimensions: 70" x 48" x 26".



Stainless steel cattails, adding to the effect.

from stainless steel sheet and forged to shape. The torso was cut from sheet stainless steel in two halves and forged to shape. An armature for the wings was shaped to imply the bird is just taking off. The legs and feet were forged from 1/2" square stainless bar. Heat coloring was used to provide a natural tint to the polished areas.

It was also important to Mark that the support mounting was relatively simple and reserved to allow movement in a slight breeze. The heron appears to be lifting off out of a lush garden setting, flying about 66" up with a wing span of 70".

A few days after the installation, Mark received a phone call from the obviously excited client. There had been a visit from an actual Great Blue Heron near the sculpture, intrigued by the newest resident -- the ultimate compliment. ✨

"PARTICULARLY IN THIS CASE, WORKING THE STAINLESS STEEL WITH A STEEL HAMMER AND ANVIL WOULD ACTUALLY ENHANCE THE PROJECT'S REALISM. EVENTUALLY, CONTAMINATION FROM STEEL PARTICLES EMBEDDED INTO THE STAINLESS STEEL OXIDIZED, ADDING TO THE NATURAL COLORING OF THE GREAT BLUE HERON."

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## TRIBUTE

### DAVID GORDON MANZER EDMONTON, AB, CANADA 1948 - 2006

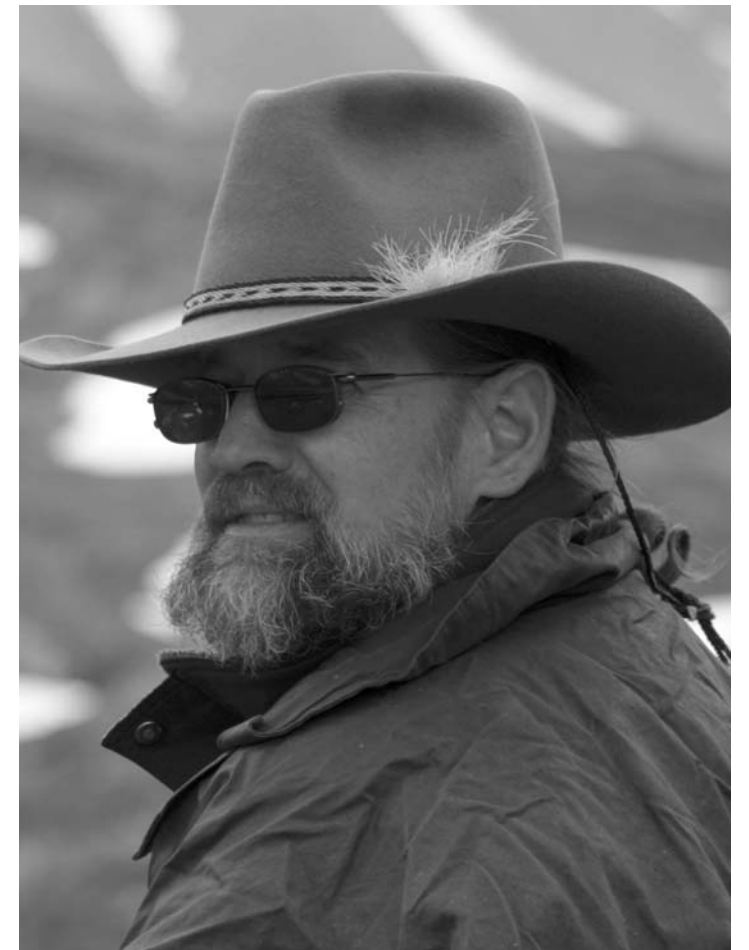
By John Little and Family

Many of us knew that Dave was seriously ill. Nevertheless, the news of his death in January came as a sad and profound shock. Only a few months ago we saw Dave at CanIRON V when he was looking so well and happy. It's still hard to believe that was only a few months ago. When Dave and I shook hands and said our good-byes, there was that thought way in the back of my mind that this could be 'farewell forever,' but Dave looked so well. So I put the thought out of my mind. After all, Dave, under other difficult circumstances, had always bounced back.

Dave and I first got to know each other over 20 years ago because he wanted ten days of blacksmithing lessons. The start of that adventure was typical Dave Manzer: "Will you teach me?" ... "How much will it cost?" ... "When can we do it?" ... "I'll be there!"

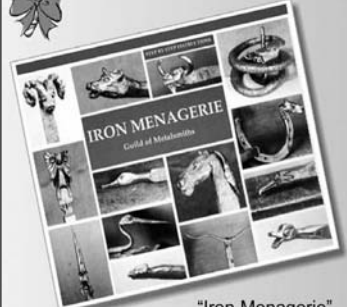
I have never had a student before or since who absorbed so much so quickly. It was intense, to say the very least. And then Dave returned to Alberta to begin a very successful blacksmithing career that dovetailed beautifully with his already-established outfitting business.

Over the next 20 years, we saw Dave at least once each summer when he came to Nova Scotia to sail and/or visit with family and friends. While he was here we would work in my shop, go sailing, and repair or build equipment for his boat. We also got to visit him in Alberta where I got to work with Dave in his incredible shop. As a result of all this I have many stories to tell of Dave's adventures (and misadventures). I also have an intriguing catalogue of stories about industrial accidents, incredible sailing yarns, and memories of good eating, good drinking, and great fun.



Photos by Florence Ross

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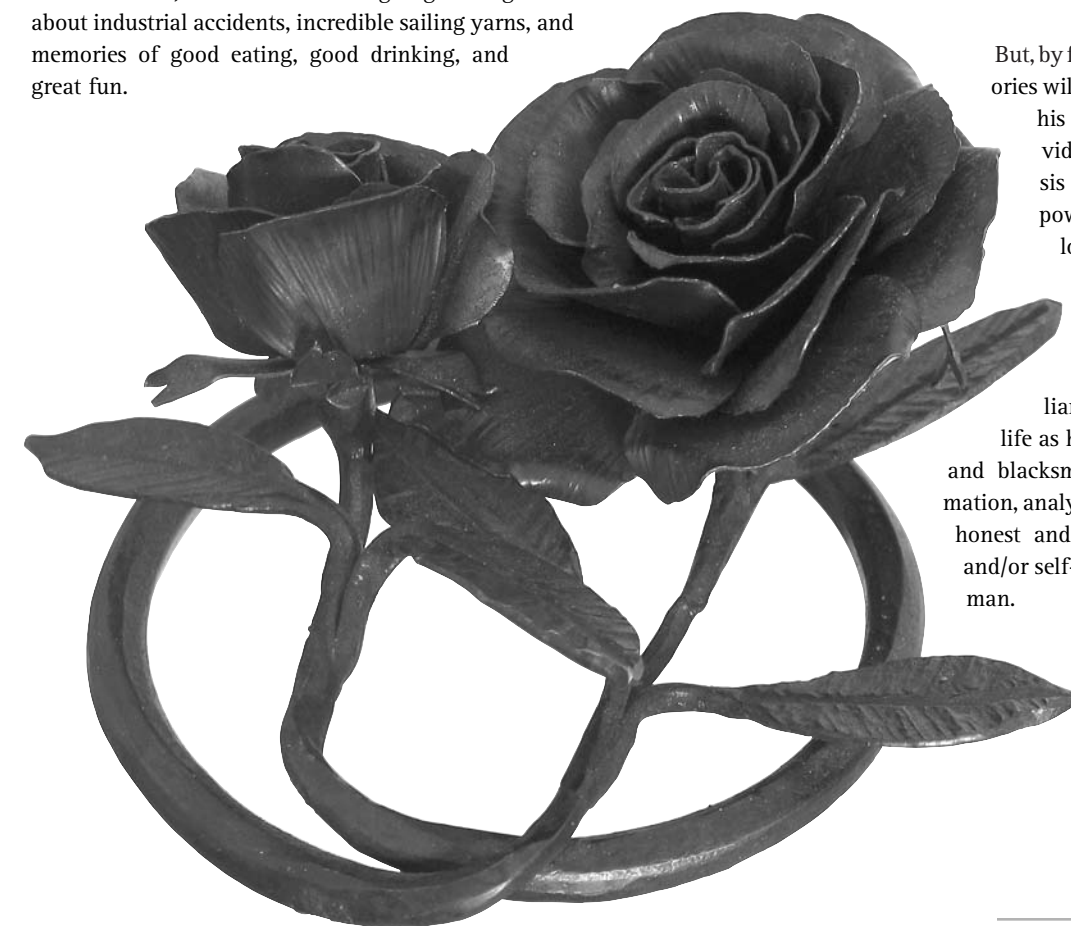
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But, by far, the most important and lasting memories will be of his brilliant, analytical mind and his enormous skills with his hands. His videotapes and DVDs discussing the analysis of and the tooling of the Little Giant power hammer will remain classics for as long as blacksmiths use power forging equipment. Dave not only saw solutions but he also had all the skills to realize those solutions.

He brought the same honest and brilliant analytical process at the end of his life as he had brought to his sailing, outfitting and blacksmithing. He gathered the relevant information, analyzed it, and made life decisions that were honest and completely devoid of self-deception and/or self-pity. He was a smart, honest and brave man.

We send all of Dave's friends and relatives our heartfelt condolences. We still have the memories of Dave Manzer with us ... and those will be with us all of our lives. ✨

# SUBMIT YOUR WORK

## Writer's Guidelines - 2006 for The Anvil's Ring & Hammer's Blow

The staff at *The Anvil's Ring* and *Hammer's Blow* is always interested in your submission. We read and consider every contribution forwarded, as we sincerely believe that the responsibility of a good editor is to listen to many voices and to encourage writers to grow. We appreciate the efforts of our contributors, and we reserve the right to edit in the interests of available space and clarity.

When submitting your work, please keep in mind what the ABANA readers would be interested in – namely the size of the piece, materials used, finish, and time it took to complete the work. Also of special interest may be how the work originated and what the customer's desires were. Detailing the most challenging aspects and solutions would also add interest.

### SUBMISSION FORMAT AND REQUIREMENTS

Articles should be original or first-run work, meaning first run in *The Anvil's Ring* or the *Hammer's Blow* prior to being submitted to other publications.

### TEXT: FORMATS LISTED IN ORDER OF PREFERENCE:

1. Commitment of material, double spaced, to 3 1/2" diskette or on CD with one (1) hard copy representation (printout, typewritten text, photocopy) of each submission. Computer files, IBM or MAC compatible, should utilize either MS Word, Word Perfect or ASCII text files on floppy disk or CD. Hard copies are required, should there be complications involved in disk submission retrieval. File extensions should be included when naming files. For example: .wpd for WordPerfect; .p65 for PageMaker, etc.)

2. Via e-mail with cover note explaining what format you are sending it in – Microsoft Word attachment or in text file, for example.

3. Typewritten, double-spaced, 8 1/2" x 11" white sheet paper ORIGINALS. Originals are most easily deciphered by our text image scanner. Text should be 500 -700 words. The editor reserves the right to edit all articles for clarity or to fit space.

All submissions must be legible and include the name, address and phone number of contributor. In the case of technical, historical or controversial submissions, the reference sources, bibliography or verification may be requested.

Illustrations in the form of original art work and photographs enhance the text. Contributors are encouraged to illustrate articles whenever possible with photographs or drawings.

### PHOTOGRAPHY

All photo submissions must be clearly identified and must include photographer's name, address and telephone number. Each individual photo should be clearly marked, preferably on a paper label on the back with reference to the article; please, no felt-tip pens. Names of subjects, dates and places, or reference numbers to a written sheet of captions are required.

1. High-contrast, high-clarity color or black-and-white glossy photographs from film, please, no inkjet printouts. Place caption label on back of each photo for article reference. Each photo must be captioned with, if possible: Name or description of piece, dimensions, materials used, method used (Ex: forged? fabricated? damascus? repoussé?) and any finish applied. Try to use photos that have a good range of tones – too much solid black or stark white will not reproduce well.

2. Photographs in digital form. Mail on CD. Explanatory captions must accompany each

photo on CD. We no longer accept digital files via e-mail. Mail them to us on a CD.

3. Color slides/negatives. Must be dust-free and in protective sleeves. Slides or transparencies should be checked carefully with a magnifier for focus and quality of image prior to submission.

4. Digital images should be taken at the camera's highest quality and resolution settings. Digital image files must not be compressed. (see close-up below) JPG files must be saved at the largest possible file size. Preferred formats are: TIF, RAW, EPS. JPG. Kodak ok. *Do not submit graphic images inserted in a word-processing-*

*document. Each image must be a separate file.*

5. When photo files are submitted in digital format on CD, use the table below to determine minimum image size to submit.

6. Photographs not considered high-enough quality to reproduce in *The Anvil's Ring* will be returned.

(Continued on page 52)

MAXIMUM IMAGE USAGE	MIN CAMERA RATING	MIN PRINTSIZE @ DPI	MIN PIXEL DIMENSIONS
Quarter page picture . . . . .	1.8 megapixel camera . . . . .	.4" x 5" @ 300dpi . . . . .	.1200x1500 pixels
Half-page picture . . . . .	3.6 megapixel camera . . . . .	.8" x 5" @ 300dpi . . . . .	.2400x1500 pixels
Full page picture/cover . . . . .	7.2 megapixel camera . . . . .	.8" x 10" @ 300dpi . . . . .	.2400x3000 pixels



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# SUBMIT YOUR WORK, (CONT'D)

## SUBMISSION DATES

Material targeted for a particular issue must be in our editorial offices three months prior to the first day of the month of issue. In case of important events, special arrangements can sometimes be made to accommodate time-sensitive material.

## PUBLISHING POLICY

The Artist-Blacksmiths Association of North America (ABANA) reserves the right to place articles on the ABANA web site, [www.abana.org](http://www.abana.org). These articles will note the copyright, referenced to the author. The ABANA web site is an information resource.

## RETURN OF ORIGINAL MATERIALS

Original materials (photos, slides, and drawings) will be returned approximately 30-45 days after publication.

CDs of text and photos that were put together by a contributor and sent to us specifically for our use will not be returned, unless specifically requested by contributor in advance.

## ANVIL'S RING SUBMISSIONS:

Rob Edwards, *The Anvil's Ring*, P.O. Box 1849 / 6690 Wentworth Springs Road, Georgetown, CA 95634. Phone: 530/333-2687 Fax: 530/333-2689. E-mail: [rob@sebastianpublishing.com](mailto:rob@sebastianpublishing.com)

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### 2006 COPY DEADLINE DATES FOR THE ANVIL'S RING:

Summer issue-----June 1  
Fall issue-----Sept. 1

### 2006 COPY DEADLINE DATES FOR HAMMER'S BLOW:

Summer issue-----July 28  
Fall issue -----November 3

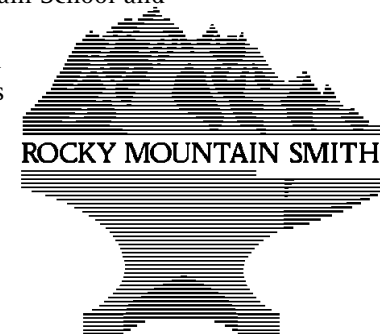


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# CALENDAR

## MAY 19 - 21

Pittsburgh Area Artist Blacksmiths Association Conference. Touchstone Center for Crafts, Farmington, PA. 1-800/721-0177. E-mail: tcc@hhs.net.

## MAY 20- 21

Blacksmith Guild of Central Maryland's 18th Annual Blacksmith Days with demonstrators Tim Beachley, Matt Harris and Chris Holt. Iron in the Hat and Silent Auction. Carroll County Farm Museum, Westminster, MD. Ted McNett 717/646-9839. E-mail: tedneck@aol.com.

## JUNE 3

Blacksmith Day with demonstrator Randy McDaniel. At the Pennsylvania German Heritage Center, Kutztown, PA. Hosted by the Pennsylvania Artist Blacksmith Association. John Steel 724/774-6757 or David Fisher e-mail: fforge@early.com.

## JUNE 11 - AUGUST 28

Material and Space, an Exhibition of Contemporary Metalwork. National Ornamental Metal Museum, Memphis, TN. 901/774-6380. See web site: www.metal-museum.org.

## JUNE 17 - 18

Berkshire Blacksmith's 13th Annual Age of Iron at Hancock Shaker Village, Pittsfield, MA. Approximately two dozen smiths will set up forges around the village and demonstrate a variety of techniques and products. Anybody wishing to demonstrate blacksmithing or another craft that would fit the venue, contact Jim Stapleford 845/657-8212. E-mail: spin-smythe@world-net.att.net.

## JUNE 24 - 26

The Blacksmith Festival & Log Cabin Day at the Waterloo Area Farm Museum, Jackson County, MI. 517/851-8247

or 517/596-2254. E-mail: info@waterloofarmmuseum.org.

## JULY 5 - 9

ABANA 2006 Conference. University of Washington and Sand Park, Seattle, Washington. See ad this issue or call ABANA Conference Office 706/310-0323. Details at www.abanaseattle2006.com.

## JULY 8


Metal Art Showcase, hosted by the Calgary Exhibition & Stampede. Over the years the artist-blacksmithing portion of The World Championship Blacksmith Competition in Calgary, Canada, has evolved into the Metal Art Showcase, a show and auction of some of the finest forged works of art available. The show and auction include artists from around the world. All artist-blacksmiths are invited to submit works of art to the Metal Art Showcase. Contact Dana Cleghorn 403/261-0101 or e-mail: Dcleghorn@calgarystampede.com.

## AUGUST 2 - 6

Rocky Mountain Blacksmithing Conference with demonstrators Chad and Brad Gunter, Corinna Mensoff, Peter Ross and Shan Sutherland. Tailgate sales, forging contest and more. Craig May 303/838-2619 or e-mail: DrgnFrgLtd@aol.com.

## AUGUST 5 - 6

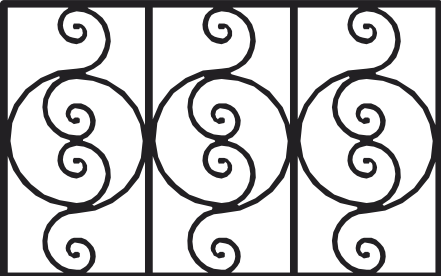
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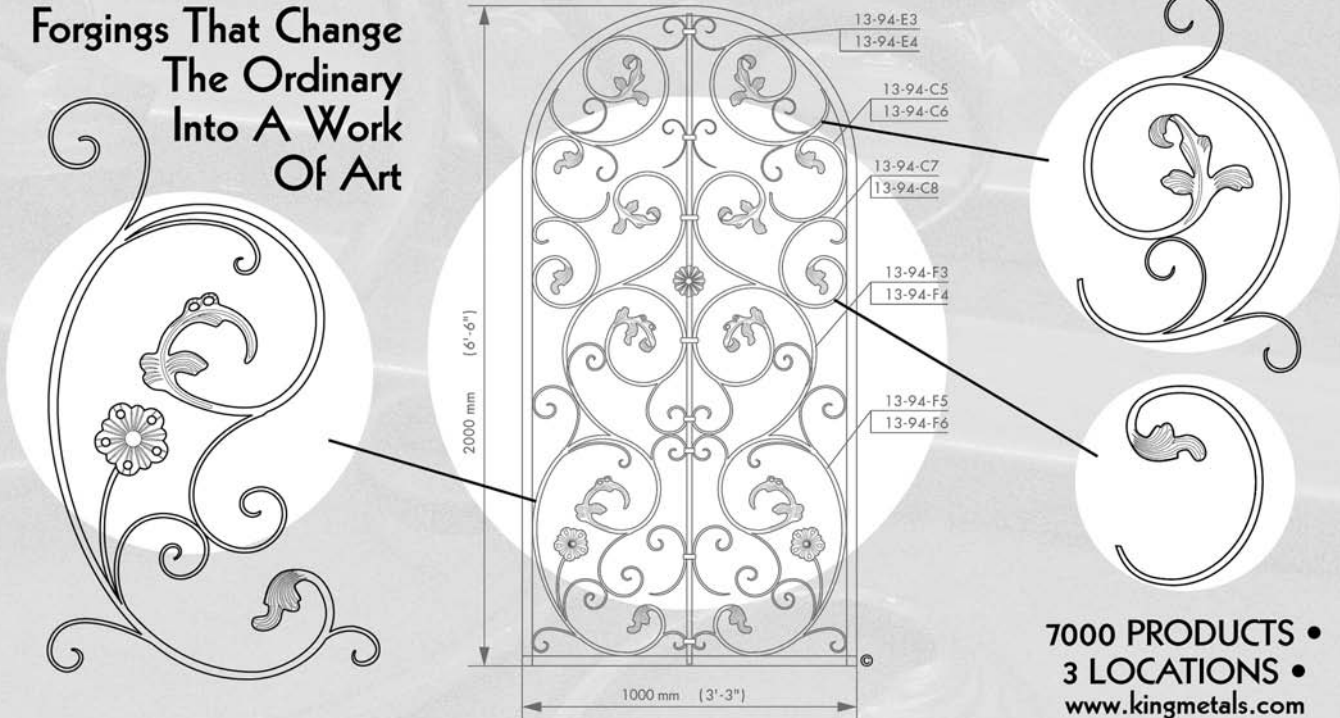


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"CHARLESTON IRONWORK, A Photographic Study," by Charles N. Bayless. Photographs listed by streets. Reprint, hardback, 9" x 11", 208 pgs., 295 photographs, ISBN 0-9707664-8-3. Prepaid \$36.95 plus \$4 S&H.

"MOVING METAL, The Art of Chasing and Repoussé," by Adolph Steines. Translation, Hardback, 131 pgs., 218 photos/drawings. ISBN 0-9707664-9-1. Prepaid \$32.95 plus \$3 S&H.

E-mail: books@bluemoonpress.org. Check, VISA/MC. Blue Moon Press, Huntingdon, PA 16652. 866/627-6922. Blacksmith videos and DVDs available on a wide variety of subjects including: Forged Animal Heads, Leaves & Flowers, Bugs & Birds, Tongs, Fly Presses, Knifemaking and now available: *The Blacksmith Primer* by Randy McDaniel. 1-877/866-3688. Web site: www.teachingtapes.net.

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## MAY 19 - 21

Blacksmithing with Jerry Allen. Cedar Lakes Craft Center, Ripley, WV. Dave Allen, 304/624-7248. See [www.appal-tree.net/aba](http://www.appal-tree.net/aba).

## MAY 19 - 21

Welding with Alison Safford. Snow Farm: The New England Craft Program, Williamsburg, MA. 413/268-3101. E-mail: [info@snowfarm-art.org](mailto:info@snowfarm-art.org). Web site: [www.snowfarm.org](http://www.snowfarm.org).

## MAY 20 - 21

Introduction to Blacksmithing with Dick Sargent. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## MAY 21 - 26

Novice Smith to Blacksmith with Tom McElfresh. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## MAY 21 - 27

Welded Projects and Sculpture for Home and Garden with Pat Bennett. Snow Farm: The New England Craft Program, Williamsburg, MA. 413/268-3101. E-mail: [info@snowfarm-art.org](mailto:info@snowfarm-art.org). Web site: [www.snowfarm.org](http://www.snowfarm.org).

## MAY 26 - 28

Toolmaking with Gavin Harris. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## MAY 26 - 29

Get it Hot, Hit it Hard for Beginners with Doug Merkel. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: [www.newengland-schoolofmetalwork.com](http://www.newengland-schoolofmetalwork.com).

## MAY 27 - 29

Flying sparks: Welding & Forging with Neal Mansfield. Snow Farm: The New England Craft Program, Williamsburg, MA. 413/268-3101. E-mail: [info@snowfarm-art.org](mailto:info@snowfarm-art.org). Web site: [www.snowfarm.org](http://www.snowfarm.org).

## MAY 28 - JUNE 3

Blacksmithing: Making Woodworking Tools & Hardware with David Smucker. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## MAY 28 - JUNE 9

Art Nouveau Forging with Susan Hutchinson. Penland School of Crafts, Penland, NC. 828/765-2359. E-mail: [office@penland.org](mailto:office@penland.org). Web site: [www.penland.org](http://www.penland.org).

## JUNE 2 - 6

Forging for the Hearth with Jeff Mohr. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: [www.newengland-schoolofmetalwork.com](http://www.newengland-schoolofmetalwork.com).

## JUNE 2 - 6

Finding the Art in Artist Blacksmith with Susan Madacsi. Touchstone School for

Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JUNE 3 - 6

Beginning Blacksmithing I: Get it Hot and Hit it Hard with Tim Middaugh. Old West Forge, White Salmon, WA. 509/493-4418. E-mail: [Tim@oldwest-forge.com](mailto:Tim@oldwest-forge.com).

## JUNE 4 - 10

Design and Technique in Architectural Ironwork with Walt Hull. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## JUNE 4 - 16

Forming Volume with Maegan Crowley. Learn the forging skills required to create form. Haystack Mountain School of Crafts, Deer Isle, ME. 207/348-2306. E-mail: [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org). See web site: [www.haystack-mtn.org](http://www.haystack-mtn.org).

## JUNE 5 - 8

Fundamentals of Blacksmithing. Tillers International, Scotts, MI. 800/498-2700 or 269/626-0223. E-mail: [tillers@tillersinternational.org](mailto:tillers@tillersinternational.org). Web site: [www.tillersinternational.org](http://www.tillersinternational.org).

## JUNE 5 - 9

Fire & Iron with Steve Williamson. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JUNE 9 - 13

On Blacksmith Basics with Zach Noble. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JUNE 11 - 17

Animal Sculptures in Iron with Darryl Nelson. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## JUNE 11 - 23

Scrapyard101 with Hoss Haley. Penland School of Crafts, Penland, NC. 828/765-2359. E-mail: [office@penland.org](mailto:office@penland.org). Web site: [www.penland.org](http://www.penland.org).

## JUNE 12 - 16

A Blacksmithing Primer with Randy McDaniel. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JUNE 16 - 20

Forged Accent Pieces for Ironwork with Bill Epps. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JUNE 16 - 20

Inline Treadle Hammer: Build it, Use it with Bob Alexander. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: [www.newengland-schoolofmetalwork.com](http://www.newengland-schoolofmetalwork.com).

## JUNE 17 - 18

Surface Finish Workshop with Ken Vickerson. Studio in the Woods, Toronto, ON, Canada. For information contact David Ivens 416/362-6203. E-mail: [ivens@surenet.net](mailto:ivens@surenet.net). See web site: [www.studiointhewoods.com](http://www.studiointhewoods.com).

## JUNE 18 - 30

Forging Foundations with Marc Maiorana. Haystack Mountain School of Crafts, Deer Isle, ME. 207/348-2306. E-mail: [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org). See web site: [www.haystack-mtn.org](http://www.haystack-mtn.org).

## JUNE 19 - 23

The Handmade Knife with Jim Batson. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JUNE 23 - 25

Treadle Hammer Tooling with Clay Spencer. Pine, CO. Contact Craig May 303/838-2619 after 6:00 pm or e-mail: [DrgnFrgLtd@aol.com](mailto:DrgnFrgLtd@aol.com).

## JUNE 23 - 27

Early American Door Hardware with Lucian Avery. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JUNE 25 - JULY 1

Dragons, Wizards & Horses with Steve Williamson. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## JUNE 25 - JULY 7

Adaptive Re-Use: Art with a History with Al Frega. Penland School of Crafts, Penland, NC. 828/765-2359. E-mail: [office@penland.org](mailto:office@penland.org). Web site: [www.penland.org](http://www.penland.org).

## JUNE 26 - 30

The Blacksmith's Tools with Elmer Roush. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JUNE 29 - JULY 2

Power Hammer Workshop with Clay Spencer. Lightning Forge, Murray, UT. Paul DiFrancesco 801/268-1836. E-mail: [paul@gomysite.com](mailto:paul@gomysite.com).

## JUNE 30 - JULY 4

Sculpting with Metal with Michael J. Saari. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JULY 7 - 11

Hot Sheet Forming: Planning & Practice with Vivian Beer. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JULY 9 - 15

Hot & Cold Forging with Ferrous & Non-Ferrous Metals with William Rogers. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## JULY 9 - 21

Metal Engraving with Bruce LePage. Penland School of Crafts, Penland, NC. 828/765-2359. E-mail: [office@penland.org](mailto:office@penland.org). Web site: [www.penland.org](http://www.penland.org).

## JULY 10 - 14

Power Hammer Tools: Design & Construction with Steve Jordan. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JULY 10 - 14

Blacksmithing for Young People. Tillers International, Scotts, MI. 800/498-2700 or 269/626-0223. E-mail: [tillers@tillersinternational.org](mailto:tillers@tillersinternational.org). Web site: [www.tillersinternational.org](http://www.tillersinternational.org).

## JULY 14 - 18

The Craft of the Bladesmith with J. Arthur Loose. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: [tcc@hhs.net](mailto:tcc@hhs.net). Web site: [www.touchstonecrafts.com](http://www.touchstonecrafts.com).

## JULY 14 - 18

Intro to English Ironwork of the 18th Century with Peter Ross. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: [www.newengland-schoolofmetalwork.com](http://www.newengland-schoolofmetalwork.com).

## JULY 16 - 22

Blacksmithing (Intergenerational) with Judy Berger. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: [www.folkschool.org](http://www.folkschool.org).

## JULY 17 - 21

Blacksmithing: Techniques & Tools for the Shop with James Viste. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: [craftcenter@ntech.edu](mailto:craftcenter@ntech.edu). See web site: [www.ntech.edu/craftcenter](http://www.ntech.edu/craftcenter).

## JULY 18 - 19

Blacksmithing I. Tillers International, Scotts, MI. 800/498-2700 or 269/626-0223. E-mail: [tillers@tillersinternational.org](mailto:tillers@tillersinternational.org). Web site: [www.tillersinternational.org](http://www.tillersinternational.org).

## JULY 20 - 21

Blacksmithing II. Tillers International, Scotts, MI. 800/498-2700 or 269/626-0223. E-mail: [tillers@tillersinternational.org](mailto:tillers@tillersinternational.org). Web site: [www.tillersinternational.org](http://www.tillersinternational.org).

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Bloomery Smelting with Michael McCarthy. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: tcc@hhs.net. Web site: www.touchstonecrafts.com.

## JULY 22 - 23

Artistic Smithing Clinic with Scott Lankton. Tillers International, Scotts, MI. 800/498-2700 or 269/626-0223. E-mail: tillers@tillersinternational.org. Web site: www.tillersinternational.org.

## JULY 23 - 29

Explorations in Stone and Steel with Lonnie Farmer. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

## JULY 23 - AUGUST 8

The Art of Contemporary Blacksmithing with Alice James. Penland School of Crafts, Penland, NC. 828/765-2359.

E-mail: office@penland.org. Web site: www.penland.org.

## JULY 24 - 28

Beginner - Intermediate Blacksmithing Class with Alison Finn. Francis Whitaker Memorial Blacksmith Shop, Carbondale, CO. Call 970/704-9021 or e-mail: Finninco@rof.net.

## JULY 24 - 28

Blow it Up! Steel Inflation with Elizabeth Brim. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: craftcenter@ntech.edu. See web site: www.ntech.edu/craftcenter.

## JULY 28 - 31

Fire and Iron for Beginners with Dereck Glaser. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: www.newengland-schoolofmetalwork.com.

## JULY 28 - AUGUST 1

Forging Fundamentals with Andrew Dohner. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: tcc@hhs.net. Web site: www.touchstonecrafts.com.

## JULY 30 - AUGUST 4

Colonial Hearth Equipment with Jerry Darnell. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

## JULY 31 - AUGUST 4

Mokume-Gane with Robert Coogan. Appalachian Center for Craft, Smithville, TN. 616/597-6801. E-mail: craftcenter@ntech.edu. See web site: www.ntech.edu/craftcenter.

## AUGUST 2 - 6

Rocky Mountain Smiths 16th Annual Conference featuring demonstrators Peter Ross, Corrina Mensoff, Brad and Chad Gunter, and Shan Sutherland. At Colorado Rocky Mountain School Campus, Carbondale, CO. Contact Craig May, President, RMS, after 6:00 pm or e-mail: DrgnFrgLtd@aol.com.

## AUGUST 2 - 6

Hearth Equipment: Cooking Utensils with Jerry Darnell. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

## AUGUST 4 - 8

Forge Welding Mild Steel with Bob Patrick. Touchstone School for Crafts, Farmington, PA. 800/721-0177. E-mail: tcc@hhs.net. Web site: www.touchstonecrafts.com.

## AUGUST 6 - 12

Tooling & Techniques for Producing Traditional Joinery with Tal Harris. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

## AUGUST 7 - 11

6th Annual Masters Class with Clay Spencer. Hosted by Rocky Mountain Smiths. At Colorado Rocky Mountain Smiths School Campus, Carbondale, CO. Contact Craig May, President RMS 303/838-2619 after 6:00 pm or e-mail: DrgnFrgLtd@aol.com.

## AUGUST 11 - 14

Small Steel Sculpture with Warren Holzman. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: www.newengland-schoolofmetalwork.com.

## AUGUST 13 - 19

Smashing Iron with R.J. Hadle. John C. Campbell Folk School, Brasstown, NC. 1-800/FOLK-SCH. See web site: www.folkschool.org.

## AUGUST 14 - SEPT. 1

Blacksmithing with Frank Turley. Turley Forge, Santa Fe, NM. 505/471-8608. E-mail: frank@turleyforge.com.

## AUGUST 18 - 21

Straps and Pins: Hinges of all Varieties with Jonathan Nedbor. New England School of Metalwork, Auburn, ME. 1-888/753-7502. Web site: www.newengland-schoolofmetalwork.com.

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## Mexican Blacksmiths Sustaining Their Communities

Every weekday morning at 8:00, Guillermo García, 79, strides gracefully and purposefully into his blacksmith shop. The shop, which García's grandfather started in 1892, is located in the picturesque colonial village of Naolinco, located high in the Eastern Sierra Madre Mountains in the state of Veracruz, Mexico.

Each day García works to produce hoes and other agricultural tools for his community. It is intense, grueling work, but it is work that García has tackled with pride since he began working in the shop as a young boy.

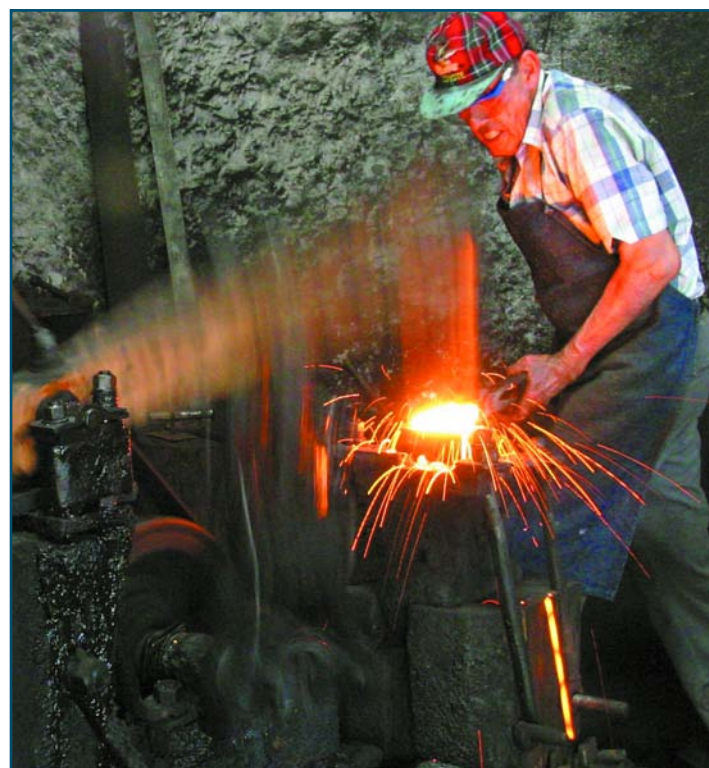
There are countless cut-and-weld shops doing ornamental work throughout Mexico; however, the shops which most intrigue me are the toolmakers. These smiths are the ones doing true forging, moving masses of hot metal by double-striking (and often triple-striking), and sometimes using makeshift handmade power hammers.

In the last several years I have traveled throughout rural Mexico seeking out these true blacksmith shops--photographing them and making new friends with the south-of-the-border smiths working at their forges.

Most often, the blacksmiths I have found are producing agricultural tools such as hoes, corn planters, rakes, mattocks, and plow points. Usually they use primitive hand tools. When they find out that I am also an *herrero* (blacksmith), they often ask me to step up to the anvil and prove myself. After I forge something and present it to them, they seem to have more respect for my being there. We are now "brothers of the iron," as they say. The main difference between us, I tell them, is that their work is more important than mine, because they are making the tools that sustain their community.

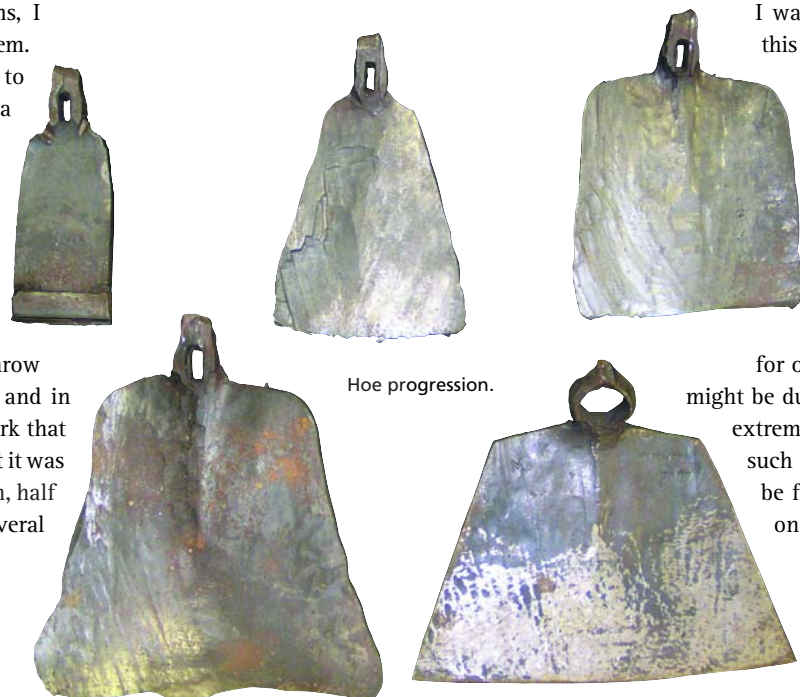
I am convinced that there are literally thousands of these forges scattered throughout Mexico. In nearly all the villages in which I have searched for working blacksmiths, I have been successful in finding them.

On my first of several visits to Naolinco, I had heard of García beforehand and was eager to visit him. Yet, one morning, before I'd had a chance to seek him out on my own, I was surprised and delighted to be awakened by the sound of the blows of a power hammer. I hadn't realized that García's shop was just a stone's throw away. Quickly I was in his shop and in total awe of his space and the work that he was doing. I am sure he thought it was strange to have a *gringo* wander in, half asleep, and so excited. After several



García forging under the power hammer that his father built in 1928.

**EACH DAY GARCÍA WORKS TO PRODUCE HOES AND OTHER AGRICULTURAL TOOLS FOR HIS COMMUNITY. IT IS INTENSE, GRUELING WORK, BUT IT IS WORK THAT GARCÍA HAS TACKLED WITH PRIDE SINCE HE BEGAN WORKING IN THE SHOP AS A YOUNG BOY.**



Hoe progression.

visits to García's shop, I knew that I wanted a more in-depth look at this man and asked for an interview. He readily agreed.

To enter his space is like entering a sanctuary. Perhaps it is because of the skylights and painted white walls, or maybe because the shop is so well kept. Possibly it's because the shop has been producing quality iron work for over 100 years. Another reason might be due to the fact that García is an extremely religious man who projects such a powerful aura (he can often be found sitting alone in his shop on Sunday afternoons, reading his



Forging the shoulder under the power hammer.



García's son Uriel striking for him.

Bible). Perhaps it's a combination of all of these.

García moves very gracefully through his shop, making frequent trips with his scoop shovel to the charcoal bin in the back to replenish his forges. Watching him work is like watching a skilled dancer. Later, I learned that he once was a gymnast. In fact, balancing rings still hang from the soot-covered ceiling. It is evident he takes extreme pride in his work and loves his trade.

García's shop is fascinating. It's one of the few Mexican shops I've visited that has a power hammer. His father built the hammer in 1928 after seeing a picture of one in a catalog. It was run with a gasoline motor until 1955, when the shop got electricity. The shop has two charcoal forges with adobe hoods. I was surprised to see a well-worn (in daily use since 1940) double-horned European anvil. Today, García works with his 42-year-old son Uriel. Their focus is making hoes and a few other agricultural tools.

As for García's work, it's stunning to see the amount of forging that he does to create his products, and how very hard he works. For instance, where I might use a hydraulic shear in my shop, García will cut the same material by sledgehammer, striker, and hand-held cold cut. It takes a number of hammer blows on cold metal to cut the material just to even begin to work with it! With admiration and awe, I have watched the 79-

year-old García hold onto the cutting tools as if he were holding onto a wild bronco! He is also very skilled in the use of the power hammer, starting with half-inch thick steel and working it to a very fine thickness of one-sixteenth inch or thinner.

As is evident from his work ethic, García does his blacksmithing for the love of the work much more than for the money he makes doing it. And judging by the joy with which he does his work, helping his neighbors decade after

decade, it's clear that García wouldn't have it any other way.

*A Note from the Author*

*My visits with Mexican smiths would not be possible without the assistance of my very good friend, anthropologist and photographer John Warner. John has devoted his life to traveling and living in Mexico, and to studying and photographing its rich culture and wonderful people. To him I am indebted for his invaluable help with this project. ✨*



García with some of the tools he makes



Drifting the eye.



García's forging hammer that he made in the early 1960's.



Tool steel bong prepared for forge welding.

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