



A NEWSLETTER OF THE GUILD OF METALSMITHS: an organization to promote appreciation and study of the Metal Smith's Art; serving Smiths in any form of metal smithing.

*"The lyf so short
The craft so long to lerne"*

Taken from THE CRAFTSMAN Oct. 1901
Publication of United Crafts of
Eastwood, New York

* 1977 HAPPENINGS *

Minnesota Renaissance Festival

The Guild of Metalsmiths sponsored metalcraft demonstrations in our own buildings at the Minnesota Renaissance Festival. The "Bad Manor" and the Gild Hall attracted thousands of the Festival visitors. Renaissance life style and cooking were demonstrated by David Christofferson and Mary (Queen of Pots) Skraba in the "Bad Manor". Bob Olson, Paul Hubler, Lulu Seurgin, Jock Spurgin, Mark Nichols, Doug Johnson, Piet Maas, Mark Watson, James Carmouche, David Christofferson, Bob Sharp, Mike Knott, Ralph Pennie, Mary Lou Frank, John Moriarity and Robert George were among those who demonstrated blacksmithing, silver smithing, tin smithing, knife making and coppersmithing in the Gild Smithy. Many thanks go to those members and friends who worked on the site before and during the festival. A special thanks to David as the "supreme architect".

Board of Directors Meeting

On November 18th the newly appointed board met at the Piety Hill Blacksmith Shop to draw up the by-laws, determine policy, goals and direction for the Guild. All board meetings are open to all members. The next meeting is Sunday, February 12th at 2 PM and will be a combination board meeting, general membership meeting and indoor PICNIC. Bring a friend, a potluck treat and your ideas and plans for 1978 to the Coffee House Extempore, 325 Cedar Avenue, (West Bank) Minneapolis.

GIBBS FARM FALL FESTIVAL

The Guild participated in the Gibbs Farm Fall Festival on October 8 and 9th. Members manned the forge at the Museum while "Boom-Boom" Christofferson displayed his trade jewelry and made gastronomical delights over an open fire.

Fall Membership Meeting

A general membership meeting was held on October 30, 1977, in the Gild Hall at the Renaissance Festival site. The following persons were appointed to the board of directors:

Pieter Maas (Chairperson)
Mark Nichols
David Christofferson
Paul Hubler
Robert George

Board meetings are open to all members. Meetings will be held on the third Friday of every month at a different directors home.

The following persons were elected officers:

David Christofferson, President
Mark Nichols, Vice-President
Maxine George, Secretary/Treas.

The duties of each officer were outlined by the board of directors.

Topics discussed: Marketing ideas for the organization, compiling a catalogue of member's shops and specialities to be used in a marketing out-reach program, setting the date on an annual show and sale, resource sharing, co-op buying, educational demonstrations and an apprenticeship program.

The meeting was then adjourned and a great feast in the best Bad Manor fashion was provided by the Festival staff with Cookin' Ken in charge. The sounds of Merriment once again filled the Gild Hall as in the days of old.

SCULPTOR WANTED...

... to work at the Fridley Senior High School Fine Arts Festival. Sculpture to stay in the courtyard within the school when the artist is finished. Has to be large. Work outside in courtyard from 3 to 5 days. Sculpture must be finished May 3, 1978. \$500.00 to interested artist. Send resumes to:

Linda Kester, Art Department
Fridley Senior High School
6000 West Moore Lake Drive
Fridley, Minnesota 55432

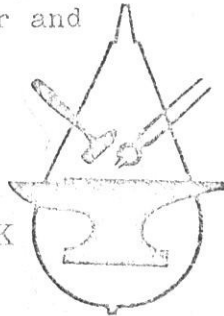
Send resumes by February 15, 1978.

Free for the asking...

The Society of North American Goldsmiths (SNAG) will send a complimentary copy of the **GOLDSMITH'S JOURNAL** to anyone who sends their name, address and zip code to:

Editor, Goldsmith's Journal
Art Dept., Longwood College
Farmville, VA. 23901

The journal, of 30+ informative pages of reviews, interviews, opportunities, technical info, news on conferences, exhibitions, etc., will be of interest to anyone involved in fine metalwork/jewelry. The issue we received contained a discussion of the rediscovery of hollow shell formes in metal raising to begin a new era of sheetmetal work by noted Finnish designer and metalsmith Heikki Seppa.



**ABANA'S SIXTH ANNUAL
CONFERENCE/WORKSHOP**
APRIL 26-29, 1978
STATE UNIVERSITY OF NEW YORK
PURCHASE, NEW YORK

REGISTRATION:

Advance registration forms will be printed in our publication, **The ANVIL'S RING**, and/or will be mailed to our members directly. Additional copies are available from ABANA President Roger Phillips, 30 Lookout Circle, Larchmont, NY 10538 or from Polly Siwek, University Affiliates, State University of New York. Purchase, NY 10577.

FEE \$50.00 Members
\$75.00 Non-Members

For additional information
phone Dieter Maas 472-1206

Weekend of June 24th-

The FINN CREEK MUSEUM in New York Mills, Minnesota, is hosting a "Nordic and Early Crafts" festival around their restored Finnish immigrant farmstead. They are publicizing this event in the counties of their area as well as the metro area and desire demonstrations of traditional crafts at the sale. They offer, at this point, the sale of our wares with no commission, food or gas. The setting is of a meadow homestead in the forest, the atmosphere relaxed and "backwoodsy" with participants encouraged to camp primitive or historical fashion if they like. There will also likely be a tipi encampment, folk dances and a black powder shoot.

JOCK SPURGIN'S METAL FINISH

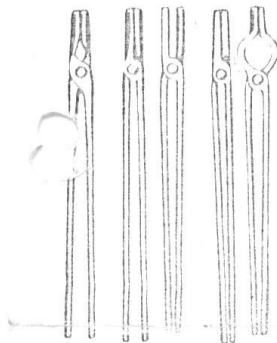
Jock recommends the following as a finish for forged steel:

90% linseed oil by weight
10% pure beeswax by weight

Heat the ingredients to combine them. (The mixture will thicken upon cooling but will not separate.) Remove the loose scale from the object to be coated and heat the piece enough to cause the mixture to smoke quite a bit when applied. If the piece is too hot the finish will flame. Use a non-synthetic applicator like a frayed end of hemp rope or a piece of burlap. Let the finish bake into the metal and wipe off the excess when cooled. Experiment as necessary.

WE NEED YOU!! COME TOGETHER!!

On Sunday, February 12, 1978, all members are invited to an indoor picnic and short Board of Directors meeting for the purposes of socializing and getting to know each other better, as well as discussing what we as an organization wish to do in the coming seasons of 1978. There are many potentials and exciting possibilities we can take part in this year, but what we **ACCOMPLISH** is directly **YOUR** responsibility as a member. So, let's share a meal, shoot the breeze, have fun together and work hard to make the Guild a creative and vital organization for us all.

NAME _____
ADDRESS _____

STATE _____ ZIP _____ PHONE _____

Check one:

_____ \$6.00 Regular Membership
 _____ \$25.00 or more Patron Membership

This initial payment of \$6.00 is for your dues for the balance of the year. The annual dues are also \$6.00 and are due and payable January 1st of each year. Make all checks payable to the GUILD OF METALSMITHS and send to: Route 7, Box 754, Mound, Minnesota, 55364.

MIDWEST BLACKSMITHS CONFERENCE

LaCrosse, Wisconsin
 October 14, 15 and 16, 1977

A casual group of about 60 sharing smiths, students and interested artists met in the new arts building at the University of LaCrosse. The program was keystoneed by Bruce Lapage, Eric Moebius, Jeff Moebius and Tom Wilson.

The making of a fireplace tongs, basket handle poker, dog heads in steel, forge welding and an interesting demonstration on what happens to the grain structure of steel when it is burnt were presented by Eric Moebius.

Bruce Lapage demonstrated the making of a tomahawk by forge welding a high carbon edge to a mild steel eye. He also showed how he makes the spiral twist barrels for a Kentucky long rifle and forge welded a section together.

Tom Wilson demonstrated the making of damascus steel and a traditional door latch. Thirty-six layers were welded in an hour and a half.

Jeff Moebius gave a good example of a well diciplined striker. He struck during most of the demonstrations.

The Albert Paley film on the construction of the gates at Hunter Museum of Art, Chatanooga, Tennessee, was shown. Personal home slides of the participants at the conference, the ABANA Carbonsdale Conference and the Samuel Yellin series "Sketches in Iron" were also part of the program.



IN MEMORY
 Jere Baldwin

● Thursday, February 16th

REPOUSSE Lecture and Demonstration by Nilda Getty. Time: 12:00. \$4.00 fee includes 12:00 buffet lunch and 1:00 lecture and demonstration. And at 2:30: a seminar on design, ideas and creativity in your work. You are invited to bring samples of your work for discussion. Fee: \$1.00. For more information: Pat Heikienen
 Minnesota Museum of Art
 305 St. Peter, St. Paul 55102
 224-7431

● March 4, 11 and 18th

REPOUSSE WORKSHOP by Nilda Getty
 \$30.00, 9:30-12:30, Minn. Museum of Art.

● Tuesday, February 21st

Free Lecture: "Contemporary Crafts of the Americas" by Nilda Getty. 1:00 at Minn. Museum of Art Auditorium. Sponsored by the St. Paul's Womens Club.

NILDA GETTY is currently an artist in residence at the Minn. Museum of Art where she teaches contemporary metalsmithing. She is an Associate Professor at Colorado State University, Ft. Collins, and creator and project director touring Canada, Mexico and USA with her lecture.



RASMUSSEN BLACKSMITH SHOP AND MUSEUM

On a recent trip to Lewiston, Illinois, Robert and Maxine George took notice of an interesting old red brick building, the Rasmussen Blacksmith Shop. It was closed for the season but a phone call the next day found the curator, Mr. Sheets, willing to open the shop for a special show. This shop is a fine example of a turn-of-the-century blacksmith shop and well worth a visit. Open 1 to 5 daily, late May to early October. Donation only.

Membership List

AUGER, Bertrand
BYRUS, Gary
CHRISTOFFERSON, David
DE LA RONDE, Joe
BOYONE, Norman

EMSON, Donald
ERICSON, James P.
ERICSON, Jim
FRANK, Mary Lou
GEORGE, Robert
HENLEY, Charles
HANSCH, Wayne
HUMER, Paul
JACOBSEN, Carol
JOHNSON, Douglas
KAMP, Marvin
KNOTT, Michael
MAAS, Pieter
MC CABE, Richard
MEUNER, Rosanne
MORLARTY, John
NICHOLS, Mark
OLSON, Robert
PERNIE, Ralph
ROOD, Lisa
RYDMARK, Cheryl
SCHAE, Bob
SHARP, Bob
SIMER, Jerry
SPUNGIN, Jack
STANKO, Tim
STEVER, George
STIEM, Daniel
WATSON, Marc
WILSON, John

Connections

CO-OPERATIVE BUYING

Group buying can result in lower individual cost for materials and supplies. The following individuals are trying to form a co-op:

For silver, gold and precious metals contact:

Charlie Soapstone
413 5th Ave. S.E., Mpls., Mn. 55414
378-2518

For coal and coke contact:

Pieter Maas
Sunnyfield Road, Mound, Mn. 55364
(Organic Iron) 472-1206

Pieter has B-Z Weld and Anti-Borax welding compound available. Call for information.

WANTED: STUDIO SPACE. Two silversmiths looking for space to share with one or two others in Mpls.
Call Mary Lou Frank at 824-2781.

On production and craftwork

"... carrying a number of units through each stage of production will establish an efficient rhythm of activity. There is no doubt that this type of production leads to what may be viewed as a mechanical repetition of movements. It is just this kind of process that saves time and increases efficiency of movement.

An unfavorable reaction to the mechanical routine involved may be balanced by the consideration of two thoughts. First of all, any given sequence of craft operations depends on the subtlety of hand, eye, and mind that are required for every human bodily manipulation. What we mean in part by describing these activities as "mechanical" is that the various operations become so well mastered that they no longer require conscious deliberation and become habit patterns, leaving the mind free to make careful evaluations of the work in progress. Through repeated practice, the activities become so integrated into the craftsman's repertory of abilities that dexterity and skill reach higher levels of performance.

The second thought worthy of consideration is that even the repetition of a given pattern of movement will allow it to become continually refined and perfected. To be sure, inefficient, erroneous, or sloppy habit patterns may just as well be learned. But perfection of form in movement can emerge only from constant striving and an appreciation of the natural rhythms that lead to mastery."

Philip Morton in CONTEMPORARY JEWELRY
Holt, Rinehart and Winston, 1976