

Metalsmith



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This year's demonstrators at the Fall conference

Nathan Robertson

Shelton Browder & Stephen Mankowski

Back Cover:

Daisies & a Bumbershoot

by Clark Martinek

Letter from the President

President Martin Pansch

For those of you who might not have believed the black balloons, or the cake at the Madness, the Guild is indeed 40 years old this year. As it is when an individual hits that milestone, it is a convenient time to look at where we are, where we want to go, and what we are doing with our life. With luck, none of those answers make us panic and rush out to buy the 501(c)(3) equivalent of a sports car and toupee.

One measure of a group like ours is membership. The earliest Guild membership roster I have been able to find was published in April 1977 and listed 58 members. Which is an impressively large number and a testament to the demand for such a group. The desire for the continued existence of our group must still be fairly strong as latest membership count is between 300-450 (depending on where we draw the line on overdue memberships).

Another measure one could consider would be number of activities in support of our group's mission. It is tough to get an accurate read on all the events the Guild and our members participated in 40 years ago. (I know of demonstrations at the Renaissance Festival, a forge raising, and fall festival at Gibb's farm.) Today we have six membership meetings, between 15-20 classes, and 15 or so demonstration events annually. Additionally we have Boy Scout merit badge classes, and of course the fall conference (aka The Madness).

Something else to consider is finances. Dues in 1977 were voluntary. Suggested levels were \$5 for individuals (\$20.20 in 2017 dollars) and \$20 for organizations. Our dues today, and since about 1999, is \$30 for a family. I don't know what the group's bank account looked like back then but currently we are at around \$71,000 in general fund and another \$5000 in our education fund. I'm sure The Guild of 40 years ago would have been agape at that balance, then again we have always been a thrifty group and after all that time –not–having a healthy nest egg would be more



surprising.

Our publications have grown as well. At the inception of The Guild there was one publication, *The Metalsmith*, though it more closely resembled our *Forum* in size and frequency. I also have to imagine the layout was all done by hand and mimeographed. We still have *The Metalsmith* (obviously) but it has grown and been joined by *The Forum*, the web forum, our website, and our Facebook page none of which get the added bonus of that fresh mimeograph smell.

Besides the intrinsic value of knowing the history of one's group there is a point to this meander down memory lane. The Guild is a living and ever evolving organization. While our mission of keeping the craft alive has not changed, the methods we have employed to that end have. Much as the method you might use to accomplish something in your shop is dictated by the tools you have at hand, so it is with The Guild's activities. At times when we have been rich in volunteers we have accomplished great things with "free" labor and banked the monetary savings. One example I had mentioned previously is that we have recently made the long past due decision to subscribe to a web-based membership management system to track and organize our ever-growing numbers instead of expecting Gordon to keep shouldering that and all his many other responsibilities. (IE: Beginner class champion, and grinder design and build

champion, and Boy Scout merit badges, and...)

In the same vein, some key volunteers have recently decided to step back from roles they have filled for years. While the extent of their labors might have been largely invisible the fruits of those labors are partaken by and appreciated by many. Some of these roles may get filled by Guild volunteers, others we may consider hiring out. Exchanging money for labor certainly shouldn't be a foreign concept. We have been doing everything ourselves for so long it has been tough getting over that mental block in committee but it is likely a necessity for us to continue on without a gap in services. As always we'll let you know about any important changes in how the Guild runs.

Some positions and activities however, we just can't farm out and always need a steady stream of volunteers from within the Guild to fill. I know, I know. I sound like a one-string banjo always bringing that up. You should also know there is one way to get me to stop. Christmas is coming and the perfect gift for that non-profit you love is your active engagement, truly the gift that keeps on giving.

That's it for now. Here is to 40 great years. Hope to see you all in December when we can toast to its health and for another 40 more.

Take care and enjoy your craft.

Smithy Anvil Wedding

By Patrick Sullivan

As a learning blacksmith, I wanted to learn anything and everything I could. While looking into the history I came across the history of the Anvil weddings. When you look at the history of the runaway weddings you will see that it was not always the blacksmith that would marry these couples but when it



was it was considered romantic. The laws between England and Scotland differ in the ability to get married leaving anyone wanting to marry under the age of 21 running to Scotland. It is estimated that the blacksmiths in Scotland performed around 1,000 marriages a year until the law changed requiring more paperwork. This however, has not stopped the appeal of Anvil runaway weddings. I was able to become ordained to perform weddings so that I could carry on this tradition. I was blessed enough this year to be able to perform a secret Anvil wedding. My brother and new sister in-law wanted a secret romantic ceremony that I was able to officiate for them in my smithy. The family that were able to attend where impressed with the ceremony that was delivered in

the style requested by the bride and groom in Anvil wedding style.



References:

<http://www.atlasobscura.com/articles/for-200-years-secret-anvil-weddings-were-performed-by-blacksmiths-in-the-uk>

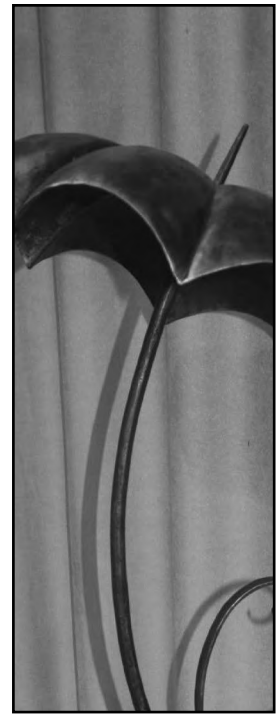
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Nathan Robertson's Power Hammer Usage Class

By Stephen Olivo



Ken Zitur, Nathan Robertson, Geno Madden, Jim Ericksen, Bryan Carlson, Kerrie Erickstrup, Tom Sheely, Stephen Olivo, Jeff Van De Walker, Grant Stromgren, Susan Wood, and Wayne Olson



Martin Pansch's 50lb tire hammer, Wayne Olsen's 50lb tire hammer, Geno Madden's 50lb tire hammer, Ken Zitur's MZ 75lb air power hammer w/ mechanical linkage, and Martin Pansch's 100lb Little Giant

Arriving early ready for the class I pulled up to the blacksmith shop at the Pansch farm to see most everyone already there, enjoying their coffee and donuts layed out on a table just outside the blacksmith shop.

The day started with a short talk on shop rules and the guilds safety rules. There were 3 tire power hammers there each a little different, One 100 lb little giant, and one mz75 loaned and brought by Ken Zitur.

As we lit up the 5 gas forges and milled about Nathan Robertson talked about the difference in drawing dies and flat dies. How to use them to draw tapers and how to accomplish a fairly nice taper using only the flat dies. He then demonstrated drawing a taper from 3/4 square mild steel and then sent us to draw a few ourselves. It was a pleasure seeing such nice tapers drawn so quickly using the flat dies by each person with varying amounts of time behind a power hammer.

We then drew out handles on two round rods (4140) of different sizes to make some simple fullers. We drew these down thin for them to give in the handle and long enough to make comfortable handles in the style he demonstrated for us. Nathan then threw in 4 mild steel round bar handle blanks and

quickly turned out some simple handles showing how easy and quick to create and adjust these handles are. Using the power hammer he gently floated the head down to tap it flat without creating flats in the sides of the rod (this he did on one of the tire power hammers).

needed. Volume calculation and how it applies to both the large and small die making was covered.

His approach is much more the multiple piece production than the single so often dealt with in classes. We often were working two or more people per forge, with multiple pieces per person being heated. After drawing out the handles for the first two tools all others were preheated, welded, and post heated as this is the most effective and time efficient way of creating the handles. As he put it all handles break eventually near the head and then they all become welded handles.

Though we worked with relatively smaller pieces he showed how to apply these concepts to the larger ones we may otherwise find ourselves doing at times. After the creation of several sized fullers, a block and a couple of swedges, we forged out a hack and snap from one piece of round (4140) using the block tool. Later we had fun seeing how cleanly we could hack and snap a piece of the 3/4 square stock off. Creating a v block, a half round swedge and a flatter made for some interesting learning experiences working under the different hammers.



Nathan Robertson

At the same time he showed us how to square up a block out of a length of round bar. Showing us little tricks and tips to keeping it square and getting the size you





Many of the tools we made were then used as soon as they cooled off to make the next piece of tooling. By the time we were done on Sunday so many tools had been made and many more talked about. He demonstrated on each of the power hammers and some of the students chose to float around getting a feel for each hammer. Through this all, we laughed and listened to many interesting and funny stories and were fed some amazing food. The weekend was one great experience leaving many of us with 20 or so completed tools.



Tool for forming the spring portion of a spring swedge. Sam-Fuser #Pope

Shelton Browder & Stephen Mankowski Pre-conference Class

By Martin Pansch



*Shelton Browder, Stephen Mankowski, Dan Osadchuk, Tom Sanders, Gary Myers, Rich Herman, Tom Sheely, Martin Pansch, *, and Rick Wessling*

This fall I had the great pleasure to attend the pre-conference class taught by Steve Mankowski and Shelton Browder. For those of you who haven't been to a pre-conference class, they are challenging subject matter by design (read: low probability of getting done during the class, high chance of messing something up, and learning way more than your money's worth) and this one was no different. For the first time students in the class had a chance to decide between two projects, either a small American style hatchet/belt axe or a socketed chisel. While I like a good axe –ask anyone who has seen my “axe room” - I have wanted to try forging some socketed chisels for a long while. Signing up for the class not only made me block out time specifically for the purpose but put me under the watchful eye of Shelton in case I got too out of control.



Shelton Browder demonstrates making a chisel.



Students that participated in the chisel making.



We hit the ground running with first Steve demonstrating the first steps of the hatchet for the whole group. Then those making the hatchet peeled off to their stations to start while Shelton demoed the chisel for the three of us who chose that. As you would expect from a smith who spent 18 year in the Williamsburg forge he made it look really easy necking down the spot the socket meets the blade, spreading the socket material scarfing, rolling and forge welding the socket in rapid succession. In a short time Tom, Rick and I were heading back to our forges with high confidence we could actually do this.

In Indiana Jones movies this is usually where the floor drops out from under you but whether due to Shelton's instruction or a Madness Miracle all three of us mostly achieved success. I did have a little problem popping the weld open on the very end of my socket and after a few attempts got too thin to forge weld back together (at least for someone of my skill). Luckily my socket was longer than necessary and I was able to trim 3/16 off and remove the offending split.

After a brief break for lunch Shelton demonstrated steeling the edge of the chisel and talked through heat treating. After butt welding the edges of conical sockets in the morning welding a flat bit of tool steel onto a flat blade of 1018 was a relative piece of cake. I was just finishing my last heat blending the steel bit into the base metal of my chisel when Gary Myers, one of the assistants in running this class, came by with a piece of ½" x 1 ½" steel in case I wanted to try to get started on a hatchet. I looked at the new steel, then to the newly forged chisel on my anvil. As if he heard what I was thinking Shelton said, "The sockets turn out even better with a thicker bar of steel..." Grinding and heat treating could wait. I dove into forging the second chisel. I just managed to finish welding up the socket on my second chisel before class time ran out and Christina Dodge, the class champion, let us know we had to pack up so the last set up of the demo area could take place.

Which leads me to another thing that requires mentioning. Besides the great instructors we had the class was largely a success due to the hard work of Christina, Larry Wasmund (have him recount the epic ballad of his trip bringing the steel for the class for you sometime), Gary Myers, and everyone else who had a hand in bring this class into being. They planned all the logistics from setting subject matter, pricing and gathering material, giving us water and candy, and keeping class interruptions to a bare minimum. It was all due to their efforts that some of us got to play with fire and steel for the day and I got to knock one of my "someday" projects off the list.

If you haven't tried one of the preconference classes before I would recommend giving it a shot. No matter the subject you almost certainly won't be disappointed.



Shelton Browder's class demonstration chisel on the left. Martin's mostly finished chisel middle, and second effort right.



Stephen Mankowski demonstrates making an axe.





Students that participated in the axe making.



Stephen quickly demoing a colonial spatula at the end of class



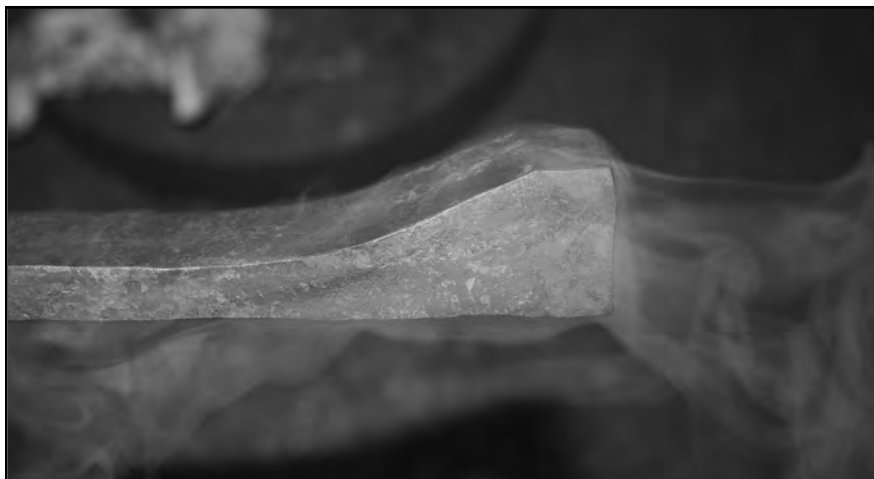
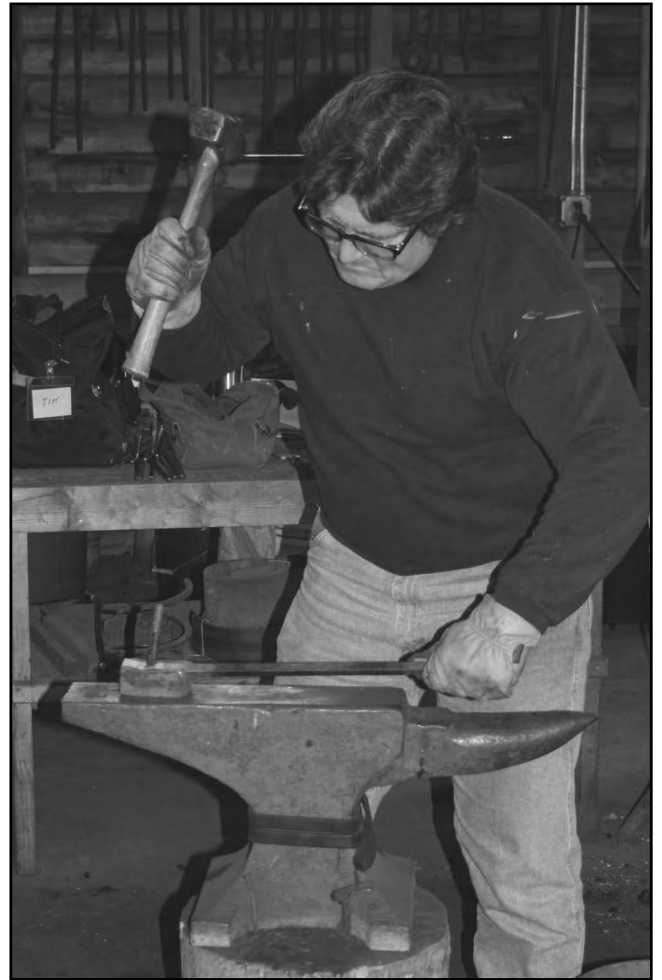
Mark Aspery Joinery Class

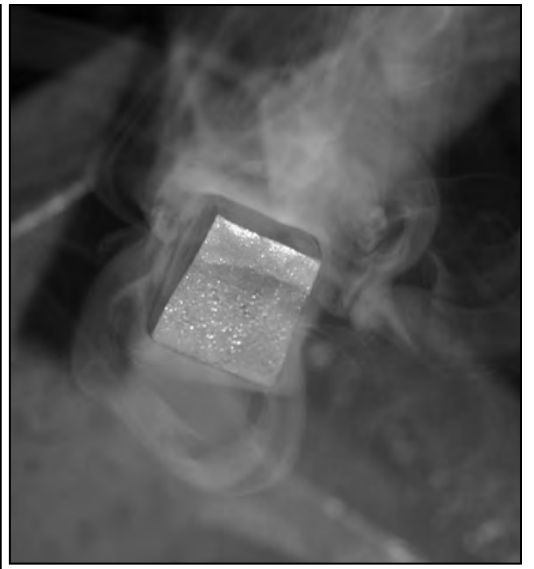
By Stephen Olivo

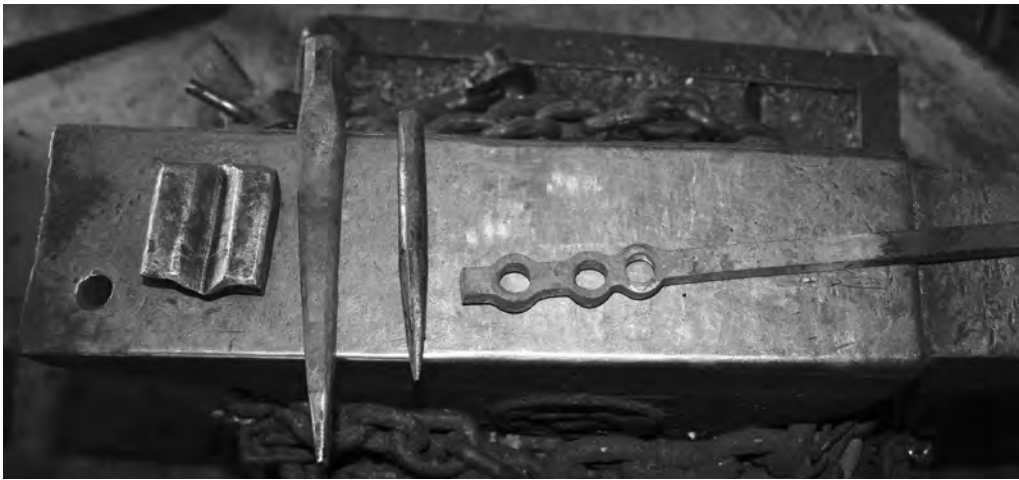


Stephen Olivo, Jesse Gavin, Dave Gavin, David Skaurud, Bryan Carlson, Dan Osadchuk, Adam Robrahn, Mark Aspery, Bob Brown, Wayne Olson, Derrick Phillips, James Ricci

A guild class held at the Now then Threshing show grounds north of the cities in the blacksmith shop. Arayed around all sides of the shop many forges by many talented guild members packed the space with tools and copius conversations. All there for a joyus long five days of heating and forming steel. Mark Aspery's stories and capable wit kept all involved laughing and learning the intricasice of joining pieces of steel together so as to pass them along in subsequent classes to the rest of the guild membership. Many tools were brought and many personal setups were unloaded the first day. Through the smoke and noise all listened intently with note pads and cameras at the ready while sipping hot beverages in the cool air. Many brought campers and tents to stay the cool and windy time out there. At night after class bundles of wood burning as a sweedish torch kept the conversation till late in the night. Each student approached each task with revel and enthusiasm that showed why they were chosen for this endeavor. Walking in the large sliding door of the shop after a short break to use the wc reminds one of the smaller industrial shops all a wash with work. Warmed by the forge and the heavy work of upsetting large bars to form the cheeks of holes or the heels of a heel tenon all were watched and helped by Mark Aspery's watching eyes. Many tools made and all the joys and frustrations shared questions asked and answered the students are now gathering there wits about them to pass on the important knowledge gained from this wonderfull class.







The Madness

This year's contest: Candle holders



Rich Herman



Dave Weiss



Susan Wood



Monty Bygd



Cliff Larson



Dick Carlson



Jesse Gavin



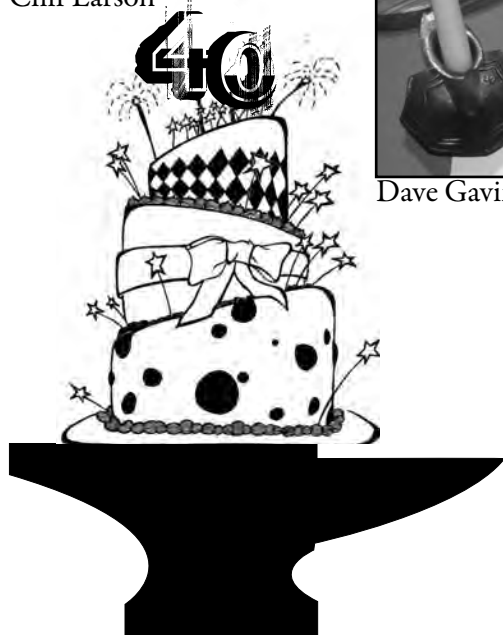
Dave Gavin



Cliff Larson



Bob Brown



Espch



Torin Zigler



Randy Purchase



Don Hogensum



Michael Fasold



Ben Groves



Harry Van Erp



Randy Purchase



Roger Degner



Tom Sheely



John McDonald



Wayne Olson



Harry Van Erp



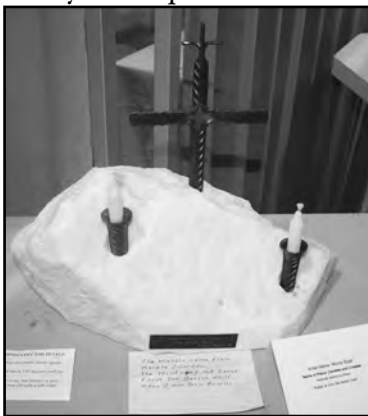
Wayne Olson



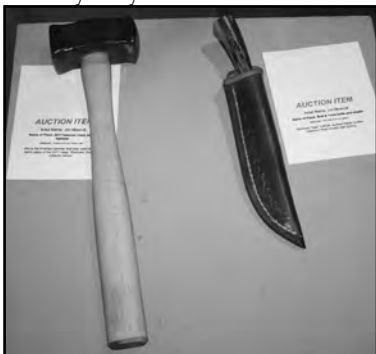
Michael Fasold



Pieter Maas



Monty Boyd



Jim Moenick & Jim Moenick

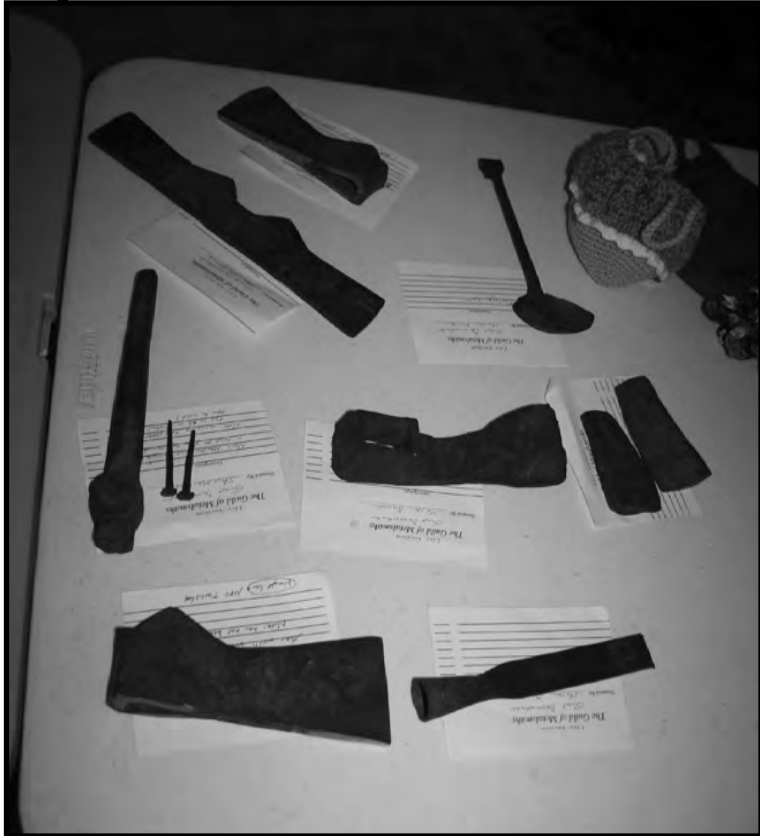


Bill Krawcreski

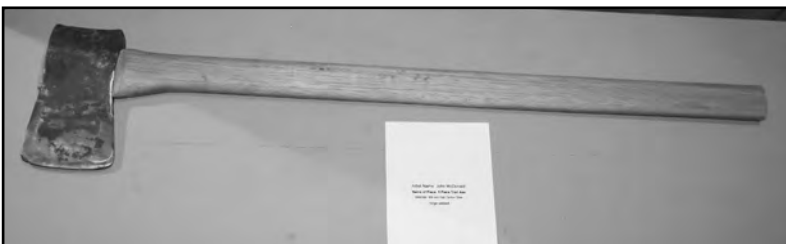


Colabrative work

Demonstrator Donated Auction Items



Frances Menderhaul



John McDonald



Pieter Maas



Dick Carlson



Martin Pansch, Joe Smith, Thomas Latane, and Randy Purchase



Joe Smith



Jack Lassiter, Jack Lassiter, Brad Buckston, and John Klassen



All Randy Purchase



Michael Fasold



Almelund Smiths



Pieter Maas



John Klassen



Clark Martinek



Pieter Maas



Arden Hanson



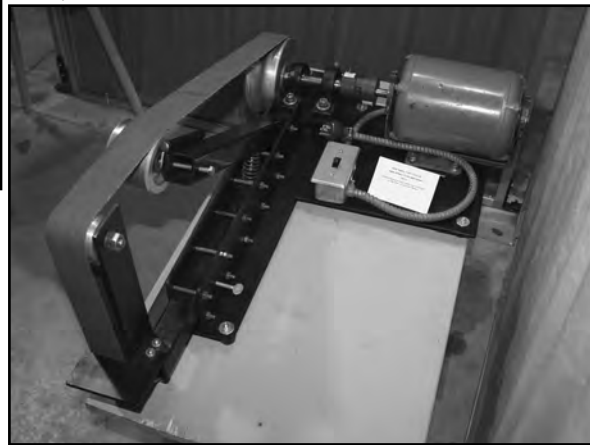
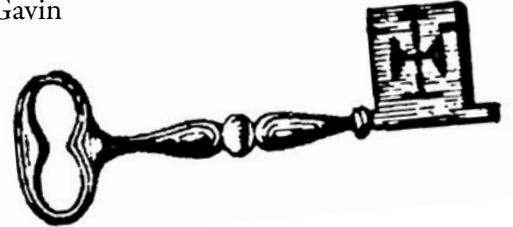
Susan Wood



Billy Jack



Dave Gavin



Tom O'Donnell



Steve & Olin Niedzielski



Olin Niedzielski



Unknown



Susan Wood



Jim Breczinski



Loreli, and Brenden Stevens



Stephen Olivo



Stephen Olivo



Stephen Olivo



Stephen Olivo



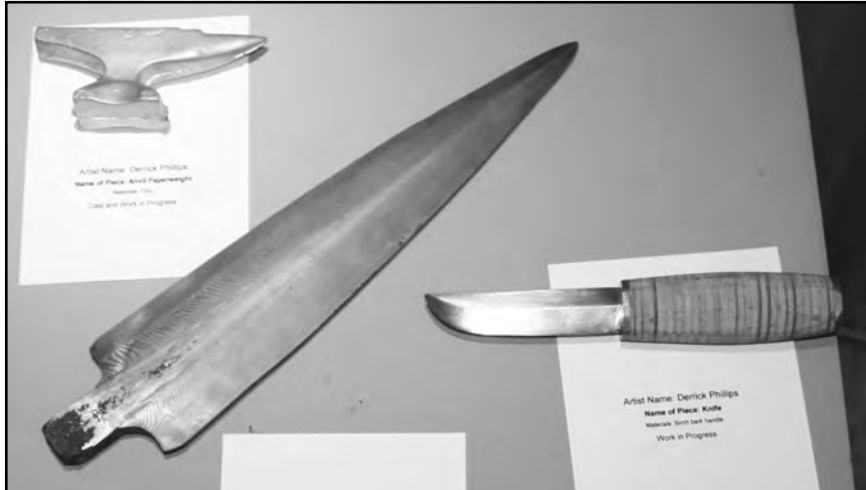
Stephen Olivo



Stephen Olivo



Alissa Soderstrom & Stephen Olivo



All Derrick Phillips



John Adams



Dave Gavin & Dave Gavin



How Bad Could it Be? A Carriage Restoration

By John McDonald and Dick Carlson



Last Fall, Dick Carlson stopped by the LeDuc Estate Museum in Hastings. As fate would have it, someone had dropped off the skeleton of an old “buggy” earlier in the day. When Dick arrived, the museum people were trying to figure out what to do with “the wreck”. The wheels were totally shot. The back seat had been cut off and someone had nailed some 2x4’s on to it. The reach was broken, and only part of the front seat was there. Always up for a challenge, Dick said “How about you send it home with me?” Makes sense, in the day, blacksmiths did all manner of buggy and carriage repair. And, every carriage building company had a complete blacksmith shop.

Several days later, I got the call from Dick. He said, “John, How about helping me with a buggy restoration?” I thought of Myron Hanson’s usual saying in these kinds of circumstances, “How bad could it be?” I said, “Sure!”

Seeing “the wreck” at Dick’s for the first time, I thought “Wow, this is going to be a big project and where do you even start?” Even though it was just a skeleton, you could tell this was no buggy, but at one time it was an elegant carriage. The wooden parts that remained were beautifully angled and curved. The ironwork of the running gear was finely

forged and remained in good condition.

First off, was to try to figure out what style of carriage this was. We researched old carriage books and catalogs, emailed and spoke with people at The Carriage Museum of America and The Carriage Journal. We spoke to people from the local driving clubs and other carriage builders. In the end, no one was certain, but the consensus was, that it was probably a Park Phaeton. A Park Phaeton was as its name

implies, a carriage that would be driven to the park or to picnics on a Sunday Afternoon. Most carriage builders had them in their catalogs. They were a popular vehicle for the wealthy from the late 1880’s to the early 1900’s. It would be like having a big Mercedes Benz in your garage today.

The first step in the rebuild was to get everything that was left all apart, sandblast all the ironwork and get a quick coat of primer on it. Dick also spent quite a bit of



time fixing, fabricating and forging parts that were broken or missing.

Once the running gear parts were put back in order, the next big step was wheels. We had enough of the old wheels to use as patterns, but we had to build new ones from scratch. We ordered the wooden felloes and spokes from an Amish wheelwright friend, and started building the hubs. Dick used his big metal lathe to turn the hubs. Later we were surprised to find that many wheelwrights do use a metal lathe for hub turning as it provides more precision. Before the wheels could be built, Dick had to make a hub mortising jig and modify his drill press to work like a mortising machine. He also had to make a tenoning jig and a spoke cut off jig. He now has a complete set of wheelwright jigs and tools!



Another common blacksmith job back in the day, was tire setting. When our tire setting day came, we gathered a crew and lit a big fire to heat the tires and shrink them on to the wheels. It is amazing to see the hot tire drop on the wheel and when you cool it quickly, it tightens everything up and makes a solid wheel. The two tools Dick did not have, were a hub boring machine and a rubber tiring machine. We took the wheels back down to our Amish wheelwright friend to have them bored

for the boxings and hard rubber installed on the wheels.

Running gear and the wheels complete, building the body was next. It's amazing, The Carriage Museum of America and The Smithsonian still provide scaled blueprints and detailed descriptions for a number of different carriage builders from the 1880's. We also went to see a number of old carriages to get ideas for all the wood joinery. It's not like cabinet building, nothing is plumb and square.

Everything is curved and bent. I brought my steam

bending rig to Dick's and we made jigs and forms to bend various wood body parts. We also learned about the advantages of bendable marine plywood, something the old carriage builders did not have. Piece by piece, the body began to take shape. With every added part it began to look more like an elegant carriage.

With the body of the carriage built there was still upholstery and trimming to do. Dick's niece is a furniture refinisher and

helped Dick reupholster and trim out the seats. I have an old open throated treadle sewing machine. Three of us maneuvered the metal fender and dashboard frames through the machine and were able to sew the leather on them.

After the carriage was all complete, we brought it over to my place and had the people from the LeDuc Museum and the local paper out to take look at what we had been up to. We hooked up a couple of my work horses, Dora and Charlie. Everybody got a ride!

So, there it is, an 1890's elegant Park Phaeton brought back to life! Dick figures he put in about 700 hours, and learned about a 1000 things on the project, and that is no exaggeration. Seeing how beautiful it looks and how nice it rides, I think it was worth it. Better call Carlson Custom Carriage to place your order today!

A Few Moments of the Life of an Early Nineteenth Century Blacksmith

By Tom Sanders

A good book carries us away to a different time or place. An exceptional book makes us a part of that time or place. We become the sum of our own life and the lives of others. I have been swept away to other worlds by means other than the written word. On a cool Canadian November night at Old Fort William (Thunder Bay, Ontario) I was given a few moments of an Ojibwa child's life by an Ojibwa grandmother. During a special living history event, I was part of a group of visitors invited into a birch bark lodge under a calm sky filled high with stars and low with a hanging wisp of smoke from the lodge fire. The Ojibwa grandmother gave us a place in her home and her life. She made us her grandchildren, and affectionately caressed us with stories of our new Ojibwa heritage. A few exceptional books, a few exceptional museum guides, and a few exceptional artifacts have taken me to a different time.

Historians view written primary sources as the most important evidence of past events; evidence that gives us the most vivid picture of the past. Unfortunately, before 1850, few authors wrote about technology. And, there were even fewer authors who actually practiced the technology they wrote about. If a primary source is evidence directly produced by the participant in a past event, then the most primary of sources to the student of historic technology is the artifact.

A group of interrelated artifacts from the blacksmith shop at Fort Snelling provided for me a few moments of the life of an early nineteenth century blacksmith working at the fort. These artifacts had been discarded or lost in the floor of the blacksmith shop sometime between 1824

when the shop was constructed, and 1839 when the shop was remodeled into a hospital room. They were found during the archaeological investigations of the shop in 1970. The group of artifacts in Figure 1 is an exceptional primary source for the study of blacksmithing technology because it records the processes used in nail making at Fort Snelling in the early nineteenth century. The most important of these artifacts is the uncompleted nail in the center of Figure 1. Had this nail been completed, evidence about the process used to create it would have been lost to us. We'll take another look at this artifact later. Left of the unfinished nail are scraps of iron that were reforged into square stock suitable for use in nail making. The first is a piece of horseshoe while the other (far left) is an iron fragment trimmed from the edge of a large bar of iron during some unknown process. To the right of the unfinished nail is a completed nail. On the far right is a fragment of a nail header: a

tool used to form the head of a nail.

The first two artifacts on the far left in Figure 1 suggest that, at Fort Snelling at least, some nail stock was made from scrap iron. Although there were no certainly identifiable fragments of manufactured $3/8$ or $1/4$ inch square nail rod found among the artifacts at Fort Snelling, it is possible nail rod was imported to the fort. The available written documents from 1824 to 1836 suggest that Fort Snelling had a bountiful supply of manufactured iron bars. But these records do not give the stock sizes, and therefore we do not know for certain whether or not manufactured nail rod was shipped to Fort Snelling. Lack of evidence does not make conclusive evidence.

Nonetheless, if the smiths at Fort Snelling had manufactured nail rod available, they may have preferred scrap iron as a source of material because scrap iron makes



Figure 1. Artifacts related to nail making excavated from the 1824-1839 blacksmith shop at Fort Snelling.

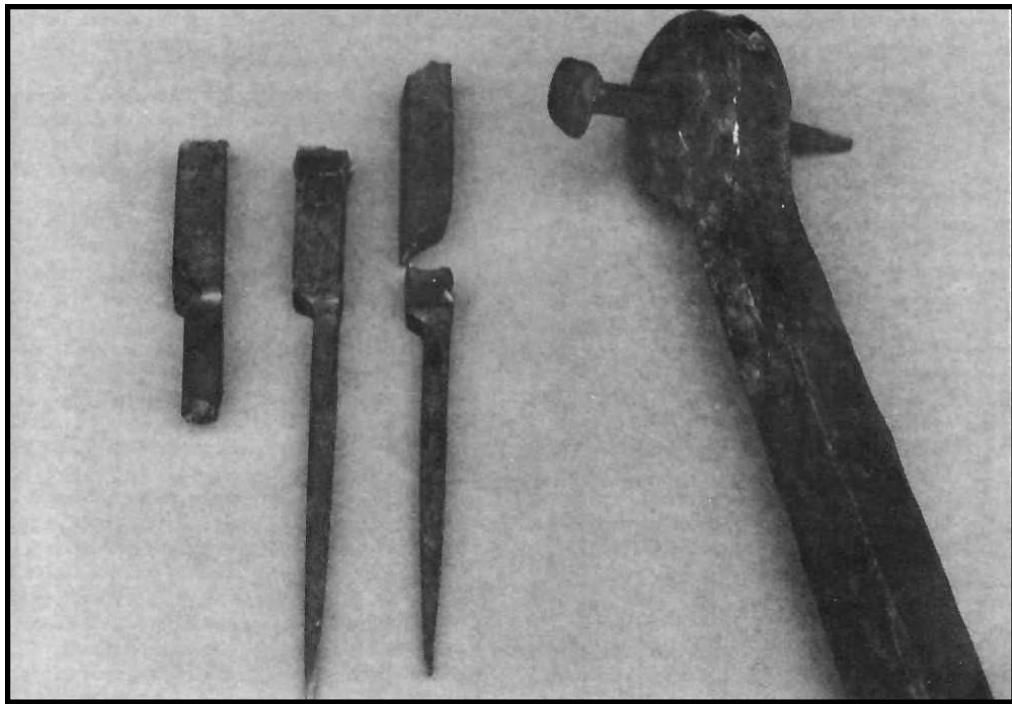


Figure 2. Nail making processes derived from the artifacts found in Figure 1.

the best nail rod. Nails were still forged by hand in the nineteenth century for special applications because the cheap and plentiful nails produced by the machines of this period were brittle and broke when they were clinched. Construction projects like batten doors required nails that could be driven through two pieces of wood, bent over, and driven back into the wood. Only a forged nail is soft enough to be bent double or clinched. Every time iron is forged it becomes softer; therefore, scrap iron makes the best nail rod because it has already been forged at least once.

Figure 2 demonstrates the reconstructed processes derived from the artifacts in Figure 1. After reforging scrap iron into 1/4 or 3/8 inch square stock, the nail rod is shouldered to the desired shank size (far left). The shank is then drawn to the desired tapered point (second to the left). Now, we return to examine the unfinished nail in Figure 1.

Blacksmiths of the present and the past strive to make nails with a centered head. Not only do the nails look better with a centered head; they are easier to drive into the wood. The easiest way to make a nail with a centered head is to make sure the lump of iron that will become the head of the nail is centered on the top of the tapered shaft. Looking back at the unfinished nail in the center of Figure 1, the Fort Snelling blacksmith forged the lump off center. This does not mean that he was sloppy. Although carefully centering the lump prior to cutting off the nail is the easiest way to make a centered head, it is also the slowest. It is faster to forge the lump off center, and then cut the nail off. A skilled smith can forge an off centered lump back into a centered head and greatly increase his production rate. Also, the head of the nail does not have to be perfectly centered as seen in the completed nail (second from the right) in Figure 1.

In the final steps of the reconstructed processes, the would-be nail is cut from the stock (second from the right in Figure 2) and headed in the header shown on the far right of Figure 2. Commonly, blacksmiths of the present and the past used nail headers with square holes that fit the shaft of the nail. The finished nail in Figure 1 was made in a header with a round hole. Although most of its shank is square, the shank is round where it meets the head, indicating the nail was made in a header with a round hole. The artifact on the far right of Figure 1 is a fragment of a nail header with a round hole found in the Fort Snelling blacksmith shop. At least at Fort Snelling, some blacksmiths in the early nineteenth century used nail headers with round holes.

The nail-related artifacts from the archaeology of Fort Snelling speak of the diverse ways and richness of past technology. Also, these artifacts tell us of the “localness” of technology. Each time and place may have a different solution to a technological problem. Artifacts such as these provide a more detailed picture of the past often lost in the histories written to cover vast geographical areas or broad lengths of time.

We value primary sources because they are evidence that has not been faded by the waters of retelling. They are not stories we heard from a friend of a friend who knew someone who was there. Primary sources are eye witness accounts that are our most accurate, brightest, and clearest picture of the past. They sweep us away to a different time or place and make us a part of it. By reading the nail related artifacts from early nineteenth century Fort Snelling and reconstructing these nail making processes at the reconstructed smithy at Historic Fort Snelling, I have lived a few moments of an early nineteenth century blacksmith’s life. I know the heat on my face from a charcoal fire, the rhythmic clack of the bellow’s valves, the monotony of drawing the shank of nail after nail, and the frustration of centering the head of the nail on its shank. I have lived a few moments in the past as closely as anyone ever will.

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This year we also continued our tradition of creating a special t-shirt for the Fall Conference. This heavyweight shirt has the guild logo on the right chest and left sleeve, with the text on the back celebrating our 40th annual gathering. Initially only available at the conference itself, we are happy to extend this opportunity to the rest of the guild!

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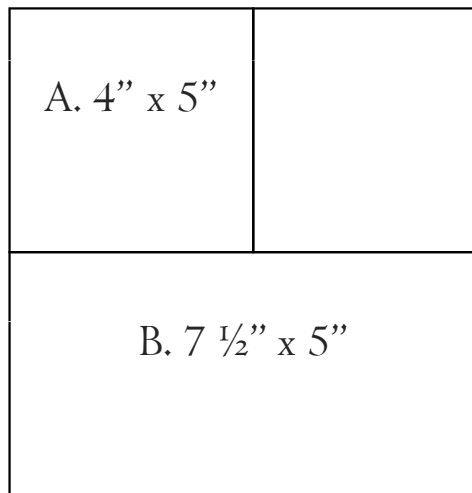
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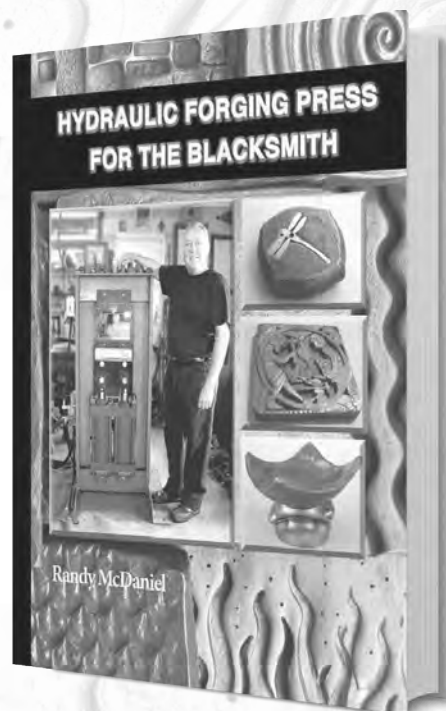
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