

02 GOLD LEAF

05 SPECIAL NOTICE

06 EUROPEAN IRONWORK

12 KNIFE-MAKING

14 STEAMED UP

17 STUNNING WORK

18 HEAT-RELATED ILLNESSES

19 WATERSIDE - 2016

22 MY TOUCHMARK

24 SWAGE BLOCKS

25 FOR SALES

26 METAL ARTS FESTIVAL

28 TRAINING CALENDAR

The Drift

Edition 104

FEB 2017

Quarterly newsletter of
The Australian Blacksmiths
Association (Victoria) Inc.
Reg. # A0022819F



Gold Leaf Gilding



gold leaf will sink into the size and not remain on the surface.

Once the sizing is set, you can take the gold leaf and press it to the area where needed, and on lifting the backing paper, you can then use appropriate brushes as needed, the fine pointy ones will be needed for corners etc.

Now, at this point I am going to recommend those of you who have a computer, and I suspect the majority of your readers will have one, that they Google "Gold Leafing Techniques", there you will find a Pandora's Box of information on the subject. To those who do not have a computer, seek the help of a friend with one.

Another project I spoke about was of similar size and made of copper was the Coat of Arms for St. Vincent's Hospital Private in Melbourne. It was originally affixed to the front of the building facing the main street, but has since been removed for renovations to the building and replaced somewhere on the new building.

I dare say it could be seen, but you would have to ask where it is? So there is a challenge for an enterprising member, discover where this work is now displayed. Again, this project took time and patience to cover with gold leaf.

Good luck with your Google searching.

Don Marshall.

Australian Coat of Arms, Old Law Courts, Canberra, by Caslakes of South Yarra. Image, Aamund Anderson.

Recently Keith Towe asked me if I would prepare an article on Gold Leafing and its preparation for *The Drift*. The firm I worked for often applied this finish to their work, especially for public building works.

The Gold Leafer who handled most, if not all of these projects, was Roy Caslake, one of the brothers who owned the business, and on occasions when there was a lot of work in hand he would call on me to assist him.

A couple of the larger projects were the Australian Coat of Arms that are on the front of the Old Law Courts in Canberra, as distinct from the New Law Courts in the New Government Buildings, as these have a more contemporary and modern version of the Coat of Arms.

This project was approximately 2.5m x 2m and had a lot of intricate areas to cover and this was time consuming, especially the Wattle areas, which I had originally forged in a ball tool under a trip hammer; I ended up losing count of how many. They were about 1" diameter (25mm), however all

this reminiscing is not explaining the techniques involved in gold leafing.

To prepare the surface especially when metalwork is involved, no dirt, grit or grease, and the work must be completely clean. The preparatory coat of paint should be, if you want a nice burnished look about your gold leaf, an apricot to reddish paint and allow the appropriate time to both dry and harden.

There are two bases that can be used, one water-based, the other oil-based. The oil-based is recommended for outdoor metalwork. Next you need gilding sizes; any good paint shop will keep all these things you need.

Paint brushes of all sizes - a set used by artists - with very soft hair for tight corners. The gold leaf comes in booklet form and if it is 22 karat or higher it does not need sealing, less than 22 karat leaf, the finished work may need sealing with an Acrylic top coat.

Apply the gilding size and wait until it is tacky, somewhat like a piece of Sellotape, if applied too wet, the



ABA (Vic.) Inc. Contact Details

ALL CORRESPONDENCE PO Box 885, Macleod West, 3085.	SECRETARY Rick Stadler thesec@abavic.org.au	Doug Hughes Chris Irving	TRAINING COORDINATOR Gavin Brown
ON-LINE www.abavic.org.au	TREASURER and LIBRARIAN Phil Pyros	PATRON Keith Towe	The Drift EDITOR Jim Deering
PRESIDENT Andrew Mobilia	GENERAL COMMITTEE Ben Sokol Gavin Brown Dan Brady Tony Srdoc Shane Kenny	EVENT COORDINATOR Dan Brady	<div>The Drift 105 out May 2017 Deadline 14 Apr 2017 The Drift 106 out Aug 2017 Deadline 14 July 2017 The Drift 107 out Nov 2017 Deadline 14 Oct 2017</div>
VICE-PRESIDENT Steve Nicoll		DORIS COORDINATOR Alice Garrett	

Barn Roster

REGULAR WORK DAYS - R

Regular work days are fortnightly on Sundays 10:00am - 4.30pm. The Committee will open The Barn at other mutually convenient times; please contact the Secretary.

DORIS DAYS - D

Doris days are every second Saturday 10:00am - 4:30pm. The male membership is respectfully requested NOT to attend Doris days unless invited, as these days are for the female membership.

COMMITTEE MEETINGS - C

The committee meets every six weeks at The Barn on regular work days at 11:00am. **Members are welcome to attend and, if invited, may participate.**

DATE	SAT 04 FEB	SUN 05 FEB	SAT 18 FEB	SUN 19 FEB	SAT 04 MAR	SUN 05 MAR	SAT 18 MAR	SUN 19 MAR	SAT 01 APR	SUN 02 APR
EVENT	D	R	D	R	D	R C	D	R	D	R
Forge master AM	Alice or Rick	Shane	Alice or Rick	Andrew	Alice or Rick	Dan	Alice or Rick	Doug	Alice or Rick	Tony
Forge master PM		Chris		Phil		Gavin		Ben		Steve

The Barn is open on **WEDNESDAYS** following normal Sunday work days for the use of ALL members as a trial.

ALTERNATE SUNDAYS The Barn is open on alternate Sundays for the use of experienced members.

PLEASE NOTE The Barn Roster is subject to changes, depending on the Forgemaster's availability.

Purposes & Objectives of the ABA (Vic.) Inc.

To promote, preserve and develop the craftsmanship, design aspects and techniques of all the various disciplines of blacksmithing to the highest standard possible.
To provide a means of communication between mature people with an interest in the craft of blacksmithing, for the exchange of ideas, experience, techniques and information for their mutual benefit, by the publication of a regular newsletter.
To encourage a greater

awareness of and interest in the application of the skills of blacksmithing among architects, interior designers, art/craft groups, and the general public and to provide links between blacksmiths and potential customers by means of exhibitions, demonstrations and publications.
To promote, and actively provide opportunities for training in all the various aspects of blacksmithing by means of demonstrations, displays, lectures, and special

tuition sessions.
To act as the representative body of the interests of Australian blacksmiths, locally, nationally and internationally.
To undertake community service, providing always that these services are within the comfortable limits of the time, talents and costs that the Association and individual members can afford.
To encourage communication and goodwill among blacksmiths everywhere.

Advertising

Commercial advertising, deemed by the Committee to be of interest to members, may be published in *The Drift*. Contact the Treasurer to book in and organise payment.

Advertising rates are
\$60.00 Quarter page
\$120.00 Half page
\$240.00 Full page
Colour Add \$75.00

Members are invited to place classified advertisements free of charge. Contact the Editor to book in and for details required to publish the advertisement.



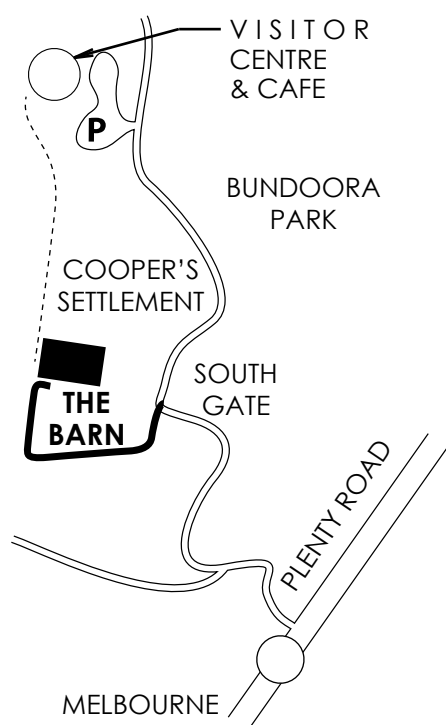
Contents

02 GOLD LEAF	DRIFT ARTICLES	EGM MINUTES	19 WATERSIDE 2016
03 CONTACT DETAILS	LEGALS	09 EVENT NOTICES PLUS	22 MY TOUCHMARK
BARN ROSTER	05 LIBRARIAN'S REPORT	12 KNIFE-MAKING	24 SWAGE BLOCKS
PURPOSES & OBJECTIVES	TREASURER'S REPORT	NEW MEMBERS	25 FOR SALES
ADVERTISING	PRESIDENT'S REPORT	14 STEAMED UP	26 METAL ARTS FESTIVAL
04 BARN MAP	SPECIAL NOTICE	17 STUNNING WORK	28 TRAINING CALENDAR
POLICIES	06 EUROPEAN IRONWORK	COVER IMAGE	EVENT FLIERS
	08 SECRETARY'S REPORT	18 HEAT-RELATED ILLNESSES	HOT PIGS

The Barn Location

The Barn is part of The Cooper's Settlement, Bundoora Park, Plenty Road, Bundoora.

Melways reference Map 19, F4



The Barn Policy

Members can enjoy use of ABA (Vic.) Inc. equipment at The Barn.

- Forge fees are \$5.00 for a half day and \$10.00 for a full day.
- Forge availability is on a first-in first-served basis.
- You will need to clean out the hearth and start the fire.
- Due to coke supply issues keep your fire to a size which suits the stock you are working.
- **Ask the forgemaster if you are unsure or need advice.**
- If you plan to forge in the afternoon, arrive in time to pick a forge to use. Members who arrived early and started their fire are not always receptive

to late arrivals asking to share.

- Members who wish to use the power hammers must either be trade-qualified and experienced in the operation of this sort of machinery or have successfully completed the ABA Vic. (Inc.) power hammer course.

- When you finish, let the fire go out, clean up your work area and replace tools in their storage locations.
- Always clean up spilt coke.
- Report damaged equipment.

Library Policy

Members can enjoy access to the ABA (Vic.) Inc. library of books and magazines. The library is open from 12:00pm until 1:30pm on regular workdays.

- Borrowing members must have completed the self-paced learning exercises and attended the three regular workdays immediately prior to the borrowing date.
- Up to 4 books may be borrowed at any one time.
- Books must be signed for, including the borrower's name and contact details.
- Books are due for return by two calendar weeks of the borrowing date.
- If another member has reserved the titles, this member has priority for borrowing the books next.
- If unreserved, the loan may be extended for another two weeks, provided the books are returned to The Barn after the initial two weeks and the member signs for the extension period.
- Returning books late will result in the member being prohibited from further

borrowing for a period of one calendar month.

- Magazines are not available for borrowing.

If you know of a title that may be of interest to the membership, please contact the librarian so a purchase can be considered.

The Drift Articles

Articles for *The Drift* are always welcome and may be emailed, preferably in Word. In the text, place the words "Image of..." and the image file name. Do NOT place images in the text file.

Unaltered high-resolution digital images, preferably in colour straight from the camera or phone are preferred and of a maximum single file size of 5MB.

Hand-written articles and hardcopy photos may also be submitted via the ABA (Vic.) Inc. P.O. Box; so don't let a lack of computer skills get in the way. If you want your photos back though, please include a stamped, self-addressed envelope.

Legals

This entire publication is copyright. No part may be reproduced without the written authority of ABA (Vic.) Inc. Contributors retain copyright of their work. Opinions expressed in *The Drift* are those of the authors, not necessarily those of ABA (Vic.) Inc. or the editor. All articles are presented for information only. Persons using this information must ensure their safety and that of on-lookers if acting on this information. No liability whatsoever for injury, financial loss or damage to persons or property will be accepted by ABA (Vic.) Inc., the editor or contributors caused by using information in *The Drift*.



Librarian's Report President's Report

The new Library system is not yet in operation as I am still comparing the best options available.

BOOK DONATIONS

To help build our reference materials - and to prevent valuable texts being dumped to landfill - ABA (Vic.) Inc. is calling all members to keep an eye out for books, periodicals and manuals relating to any aspect of blacksmithing for the Library. If you know of someone who is having a clean-out, please ask them if there are any documents that could be of use to our members.

Regards,
Phil Pyros.

Treasurer's Report

As of January 1st 2017 -
Term Deposit Account No. 1- \$624.15
Term Deposit Account No. 2- \$10,000
Business Transaction Account No. 1- \$1,540
Business Transaction Account No. 2- \$2,028.84 (The title of this account was changed in September 2016 to Society Cheque Account to take advantage of no fees or charges for voluntary organisations).

It may be of interest to members to know that the recent knife-making course by Amanda Gibson's friend and colleague Stephanie Mottais from France was given by her free of charge! As a consequence the ABA (Vic.) Inc. accounts are \$1,000.00 better off.

To mark our gratitude a quorum of the committee voted to purchase a gift of Australian opals which she had mentioned she liked prior to the course. An article on this knife-making course is on page 12.

Regards,
Phil Pyros.

Happy New Year to all. 2016 finished with our annual Christmas BBQ for which we take this opportunity to thank Tony and Serge for their great effort in cooking another fantastic meal.

It was, though, disappointing that the number of members attending this function was small compared to our total membership numbers. One reason for the lower attendance may have been due to its conflict with other family and work related Christmas commitments. To reduce this problem the committee will consider that we bring our function forward into November. This may enable more of our members to attend (it might not as well but we may as well give it a go).

The result of the extraordinary general meeting held prior to the BBQ produced several outcomes these being some minor but necessary amendments to our constitution and the agreement of the members not to sell the Bradley hammer. Another aspect of our EGM was the alfresco nature of the meeting. Standing around in the hot sun certainly makes for quick decisions and short meetings.

The past six months has seen a few changes as a result of our increased committee.

1 In this time we have built the coke bin and better still, managed to fill it.

2 We have also managed to arrange further fuel storage space at the Melbourne Steam Traction Engine Club in Scoresby. Thanks to Steve Nicoll for his help in this.

3 Gavin Brown has prepared and set out an appropriate detailed training program for the full year of 2017 for all those members wishing to attend courses. Good work Gavin.

4 The introduction of the midweek workdays on a trial basis seems to have gained

acceptance and participants enough to continue this trial into the New Year.

5 Amanda Gibson introduced us to knife maker Stephanie Mottais. Stephanie who was on a visit from France, conducted, with Steve Nicoll's assistance, a short but instructive course on knife making. This course was well attended considering the limited time and space available. Hopefully we shall be able to arrange further courses by specialists for our members.

Looking ahead into 2017 I note that most groups and associations have a particular event usually over a long weekend whereby members and those of other groups meet to discuss, learn and practice various features of blacksmithing. In my opinion it is probably about time ABA (Vic.) Inc. ran its own event and thinking ahead it would seem that the Queen's birthday weekend in June would be an ideal time to run this event. This would give us enough time to work out the viability of such an event and the logistics involved. I know that this clashes with Echuca but for those who don't head north that weekend this could be a worthwhile alternative.

Obviously its success depends on your cooperation and its failure depends on...

Until next time,
Andrew.

Special Notice

**At the last Committee meeting it was decided that, owing to the theft of ABA (Vic.) Inc. property, including books, periodicals, tools and equipment over the past year, any person stealing from the Association, or fellow members, will be expelled immediately and prosecuted to the full extent of the law.
YOU HAVE BEEN WARNED.**



European Ironwork Photo Study

Andrew Mobilia

The following photos are further examples of iron work I found in Europe.



Window grill detail , Seville.



1643 - Shop sign , Paris.



1642 - Fanlight, Paris.



Security door, Capri.



Menu board, Rome.
Unusual use of sheet metal.



Window grill , Seville.



Door detail - Barcelona.

Secretary's Report

Rick Stadler

The Christmas break and a highly productive agricultural Spring have conspired to distract me from things Blacksmithing and also seems to have accelerated time. I hope in the next few weeks, time will slow to its perceived normal rate and I will get some things done.

We have established a source of coke, a place to store plenty of it and are now chasing up trucks to get it here.

I have been honoured to attend the Doris days as Forgemaster and have had a great time working with the women working the other forges. I look forward to working with Alice and the Doris group this year.

The EGM was attended by around 30 people and motions were voted, further details in this newsletter. A great barbeque, courtesy of Sergio and Steve, with a good opportunity to catch up with fellow members followed. Thanks to Kieran for the opportunity to closely examine his new pride and joy anvil, a nice piece.

I hope all had a good Christmas



and New Year and look forward to a rewarding and productive year for the Association.

Following are minutes and some images from the alfresco EGM are on the next page.

Minutes of EXTRAORDINARY GENERAL MEETING

AUSTRALIAN BLACKSMITHS ASSOCIATION (VICTORIA) INC.

Registered Number: 0022819F. P.O. Box 885, Macleod West, VIC. 3085.

Held at Bundoora Park, 11.30am, Sunday 11 December 2016

Present: A. Mobilia, S. Nicoll, R. Stadler, P. Pyros, T. Srdoc, G. Brown, D. Hughes, B. Sokol, C. Irving, D. Brady, J. Deering, S. Maggiore, S. Gazzola, K. Gleeson, K. Towe, M. Hurry, I. Zovko, J. Meertens, D. Qadri, B. Hannah, W. Tabone, R. Gard, B. Still, B. Chapman, P. Cockayne, D. Marshall, A. Jagger.

Proxies appointed to S. Nicoll were received from H. Welten and S. Kenny (2). Proxies appointed to B. Hannah were received from M. Hackett, F. Carr, L. Smith-Loncaric (3).

The President welcomed all those present and stated the meeting was to address the Proposed Constitution changes and vote on the proposal to sell the Bradley Hammer.

1st Amendment as defined in Edition 103 of The Drift, that the Committee consist of office bearers and a MINIMUM of 4 people was passed unanimously.

2nd Amendment as defined in Edition 103, that the clause for prevention of holding office for more than 4 successive years be deleted, was NOT carried being 4 votes for and the remainder against.

3rd Amendment as defined in Edition 103, was voted to be changed from 'Senior Member' to 'committee approved' may be appointed Forgemaster. The change was moved by R. Stadler, seconded by G. Brown and subsequently carried. The adjusted amendment was then carried unanimously.

An updated copy of the Constitution will be emailed with these minutes.

Finally, the question was put to the meeting 'Should the Committee investigate and pursue the sale of the Bradley Hammer?' Comments were made for and against disposing of the hammer and the vote was firmly against the sale.

The meeting was closed for members to enjoy the BBQ and feast provided. Thank you to Sergio, Steve and others for providing the food and to all who attended to support the Association.

Work Days will re-commence in 2017 on the weekend of the 7th/8th January 2017. ABA(Vic.) Inc. wishes all members a happy and safe Christmas and we look forward to 2017.





Event Notices PLUS

Kieran Gleeson

In this edition of The Drift, thanks to Kieran Gleeson, we present an Event Calendar and some reports on past activities. The intention is to pique Members' interest ahead of an event. If you like what you see, get in contact with the nominated person and make your way to the next event. **Ed.**

February

4 and 5 February 2017

Colac Heritage Festival is always a great weekend. Colac is approximately two hours west of Melbourne.

The Festival features a particular brand of machinery and showcases agricultural machinery, an extensive range of cars, motorcycles, trucks, vintage tractor pull, small engines, working horses, blacksmithing, antiques and collectables, Meccano display and crafts. Camping is available on site, exhibitors in all categories are most welcome. NHMA affiliated.

I am usually the only blacksmith working on-site – in 2015 Andy Jagger came – it was great to have Andy along. There is capacity for up to four blacksmiths. BYO Coke, tools, and steel.

www.colacshow.com.au

My wife Wendy and I live directly across the road from the Colac Show Grounds; we may be able to assist with accommodation of any visiting blacksmiths.

11 February

Philip Spark, Lithgow, NSW

Forge day at the Lithgow State Mine Museum, the workshop of Phil Spark.

This is our first time at Phil's workshop and there is plenty of room inside and out. It will help if you want to bring your own portable gear. Plenty of motels and pubs locally and camping will be allowed at the museum site but limited facilities.

www.artistblacksmithnsw.com

Craig Drew

March

Date to be confirmed.
Apollo Bay Show.

Attended by locals as well as

people staying in the area and those driving past on the Great Ocean Road.

I had a great day, received lots of good inquiry and sold all everything I had with me. I have been asked to attend again this year.

11/12 March 2017

Lost Trades Fair Kyneton. Kyneton is approximately one hour's drive north of Melbourne.

I have attended each of the "Lost Trades Fairs" although not blacksmithing, but assisting Glen and Lisa Rundell, the organisers of the Fair. Wendy and I have become good friends with Glen and Lisa through Wendy and her sister, Beverley, doing one of Glen's chair-making courses.

The Lost Trades Fair is a fabulous event showcasing a variety of 'forgotten' trades.



My hint if going as a spectator; pre-pay your ticket on-line and get there early. The gates open at 10.00am and there is always a long queue to get in.

www.rundellandrundell.com.au/lost-trades-australia

11 and 12 March
Australian Blade Symposium,
Australian Technology Park,
Bays 1 and 2,
2 Locomotive Street,
Redfern, NSW. 2015.
www.bladesymposium.com

18 and 19 March.
Annual Rally and White Truck
Muster. See page 28.
Kyabram Showgrounds.

The Kyabram Vintage Engine and
Machinery Restoration Group
Inc are inviting us, through Simon
Baxter, to attend, display and
demonstrate at their rally.

Simon reckons they look after you
very well with shed facilities for the
forges, dinner on Saturday night
and basic on-site camping.

If anyone is interested in coming
along for a great weekend of
forging and camaraderie get
in touch with Rick Stadler to find
out the details and register your
attendance.

24 and 25 March
Grafton Forging, Jabour Park,
South Grafton.

Forge weekend at Grafton. There
are plenty of forges and anvils, so
bring your own hand tools, coke
and materials. Eoin also likes to
give us a challenge with a few
competitions so no doubt this year
will be the same.

www.artistblacksmithnsw.com
Craig Drew

April

2 April. 1:00 to 5:00pm
Eveleigh Works 130th Birthday.

Forging Demos and Forging
Available. Local Beer - Food Stall -
Live Band.
Australian Technology Park,



A sampling of Ironfest costumes.

Bays 1 and 2,
2 Locomotive Street,
Redfern, NSW. 2015.
www.eveleigh.works
Matt Mewburn

22 and 23 April
Lithgow Showgrounds, NSW.
Forge weekend combined with
Ironfest.

Large area available where many
blacksmiths set up their forges,
demonstrate to the public and
enjoy the company of a myriad
people.

I have attended Ironfest in 2014,
2015, & 2016. An advantage I have
with regard to these events is that
I plan my work travel to take me in
the direction of the various events
I attend.

The blacksmiths set up in a large
shed also used for showing cattle,
which offers a good roof, but is
open on all four sides. This shed
is positioned between two other
buildings that offer some shelter.

The blacksmiths setup along each
side of this shed, the set up usually
includes a large power hammer on
site. A large open area though the
middle for people to walk through.

Ironfest is an arts festival that
brings together artists, designer-
makers, blacksmiths, performers of
all kind, musicians, steampunkers,
historical re-enactors, machine
enthusiasts and hobbyists from all
over Australia.

A wonderful camaraderie exists
between all the blacksmiths
attending, as well as this Ironfest
offers some amazing sights – some
people dress up in some really
bizarre costumes, it is worth looking
at video footage on the Ironfest
website.

Ironfest is well attended by the
NSW blacksmiths, visiting smiths
should make contact with the
NSW blacksmithing group before
attending.

Ironfest 2015 caused a few
headaches for me. Monday
following Ironfest I had driven to
Dungog to meet up with friends. At
5:00am Tuesday morning Dungog
was hit by a major flood, my car
was written off, our friend's house
was flooded to the ceiling. Our
friends are now back in their own
home but it has more than twelve
months for them to achieve this.
www.artistblacksmithnsw.com
Craig Drew

May

Melbourne Knife Show to be held in May 2017. Further details to come.

6 and 7 May

Quirindi Rural Heritage Village field day. 70km south of Tamworth, NSW.

Forge weekend at an excellent location and a swap meet to add to the enjoyment. Camping allowed on site and last year an excellent dinner was organised. Bring your own tools and materials. www.artistblacksmithnsw.com

Craig Drew

6 and 7 May. Site opens 10:00am.

109th Lake Goldsmith Steam Rally. Located 50km West of Ballarat Victoria.

A great family outing just kilometers from Ballarat, the Lake Goldsmith Steam Preservation Rally commenced in the 1930's and is the oldest vintage rally in the world and the largest permanent site in the Southern Hemisphere. Other than halting for the Second World War it has operated continuously since the 1930's. In 1960 they moved to the current site which they have occupied since. The Lake Goldsmith Rally site currently has fifty five privately-owned display sheds. Each one of these contains an amazing array of vintage equipment.

Lake Goldsmith Steam Rally is acclaimed as "Australia's premier

steam rally" and has international recognition.

Hardy Wangemann and Peter Kandavenieks have attended Lake Goldsmith for over ten years, myself for the last three years.

Grand parade 2:15pm daily on an all-weather arena. Australia's largest, (90 tons) fully operational steam shovel. Vintage cars and Motorcycles. Historic Machinery. Camping facilities. Large display of oil engines and tractors. Pioneer cottage and crafts. Blacksmithing www.lakegoldsmithsteamrally.org.au Kieran Gleeson

13 and 14 May

Waterside Blacksmithing and Metal Art Association Inc. 60 Maribyrnong St, Footscray. 7km from Melbourne CBD.

The Waterside Blacksmithing and Metal Art Festival are funding Shawn Lovell, a Californian blacksmith they met in July in Utah to come out and attend and also run some beginner / intermediate level workshops in the week prior. Refer to the article and advertising in this edition for further details. Facebook Blacksmiths Festival www.watersidemetalart.org Steve Phillips

14 May

Probable Forging at Singleton with Will Maguire 80km North West of Newcastle, NSW.

This is a special day with a forging of a bench for the local council. Details to follow as soon as they are confirmed.

May 20 and 21

Bellingen Show, Bellingen, 40km Southwest of Coffs Harbour NSW.

Forge day and demonstrating to the public at the showground. Bring your own hand tools and materials.

www.artistblacksmithnsw.com

Craig Drew

May 20 and 21

Campbelltown Steam and Machinery Museum, 65km from Sydney CBD.

Forge weekend and demonstrating to the public during the museum field day at Menangle, NSW. Bring your own equipment and there are camping facilities on site. Great if you love all things steam, diesel and old.

www.artistblacksmithnsw.com

Craig Drew

Despite the number of activities noted it is by no means a complete listing. If there is an event you'd like to see added to this list, please let the editor know - the contact details are on page 03. Given most events can be subject to change, sometimes short notice, it is advisable to check with the contact person for any event you are planning to attend to make sure everything is going as planned **before** you head off.

In The Drift 105 we will continue this article, keeping activities which may be of interest to members relevant to the time.

A note from Phil Pyros

Bundoora Homestead Gallery informed me in late December that our Exhibition application was unsuccessful. They gave an alternative council venue in Darebin which I'm currently checking out, plus several of my own. Obviously anything that comes up will now be a lot later than Easter, which I'd hoped for.



Right to left; Hardy Wangemann, Peter Kandavenieks and companion at Lake Goldsmith.



Knife Making Course at The Barn

Shane Kenny

We were fortunate to be visited by a very talented knife maker, Stephanie Mottais, (www.stephanie-mottais.com) all the way from the Pyrenees in the South of France recently.

Stephanie was staying with Amanda Gibson during her Victorian visit and is associated with the French Blacksmith group Lou Foc, who donated many leaves to The Tree Project.

After a visit to The Barn, and I suspect a drop or two of our local red wine, Amanda announced that Stephanie would be happy to carry out a two-day knife making course at The Barn.

With dates set and the course advertised to our members, the ten slots quickly filled.

Day One

Stephanie, ably assisted by our own Steve Nicoll (who she immediately named "Asterix" after a local comic book hero) laid out the basics of knife making.

A blackboard was used as a reference to guide us through the knife making steps. It also helped with any French / English translation problems.... Stephanie's English was excellent, my French was abysmal.

Asterix (aka Steve) slaved away all day and produced high carbon steel knife blanks, as well as forge fires that were well-stoked and ready for use.

"When you forge a knife blade think of the steel grain as hair, try to keep all the strands parallel and flowing along together," Stephanie suggested.

This may be OK for most people but

for me, being particularly "follicly challenged", I did have a bit of trouble imagining this.

Various methods of torturing our glowing metal blanks were employed with various knife shapes produced from Bowie style to a Butter Knife. (Who was that?)

Stephanie, our ever-patient teacher, was moving from person to person or calling the group together to guide us on in each step and, by evening's end, we each had a basic knife shape forged from our blank, with rivet holes drilled in the handle.

Day Two

We were raring to go. Stephanie showed us various methods of using a file to produce varying knife handle effects and encouraged us to pursue our own style and layout.

Looking around at the intense concentration of the individuals as they meticulously filed their design I was amazed to see the beautiful designs that individuals produced. I felt that my design was a bit boring so I added a few extra file marks.

"It looks like a Klingon knife," was a comment (it did!) on my extra efforts.

Oh well, I've always wanted a Klingon butter knife.

A sumptuous lunch spread arranged by Steve was enjoyed; this knife-making caper can sure make you hungry.



After lunch it was time to harden and temper our blades.

Steve gave us all a very interesting presentation on what occurs during the hardening and tempering process using the blackboard as his assistant; I'm sure his science teacher would have been proud.

Stephanie then insisted on doing the initial grind of our individual blades to get their shape and angle correct, that's ten blades and hours of work standing at the linisher.

The poor girl worked herself beyond all our expectations to ensure each student had a blade that was true by the end of the session. I'm still waiting for her chiropractor's bill to arrive.

Overall it was fantastic experience to partake in.

A huge thanks to Stephanie, Steve and Amanda for putting this together. I hope that we can attract some more international and local skilled visitors to share their individual blacksmithing knowledge with our Association members.

Cheers,
Shane Kenny.

Welcome to New Members

ABA (Vic.) Inc. would like to welcome the following new members. Please make yourselves known when visiting The Barn.

Bruce Lock of Montmorency
Sophie Lock of Montmorency

Roberto Di Grazia of Wollert
Philip Rees of Tarnook

Jake Georgiou of Ivanhoe
D'Arcy Wells of Hughesdale





French knife-maker Stephanie Mottais (second from left) addressing knife-making course participants.



Stephanie with Dale Shafer.



Australian Blacksmiths Association (Victoria) Incorporated Knife-making Class 2016.
 Left to right; Phil Pyros, James Rankin, Ivan Zovko, Stephanie Mottais, Steve Nicoll (kneeling), Sarah Edwards, Chris Lee, Ray Gard, Dale Shafer, Chris Irving. Shane Kenny (Photographer), Absent, Loren Smith-Loncaric.



Phil Pyros and Loren Smith-Loncaric.



Sarah Edwards drilling her knife blank.



All Steamed Up, Mannum, South Australia

I attended the All Steamed Up event at Mannum SA on the weekend of 19 and 20 November. The All Steamed Up event is held at the Mannum Dock River of History Museum and is located on the West bank of the Murray River.



PS Marion

The museum incorporates the paddle steamer PS Marion, the historic Randell Dry Dock, a Key's Beam Engine and the Mannum visitor information centre.

Mannum is a picturesque small town of approximately 2000 people, located on the Murray River 84 km East of Adelaide South Australia. 7000 visitors attended the 2016 All Steamed Up event over the two days. This event was run by the Artist Blacksmiths Association South Australia. I have a real fondness for the SA blacksmiths - in 2012 I spent thirteen weeks working in Adelaide and attended several of their events. My wife Wendy and I have become good friends with many members of this group. Wendy and I attended the November 2014 All Steamed Up event. I also spent a day looking around Adelaide and visited Steve Harding. Steve is a member of the SA blacksmiths. He is a coppersmith and does beautiful work.

I arrived at Mannum late afternoon Friday and was greeted warmly by all attending. I helped with preparations for the weekend. I also met up with Terrence Clark and his daughter Rebecca Knott, Terrence and Rebecca were running a master class over the weekend. I had met them both previously at the Ypres event in Belgium. I was one of twenty participants in the master class.



Circular mural under way.

Accommodation for the All Steamed Up event is provided on the PS Marion, a beautifully restored working 1897 paddle steamer. The PS Marion is moored at the Mannum dock on the Murray River only metres from where the blacksmiths work. The rooms on the PS Marion are not very big! But there is sufficient space for two people to sleep comfortably. Friday evening, we all enjoyed a magnificent meal together on the banks of the Murray River. All meals other than Saturday night were put on by Rob and Jen Kenning and their team of accomplished assistants; all of the cooking team are SA blacksmith members. It was worth going to Mannum just for the food! Saturday all blacksmiths as well as anyone involved in The All Steamed Up event had tea together at the Mannum Rowing Club.

John Fergus had brought a fire pit and when the evening cooled down John lit the fire; we all enjoyed the ambience. A great night was enjoyed by everyone with plenty of drink and good discussion.

On Saturday, blacksmiths not involved in the masterclass set up at the various work stations in and around the Mannum museum. The South Australian Farriers and Blacksmiths Association had loaned six sets of anvil, vice and

Kieran Gleeson



Ray Gard and Andy Jagger.

forge. Many members of the SA Artist Blacksmiths Association had also loaned anvils, forges and associated equipment.

A large marquee was set up for the masterclass on the banks of the Murray between the car park and the river, the car park was cordoned off and filled with a large section of stationary engines, as well as vintage vehicles. The public had access to all these areas through designated walkways.

The masterclass was to make a large circular mural 1.5m in diameter consisting of twenty-four panels; the centre piece to represent the moon or the sun, the first circle of panels surrounding this representing the sky, the next circle of panels representing the earth, the outer circle representing the sea.

Our masterclass was on hot stamping of metal, Rebecca and Terrence were involved in a similar project in Canada. Each participating blacksmith was assigned a panel and then tasked to make their own stamps to depict appropriate features for their theme.





Rebecca, Chris and Terence.



Rebecca, Rob and Terence.



Rebecca, Clayton and Terence.



Attendees, All Steamed Up, Mannum, S.A. 2016.



Frank Robinson's bottle opener. Numerous skills to use here, if you are up for a challenge... **Ed.**

Rebecca and Terence began the class by instructing and demonstrating on how to cut the stamps using potatoes for their demonstration on how we would form our stamps.

We were provided with round stock (spring steel) of 25,19,16 and 12mm. Rebecca illustrated the more intricate details of the stamps on the actual stock using a combination of chisels and punches.

I was given a panel with a sea theme, I chose to do octopuses with their legs curving out in a flowing motion. I used the 16mm round stock to form the octopus head and 12mm round stock to form two curves of different radiuses. Initially the head of my octopus comprised most of the 16mm stock, with slight indentations to form facial features. However, my octopus head had a too larger surface area and did not make a prominent enough indentation in the steel plate as opposed to the curves I created to form the legs, these were too prominent. I was not the only blacksmith with this problem. Sunday morning was

spent hollowing out my octopus's head under the guidance of Rebecca, so my head formed more of an outline rather than a whole indentation this worked very well – thanks Rebecca. Late Sunday afternoon the stamping of all the panels were completed, the panels were judged for the most popular, I was awarded third most popular panel which I was really pleased with. Merv Lewis received first prize for the most popular panel and Rebecca Lloyd received second prize for second most popular panel.

A competition was open to all blacksmiths to forge a poker, a door pull and a bottle opener. First prize was awarded to Chris Fuller, second prize went to Rob Wellman and third prize was awarded to Clayton Penley – all three had made pokers. Seventy-nine year-old Frank Robinson from Western Australia made a really intricate bottle opener.

Additional prizes on door pull were awarded to Clayton Penley and Elliot Blencowe.

John Fergus had made trophies for

1st, 2nd and 3rd in two categories.

Part of the weekend included Terrence and Rebecca showing us a video of some their work, which is predominantly around London. Terrence and Rebecca have created some absolutely stunning blacksmithing work. Chris Carter (President of the Artist Blacksmith's Association SA) had first become aware of Terrence's work three years ago, when he and his wife Bev were traveling through England. A particular work of Terrence's at Chester Town hall convinced Chris to get Terrence to come to the Mannum event. It took a lot of letters and emails on Chris Carter's part to get Terrence to Australia, but he achieved his goal and Terrence is now talking about making a return visit.

The whole Mannum weekend was a huge success – a real credit to the organisers of this event and so good having Terrence and Rebecca involved.

Andy Jagger, Ray Gard and Ray's friend John Williams all from Victoria also attended. It was great to have them along. Corin Urquhart from





Assembled circular mural.

Gameco in Sydney also attended the event.

The panels required additional work to enable them to be assembled. Ten of the SA blacksmiths on Tuesday, ten on Wednesday and five on Thursday worked to complete the mural. Work comprised of flattening the panels, hand wire brushing, drilling and riveting using the saddles and 4mm copper rivets to attach the panels together. Terrence together with two assistants made the saddles out of 6mm round stock using a fly press to press these out. The panels were then sealed with bees wax.

A hook and yoke was forged out 20mm x 600mm stock to suspend the completed mural.

Chris Carter and Terrence Clark have calculated there is 600 hours work in the mural.

Rebecca has taken the centre panel back to England, she will guild it in 23 carat gold leaf. Once

completed the mural will be on display at the Mannum Museum.

The weekend following The All Steamed Up event, Terrence and Rebecca ran three workshops at Penfield Forge, the headquarters of the South Australian Artist Blacksmiths Association.

Saturday comprised of two workshops of three hours; one on mortise and tenon making, the second workshop on making jewellery punches.

Sunday involved a full day workshop on making a "garden piece" this involved splitting, synchronised hammering and thinning. The original stock was 50 x 25mm this was split and drawn down to 20mm square and checked with callipers and finished under the power hammer.



Assorted images from Clark and Knott masterclass, Penfield Forge, 2016.

The synchronised hammering took some mastering, John Fergus, Terrence Clark and Chris Carter went very well as a three-striker team – an attempt was made on using four strikers, this led to some amusement for all on lookers they soon reverted to a team of three.

Terrence and Rebecca flew back to England Tuesday 29 November, both Terrence and Rebecca had a fabulous time and all of the SA blacksmiths really enjoyed hosting them.

For me it was great to see them both again, I really hope to cross paths with each again at some stage.

Kieran Gleeson.
Yambuk Blacksmith.
Colac, Victoria.

Stunning Work

Rick Stadler

I recently visited Victorian Cast Iron Restorations shortly before they moved out of Kensington. They had been there since E. E. Haydon started his blacksmith shop. Adam very kindly let me have a piece of floral work which used to adorn some wrought ironwork at the Commonwealth Bank in the city.

I was absolutely taken by the beauty of this piece and thought it worth sharing a few thoughts on it in today's context.

In the November 2016 issue of the **Philip Simmons Artist Blacksmith Guild (South Carolina USA)** newsletter there was a short article called 'The Gospel according to Peter Ross'.

Peter a highly-regarded retired blacksmith in the USA, was very strong on holding the standard of your work. He pointed out that, in years gone by, the Master set the standard.

As largely self-taught practitioners we don't have that luxury any more we and must set our own standards. Peter's final edict was, "Discard sub-standard work and start again."

This struck a chord whilst contemplating this floral element.

I have not found out exactly where it came from or indeed what the larger piece was. I was simply stunned by the form and lines of this single element. The work that was put into it is significant, the attention to detail with the leaf ribs and markings, the overall curve of the piece complimented by the flicks and turns of the individual leaves.

I think this piece is of a very high standard and is worthy of study to understand what makes it so and to employ this in setting our own standards.

I aspire to be able to do similar floral work and was proud to be able to attend the Wrought Iron Course run by Don Marshall.

Don went to great lengths to ensure the scrolls produced in his class were right, particularly in the curvature. If there are flat spots or pinches the overall effect will fail.

The flow of the frond in this piece is very even and pleasing to the eye. It is not symmetrical on both sides but this does not upset the overall flow and appeal of the frond. I think it adds to the mystery of the frond. Viewed from either side it is still a stunning curve yet it makes you turn it back each way a few times before you realise that the leaf elements are different.

I guess the message is to look closely at the old masters' work and see if we understand what they have made. If we can do this, we can lift our sights in our pursuit of the craft to honour their legacy.



Forged item from near side.



Forged item from far side.

Cover Image

Left to right; Keith Towe and Stefano Gazzola hot-punching under an ABA (Vic.) Inc. B and S Massey 1cwt 'With Slides' hammer.



Heat Related Illnesses

Albin Drzewianowski

It is summertime and that means HEAT and HUMIDITY. Blacksmithing is a vigorous activity and if you are not careful you can find yourself experiencing the unpleasant side effects of dehydration.

It is summertime and that means HEAT and HUMIDITY. Blacksmithing is a vigorous activity and if you are not careful you can find yourself experiencing the unpleasant side effects of dehydration.

Technically dehydration means that the amount of water in your body has dropped below the proper level. When it is hot and you are working hard your body can produce two litres of sweat every hour. Unless you are drinking water at the same rate, you will dehydrate and then stop sweating, at which point your body starts to overheat. Remember, sweating is the body's natural mechanism for cooling off.

The initial signs of dehydration are:

- Thirst
- Less-frequent urination
- Dry skin
- Fatigue
- Light-headedness
- Dizziness
- Confusion
- Dry mouth and mucous membranes
- Increased heart rate and breathing

As the dehydration continues you will start to experience the progressively more dangerous conditions of: heat cramps, heat exhaustion, and finally heat stroke.

WARNING: Heat stroke can be fatal!

Heat cramps are muscle pains or spasms - usually in the abdomen, arms, or legs - that may occur in association with strenuous activity.

What should you do if you experience heat cramps? If medical attention is not necessary, take the following steps:

- Stop all activity and sit quietly in a cool place.

- Drink clear juice or a sports beverage.
- Do not return to strenuous activity for a few hours after the cramps subside because further exertion may lead to heat exhaustion or heat stroke.
- Seek medical attention for heat cramps if they do not subside in one hour.

Heat exhaustion is a milder form of heat-related illness that can develop after exposure to high temperatures and inadequate or unbalanced replacement of fluids. The warning signs of heat exhaustion include the following:

- Heavy sweating
- Paleness
- Muscle cramps
- Tiredness
- Weakness
- Dizziness
- Headache
- Nausea or vomiting
- Fainting

The skin may be cool and moist. The pulse rate will be fast and weak, and breathing will be fast and shallow. If heat exhaustion is untreated, it may progress to heat stroke. Seek medical attention if symptoms worsen or last longer than one hour.

What steps can be taken to cool the body during heat exhaustion?

- Drink cool, nonalcoholic beverages.
- Rest.
- Take a cool shower, bath, or sponge bath.
- Seek an air-conditioned environment.

Heat stroke is the most serious heat-related illness. It occurs when the body becomes unable to control its temperature: the body's temperature rises rapidly, the sweating mechanism fails, and the

body is unable to cool down. Body temperature may rise to 41°C or higher within ten to fifteen minutes. Heat stroke can cause death or permanent disability if emergency treatment is not provided. Warning signs of heat stroke vary but may include the following:

- An extremely high body temperature (above 39.4°C)
- Red, hot, and dry skin (no sweating)
- Rapid, strong pulse
- Throbbing headache
- Dizziness
- Nausea
- Confusion
- Unconsciousness

If you start to experience these symptoms, or see any of these signs in someone else, you may be dealing with a life-threatening emergency. Have someone call for immediate medical assistance – 000 – while you begin cooling the victim. Do the following:

- Get the victim to a shady area.
- Cool the victim rapidly, using whatever methods you can. For example, immerse the victim in a tub of cool water; place the person in a cool shower; spray the victim with cool water from a garden hose; sponge the person with cool water; or if the humidity is low, wrap the victim in a cool, wet sheet and fan him or her vigorously.
- Monitor body temperature and continue cooling efforts until the body temperature drops to 38.3 to 38.9°C.
- If emergency medical personnel are delayed, call the hospital emergency room for further instructions.
- Do not give the victim alcohol to drink.
- Get medical assistance as soon as possible. If not treated, heat stroke can be fatal in less than an hour.

The smart thing is to avoid getting into any of the situations above in the first place. Start drinking liquids before you begin blacksmithing, continue while working and drink some more after you stop. Be

especially careful since one of the early side effects is confusion and light-headedness.

Reproduced in *The Drift* 104 with kind permission from Jim Maness,

editor of *'The Hammer and Tong'*, newsletter of the Blacksmith Guild of Central Maryland. Credit to the original author, Albin Drzewianowski. Imperial measures converted to metric.

“Waterside” – 2016 A Year in Review!

Steve Phillips



Billybutton flowers in fabrication.



Billybutton flowers installed.



using a finisher. The surface of the spheres were then textured using a striking team and a fuller made from a large steel ball. Following texturing, the aluminium flower heads were machined to create a cavity for the boss to mate into and then drilled and tapped for the threaded shaft at the end of the stems.

OMG 2017 is here! Actually, it's well underway. So, as the festive seasons fades it is probably a good time to pause and consider all that's happened in the year gone by! Nestled down amongst the peppercorn trees on the Maribyrnong River, it has been a fun and interesting year at Waterside Metal Art Studio.

Our Module 1 beginners blacksmithing courses have continued to prove very popular and we continue to be amazed at the broad demographic enrolling with men and women from diverse occupations, ranging from surgeons and builders to high school students. Many of our 2016 classes also saw high school students enrolling, one of our finest students was 14yr old Robbie who even prior to enrolling, had built his own forge at home and been practising regularly. It has been very satisfying to see many students returning to extend their skills with our Module 2 courses which also incorporate a design component.

In addition to our teaching activities, Waterside has undertaken a number of sculptural/metal art commissions, primarily working as a subcontractor/alliance partner with the BIGfiSh Workshop, located just up the hill from the studio. The first project, involved developing an approach for representing billybuttons flowers as small sculptural pieces in a garden landscape to support a major leaf sculpture.

To build the sculptures, flower stems were formed from twisted 50mm angle iron which were sleeved onto a baseplate and terminated with a small boss with a threaded extension. We explored forging the flower heads in mild steel but in the end decided to create them in aluminium by melting down scrap and green sand casting it into a form created initially from a 6" Christmas tree bauble.

Hot topping was required to prevent contraction cavities forming in the spheres, which following casting were rounded off

Initially we trialled electroplating copper onto a head with the intention of chemically treating the resulting surface to achieve the desired colour. However, the electroplated copper surface was quite soft and in the end we finished the flower heads by anodising them golden orange. Perhaps due to changes in composition of the aluminium but also the coarse casting textures, the resulting anodised finish on the heads had quite an organic feel which was well received by the client. The sculptures can be viewed in the entrance to the Woodlea Estate in Rockbank, west of Melbourne.

The other significant project undertaken in 2016 at Waterside resulted from my successful submission to the British Artist Blacksmith Association to create a sculpture for inclusion in the WW1 Transition Exhibition, held in Ypres, Sept 2016, Belgium.

I named my sculpture "Facets of



"Facets of Reflection". Created using World War One mustard gas shell, forged mild steel, pewter. Techniques used - welding, hot forging, polishing, casting.

Reflection" and it uses a ruptured mustard gas shell as a vase for the display of a bouquet of forged metallic crystals (see images). The shell and its former contents provide a direct reference to WW1 and the horror that was inflicted by this newly-discovered chemical weapon on the battlefield. The crystalline form represents creation and renewal, something that also occurred within the affected societies following the war. Juxtaposition of the crystals within the shell transforms it from an object of death to an object of beauty and also reflects the multifaceted society that emerged.

The process in development of the sculpture had a number of challenging stages.

Initially six-sided crystals were forged from 30mm mild hexagonal bar using flat dies on the 35kg Kuhn power hammer. It soon became apparent that to achieve the desired texture, new flat dies were necessary for the power hammer. Although the hammer is well over 30 years old, new dies were able to be procured from Kuhn in Germany and were fitted to the power hammer. The crisp ridged surfaces produced by the new dies on the tapered crystal stems achieved the desired effect.

Hammer forging the facets on the end of the crystals proved to be too challenging so a grinding jig was built for the finisher, this allowed the facets to be ground evenly. The facets were then further finely ground using a knife sharpening

wheel. Mirror finishing was undertaken using a series of fabric wheels with polishing pastes. The importance of stepping through the grits became appreciated as rushing through any stage would leave scratches that became apparent could not be removed during the final polish.

Each of the crystals had a hole drilled into its base allowing them to be mounted onto a hedgehog of rods that were welded into the inside of the mustard shell. It took a little bit of crystal arranging to get the right look, after which all the crystals were carefully welded into the base using a stick welder. A clamp was used to close the end of the shell and molten pewter was poured into the resulting cavity covering the base of the crystals and the mounting rods. I would like to say that the golden yellow metallic sheen that appeared on the cooling surface of the pewter was planned, but in reality it was an unexpected effect that finished off the piece beautifully. Overall I am quite pleased with the piece, which has been sold. I would like to acknowledge my wife Lute, sons Max and Victor, Jack Wylestone and Bruce Rasmussen for their assistance, advice and support during the development of the piece.

Probably the most significant activity that was undertaken by Waterside in 2016 was the attendance by Waterside instructors Jack Wylestone, Bruce Rasmussen and I at the American Blacksmith Association of North

America (ABANA) Conference held in Salt Lake City (SLC). The conference is only held every two years and with a theme on education; we thought we might be able to get a few ideas for our teaching at the studio!

We flew into Salt Lake City a couple of days before the Conference which gave us the opportunity to settle in and get a feel for the place.

Our motel was located near the centre of town so rather than hiring a car we decided to walk wherever possible. We also downloaded the Uber app, which none of us had previously used and this proved to be excellent for taking longer trips around town. Jack and Bruce agreed to indulging my vegetarian tendencies during the trip and the search for good vegetarian food outlets proved to be highly rewarding and surprisingly easy.

On our first night we walked to a nearby vegetarian diner and the waitress suggested that if we wanted to get out into nature we should go to "Snowbird", a winter ski resort just out of town. Being mid-summer in SLC, the midday temperatures were often in the 30's and a hike into the cooler hills seemed to be a good idea. We "Uber'd" up to the ski resort the next day and caught a chair lift into the mountains. This proved to be beneficial as the temperatures were probably around 10°C lower at the top and the views were breathtaking, especially as we climbed above the tree line and

the folded power of the Rocky Mountains was laid out before us. The wildflowers were also ablaze on the mountainsides and we did see some wildlife, including a moose cow and calf.

The ABANA Conference was located at a fairground just outside of the CBD and was run superbly.

Upon entry, there were around ten relatively large tents set up in the centre of the main grounds within which various activities were taking place. In a few of the tents, larger sculptures were being forged by teams, the largest being a group of what seemed like up to eight to ten younger "smidts" (most looked to be younger than 35 years) headed up by Jake James. This tent was a fiery maelstrom of energy, sweat and forging activities, all churning to some big beats and rhyming vocals emanating from a central boombox. Over the course of the conference we stopped by quite a few of the tents to enjoy demonstrations put on by some very fine blacksmiths. The forging of a fishlike skeleton by Roberto Giordani's team was a real spectacle to observe, with the most powerful and accurate striking I have ever seen being undertaken by an assisting American blacksmith who, during a break, told me that he kept in shape by doing CrossFit.

Over the course of our wanderings we bumped into and were introduced to a number of people including Heiner Zimmermann, Delyth Done, Lorelei Sims, Rick Smith. Of note, we befriended a Californian blacksmith named Shawn Lovell with whom we just clicked. Shawn has a great personality and it didn't take long before we suggested that maybe she would like to come out and join us at our next festival in Melbourne. This has now be confirmed and we are all really looking forward to seeing her out here in May 2017.

From an educational perspective there were some great lectures and workshops and to be honest, we didn't get to them all. The fold

forming lecture/workshop by Charles Lewton-Brain was informative and very inspiring. For me, the purity of the lines in the forms created connects to something fundamental in the crystal structure of the material and more broadly to organic forms within nature. There is great opportunity here, not only for direct creation, but also translation in scale and to alternate media! We also attended a very interesting panel discussion chaired by Heiner Zimmermann, Delyth Done and Rick Smith on the importance of critique to artistic development. A number of excellent forged artworks were presented and discussed by artist creators in response to questions from the panel. The audience also had the opportunity to pose questions to the panel and artist and the conversations held were thought-provoking.

The festival wrapped up with a sit-down dinner for hundreds of people and I walked away with nothing but admiration and respect for the enormous effort undertaken by ABANA that made



Fold-formed item, resulting in anticlastic, and synclastic forms.



Snowbird Ski Resort, Rocky Mountains, Utah.

it all happen. Great stuff!

2017 will no doubt be another year of dynamic change at Waterside, especially with our head teacher Jack Wylestone being invited to study a Bachelor of Arts at the Victorian College of the Arts.

To sign off, I would like to wish everybody at ABA (Vic.) Inc. a great year and hope you can make it down to the festival in May.

Steve "Estebaan" Phillips.



My Touchmark

Paul Cockayne

After reading the article in *The Drift* 103 on one way a touchmark was made, I thought I would describe how I made mine back in 2013. The design for my touchmark was a bit ambitious (see Figure 1) with no clear paths for a file to run, narrow lands and a lot of curves. For those who are interested, the knot is a figure-of-eight used in wire when fencing.

I started off with an old hammer head. There were a number of reasons I used this; it was handy, I could put a handle through it, it was the size I wanted and it was good material.

After annealing the hammer I flattened the face and then hit it with chisels and a nail punch. Because there was nowhere to move the waste material towards I started thinking about other ways to dig holes in the face. I remembered when I was an apprentice I watched a broken tap being removed from a blind hole by use of spark erosion (may be the EDM process).

I had also recently stumbled across a video of a bladesmith etching his mark on a finished blade by using a porous shaped pad containing an electrolyte this was sandwiched between two electrodes and the current slowly ate away at the surface; this made me think about plating in reverse and hence the experiment that I will describe.

The following has been dragged from my memory and I can't say I was following a single thought path along the way.

I realise that I haven't provided a lot of detail but that gives you room to experiment.

I should also say that I don't know much about electricity either. All I did was to keep away from live bits, turn things off at the switch whenever I wanted to take a close look, keep the work area dry and well ventilated and put my trust in the RCD.

I wanted to make a mask over the bits I intended to keep and expose everything else to the

process. What I was attempting was going to be inexact so I left a margin around my design for later cleanup.

The section through the head in Fig. 2 shows how I then dipped the clean hammer face into paint far enough to make sure all but the exposed face areas would be protected. I then used a nail to remove the paint from the face where I wanted metal removed.

To erode the steel I made a bath of salty water in a plastic jar. I then hooked up my battery charger (12V & 2.2A) with the positive lead (anode) connected to my touchmark and the negative lead (cathode) connected to a lump of steel. The cathode was clipped to the side of the jar and the anode was lowered in enough to submerge the face completely whilst keeping the unpainted side surfaces dry. The pieces (and leads, supports, etc) must not touch so the jar must be large enough to allow a couple of cm clearance space between them.

The power was turned on and bubbles started to appear on the cathode (hydrogen I think) I didn't check the processing time along the way but I did turn the power off and check progress regularly. The outcome is a bit rough and I have tried to show this in Figs. 3, 4 and 5 with the mask being touched up in some spots along the way. I also removed mask in areas where progress was slow.

When I thought I had removed enough metal to give me space to work I disconnected the electrics and cleaned off the mask. The final trimming was done by chiselling and Dremel working back to the design line as shown in Fig. 6 and

the final result is shown in Fig. 7.

Some thoughts:

- The areas on the anode closest to the cathode will erode quickest.
- Rough areas may erode quicker than smooth and a cathode with a big surface area would be better.
- Dirty areas will erode slowest, if at all.
- It is hard to paint a bit of salty steel – maybe Vaseline applied delicately would work better as a masking material.
- A bit of stirring of the electrolyte with a stick would help and bubbles trapped in an area may stop the process locally.
- I read about a bloke cleaning rusty tools with the tool being the cathode and the electrolyte bath was baking soda in water – less damaging and must be effective.

So there you have it.

My touchmark works but I reckon I can do better – but not in the near future.

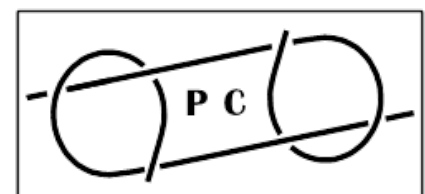


Figure 1.

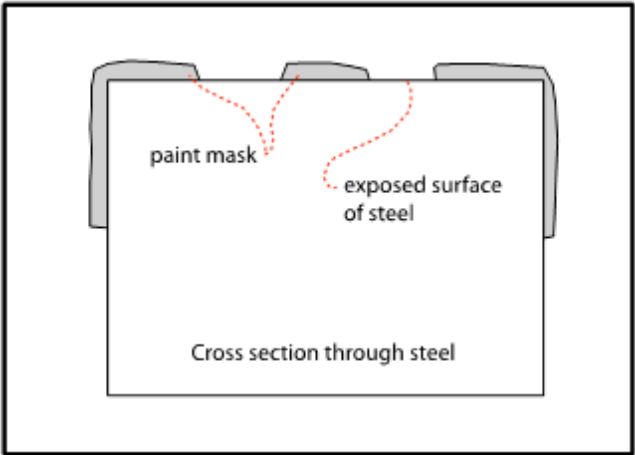


Figure 2.

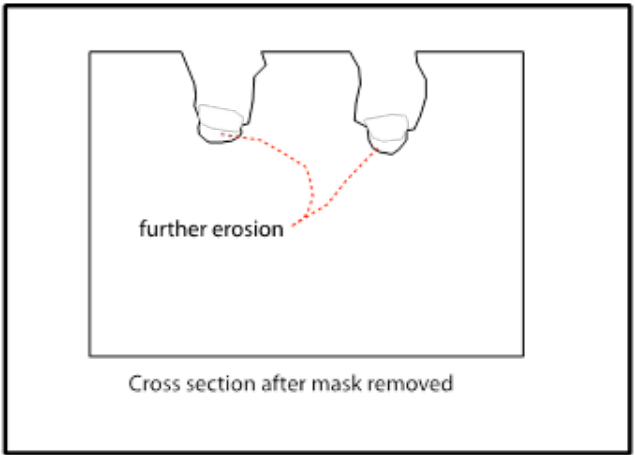


Figure 5.

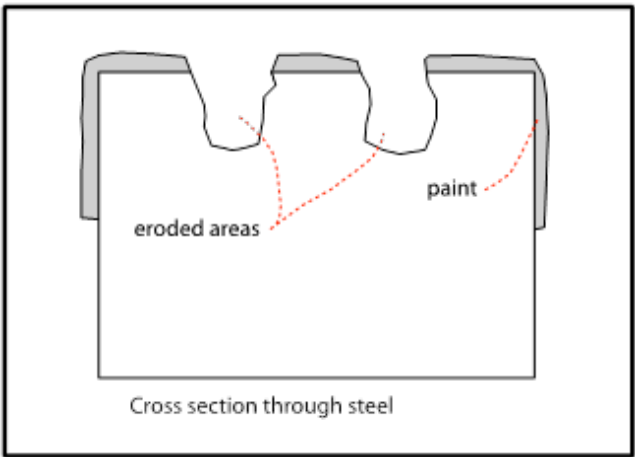


Figure 3.

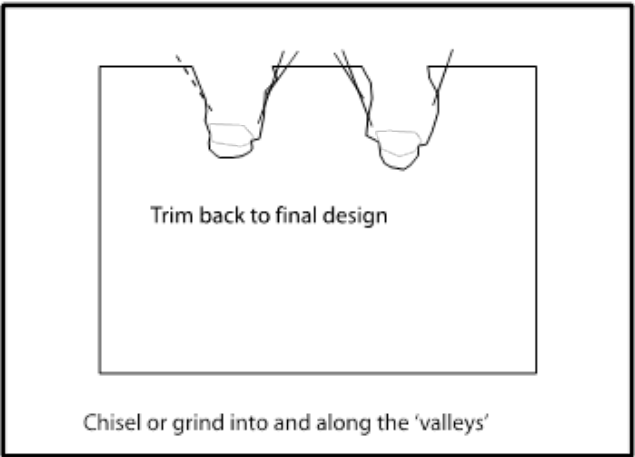


Figure 6.

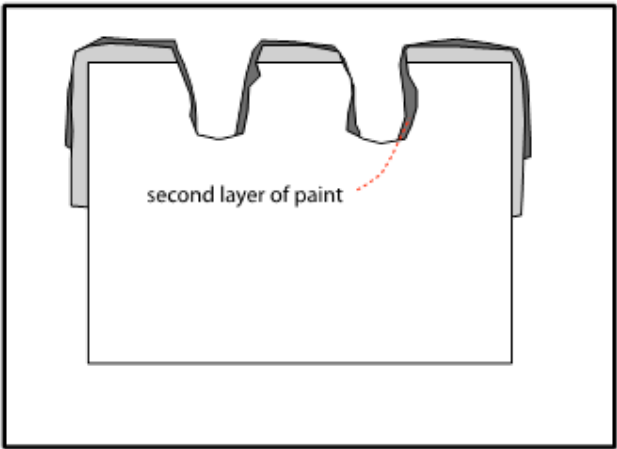


Figure 4.



Figure 7.

Swage Blocks

Keith Towe

Recently, one of our newer members was planning to make a flatter; it was commendable that he wanted to make up his own tool kit. He had prepared a fabricated "T" shaped, box-like jig which could be located in the vice to assist with spreading of the face of the flatter.

His intention was a credit to his forward-planning as a new member to blacksmithing and with no criticism of his preparation, this was really a job for the swage

block, with its thickness, weight, and many holes and contours.

There are dozens of shapes and recesses to be found on swage blocks, some for specific applications, and many unusual shapes for multi-purpose uses.

The swage block is a very useful tool for the blacksmith with so many shapes and holes.

The photos show a few different shapes and designs.

The German axe block has the advantage of using the side shapes without tipping the block on edge, but two possible side shapes are lost.

The round swage block has great shape potential, but would not have helped our member making his flatter.

The other block is one I had not seen before, it contains "L" and "T" slots as well as several other special shapes, although I note there are only a couple of "V's" on the side sections, and "V's" are handy shapes for a variety of applications.

Several ABANSW members, including Colin Dray, Graham Moyses and Graeme Askew, attended CANIRON and spent some extra time in Canada and the US, before flying home to NSW. During that time they acquired swage blocks, which were brought back as checked in luggage, bloody amazing!

Colin's comment is attached below.

"Both the blocks were brought back to Australia, Colin's Green Mengel from the ABANA Conference in Seattle weighs about 70 lbs, and John Newman's was 20lb, and were flown back as checked in luggage. I would not recommend doing that! :) Best wishes, Col".

How they got away with it I do not know; a couple of sneaky beggars.



Long reversible swage block.



Round swage block.



Special shapes swage blocks.



A 'busy' swage block, prone to cracking under heavy use.



Typical swage block.



German axe swage block.



Special swage block.



Col and John's 'checked baggage' swage blocks.

Leather Gloves For Sale at The Barn

Shane Kenny

Due to a kind benefactor, Jan Morris, we have leather gloves available for purchase at \$5.00 per pair for pick up at The Barn. All money goes to ABA (Vic.) Inc. Please leave your money in the jar on the filing cabinets in the Brew Room.



**AVAILABLE NOW
FOR SALE TO MEMBERS ONLY**

COKE

40kg Bag \$40.00

ALL PAYMENTS TO BE MADE TO TREASURER

PICK-UP AT THE BARN

At this stage we are NOT selling coke in bulk.

FOR SALE

HEAT TREATMENT QUENCH OIL

HIGH FLASH POINT OIL SUITABLE FOR HEAT TREATMENT

THE NEXT BEST THING TO THE REAL THING: AVAILABLE NOW AT THE BARN

50c
per litre
BYO container



The AUSTRALIAN BLACKSMITHS ASSOCIATION (Victoria) Incorporated would like to acknowledge the continued support of BOC GASES in supplying our workshop oxygen and acetylene gases.

Visit BOC GASES at www.boc.com.au



Waterside Blacksmithing and Metal Arts Festival 2017

In case you missed the fun times previously, make sure you lock the weekend of 13th and 14th May 2017 into your calendar, as the Waterside Blacksmithing and Metal Art Festival is on again!

This Festival is organized by volunteers under the banner of the Waterside Blacksmithing and Metal Art Association Inc. (WBMAA) and represents Footscray's home-grown version of modern artist blacksmith festivals held in other parts of the globe.

The Festival will be staged outside the Waterside Metal Art Studio, 60 Maribyrnong St, Footscray, and offers blacksmiths and enthusiasts the opportunity to get together and enjoy a "hammer-in".

The 2015 Festival received highly favorable reviews from locals and the blacksmithing community, with a total of over 30 participants from QLD, NSW, VIC, TAS, SA, New Zealand, Belgium and an estimated public attendance of over 2,000 persons.

This Festival will provide visitors with an opportunity to relax and enjoy high-quality food and beverages, including traditional waffles and beers, served by the Belgian Club of Victoria, whilst watching the river gently flow out to the port. Music will be provided by some of Melbourne's most vibrant and entertaining buskers and professional performers, including La Rumba.

Participation optional; you may just want to come down to the river's edge, chill out and catch up with some old mates. Alternatively, you may want to participate in some of the forging demonstrations and activities to be held over the weekend.

Waterside will supply coke free of charge to anybody attending and forging at the Festival. We are negotiating with Supagas to supply LPG for anybody wishing to bring and use their own gas forge.

Festival Stalls: The WBMAA welcomes anybody who would

like to run a stall at the Festival that profiles and sells metal art.

To allow planning and preparation for forging activities it is essential you register your attendance or Festival stall request by contacting the Secretary, Bruce Rasmussen

Pizza Anyone? In the week prior to the Festival, two two-day intermediate-level Workshops will be held on Sat 6th and Sun 7th of May and on Wed 10th and Thurs 11th of May.

The Workshops will be led by Shawn Lovell www.slmatalworks.com an accomplished artist blacksmith from California, supported by Waterside's own Jack Wylestone, Steve Phillips and Bruce Rasmussen.

The Workshops will involve the design and forging of a personalized pizza cutter (or herb chopper) and a spatula. At the end of each Workshop these forged tools will be put to the test by the participants who will make and cut their own gourmet pizzas direct from a wood-fired oven at the studio.

Attendance at the Workshops will require a minimum of basic blacksmithing skills such as those gained at any of the local Beginner Courses run by Waterside, Mont De Lancey Blacksmithing Group or ABA (Vic.) Inc.

There is a strict limit of eight students per Workshop. Attendance fee will be \$550.00 which covers all materials, tuition and pizza at the conclusion of the Workshop.

Previous Festival Workshops have received positive reviews by participants and tend to fill up quickly. Secure your place at a Workshop by registering via the Waterside website www.watersidemetalart.org

Questions on Workshop content and suitability may be directed to Jim Deering after 7:30pm.

Blacksmiths' Dinner: On the Saturday evening, a catered dinner will be held in the main Festival tent, after which an interactive panel discussion will be undertaken to consider the subject of **"Blacksmithing and Contemporary Metal Artwork - Why?"**

Panel members will include Shawn Lovell, local and interstate artist blacksmiths and metal artists.

Tickets to the dinner will be \$60.00 and will be available via the Waterside website <http://watersidemetalart.org>

Call for Volunteers: As with any event run by volunteers, the WBMAA would love to hear from anybody who would be willing to donate their time, energy or materials that could assist with the running of the Festival. There are numerous opportunities to assist in person, ranging from preparatory activities on the Friday (tents, fencing, etc) to simple tasks that will need to be undertaken on the Festival days. Festival volunteers will receive a WBMAA gift pack of goodies!

If you would like to volunteer assistance please contact Bruce Rasmussen.

The Festival is still in its development phase, so for more information visit www.watersidemetalart.org or the Waterside Blacksmithing and Metal Art Association Inc Facebook page www.facebook.com/BlacksmithsFestival

Steve "Estebaan" Phillips.



WATERSIDE BLACKSMITHING & METAL ART FESTIVAL

SHOWCASING:
Master Blacksmith Demonstrations

Metal Art and Sculpture

Gourmet Food and Beverages

Live Music

Metalwork and Blacksmithing Tool Fair

for more information visit
www.watersidemetalart.org

in partnership with



13-14TH MAY 2017

FREE ADMISSION 10AM - 6PM Saturday
10AM - 4PM Sunday

WATERSIDE FORGE

FOOTSCRAY 60 Maribyrnong Street
www.watersidemetalart.org



www.abavic.org.au

THE DRIFT 104
FEBRUARY 2017 **27**

Australian Blacksmiths Association (Vic.) Inc. 2017 Training Calendar

JANUARY							FEBRUARY							REGULAR WORK DAYS	
M	T	W	T	F	S	S	M	T	W	T	F	S	S		
						1			1	2	3	4	5		
2	3	4	5	6	7	8	6	7	8	9	10	11	12		
9	10	11	12	13	14	15	13	14	15	16	17	18	19	REGULAR DORIS DAYS	
16	17	18	19	20	21	22	20	21	22	23	24	25	26		
23	24	25	26	27	28	29	27	28						HAND FORGING COURSE	
30	31														
MARCH							APRIL							INTRO TO BLACKSMITHING	
M	T	W	T	F	S	S	M	T	W	T	F	S	S		
			1	2	3	4						1	2		
6	7	8	9	10	11	12	3	4	5	6	7	8	9		
13	14	15	16	17	18	19	10	11	12	13	14	15	16		
20	21	22	23	24	25	26	17	18	19	20	21	22	23	CHRISTMAS PARTY/ EGM	
27	28	29	30	31			24	25	26	27	28	29	30		
MAY							JUNE							POWER HAMMER	
M	T	W	T	F	S	S	M	T	W	T	F	S	S		
1	2	3	4	5	6	7					1	2	3		
8	9	10	11	12	13	14	5	6	7	8	9	10	11	WROUGHT IRON	
15	16	17	18	19	20	21	12	13	14	15	16	17	18		
22	23	24	25	26	27	28	19	20	21	22	23	24	25		
29	30	31					26	27	28	29	30				

Upcoming Event Fliers of Interest

SCORESBY STEAMFEST

2017

11, 12 & 13 MARCH

NATIONAL STEAM CENTRE

1200 FERNTREE GULLY ROAD SCORESBY

Gates open 10am - 5pm

Adults \$15 Children \$5 Family \$35 (CASH ONLY)

MELBOURNE STEAM TRACTION ENGINE CLUB

Sweating like a Pig?

The phrase “sweating like a pig” has nothing to do with real pigs, as real pigs cannot sweat. It refers to iron “sows” and “pigs” made when smelting pig iron. In traditional iron smelting liquid iron is poured into a long, straight sand mould with many smaller lines branching off it at right angles. As this looks similar to piglets feeding from their mother, the small pieces became known as “pigs”. After pouring, the pigs cool and, as the surrounding air reaches dew point the moisture released adheres to the pigs, appearing like sweat. When the “pigs are sweating” they are cool enough to be moved.

HAMILTON PASTORAL MUSEUM INC PRESENTS

NATIONAL HERITAGE RALLY

21-23 APRIL 2017

April 21-23

Bringing Back The Memories...

BE A PART OF THE HERITAGE SPECTACULAR

DEMONSTRATING AUSTRALIAS FARMING & INDUSTRIAL PAST

AT THE HAMILTON HARRISS RACING COMPLEX, GLENDELAND HAMILTON

Displays and Attractions:

- Hay Baling and Chaff Cutting
- Tractor Pull with 3 Sleds
- Steam Traction Engines Displays
- Working Horse Displays
- Emu Creek Steam Saw Mill
- Tractor Clubs
- Stationary Engines
- Miniature Train Display
- Historical Military Vehicles
- Bulldozer Working Area
- Grand Parade
- Memorabilia
- Trade and Craft Stalls

Exhibitor Camping Available

NHMA AGM Friday night. Dinner Saturday night.

www.hamiltonpastoralmuseum.com.au

Email: hamiltonpastoralmuseum@live.com

Hamilton Pastoral Museum Inc, Cnr Hiller Lane & Island Rd.

PO Box 220, HAMILTON, VIC. 3305. | Ph: 03 5371 1095

THE KYABRAM VINTAGE ENGINE & MACHINERY RESTORATION GROUP INC. PRESENTS

Kyabram

VINTAGE MACHINERY RALLY

MARCH 18 & 19 • 2017

KYABRAM SHOWGROUND

A great event for all the family!

Vintage Engines and Machinery Displays and Demonstrations

The 7th Australian White Truck Muster Villiers Engine Challenge

Vintage and Classic Tractors, Cars, Trucks and Steam

NHMA RALLY GUIDELINES APPLY

ON-SITE CAMPING FOR RALLY EXHIBITORS ONLY

SATURDAY EVENING MEAL CATERED (BY ARRANGEMENT)

SUNDAY BREAKFAST AVAILABLE

For more information & entry forms contact:

Greg Ross 0419 113 728 or Ray Grima 0407 311 007

STRICTLY NO DOGS ALLOWED IN COMPOUNDS

Like us

Camping available

Entry \$5

U16 Free

