

From the Conference Chairman Dennis Dusek

## 40 Years Together: Made By Hands

### 2018 Placerville Spring Conference

Call me crazy for putting on another conference but here we go. It is the 40 th year anniversary since the association was formed and together we with our own hands have made this association our blacksmithing family.

The Conference will be held in Placerville at the El Dorado County Fair Grounds April 12,13 and 14 - 2018. Daniel Hopper again has made an awesome conference logo and I am very pleased to introduce the members of the core conference team. Paul Boulay, Victoria Ritter and Dan Perkins and Dennis Dusek. Each has been a huge asset to me in forming what happens at this event.

We have some outstanding demonstrators lined up, Zeevik Gottlieb from Israel, Lynda Metcalfe from North Carolina, Darryl Nelson, Ellen Durkan, Haley Woodward, Colby Brinkman, David Lisch, Paul Boulay and Mark Aspery.

On the schedule are small forging contests like cube forging, what can you make out of a rail road spike, knife forging and others. Slide shows, lectures, photo class with Paul Boulay, gallery party and lots of forging action fun.

But wait there is more.... Paul Boulay has designed a Wearable Metal Art Contest. Each team will be assigned a manikin and box of material to forge up items to put on your manikin. This will be a fun, fun contest. Join in!!

We still have things to sort out, but will be adding more and more information to the CBA website.

Mark your calendars!!!! This will be the place to be.

Your Conference Team:

Dan Perkins, Victoria Ritter, Paul Boulay and Dennis Dusek



### Demonstrators

## Zeevik Gottlieb

Figurative sculpture, representing through form or imagination a sketch using the techniques of various joints.

It is not necessarily going to be realistic or naturalistic; it does not necessarily imitate reality: the form may undergo interpretive distortion in different ways, and understand different degrees of abstraction (geometric, symbolic, expressive, etc.)



About Zeevik:

**The viewer's involvement is very important for me. I'd like the viewer to look, to touch, to feel and experience.**

We live in a new world where the media dictates our taste;  
In a world that shrugs off whatever's old, while idolizing the new;  
In a world where the term 'masterpiece' is no longer clear, and there is no defined cultural canon.  
In this world of baffling and enigmatic exhibits -

I invite my viewers to draw near, to touch and turn items around. Please defy the "Do Not Touch" line, and touch the objects, do touch them!

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Whether in his private atelier, in a gallery or museum, Gottlieb wishes his viewers to trust his sculptures by tangibly feeling them, and only then to receive an answer or to raise a question.



Gottlieb begins the creation of trust within the viewers in the actual process of creating the work of art, a process that is inherent to comprehension of the sculpture. In 2009, Gottlieb took first place in the Iron Forging World Championship Biennale in Stia, Italy - with his sculpture "Trust", which he sculpted live in front of viewers and television cameras.

## Working with steel

The comparison between Gottlieb, the artist, and the material in his hands is immediate. Gottlieb evokes the image of the rough and tough Israeli 'tsabar', like the iron - a man of earth and solid base, an artist who works with his hands. His world view is that nothing is too difficult - anything can be softened, forged. Gottlieb describes the sound of the hammer hitting the anvil as diving into silence. At 1200 degrees, the eternal material is made to soften and acquiesce to his ideas. Inspired in technique and design

approach by master forgers Uri Hofi of Israel and Claudio Bottero of Italy, Gottlieb has been teaching and demonstrating in his atelier in Israel, as well as Europe, the USA and Canada, since 2004.

### **Colby Brinkman & Haley Woodward**

Colby and Haley, along with a team of strikers, will be freaking out on some non-ferrous metals. They'll be combining their passion of the abyss and getting all Ernst Haeckel on some deep sea forms.

#### About Colby:

For over 22 years, manipulating hot, clay-like, metal has driven Colby Brinkman's creative and professional life. Translating the natural forms he is inspired by, he draws on the inherent beauty of scrolls, symmetries, and line to create new objects from primal forms. These new organic forms celebrate the medium and its ability to create our literal and figurative shared origins.



Colby has travelled extensively studying under master blacksmiths and metalsmiths throughout North America and Europe. Currently, he owns and operates Metal Mantis, a custom architectural and sculptural metal shop in Austin, Texas. He is an adjunct professor at Austin Community College teaching a metal layout and fabrication class. Along with Haley Woodward and several other blacksmiths, Colby is a founding member of the Austin Metal Authority, as well as a co-founder and co-producer of the annual Austin Forging Competition.

#### About Haley:

My work is generated by an exploration of working properties of metal, specifically iron, steel and brass. I apply traditional and modern techniques to these materials, to create sculptural forms. At the same time, I make sculptural forms as a means to work with and better understand metal.

Iron, steel, and brass give me a pallet of colors, textures, and physical properties that allow me a variety of options when making my work. These materials come with their own histories within the context of the human experience. They are complex, rewarding materials to work with.

My work starts as technical challenges and investigations into the process of blacksmithing. When new forms and process become illuminated, new sculptural ideas tend to follow. More often than not, this leads to more technical challenges and the drama continues. Technique inspired by the work, and work inspired by



technique.

Haley Woodward started Working with metal in 1998, while attending Guilford College in Greensboro, North Carolina. He is currently professor at Austin Community College, in Austin Texas, teaching blacksmithing, while also maintaining his own studio practice, focusing on sculptural forged work and residential iron work. Woodward graduated with an MFA in blacksmithing from Southern Illinois University in 2014. Woodward has taught workshops at Penland School of Craft, New England School of Metalwork, and Center for Metal Arts. He has demonstrated at national blacksmithing events, such as Forging on the River in Memphis TN, Artist Blacksmithing Association of North America, and The California Blacksmiths Association.

### **Ellen Durkan**

Forged wearable art -- wearable shoes, or perhaps a torso piece!

About Ellen:

I am an artist blacksmith who creates forged fashion. My interest in fashion grew from my fascination with metal forming and forging. I combine art, blacksmithing and fashion.



I grew up in Wilmington Delaware, went to undergrad for art and then continued on to get my MFA in sculpture. I got into forging from the decorative and design sides of things instead of the functional and utilitarian option. My current "wearable series" started as stationary dress cages with complete with shoes; I would place nude women in them as a performance, and then remove them in front of the crowd. This has guided me to my current growing performance runway like series: Forged Fashion. The pieces I create challenge my craftsmanship and while posing dynamic psychological questions. Creating the pieces to be "wearable and adjustable" adds a bit of a challenge. I feel a moment of accomplishment when I finish a piece but the real excitement is when I lace someone inside and the piece takes on new presence. I forge metal gates; I just put them on the human form.





## Lynda Metcalfe

I will make a wall panel piece that will have a mix of traditional joinery and forged and fitted elements.

About Lynda:

I have been making a living with my metalwork in the US for the last 15 years. I mostly do custom forged ironwork but I also try and fit in some time to make mokume and produce some jewelry every year. I'm originally from Southampton in England and I did my undergraduate degree over there, studying 3D Design (Metals) and was lucky enough to be an exchange student for a semester at SIU in Carbondale, IL in 1991.

I feel like I have half a math brain and half an art brain and I enjoy spacial thinking and problem solving so structural stuff always appeals to me and because of that I have enjoyed taking on custom architectural work. The architectural projects challenge me to see how much creativity I can get into the project and that really varies from client to client so I also try and make time for some speculative work that is creative time for me.

These usually take the form of non-site specific pieces and I usually start out with a specific 'restriction' or design element that I use as a spring board to get away from that blank piece of paper feeling. It might be to use fullering marks as pattern and texture or a joinery technique or a specific stock size. However, I do not color within the lines well so, once I've set a direction my creative antagonist sets in and I then push it around and subvert it

I have all sorts of influences, from circuit board designs to the swirls of Art Nouveau. The machine world, the fit and finish of moving parts and the transmission of energy, human inventiveness - I imagine that it reflects what's going at the micro level in our cells as the sequences stack and combine. Components build on each other, always dynamic, one function supports another. Forging is both an organic expression of the plasticity of hot steel formed with hammers and force and also way to create components that adhere to a planned set of shapes. It's quite thrilling that solid steel can feel alive with energy and be a humble component at the same time.



## David Lisch

I am sure CBA members have seen lots of blade forging so I will skip that and get right to the finishing work. I plan on showing blade grinding and finishing, guard and handle fit up, shaping and bedding techniques. My demo will be suited to help the new makers by showing a simple wood handle to full tang construction, as well as more advanced construction techniques. I will go over the use of templates, indexing blocks and pins. I will tell at least one joke and share my insights on making knives to make money.

### About David:

David Lisch is an award winning knife maker and a respected innovator of unique guard designs and Damascus steel that can be seen in his beautiful knives. His Damascus steel shows patterns that are clean and controlled. His knives push the knife making boundaries, and you can see the influence of his years forging in every knife he makes. As well as being a blade smith, David has run a successful blacksmith business for 25 years and teaches at his school, Oak Grove Forging Facility in Yelm WA. David achieved a Master Smith rating from the American Bladesmith Society (ABS) in 2015 and is the 6th Master Smith in the state of Washington.

His desire is to make some of the most unique knives that have ever been created. In doing so, he has come up with a new system of construction on his stag handle bowies knives, and several unique guard designs that set his knives apart. He uses his blacksmith skills to keep his knife making fun and exciting for the collectors of his work. Away from the shop, David likes rock carving, fishing, bee keeping, throwing hawks and sitting in the back yard drinking wine and bird watching. He is a 25 year member of the Northwest Blacksmith Association and has demonstrated for the NWBA, ABANA and the ABS. He is very happy to share his views on life as a knife maker to the 2018 CBA Conference.



## Paul Boulay

### Photography Seminar

This will be a lecture followed by a demonstration of the tools and practices I use to make photos of metal work. My photos have graced the cover of the CBA Magazine and the Anvil's Ring. I am honored but mostly because I have been able to get out of the way and allow the artistry and craftsmanship of great metalworkers to be seen.



The objective is to enable individual artists to make photographs that can be used in portfolios, on the web and in publications. The lecture will cover both the necessary technical aspects but also composition and choosing backgrounds and lighting. I will include tips on getting good results with DIY accessories. During the demo attendees will be able to look over my shoulder as I talk through taking photos of selected gallery items including the setup, lighting, image capture and post processing steps. The camera and the computer screens will be projected.

About Paul:

*add*

## Contests

### Wearable Art Contest

In 2013 we made projects that worked with rocks. This time we have a more provocative (ahem) inspiration. What will your team build? A crown, head dress, a mask, a helmet? How about shoulder pads with spikes or flowers. It is up to you. Get thinking.

Get your team ready: recruit some team members, rules will be coming soon - watch the website!



### More Contests:

1-2 hour evening contests

Wind Chime Contest

(sponsored by Linda & Denis Murphy, and Michelle Frazer)

A Conference Artistic & Functional Blacksmithing Contest "windchimes"<sup>2</sup>

Sponsored by the FAUCONIER Center, Linda & Denis Murphy & Michelle Frazer

**PRIZE POOL**

- 3 Windchimes<sup>1</sup>
- 1 S-Hook
- 1 Wind Catcher
- 2 T-shirts to ADAMA Co.
- 4 Book Set<sup>2</sup> Shaping Collection
- 2 T-shirts to Hard Rock Hammer-In
- 2 T-shirts to the Forge Book

**Contest Timeline & Rules:** Must include draw before 12:00 with confirmation and 1-2 hour evening contest. All participants must be registered and confirmed. (These are encouraged in the contest.)

**Some Guidelines for judging:**

1. Creativity/alignment to contest objective
2. Artistic/technical expertise
3. Degree of difficulty/expertise
4. Originality/Inventiveness
5. Display/contest/contestant process

**MAKE IT TACKLE!**

**WIND CHIMES:** To do this you take 2 1/2" x 4" pieces of mild steel, drill a hole in the end, and heat it through the middle. Then the other end is heated and bent into a hook shape. The hook is then heated and bent into a hook shape. The hook is then heated and bent into a hook shape.

**WIND CATCHER:** To do this you take 2 1/2" x 4" pieces of mild steel, drill a hole in the end, and heat it through the middle. Then the other end is heated and bent into a hook shape. The hook is then heated and bent into a hook shape.

**WIND CHIMES:** To do this you take 2 1/2" x 4" pieces of mild steel, drill a hole in the end, and heat it through the middle. Then the other end is heated and bent into a hook shape. The hook is then heated and bent into a hook shape.



## **Hands-On Education**

Mark Aspery & Darryl Nelson - half-day classes

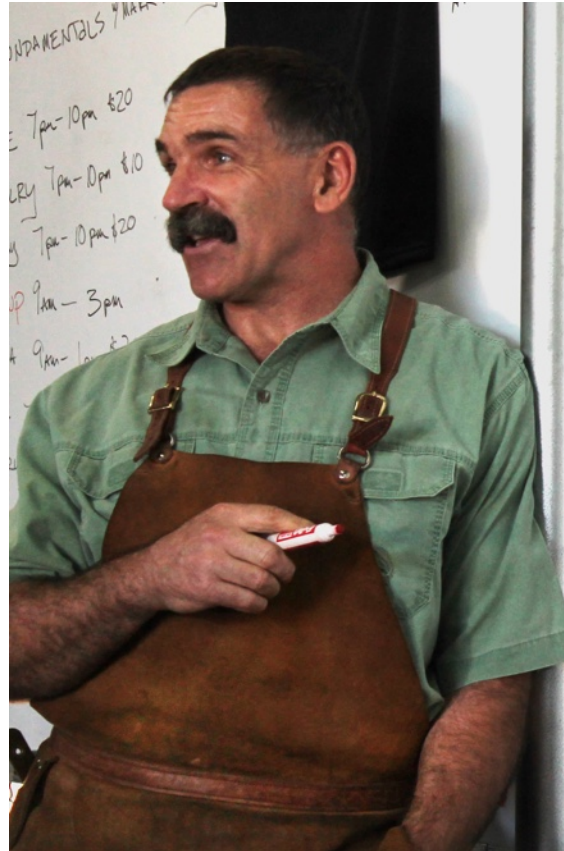
Focusing on – Punching and drifting, Hand-tool making and heat treatment (chisels, punches and drifts etc.), Forge welding basics and tong making.

We'll have a limited supply of tongs and hammers – but please bring your own if you have them available. You will need your own personal safety equipment to participate – glasses, ear protection, natural fiber clothing and sturdy footwear.

Tongs for:

½-inch, square and round stock (V-bit jaws are fine)

¾-inch square and round stock (V-bit jaws are fine)



## **Hotel & Camping**

**Hotel:** Best Western Plus Placerville Inn

530/622-9100

6850 Green Leaf Dr Placerville, 95667

*There is a block of rooms reserved, state that you are with CBA.*

Camping at the Fairgrounds: [fair@eldoradocountyfair.org](mailto:fair@eldoradocountyfair.org)

530-621-5860 Tent \$15/day, RV/Trailers \$35/day