



Balcones Forge Dispatch

April 2014



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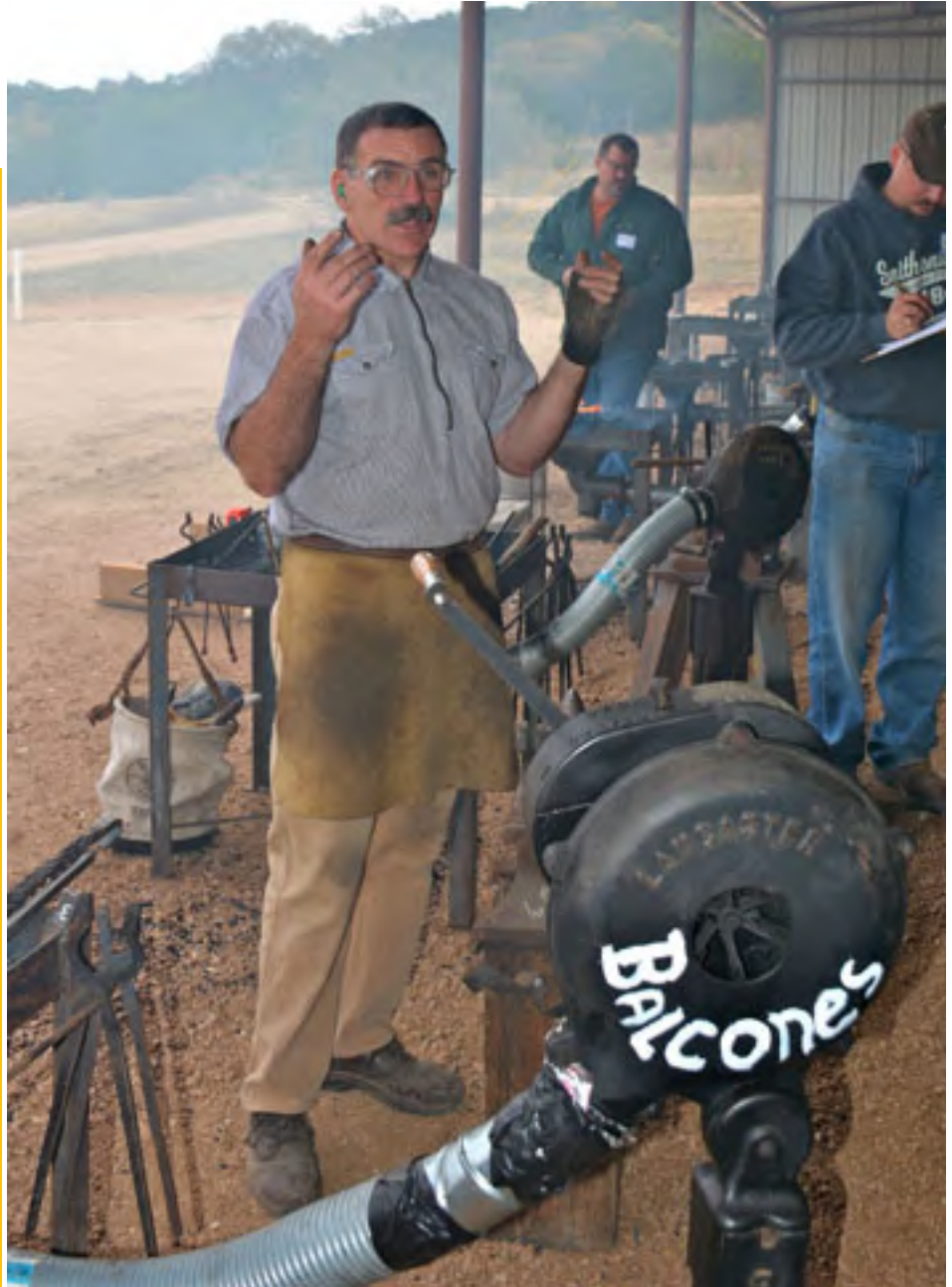


Editor

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Mark Aspery teaches the first classes in the brand new Balcones Forge Teaching Wing. Look for more pictures of the workshop and demo in future editions of the BFD.

Photo by Gerald Pollard

FOR IMMEDIATE RELEASE

Pound House to host blacksmith meeting on Founders Day April 26, 2014

The Dr. Pound Historical Farmstead will host a meeting of the Balcones Forge Central Texas Blacksmith Association which is a nonprofit group of professional and hobbyist blacksmiths. The meeting will be from 10 am to 4 pm and will feature demonstrations and learning opportunities to anyone interested in blacksmithing. The meeting is open to the public and all local blacksmiths and farriers are invited to stop by and talk shop with the membership and Jim Ferrill, the Pound House's blacksmith in residence. The Pound House is located in Founders Park, ½ mile north of 290 on RR12.

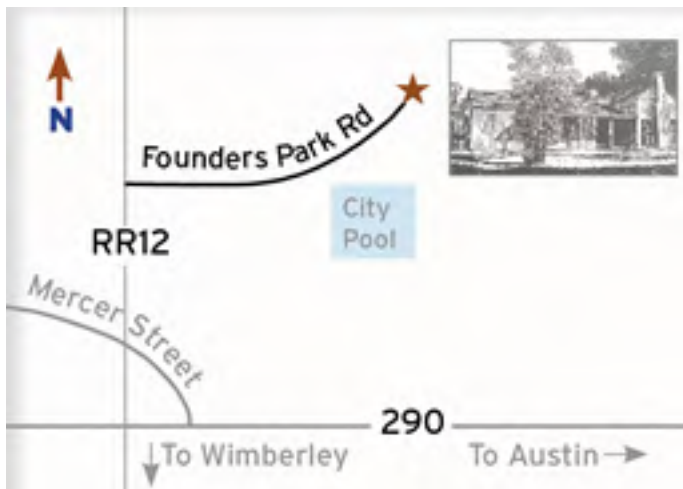
For more information go to: www.drpoundhistoricalfarmstead.org, www.balconesforge.org

Dr. Pound Historical Farmstead
570 Founders Park Rd, Dripping Springs, TX 78620
512.858.2030
info@drpoundhistoricalfarmstead.org

Directions from Austin:

Travel west on US Hwy 290 towards Johnson City.

Make a right turn on Ranch Road 12. Turn right into Founder's Park, about one third mile north of US 290. Enter the park and continue to the end of the drive; the museum is located at the northeast corner of the park.



MAY 17 - 9:00

“Swing on the Square” in San Marcos

Open Forge -- bring your entire forge or at least your favorite hammer. And don't forget to bring the whole family. We will be forging on the courthouse square in historic Downtown San Marcos. From the boot-tapping sounds of Western Swing (the official state music of Texas) and works of local artisans, to authentically Texan events and activities, this two-day festival revels in state pride and brings thousands of visitors to historic downtown San Marcos. Formerly the Texas Natural and Western Swing Festival, in 2014 the event will be bigger and better than ever, featuring more live music by dozens of Texas Swing legends and exciting activities for the entire family. The festival will now feature more local artists and genres, new exhibitions, and western-themed games.

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NEW SECRETARY FOR BALCONES FORGE

Tim Tellander has been appointed to the Board as Secretary.

Laurie Wicker has resigned the office due to a work schedule that prevents her from attending our meetings.

The Board thanks Laurie for her time and Tim for taking on the office.

A GREAT DEAL

Balcones Forge has Mark Aspery Books!

All 3 volumes:

- I - Basic Blacksmithing
- II - Leafwork
- III - Joinery

\$50 each -- no tax, no shipping, normal price \$59

Send your requests to Rudy@BalconesForge.org

APRIL MEETING INFO

The April meeting will take place in Drippings Springs at the historic Pound House.

It will be on the 26th at 9:30 and our host will be Dominic Shaw. This is the week of the Founders Day celebration and they want to include us in the press release.

Sounds like a good event for period (1855) clothes.

www.drpoundhistoricalfarmstead.org

APRIL TRADE ITEM

Competition Trade Item: An antique. Make something that would have been made and used 150 years ago. Give it a nice patina and make it look old. Prizes for the best.

SWAGE BLOCKS AND CONES

Gerald Franklin is the man you need to talk to if you need a block or cone. These are great items at a fair price! Check them out on the Saltfork website:

www.saltforkcraftsmen.org

Contact Gerald at:

blackbullforge@yahoo.com

580-467-8667

STILL REMEMBER YOUR FIRST TIME?

By Daniel Harrington

You remember, don't you? All the sweating and grunting and pounding and heat? That feeling that you just weren't doing it right, but were having a great time anyway? Sure you remember!

Yep, the first time working hot iron is hard to forget. And just like a lot of other *firsts*, the second time can't come soon enough. Or the third. Or the tenth. That's where I'm at... constantly thinking about when I'm going to get my next piece... of red hot metal in my hands. Hmm... gotta work tomorrow, busy on Saturday, too. Sunday? Could be! Rumor has it that there's a little forge out at Zilker that is available for use. Anybody interested in sweating away a Sunday, teaching a newbie the ropes (Or is that strokes?), shaping some iron and entertaining passersby?

I digress, this article is certainly not about me begging for the opportunity to get blisters on my hands, holes in my clothes and a few burn marks on my arms. (Yes it is!) It's about appreciating the inspiring combination of strength, skill and artistic talent which we are privileged to enjoy (and some of us to even possess!) as devotees of the blacksmithing art.

Once upon a time, the blacksmith was the heart of their community - creator, inventor and repair person for all things metal. As such, they were the keeper of civilization. In a town without the blacksmith, things went to hell pretty quickly. For a vast span of human history, the blacksmith was the greatest of magicians, nearly god-like in his or her ability to create the prized and coveted objects critical for maintaining civilized society. Then came the industrial age, and machines rose to power. The need for the town blacksmith dwindled and vanished.

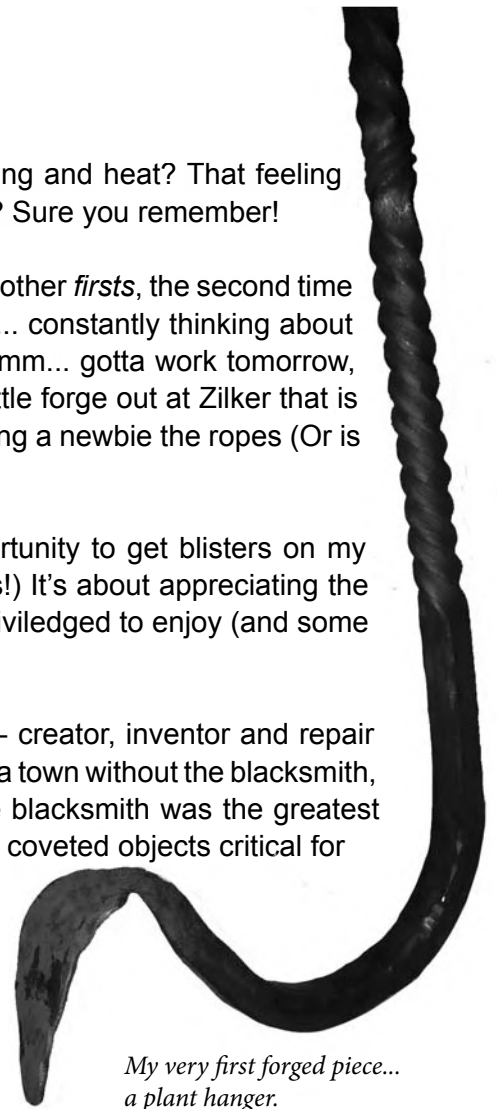
But, I would argue that the awe and appreciation for the art has not dwindled at all. You can see it in the faces of people watching during Pioneer Days in Fredericksburg, and hear it in the voices of strangers when you tell them that you're a blacksmith. "A WHAT?! Seriously?" You've probably all been there, trying to explain details of metalworking to people, using words like tuyere, fuller and swage, and then having to go back and explain what those things are, what they do and how they work. And regardless of whether they ever figure out exactly what you just tried to tell them, they always leave with a feeling of "Wow, I just met a blacksmith! How cool is that?"

For most of the folks out there, you can pretty much substitute the word blacksmith with superhero and the reaction is the same. And those of us who are lucky enough to know (or even be) blacksmiths, agree with that sentiment completely. I'd like to say, on a personal note, that I have never met a friendlier, more giving, more dedicated group in all my days. I have been amazed at the warmth with which strangers are welcomed, the time, effort, and let's not forget money, that all of you pour into the organization, and, of course, the wonderful creations which all of you pour your hearts into.

So, from this recently tempered apprentice to all of the fine folks of Balcones Forge (especially Rudy, for getting me hooked in the first place)... Thank You! I didn't know what I was missing, but I'm glad that I found it. I look forward to the day when something with my touchmark on it is worthy of your admiration (and money!) come auction time, so that I can start paying back a small portion of what y'all have given to me. And I really look forward to having the opportunity to help someone else take a piece of 3/8" square stock and turn it into a "beautiful" plant hanger.

May blacksmithing never die!

W W W . B A L C O N E S F O R G E . O R G



*My very first forged piece...
a plant hanger.*



The Blues Brothers Blacksmith Edition

They are on a mission.....a mission for blacksmithing!

You just never know who will show up at an event as great as the annual combo-demo put on by the Lee Brothers in Bryan.

Photo by Dave Guerrero

NEW LIBRARIAN

Please welcome Daniel Harrington, our new librarian. Daniel has jumped in with both feet to take over this task and to give Jim Elliott a long overdue respite. Expect to hear more about the excellent resource we have available to BF members. Thanks Daniel!

Submitted by Rudy Billings

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Thanks For Another Big Success!

*By
John Crouchet
Sycamore Creek Ranch*

The best I can figure it, this was our sixteenth big yearly demo and for the sixteenth time in a row, it was a howling success! Rudy will tell you all about how much money we made and exactly how many folks showed up, but I just want to acknowledge that the success of the Bluebonnet Demo has always been about more than money and head counts. If you were here, you know what I mean!

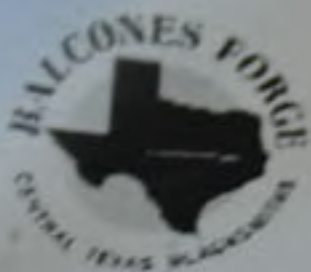
We saw a bunch of new faces soaking it all up. We saw a bunch of beloved old compadres back for another round. And we saw all of them working together to make the whole thing go! A heartfelt thanks to every person who helped us.

Putting on a show like this is a massive undertaking. Each year, I get a lot of "Thank yous" for putting it on - As if I had done all the work myself! By now, our long-time members work this thing like a well oiled machine! I already know next year who will bring the sound equipment, set up that equipment, operate it for us, and run the auction. (If you guessed Vince Herod, you are half right. If you included his wife, Jenny, you made 100!) I already know who will be in charge of the beer! (Thanks, Jerry!) I know for sure who will do the cooking and run the kitchen and snack bar all week. (Thank you Dave and Elise for your huge contribution every year!) I even already know who will place the highest bid at the auction (Give it up, guys! It's going to be Cheryl! Furthermore, she's going to help cook again if we remember to get her some Chardonnay!)

From the time Jim Elliott starts building each year until the time the last happy camper rolls out the gate, this is a concerted team effort. Every person who shows up is part of that effort and you can see it when you are here.

Thanks this year to Alan Lee for making a special weekend run from Bryan to deliver the coal we needed for our classes. Thanks to everybody - especially Gary Hilton- for all the incredible work getting the new forging stations ready. Thanks to Julian Pugh for making the drive from Houston to be a first-timer here with a great attitude. We expect to see you back again. Thanks to new member Matt Pohorelsky and his wife Melissa for jumping in and going to work with real enthusiasm! Thanks to Laurie Boudreaux for dragging her whole family up here to watch a bunch of blacksmiths do stuff that only her son probably really cared about! Thanks to Gerald Franklin of the Saltfork Craftsmen for the great swedge block and all your support for our efforts. Thanks to legendary blacksmith Roy Bellows for showing up to bless this event. Please come again!

Thanks to folks like Ed Malgrem, Tee Hines, and Dana Flanders who drive from Houston each year to support this effort. Thanks to William Bastas for always lending his support, his expertise, and even his students, the wave of the future! Thanks to my serene and patient wife, Carolyn, who loves these folks as much as I do. Thanks to the dozens of folks who I have not mentioned here who have been critical to our survival. This is not just a show put on each year by a few Balcones Forge officers. This is a movement! Thanks for your part in it!



Balcones Forge

Mark Aspery
Guest Demonstrator

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MARK ASPERY'S

Punched and drifted holes in a bar

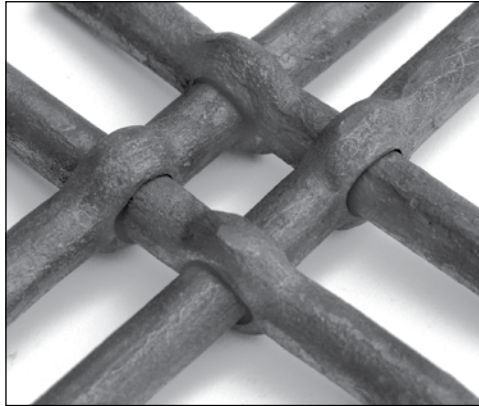
By: Mark Aspery

As blacksmiths, punching and drifting holes in a bar is what we do. We are the ones who can pass a half-inch bar through a half-inch bar.

Our methods for getting the hole in the bar can vary because of training and experience.

What follows is really a ramble of what goes on in my head as I try to get a hole into a bar...

Taking a typical round blacksmiths punch and punching a hole into a bar is a basic skill. Getting it in the right place can frustrate even an experienced smith.

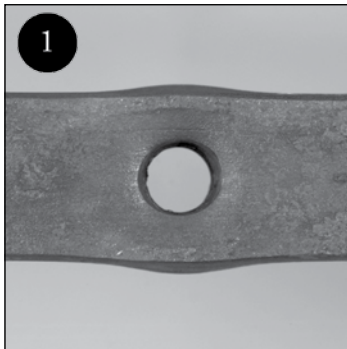


Looking at the photographs below, I have shown a half-inch round hole in a 1¼-inch wide bar, put there by a blacksmith's round punch.

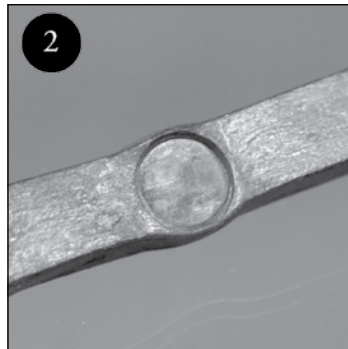
If I try to use the same punch on a piece of half-inch square bar, then I run the risk of cutting the bar in half as I work.

If I change my method and use a longer, but thinner punch (in this case a slot punch) I can then use a drift to convert the hole into a new shape while keeping the edges of the hole reasonably robust.

I can now pass a half-inch bar through a half-inch wide bar.



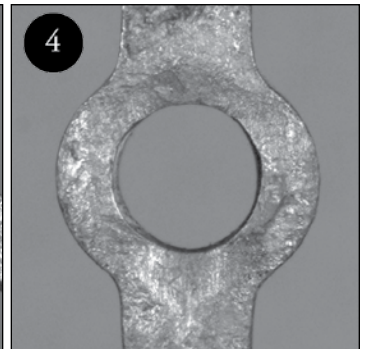
A round blacksmith's punch used to create a hole



The same punch started in narrower bar to ill effect



A slot-punched hole drifted to round



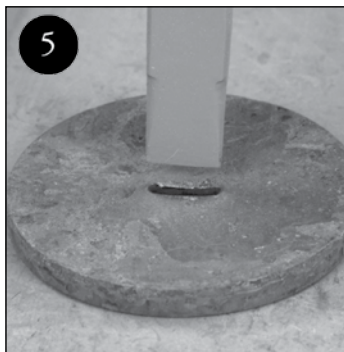
a half-inch hole in a half-inch square bar

Slot punching a wider bar or a piece of plate for example, and then trying to drift the hole round can lead to much gnashing-of-the-teeth.

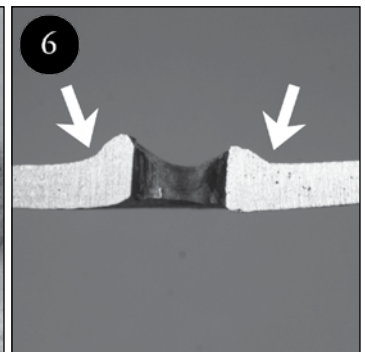
The material displaced by the drift runs up against the resistance of the remainder of the material. This excess material, because of its size resists being displaced and acts rather like a dam.

The material moved by the drift runs into this dam and an upsetting action occurs—as shown in the photograph opposite. When you flatten the upset, the hole returns to being mostly slot shaped again.

This is an instance when a round punch of the correct size would be the appropriate tool.



A slot-punched hole in a piece of plate



The mass of the plate acts as a dam as you drift

PUNCHED AND DRIFTED HOLES

If you look at the first row of photographs below, I have tried to show that there is a relationship between the length of the slot punch and the intended hole—with the straight forward punch and drift method of working.

In figure 7, you can see that the slot-punched hole is way too long for the half-inch drift used. There will be evidence of the slot punched hole after you have finished drifting.

In figure 8, the same slot-punched hole has been drifted to almost one-inch round—with no evidence of the slot-punched hole remaining.

In figure 9, I have punched a ¼-inch diameter hole that I intend to drift to one-inch round. I am hoping that you can see that the hole is too small for the intended outcome.

In figure 10, I have punched two slots of different lengths and drifted them to different sizes. The side wall of the

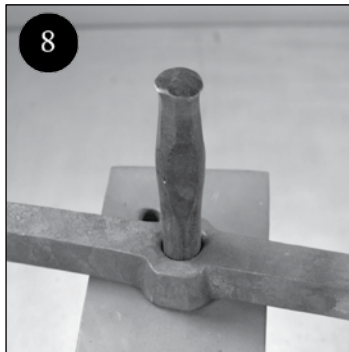
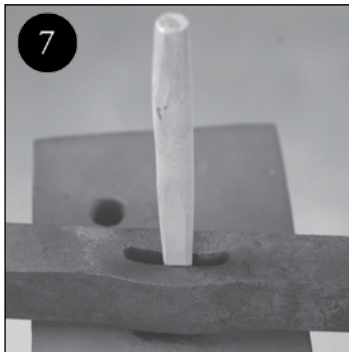
holes is identical because I matched the slot-punch to the drift or intended outcome.

As I use a slot punch, I have a choice of method:

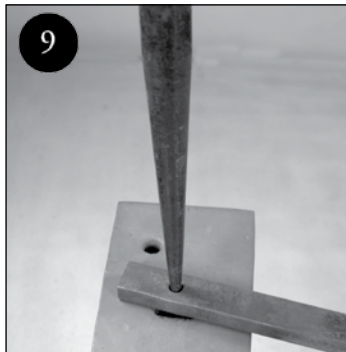
- I can punch all the way from one side—until I feel and hear the anvil, back punching to clear the resultant slug out of the hole. Figs. 11 & 12 or
- I can punch from both sides and clean the slug from the middle of the bar

Both methods have their pros and cons.

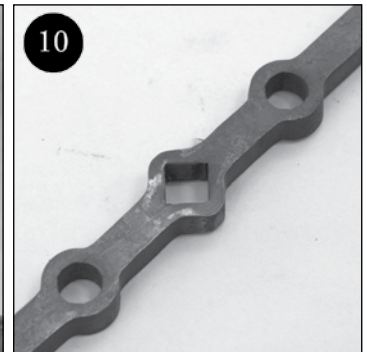
The slot punch, for the most part, pushes material ahead of its path. Certainly some material is displaced sideways, but the photographs show a steady thickening of the bar either side of the hole. Figs. 13 & 14



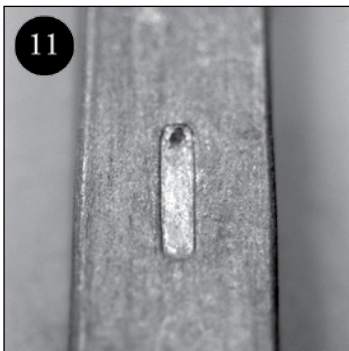
The slot-punched hole on the left is too large for the drift, but can be drifted larger with no problem as shown on the right



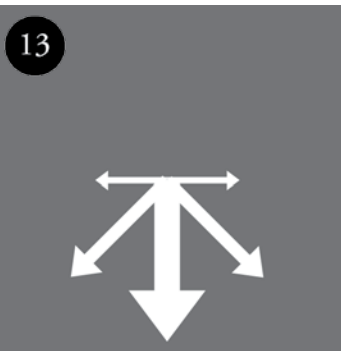
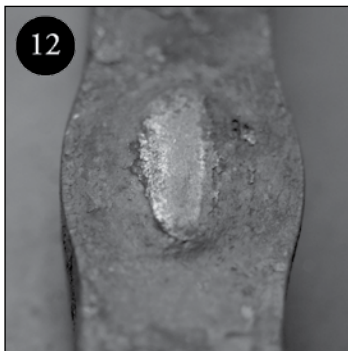
This hole is too small for the intended outcome of a one-inch diameter finished hole



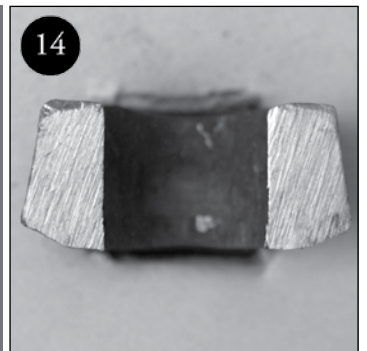
Different length slot-punched holes drifted to different shapes and sizes



Punching from one side until you feel or hear the anvil will leave a nice bulls-eye to back-punch



Material is displaced ahead of the punch



A hole, drifted to size, punched from one side. Note the thickening of the lower portion of the bar

MARK ASPERY'S

If I had punched from either side of the bar and met in the middle, then the displaced material would collect in the center of the bar. This results in a more uniform thickness in the sides of the hole from top to bottom. Figs. 15 & 16

Of course, getting the punches to line up in the middle of the bar can be a little frustrating the first few times that you attempt it.

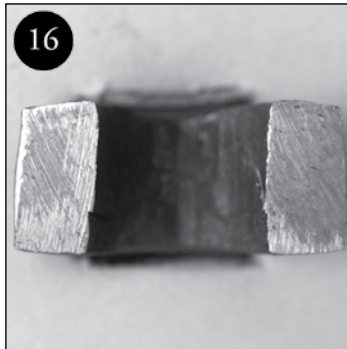
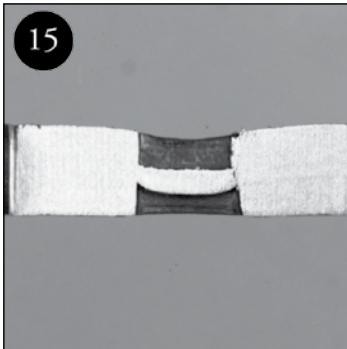
The technique of punching from two sides can be manipulated to produce angled holes in a bar. By off-setting the

holes and then drifting, an angled hole can be produced.

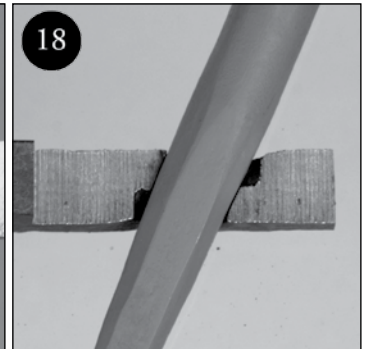
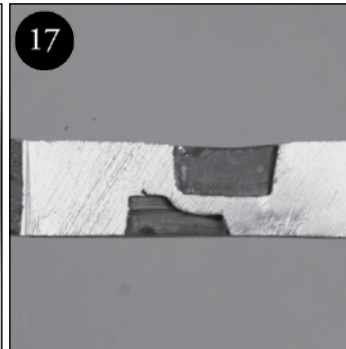
The tip of the drift has to reflect the size and shape of the common slot in this case, but other than that, it's just a hole in a bar. Figs. 17 & 18

There is a limit to the amount that you can off-set the holes without effecting the intended outcome.

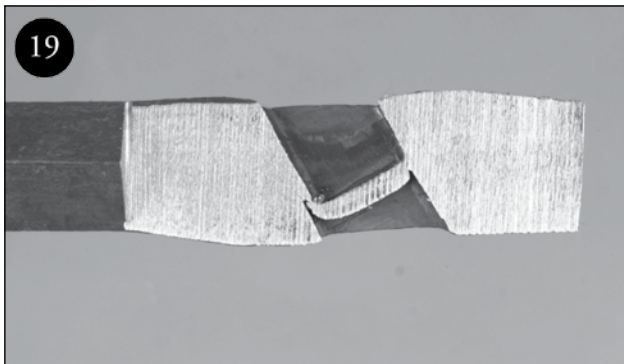
At that stage, you can angle your punch to increase the angle of the hole. Fig. 19



Punching from both sides of the bar and cleaning (shearing) the slug out from the middle will result in a more uniform thickness to the sides of the hole



Off-setting the punches, when punching from both sides, will give you an angled hole



To increase the angle of a hole from the offset punching method, you can angle your punch. Note the upset bar



Here, a square bar that has been punched across the corners is being drifted in a bolster

What causes rag?

When you punch from two sides, the action of punching the second hole, with the migration of the material ahead of the punch, will widen the bottom hole. Fig. 21

This can be seen clearly in figure X, where the both sides of the bar were punched with the same tool. The initial hole, seen on the bottom of the bar, has been widened as the second hole is punched.

Thus the bottom of the first hole is wider than the tool. As you punch through, this difference in width, where the two holes meet, forms the rag at the sides of the hole.

This effect is somewhat exacerbated when using a slitting chisel. The 'V' shaped end of the initial hole is flattened—and therefore widened, when punching the second half of the hole.

PUNCHED AND DRIFTED HOLES

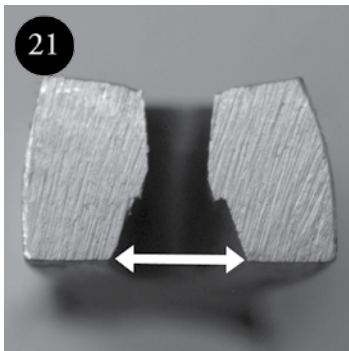
The sharp edge of the slitting chisel punches through a wide, flat hole, dragging the extra material down into the initial hole, forming an excess of rag.

So far, I have only looked at the punch and drift method of working, but there are a couple of other options to consider before you start work.

There are three standard ways of punching and drifting:

- Punch and immediately drift
- Punch, then upset the bar, and then drift
- Upset the bar, then punch and drift

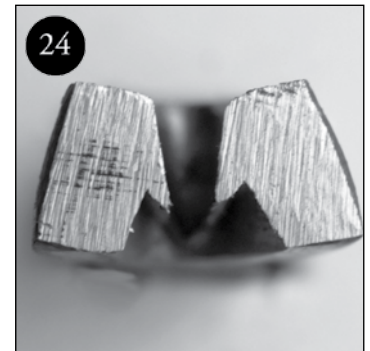
Upsetting the bar will give you an increase in the thickness of the material surrounding the hole.



The lower portion of this slot-punched hole has been widened as the second side was punched

22

23



Here, a slitting chisel is being used to create the hole in the bar. You can see that when the bar is turned over, that the apex of the initial slit hole has been flattened as the second side is being cut. The last photograph shows the rag being formed when I broke through from the second side



These two photographs show a slot punched hole being upset prior to being drifted. The bar on the left of each photograph shows the initial slot-punched hole for comparison. Upsetting the bar leaves you with more material surrounding the hole



You may need this excess material to compensate for:

- Drifting a large hole and the amount of stretch around the hole that will be caused—such as for a square or rectangular blocking
- A visual look that you are trying to accomplish with your finished result

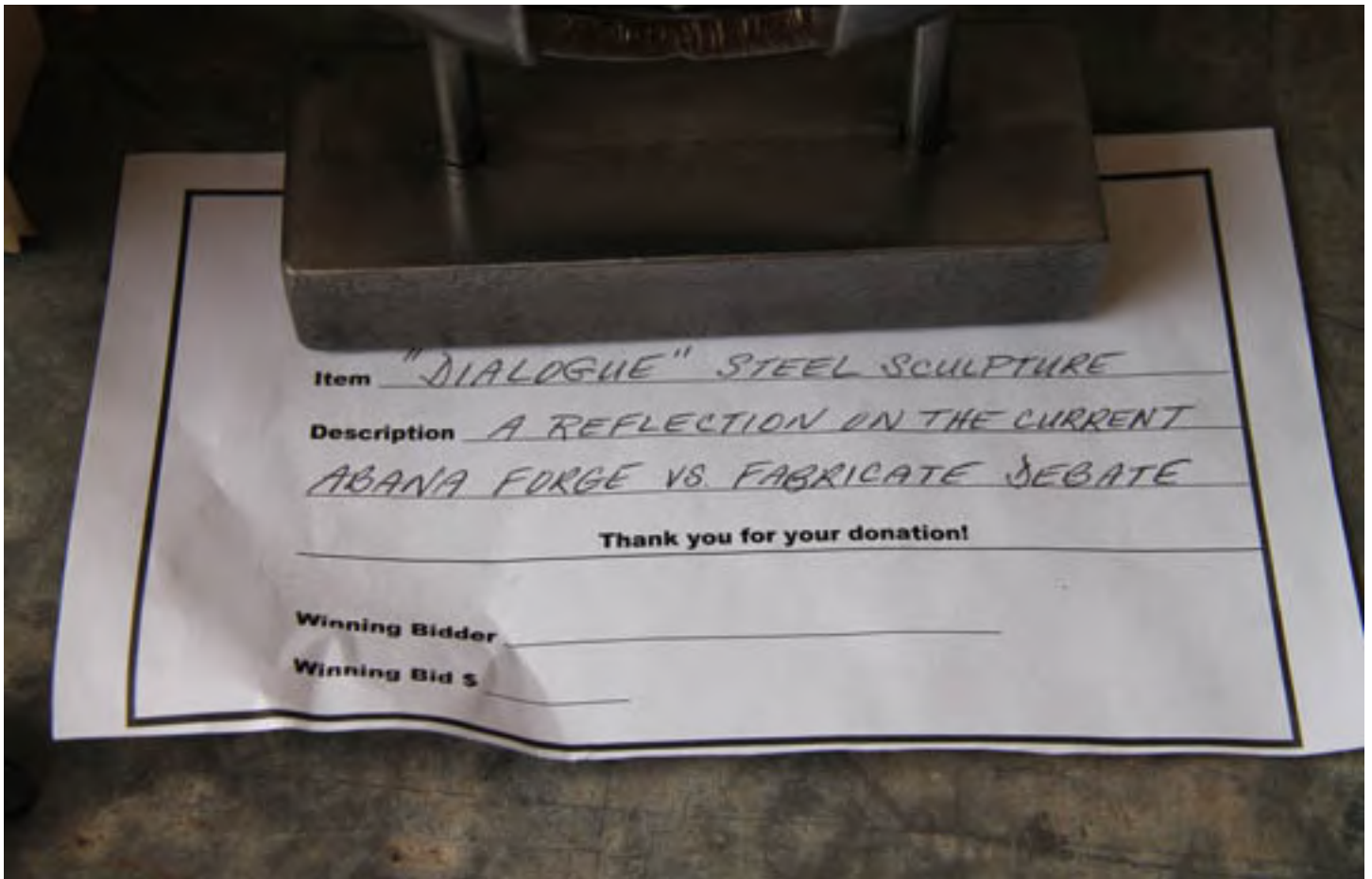
If the slot-punched hole would be unnecessarily long and unwieldy, then the bar can be upset prior to punching the hole. □

Mark is the editor of the Hammer's Blow magazine and the author of two blacksmithing books. He is currently working on his third book—Joinery.

www.markaspery.com



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DIALOGUE

The piece entitled “Dialouge” by Dana Flanders (shown on the right) was the talk of the demo and auction. It is an appropriately named work as it did get a conversation going.

The piece also got the excitment going at the auc-tion and now, through the generosity of the win-ning bidder, the work was given to Mark Aspery in appreciation of all he has done for Balcones Forge.

Photo of “Dialogue” (left) by Mark Aspery

Photos on this page by Vince Herod





Jim Elliot lets everyone have a look at the Lifetime Member plaque awarded at the Bluebonnet Demo.

Photo by Vince Herod

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Cheryl Craig in honor of her late husband George receives the Lifetime Member plaque from Vice President Jerry Achterberg.

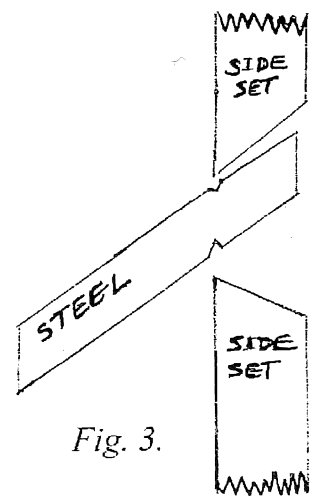
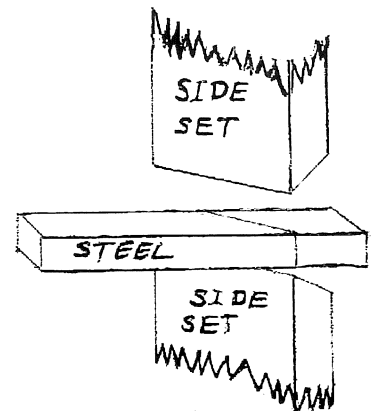
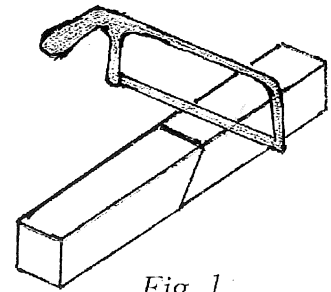
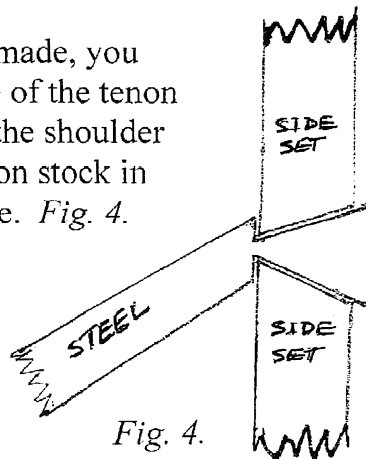
Photo by Gerald Pollard

Angled Tenons

~ Always Work HOT - Not in the Black ~

1. I always do the angled tenons first because it is easier to make adjustments on the length of the piece if the other end has a straight tenon (or a different type of fastener), and as Francis Whitaker often said, "I always do the hard part first". He also said, "Never forge an angled tenon over 15 degrees..."
2. Mark the angle with a silver pencil or a scribe on all sides – two sides 90 degrees, and two sides the angle. Figure tenon length.
3. Take a hacksaw and cut a small groove about 1/16"+ in depth on all four lines. *Fig. 1.*
4. You can do this next step with a side-set on the anvil but I recommend a tool that will cut two sides at the same time: a smithing magician or similar tool. Now let's get busy... Start on the angled side (long cut) and cut a shoulder no deeper than the diameter of the tenon using the saw cuts for a guide. *Fig. 2.* Then turn the bar of steel and angle it down in order to set the outside and inside saw cuts in the cutting edges of the die (smithing magician). *Fig. 3.* I find it a lot easier to see the saw cut on the outside edge of the angle rather than on the inside. This cut will be deeper than the first cut because you are cutting on the diagonal. Make sure the bottom saw cut and the top saw cut are located in the cutting edges of your die.

Note: when this last cut is made, you will begin setting the angle of the tenon on the bar of steel. When the shoulder is set for the tenon, the tenon stock in the die will look like a cone. *Fig. 4.*



5. Now you have to draw out the tenon and square up the tenon to the right size. If you want a 3/8" round tenon, you must start with 3/8" square. You can do this over the sharp edge of your anvil using a set tool, *Fig. 5*, or by using a smithing magician or spring die (frees up your hands). Keep an eye on the angle of your tenon. Clay says you can do this on your flat dies with your power hammer, but that it is RISKY (if I did that, I would probably try using kiss blocks).

6. Next, round up the square by knocking the corners off the tenon. Bring the tenon to the right diameter.

7. To set a shoulder with the monkey tool, you have to back up the shoulder with the anvil (monkey tool up). *Fig. 6*. Make sure to check that the bottom edge of the monkey tool does not come in contact with the anvil face – if it does, move to the edge of the anvil. Mark Aspery uses a carving block (for making animal heads) in a vise to back up the tenon. Either way, keep checking the angle of the tenon – it is easy to move the tenon around at this stage. Sometimes you may have to file the shoulder to make fine adjustments.

8. When making side-set dies, I like to cut my angle for the side-set at 15 degrees. *Fig. 7*.

These procedures were taught to me by Clay Spencer in his Traditional Joinery Class at the Folk School, November 2012.

Remember: work in the HOT range – not in the black. You can crack a tenon very easily. Also, when in doubt, always do a test piece.

Ron Nichols
AFC at large member & AACB member

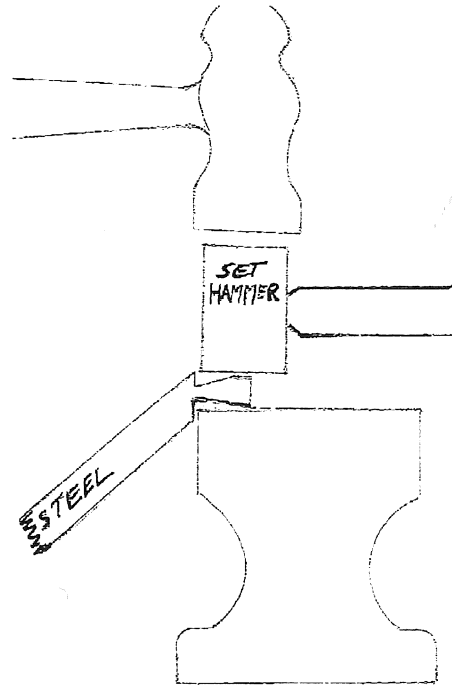


Fig. 5.

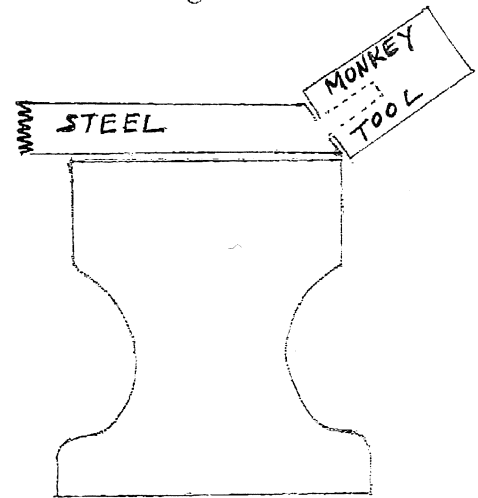
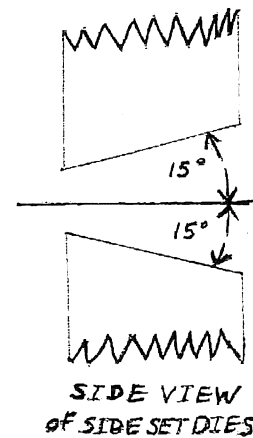


Fig. 6.



*SIDE VIEW
of SIDE SET DIES*

Fig. 7.

CHANGES

Have you moved to your shop because you miss your anvil? Did you finally get rid of your AOL email account? If so, let us know. Send phone number, address, or email changes to Rudy@Balcones-Forge.org.

GET 'EM WHILE THEY'RE HOT!

We have re-stocked our inventory of all three volumes of Mark's books. Apologies to those who missed out on the last batch. See Rudy at the next meeting for your own. Price is \$50 each.

THIS IS ON MARK ASPERY'S INVOICES...

"The wealth of a blacksmith is not shown in the number of power tools that may be possessed, but rather, how few power tools are needed."

Anon 11th Century Welsh proverb

SCRIBBLE, SCRIBBLE

If you did not get an email from Rudy@Balcones-Forge.org letting you know your new Balcones Forge log in info, it might be that we just couldn't read your membership application or demo registration. Send a quick note to my email and we'll get you in the loop. Or if you've forgotten your user name or password, do the same. We're not really a chatty group, but there are some important emails that make the rounds. Join in!

"There is only one reason why a blacksmith won't tell you something. It's because he or she is about to show you!"

-- Rudy L. Billings

BALCONES FORGE MEMBERS IN PRINT

The last month found two members of Balcones Forge in the pages of magazines.

Knife maker James Helm has the center article in the July 2014 (on newstands now) edition of *Tactical Knives*.

If you are an ABANA member (and you should be) then you know that page 26 of the Spring 2014 edition of *The Anvil's Ring* is where you will find a fantastic three page article by Sue Murray.

ROCKY MOUNTAIN BLACKSMITHING CONFERENCE

August 6-10, 2014, Carbondale, Colorado

Demonstrations by Peter Ross, Mindy Gardner, **James Honig** and James Makely.

Complete information at:
www.rockymountainsmiths.org

Come enjoy the hiking, fishing, and, of course, blacksmithing in the colorful Colorado Rocky Mountains. Demonstrations at the Francis Whitaker Forge at Colorado Rocky Mountain School.

Also participate in the gallery, tail gate sales, group forging project, slide shows, forging competition, auction, iron-in-the-hat and open forge.

Lodging and meals available on campus – the vegetables are fresh, grown on site.

submitted by
Dan Nibbelink
Rocky Mountain Smiths, Treasurer



2014 CONFERENCE REGISTRATION

August 13-16, 2014, Harrington, Delaware

Registration for the ABANA 2014 Conference is now open! Use this form or call 423-913-1022 to register. **Until 1/15/2014**, full conference registration is \$125 for current ABANA members. Non member registration is \$175.

I plan to tailgate * yes no *The Central Office will contact you with more information.
 I plan to camp * yes no

Name: _____ ABANA ID # _____
 Street: _____
 City: _____ State/Prov: _____
 Zip/Postal Code: _____ Country _____
 Phone: _____ E-mail (confirmation only) _____

2014 REGISTRATION (PER PERSON): BEFORE 1/15/2014 \$175-NON MEMBER, \$125-MEMBER
2014 REGISTRATION (PER PERSON): 1/16 to 6/30/2014 \$225-NON MEMBER, \$175-MEMBER
2014 REGISTRATION (PER PERSON): AFTER 7/1/2014 \$275-NON MEMBER, \$225-MEMBER

Family Conference Passes: Allows family members to accompany a full conference registrant at a much-reduced rate. A family is defined as a head-of-household plus his/her partner living at the same address and their children up to age 17.

Conference T-shirts included in registration fee, and can be picked up at the registration desk at the Conference. Shirts are **adult only**, pocket, in the following sizes: Small, Medium, Large, Extra-large, 2-X large, and 3-X large.

T-shirt Size _____ (S,M,L,XL,XXI,XXXL) \$ _____

NAME OF FAMILY MEMBER: _____ **Size** _____ **(\$40 EACH)** \$ _____
NAME OF FAMILY MEMBER: _____ **Size** _____ **(\$40 EACH)** \$ _____
NAME OF FAMILY MEMBER: _____ **Size** _____ **(\$40 EACH)** \$ _____

Conference Day Passes: Good for all activities on a specific day. ABANA membership not required.

Color-coded passes at \$75 per day will be available at the Registration Desk.

Total Price includes Saturday Evening Dinner and Conference T-shirt **TOTAL** \$ _____

ACKNOWLEDGEMENT AND ASSUMPTION OF RISK REQUIRED

Each Person will be required to sign an Acknowledge and Assumption of Risk in order to be admitted to the Conference (including minors through a parent or guardian).

I acknowledge that blacksmithing and related activities are inherently dangerous and involve risks and dangers to participants and spectators that may result in serious injury or death. In deciding to attend the ABANA 2014 Conference, I have considered these risks and I knowingly assume them. I agree that I am responsible for my own safety during the Conference, including wearing appropriate clothing and protective gear and remaining a safe distance from all dangerous activities. I agree to hold ABANA, Delaware State Fairgrounds, and others involved in the Conference harmless from liability and expenses arising from my own actions or omissions. I agree that my admission to the Conference constitutes consideration for this acknowledgment.

SIGNATURE: _____ **DATE:** _____
SIGNATURE: _____ **DATE:** _____
SIGNATURE: _____ **DATE:** _____
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EVERY REGISTRANT MUST SIGN THIS FORM!

Credit card orders (Visa/MC/Disc) can be faxed or mailed; be sure to sign this form. Fax: 423-913-1023

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For the love of George

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Spotted Dog Forge
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Paige, TX 78659-4922

