



Southern Ohio Forge and Anvil (SOFA), an affiliate of ABANA, is a nonprofit organization that was formed in 1977. Its founders, Emmert Studebaker, Larry Wood, and Bob Zeller, were inspired by ABANA and former Ohio Artists Blacksmith Association to create an organization to preserve and promote the art of blacksmithing.

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Upcoming Events

Sept. 26-28, Friday - Sunday

QUADSTATE CONFERENCE

Oct. 04, Saturday 10:00 a.m. - 3:00 p.m. Monthly Meeting

Nov. 01, Saturday 10:00 a.m. - 3:00 p.m. Monthly Meeting

Dec. 06, Saturday 10:00 a.m. - 3:00 p.m. Monthly Meeting

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Contact Information

SHOP LOCATION:

Miami County Fairgrounds
650 N County Road 25A
Troy, OH 45373-1397, USA

MAILING ADDRESS:
Southern Ohio Forge and Anvil
P.O. Box 727
Troy, Ohio 45373

HOURS:

10am-3pm 1st Saturday of each
month unless it falls on a holiday,
then it is rescheduled the following
Saturday.

6pm - 10pm every Wednesday
(except holidays) from October
through May



President's Corner

We are quickly approaching QUADSTATE 2014. All the details have been taken care of from start to finish. Thanks to everyone who has volunteered their time, especially Mike Roberts.

We are expecting a record crowd this year with the events we have planned, from the Friday evening student mentor team hammering demo including some of the SOFA directors, to all our supporting Tailgaters and vendors.

Mike even put an order in for excellent weather.

SOFA and QUADSTATE continues to grow annually, due to your continued support by participating in this annual event. Don't forget to donate one of your items to the SOFA Auction for the Saturday evening fund raiser. This is an important part of Quadstate for us as an organization. Your donation helps us to keep SOFA growing.

We are already beginning to book workshops for the upcoming year at the SOFA facility. Watch for them on our website. Contact Director Mike Brennan with your ideas on any workshops you would like to see.

On behalf of the SOFA Board, we are looking forward to seeing you this year at the SOFA QUADSTATE 2014.

In your service,
Gary Ward

A Moment with Roy the Editor



Hello Fellow Blacksmiths,

This summer has been exceptionally busy for me; I've found myself forging everything from crucifixion style nails for a church offering box to vines for a custom motorcycle Harley frame. I hope you've had a chance to be in your forges a lot also.

Recently, I took a blacksmithing class at Touchstone, which I wrote about in this issue. This issue is mostly about the upcoming Quadstate Conference, which looks like it is shaping up to continue getting better and better every year. In my opinion, there is nothing quite like it out there. But don't take my word for it; I might be a bit biased. You will have to come see it yourself! Hope to see you there.

I welcome input from members... feel free to write an article and email it to me at christcenteredforge@yahoo.com. Also, you can let me know if you find any other interesting tidbits related to blacksmithing, or if you have something for sale to put in the classifieds.

Keep those forge fires going!

Roy Adams, *Editor in Chief*

Honorarium

Salute to Blacksmith Bruce Woodward

Bruce Woodward, age 74, of Madison passed away at home on August 3, 2014. He was born July 27, 1940 in Warren to Ida Mae (Wright) and Foster Woodward. He married Linda Huff on April 6, 1961.

Bruce graduated from Kent State University with a degree in Biology. He continued his education at the University of Nebraska and achieved a Masters in Medical Microbiology. He became an artistic blacksmith the past 15 years since retiring, and enjoyed teaching people blacksmithing arts. Bruce was an active member and artist in the WRABA-Western Reserve Artist Blacksmith Association. He also volunteered at the Holden Arboretum Research Center in Madison and enjoyed sailing.

He is survived by his wife of 53 years, Linda Ann; daughter, Krista Beebe of Grapevine, TX; sons, M. Scott (Anna) Woodward of Tucson, AZ, Steve Woodward of Richmond, CA; granddaughters Theresa Beebe of Albuquerque, NM, Nikita Beebe of Keller, TX; grandson, Niko Woodward of Tucson, AZ; brothers, Foster "Pug" (Carol) Woodward of Scotts, MI, Kent "Tuck" (Betsy) Woodward of Wilmington, DE; father-in-law, Cecil (Billie) Huff of Sarasota, FL and brother-in-law Mike Huff of Albuquerque, NM.

He was preceded in death by his parents and grandson, Kevin Beebe.



great blacksmithing classes

by Roy Adams

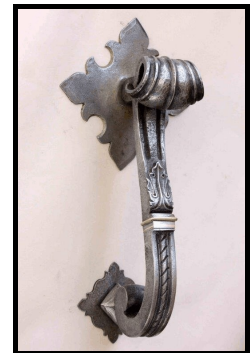
I just came back from my summer vacation. For the last three years, I have gone during August to Touchstone Center for Crafts in Farmington, PA for a week long blacksmithing class.

This year the class I took was Distinctive Details with Thomas Latane. I loved every minute that I was there.

The things I liked about Mr. Latane are that he is a very skilled smith, a great teacher, and did a demonstration of each step for the project. The class project was a decorative door knocker that featured an acanthus leaf, chasing, and inlay.



This was my first experience with chasing and inlay, so I spent my evening making tooling to get my project done. But there are other activities to do in the evening. On clear nights, there is generally a campfire. Also, some evenings there are studio demonstrations, in which I got a chance to see what other artists on campus were working on.



Wednesday night was the Blacksmithing demonstration. He had previously decided that he was going to forge a long metal spatula for the new outdoor brick oven that Touchstone was constructing. Dawn, Dave, and I offered to be his team of strikers. He dubbed us "Team Hammer". The whole campus was seated around the main demonstration forge to watch Mr. Latane's demo. As our crowd of onlookers watched, we attempted to make the brick oven spatula from 3" wide x 16" long $\frac{3}{4}$ " thick stock. We received a round of applause as the four of us synchronized our swinging into a steady beat. Although we ran out of time to complete the project, it was a fun evening and the crowd got a kick out of the show... flame, smoke, and sweat.

I came home with my project 95% completed. Although I practiced inlay on a spare piece of metal, I decided against inlaying on my knocker because I don't want to screw up the 50+ hours of work I have into it. When I get better I plan on inlaying a similar door knocker.



I had a fantastic time at Touchstone. It is such a relaxing environment to step away from the everyday humdrum I am accustomed to, and simply enjoy forging. I stayed with my wife and kids in one of their newly remodeled cabins, tucked back in the woods near a stream. Their whole campus is located in a rural area in the Allegheny Mountains of Pennsylvania.

If you are interested in taking a class at Touchstone, they offer something for everyone from beginner to advanced smiths on topics such as design, tool making, air hammers, Damascus, inlay, and numerous others. They offer weekend workshops (\$200 tuition) to weeklong workshops (\$500 tuition) with add-ons such as lodging and meal plans. Touchstone is about a 5-hour drive from SOFA's headquarters in Troy, Ohio. You can find out about upcoming classes at www.touchstonecrafts.org.



A wonderful look at Quadstate 2013

by Raymond Devine

Miami County Fairground in Troy, Ohio was the site of Quad State 2013, in late September, the largest Blacksmith conference in the US. This history-rich party was started years ago by members of Southern Ohio Forge and Anvil (SOFA), purposed toward fostering a renaissance of the ancient craft of blacksmithing.

On a near perfect string of sunny, cool days, blacksmiths, metal craftsmen and artists of both genders blanketed a sizeable portion of the fairground. Even though it was hours and hours away from the formal start of the conference Friday evening, the tail-gate sale was going full blast on Friday morning. Tools and other necessary furnishings for the well-outfitted shop lined both sides of fairground roads.

Anvils, vises, jigs, patterns, books, and most anything you needed for working metal was there in depth and variety. Occasionally, the displays were orderly; more frequently, though, they were in carefree disarray, but promising hidden treasure to anyone willing to tug on a rusty handle sticking out of the pile.

In a span of several hundred feet you could test drive the newest and sleekest power hammer, (painted an unlikely shade of blue), stroll on a bit and marvel at the smallest and most graceful, *circa* 1850 tack hammer. Flawless and with a museum quality, it weighed less than 16 ounces. Captivating. When you pick it up, you wonder how many other hands have gripped it, smoothing wood and steel through hours of honest work.

It's perfect for your collection of historic tools at home. You picture yourself bragging to friends about this rare find, but down deep you also know the consequences that must follow when your spouse says "and how much did you pay for it?"

The conference, it's called, but really a big, wonderful show, began at 8 pm on Friday evening in a fairground stock barn. The president of SOFA, Gary Ward, turned out in high black boots and a swallowtail ringmaster's coat, moved easily in a ring-like space surrounded by full bleachers. And, like any big top event, he gave an enthusiastic welcome and promised wonderful things, and introduced the show's presenters. A sharp color guard of junior Marines presented and a lovely sounding bluegrass band played.

Frank Wooley and Steve Roth, dedicated early members of SOFA, spend hours and hours each year contacting and recruiting skilled masters of metal arts to come to Troy, Ohio to share their knowledge with this eager audience. This year, Steve Parker, Brian Brazel, Tim Potier, Robert Trout and John King led the main events. Historically, and to the crowd's great anticipation and enjoyment, Friday night is often given over to a sometimes obscure facet of metal working, stuff you've only read about in the history books.

ROBERT TROUT

Steve Parker from Illinois had the lead role this year. Steve is adept with power hammers and promised to forge a huge chunk of steel into a tool called the anvil stake. It's not as big as an anvil, but was a very handy tool for a blacksmith. As a bonus, sharing the spotlight with Steve was a wonderfully old, powerful, steamdriven power hammer. Yeah, steam driven, from before the days of 440 volts of electricity and unlimited compressed air. There's more; parked outside the building and gently belching smoke from its stack was a steam engine operated by Shannon Smith and Kevin Mills from Golden, Ohio. Shannon's engine was a marvel to look at, but business like when it came time to deliver steam to the hammer.

Steam pressure level was soon judged to be adequate, the fire in the forge was glowing hot, and Steve and Larry Marek started their intricate dance. This 105 year old machine requires two people to operate. Steve held the red hot billet with tongs between hammer and anvil and with voice commands told Larry how hard to hit. Larry, standing to the side of the machine, pushed and pulled two levers; one was a throttle and the other one Larry called the reverse point. That's the one that controlled the steam and drove the ram down to the anvil with two hundred pounds of force.

The hammer even sounded like it came from a different century. Instead of hearing the usual compressed air racket modern power hammers provide, when Larry pushed the reverse point lever, the hammer dropped and the machine let out a "shh, shh, shh". All the while as the work went on, small clouds of steam swirled around Steve and Larry and their big green, two-and-a-half ton tool.

This big cast iron hammer began life around 1905 as a main tool in a railroad repair yard in western Maryland. No stranger to very large pieces of red hot steel, it was used to forge replacement running gear for coal burning locomotives in the early 1900's.

Steve's style was smooth; pulled the glowing billet out of the fire, put it in the power hammer, cued Larry how hard to hit. Steve moved the tongs this way and that under repeated blows, roughly shaping that heavy chunk in four or five trips to the fire. He did all of this while responding to questions shouted from the audience. In rapid order, Steve explained the choice for the steel alloy, the purpose of the tool he was using, and where he wanted to end up with the project.

At about age 11, Steve started playing with an old, unused, anvil in his father's welding shop. He kept working on his hammer skills, also knowing that he didn't want to make a career of welding. Nowadays, Steve forges on a modern 400 pound power hammer, sometimes with an assistant and sometimes not. He makes many of the tools used by production workers in the forging company where he works near Decatur, Illinois. Steve said that early Monday morning he would be forging a large number of tongs, specialized holders, and tools of other shapes and purposes, all made of hybrid-alloy aerospace steel.

The audience was duly impressed with Steve's skill. I overheard one member say to another, "Man, that dude knows how to move big iron".

On Saturday, I was able to watch some of Robert Trout's presentation. Robert is a coppersmith of high repute and an excellent presenter. He has earned Master status at the Roycroft Renaissance Guild and evidence of this artisan rank covered a table top alongside his work area. Each piece was artfully conceived and executed; a vase to display flowers, empty of flowers as it was, stood elegant on the table top. There was also a photo album of his work. It was striking; all of the pieces shown were pleasing to look at and each contained a certain harmony. Robert told me that he got started in this art form with copper following a career of sheet metal work. It happened on a day he was viewing a collection of copper decorative articles and he suddenly realized in that moment that he knew he could do this style of work with this material. It was an epiphany for him.

Like good teachers, good presenters everywhere, he took the time to explain the logic in his steps to the audience. For instance, many nonferrous metals, copper included, are inclined to become work hardened after it's struck or bent. It became almost a mantra as Robert said "After you work a step on a piece, then: anneal it, pickle it, and clean it." That sequence can save immense rework and often can save the piece from the scrap heap.

Even though there were upwards of 70 people in the audience, there was a sense of intimacy, that is, Robert engaged the audience. Each question prompted a thoughtful and complete answer. He peppered his talks with cues and tips to save steps, save unnecessary work, save time. You could feel that he wanted you to succeed at working this metal.

He was non-stop providing tips. Mr. Trout works in the repousse method from time to time. Instead of using a sand bag, he found he gets good results from using a piece of hard-rubber backed carpet with a 3/16" nap. As a signature piece, he makes an outstanding pair of book ends, each piece in the pair having a life like ginkgo leaf raised in 3 dimensions. His process was simple; he harvests ginkgo leaves in the summer, photocopies them and then applies each copy to a blank of copper to guide his work on the copper. He suggested applying the pattern to the work piece with rubber cement adding, as a cautionary note, that it can be difficult to remove, but worth the bit of extra work.

As he worked, plucking tools from this pile, then that pile, it seemed as if he had unlimited jars and containers filled with small tools for doing the work. Some of these he made, and lots more he bought, explaining that cutting the pattern into the tiny head or machining the shaped head was sometimes more than he wanted to take on. The collection of tools he brought to the show was a fraction, he said, of what he had at home.

A priceless benefit in watching and listening to a skilled artist like Robert Trout is that it leaves you more informed, more able to understand the special language and meaning of that art form. At one point Robert made a comment that really caught my attention. He said at home, he and his wife eat by candlelight using a pair of tall candlesticks that he made. "Candle light," he said, "draws the day down". Simple, and useful, especially these days. It's a way of closing the door on the hurly burly of the world.

I went home and related to my wife what he had said about candle light and what it meant to me. Without missing a beat, she asked, "When will you make candlesticks for us?"



Our goal during Quadstate is to provide an educational and fun event for everyone, with a wide variety of demonstrations providing an interesting opportunity for every skill level and interest. This year we want to showcase the relationship between Mentor and Student.

Thank you for your support and participation. SOFA strives to live up to our motto "Creative and Friendly".

Patrick Nowak - Janesville, WI
Friday Evening Hammer Making

Heather McLarty - Los Angeles, CA
Jan Aijian - Los Angeles, CA
High Relief Copper

Clay Spencer - Murphy, NC
Dave Custer - Columbia, KY
Decorative Grill and Joinery

Dan Nickels - Traverse City, MI
Derrick Bliss - Ida, MI
European Influenced Architectural Ironwork

Mace Vitale - Gilford, CT
Sam Salvati - Yulan, NY
Knives and The Cutting Edge

John King - Columbus Ohio
Beginner Hands-On Instruction

- Friday - Registration Desk Opens 8:00AM
- Tailgate Sales
- 8:00 PM Friday Evening - Opening Ceremonies
- 8:15 PM The SOFA Staff will forge a large striking hammer under the direction of Patrick Nowak
- Saturday 9:00 - 12:00, 1:00 - 4:00 Demonstrations
(Hands-on Beginners Instruction in U-Forge Area 10:00 to 12:00 and 1:30 to 3:30)
- 5:30 PM Saturday - Auction
- 7:30 PM Saturday - Forging Competition
- Sunday 8:45 AM - Presentation of Awards and Prizes
- Sunday 9:00-1:00 Demonstrations

Everyone attending Quadstate Friday - Sunday or participating in tool sales is required to register and wear a name badge!

Quadstate

2014 Demonstrators

Patrick Nowak

Patrick was first exposed to blacksmithing during an elementary school field trip to Sauder Village where Michael Bendele was the resident blacksmith. That experience stuck with him and in 1997 with a group of blacksmiths around Columbus, Ohio he began building his own equipment and began forging both carbon steel and damascus blades. He credits that time as "building great friendships, learning a ton and creating fantastic memories." After graduating from Ohio State University in 2001 with a degree in Metallurgical Engineering, and working at Timken and then Scot Forge, he was able to apply his experiences and metallurgical skills to large industrial forgings. In 2006 he took a power Hammer class taught by Steve Parker and found new ways to think about metal - "not just creating the desired shape, but also doing it in a way that will produce the performance characteristics required by the application."

Patrick's current work in his home shop is focused largely on mokume gane for the cutlery and luxury goods industries, and he feels this has brought him back to an early original interest in forging laminated metals. The challenges of forging this particular material, controlling patterns and achieving very close dimensional tolerances, gives Patrick the opportunity to combine his passion for understanding the materials and precise control of the forging process. He feels all these work experiences have allowed him to become a more effective teacher when training people in metallurgical concepts. Patrick has found the teaching/mentoring role to be very satisfying and always looks forward to sharing his knowledge and skills with others.

Patrick's challenge this time will be directing the SOFA Board of Directors in hand forging a large striking hammer for the Friday evening demonstration.

John King

John has been blacksmithing for over 30 years. He first learned his craft as a volunteer at Ohio Village Historic Site working in traditional 1860 methods. He works in his own hobby blacksmith shop and does demonstrations at various sites and venues including county fairs and heritage functions and still continues his work at the Ohio Village site from time-to-time.

John has always enjoyed teaching new blacksmiths using traditional methods and creating functional and ornamental pieces. He has been a member of SOFA for 20 plus years and will be conducting beginning, hands-on instruction in the U-forge area.

Heather McLarty and Jan Aijian

Heather's joy and passion lies in transforming industrial materials into soulful sculptures using fire, anvil and hammers as well as mind, body and heart. Hot forging, chasing and repousse, and welding and fabrication allows her to transform steel, copper, bronze and aluminum into tactile, organic sculptures. Her studio is actually located in a large Sioux-style tipi at her home in the Highland Park area of Los Angeles, California.

Heather's early training was as a theatre technician - working in prop shops she often found herself being the only one who knew how to weld. Over the last 20 plus years she has established herself as a well-known artist and craftsman and her work has been selected for public parks and national art exhibitions. In addition, her gates, railings and other architectural pieces adorn many fine homes around the country. Heather found a special affinity for sheet work, particularly repousse and high relief chasing. After winning a Bedayn grant in 2005 she spent several transformational weeks in the Czech Republic and studied Louis XVI ornament and tooling with the master blacksmith, Alfred Habermann. As she has improved her own skills, she feels it is very important to pass them on to others. At Quadstate this year she will be directing Jan Aijian demonstrating high relief and chasing in copper.

Fine art was Jan's focus in the late 80's while in college, but as a young mother of three, art had to take a back seat until she was in her late 40's. After enrolling in a sculptural welding class, she found metal was her medium of choice and was encouraged by Mark Aspery to attend a blacksmith conference, and, as Jan puts it, she "found her tribe."

Jan became interested in repousse and chasing after taking several workshops with Heather. Then after watching Alfred Habermann work on a large sheet of copper she was 'awe struck' and had to try her hand on a small piece of copper. She describes herself as "a race horse let out of the gates!" Currently she draws her inspiration from Ugo Serrano and is intent on continuing to raise her own level of craftsmanship and artistry in this medium.

Clay Spencer and Dave Custer

Clay has been a long time and frequent guest and contributor to SOFA events. We welcome Clay again to help us in sharing his teaching expertise, general knowledge of metalworking and the art of blacksmithing. Clay attended Auburn University and worked for Marshall Space Flight Center, NASA on the Space Shuttle Program. Since 1987 when he first began to blacksmith, Clay has built an illustrious reputation for his many contributions to his craft.

Some of his many accomplishments include: Redesigning the ABANA treadle hammer, leading numerous workshops and demonstrations regarding the use of tire hammers and tooling and for many years has taught at the John C. Campbell Folk School. Francis Whitaker personally requested he take over his class at

John C. Campbell upon his retirement. Clay has also served on the Folk School and ABANA boards and was awarded the first Joe Humble Newsletter Editor Award, the Bealer Award, Life Membership in ABANA and two affiliates. Clay and Dave will be forging a 24" x 30" grill section that will include half-troughs, rivets and collars.

Dave began blacksmithing when he was 13 and what started out only 9 years ago as a 'goofy looking fab-shop version of a brake drum forge, an old champion #40 hand-crank blower, a small 4-inch post vise and a little 89 pound Trenton' has now developed into the Fiery Furnace Forge Blacksmith LLC - a bustling and crowded 720 square foot shop located in Columbia, Kentucky.

At the age of 18 he started taking classes at the John C. Campbell Folk School where his instructors included Jerry Darnell, Greg Price, Mark & Mindy Gardner, Steve Williamson and, of course, Clay Spencer. Spending time with Brian Brazeal in Mississippi also had a great influence on his forging style.

Dave was a member of the Young Smiths 2012 forging team, spending 30 days traveling the mid west demonstrating at the ABANA conference and teaching at different blacksmith venues. 2013 was the first year Dave had attended QuadState and he won the forging competition, and over the past year he has assisted Clay Spencer with teaching several classes.

Dan Nickels and Derrick Bliss

Dan owns and operates Black Rock Forge "Where the Impossible is Commonplace". For over 30 years he has designed and forged custom railings, tables, gates, arbors, garden benches and fireplace screens and tools for both commercial and private clients. Dan honed his skills under such Master Smiths as the late Francis Whitaker and the internationally renowned Bert Johansson of Sweden. He travels extensively to Europe and studies construction and design of Old World ironwork. In that style he concentrates on making sure his forgings are sure and true and is resolved to hammer and temper functional pieces into timeless works of art.

Derrick discovered blacksmithing at the age of 9 and has been hooked ever since. He gives great credit to his grandfather Ron Loveland, his stepfather, the Michigan Artists Blacksmith Association and the Northwest Ohio Blacksmiths for helping him foster his interest and talents. He has also attended classes at John C. Campbell Folk School numerous times and in 2013 travelled with Dan to Stia, Italy to attend the European Biennial of the Blacksmith and compete in the 2013 World Forging Championships. Derrick finds inspiration in the work of Samuel Yellin, Otto Schmirler, Fridolin Wolf and all European architectural ironwork.

Derrick currently works at north Actron Steel and at Black Rock Forge in Traverse City, Michigan as well as creating items at his own shop in Ida, Michigan. His personal projects range from candle holders and coat racks to railings and benches. His largest project to date was assisting Dan at Black Rock

Forge where they created and installed 400 feet of decorative railing and other accents for a chateau-style home in West Bay in Traverse City.

Their demonstration will exhibit the European influence and approach to architectural applications today.

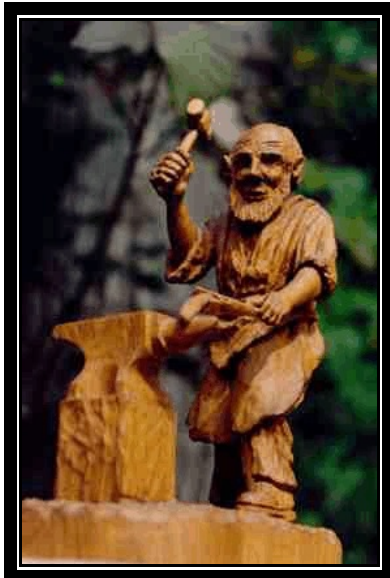
Mace Vitale and Sam Salvati

Mace worked in his family's concrete business specializing in architectural reproduction until its closure in the mid 90's at which time he stumbled upon a position with a coppersmith making garden sculptures. As he says, "the effect on me was less than subtle - I was hooked!" After taking a blacksmithing class at a local craft center, he drove 1600 miles to attend the ABS "Introduction to Blade smithing" class in 2001 and has been studying and making knives ever since. In 2006 Mace tested, and succeeded in passing the ABS Journeyman Smith qualifications.

He prides himself on attention to detail and feels the only way to truly garner a customer's satisfaction is through his own satisfaction. He fashions every knife he makes as if it will be his own and is always reminded of his Pop's words to him - "ain't nothin' more useless than a dull knife or a short piece of rope."

Sam Salvati has been a student of blacksmithing since he was a teenager and is currently the Head Blacksmith at the Baltimore Knife and Sword Co. He studied as an apprentice under Blacksmith Payne Junker.

And, unlike Mace, Sam is a man of few words! We expect their demonstration on knives and the cutting edge to be both entertaining and educational.



last year's gallery





This Year Display your work!

One of the highlights of Quadstate is the Gallery Area, and everyone is encouraged to bring samples of their work to display. **This year we will award prizes in 5 categories:**

1. FEATURE: We want to showcase the relationship between Mentor and Student. Feature entries will be works described and identified as being inspired by another person's work. Not a duplicate but your personal development of someone's else's techniques, designs, or under their direction.

2. OPEN: This category is for the experienced/ professional to exhibit the best work being done in blacksmithing today.

3. NOVICE: This category is for the pure hobbyists and beginners who have less than 3 years experience.

4. YOUTH: We are very interested in promoting the art of blacksmithing with the younger generation. Be sure you bring and encourage your young apprentices to show some of their work in the display area at QuadState 2014.

5. CUTTING EDGE: Knives and any other forged item designed as a cutting tool. Cash prizes will be given for outstanding items in the exhibition. Judging will be done Saturday afternoon and awards presented Sunday at 8:45am prior to demonstrations.

Other exhibits: A designated section of the exhibit will be for the unusual or extremely well-made "neat old stuff".

Gallery set-up Friday afternoon or Saturday morning. Remove displays Sunday afternoon. (Display area will be locked at night, but SOFA assumes no responsibility for displayed items. Blacksmiths as a rule are famous for their honesty and integrity, but not all who pay an entry fee are one of us.)

REGISTRATION FORM

QUADSTATE
SEPTEMBER 26-28, 2014



Please Note: Everyone attending Quadstate Friday - Sunday or participating in tool sales is required to register and wear a name badge!

PRE-REGISTRATION MUST BE RECEIVED PRIOR TO WEDNESDAY SEPTEMBER 24, 2014
(PLEASE PRINT)

NAME* _____
(PLEASE LIST NAMES OF SPOUSE AND/OR OTHER FAMILY MEMBERS REGISTERED ON THIS FORM)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (____) _____ - _____

.....SCHEDULE OF FEES.....

Full Registration: Advance \$50.00 \$ _____
(note: On-Site registration) \$ 60.00
* _____ Family members @ \$ 15.00 \$ _____
Full time college students @ \$ 40.00 \$ _____
Senior Citizens (65+) @ \$ 40.00 \$ _____

One Day Registration Friday Only: \$ _____

Advance \$ 30.00

(note: On-Site registration) \$ 35.00

(Saturday attendance requires full registration)

Fairground Camping Fees:

_____ nights w/ Hook-up @ \$ 25.00 \$ _____
_____ nights Primitive @ \$ 10.00 \$ _____

(no campfires built on the ground)

Total Registration Fee Paid: \$ _____

(optional) Full SOFA membership is \$20.00/yr.

Please register me for _____ yrs. \$ _____

Total Paid: \$ _____

Please make payment to Southern Ohio Forge & Anvil.

All Payments must be made in U.S. funds. We cannot accept out of country checks.

- Will you be setting up for personal tool sales _____ Yes
- I am currently a SOFA member _____ Yes _____ No
- If you want to video tape/record demonstrations for SOFA please indicate your preference
Saturday 1st _____ Sunday 1st _____

SPECIAL NOTE: While all reasonable precautions are taken, it is recognized that there are some inherent dangers connected to this event and other common hazards of daily activity. Participation, to include viewing, is entirely voluntary and at your own risk. All who register and their guests automatically release SOFA, all demonstrators and staff, the Miami County Fairgrounds and all other persons or groups helping with this event from all liability should any accident or injury occur. There are no rights, privileges, newsletter subscription or other obligations granted or implied by this agreement. *The fee you pay constitutes your associate membership and voluntary acceptance of all restrictions and disclaimers of responsibility as given here and elsewhere while attending Quadstate 2014.*

Signature (REQUIRED) _____

Mail this completed form and payment to:

SOFA QUADSTATE 2014
P.O. Box 727
Troy, Ohio 45373

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