

THE ENGRAVER

THE JOURNAL OF THE FIREARMS ENGRAVERS GUILD OF AMERICA



ISSUE 84

OCTOBER, NOVEMBER, DECEMBER 2009

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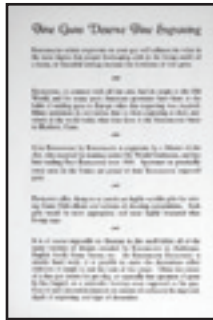
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Front Cover: A compilation of a fully engraved/sculptured buckle by Weldon Lister Jr. and Engraved Caspian Arms model 1911 by FEGA Master Engraver Brian Powley. Both of which were presented to President George W. Bush earlier this year.



Back Cover: The last page from a brochure showing the late R.J. Kornbrath's descriptions of his engraving services. Kindly supplied by Sam Welch

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A MESSAGE FROM GUILD PRESIDENT REX PEDERSEN

This report is always the hardest for me to write. Because of the lead time to the Engraver magazine I'm usually writing a report about our annual meeting at the end of January on one of the hottest days of the year! Still, time flies past us in a hurry and suddenly it is show time.

This is also the report that I get on my soap box and stress that you come to Reno. Yes, the Engraver has gotten so good with "how to" articles and photos plus the internet forums are becoming a daily visit for members but there still is NOTHING like seeing all of this live and in person! All you need to do is ask anyone that has attended. There is nothing like it. Along with all of the engraving and customs gun displays we will also have exhibitors from the American Bladesmiths Society and the Knifemakers Guild.

This year will also be in our new location, the Nugget. I'm excited and looking forward to the move! The entire facility is much nicer for our event with many more options for expansion. The showroom area is much nicer and brighter and the restaurant selection is much better. As usual I must stress that you book your room in the Nugget using our booking code GFIRE10br. You can also access more information on the FEGA web site www.fega.com

You will get a special room rate as well as food vouchers. By booking with the code you let the hotel know how many rooms are sold for the show. We must sell so many rooms to insure we have the facilities available to us in future years. Yes, you may be able to find a little cheaper rate at another hotel for some of the nights but the little difference in cost will be lost in convenience of having to travel from hotel to hotel.

Of course, the show is only as good as our exhibitors. Your participation is what makes things work. For those of you that have exhibited or thought about exhibiting we came up with some incentives at our BOD meeting last year. If you exhibit AND stay at the Nugget under the booking code you will get a voucher that can be used for membership renewal. Regular members will

receive a \$25.00 voucher and FEGA Master Engraver members will receive a \$50.00 voucher. If you are a first time exhibitor you also receive one free banquet ticket as well! If you were ever thinking of exhibiting, this is the year to do it!

As usual, we have a great line up for this year's seminars which is themed "New Engraving; Sculpting in the Twenty First Century" It is an EXCITING line up of guest speakers

Diane Scalese will present: Flair Scroll, A Transition Between Western and American Scroll.

Barry Lee Hands will present: The Three Segment Leaf; The Arabesque Through Four Thousand Years of Ornament.

Weldon Lister will present: Sculpting American Style, Bringing Classic American Scroll Into The modern era.

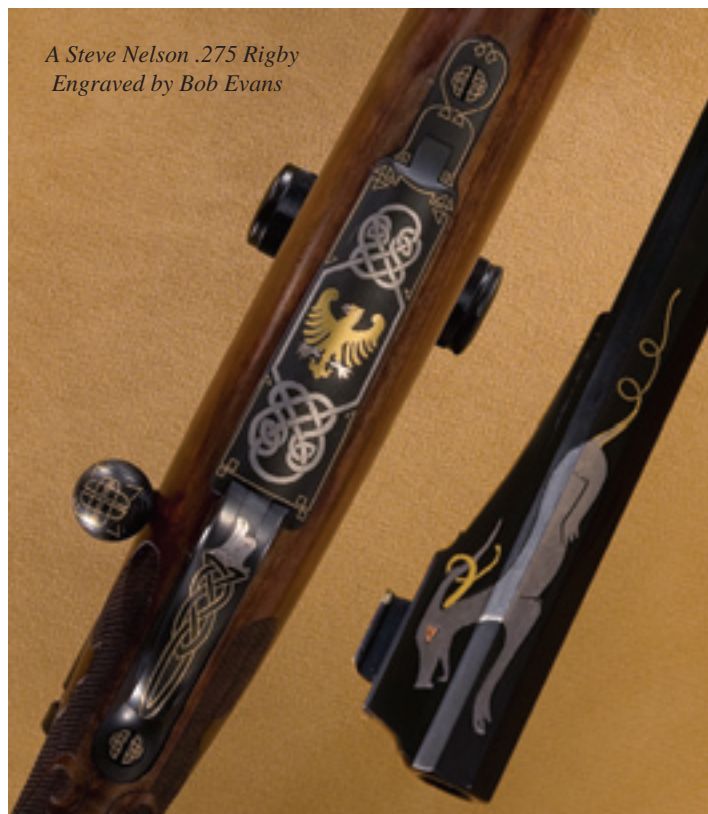
Of course afterwards there will always be the "gathering of the minds" where engravers can get critique, show off new ideas or work, tell stories..... or lies!

In other business, there has been one minor change to FEGA. We are eliminating the phone in the "home office". Because nearly all inquires and questions are being handled via the internet and the monthly cost of a land line, we feel it is not needed. Cherrie who handles the orders and membership does this on a part time basis and trying to return phone calls all over the US and world

has been an issue. For those of you that have questions, there are better options. For the most part, e-mail is still the best and fastest. I seem to be "plugged in" just about 24/7. I have the internet at home and shop as well as when I travel. When I am not close to a computer I still have a smart phone and can give you a quick answer soon. If you don't have e-mail (which I still strongly suggest) the inside cover of the Engraver magazine lists phone numbers of the various officers and you can contact them with any questions.

In closing, I want again to stress everyone to join us in Reno! (Yes, I can't say it enough)

This year I will again be having the "member social" on Thursday evening. It should be the same fun and crowd as usual! David Clevinger and Bruce Farman are working on bringing you a fantastic Saturday night banquet. Kevin Monahan will be working on putting together a great seminar on Monday and everything in between will be fantastic! Ω



*A Steve Nelson .275 Rigby
Engraved by Bob Evans*



A CHARGE TO KEEP: CREATING A HAND ENGRAVED BUCKLE FOR PRESIDENT GEORGE W. BUSH.

ARTICLE AND PHOTOS BY WELDON E. LISTER, Jr.

Out of the (red white &) blue

On Monday June 29th 2009, a project almost six years in the making came to an end. After months of behind the scenes work and many delays, all the necessary hurdles were cleared and a small group of craftsmen gathered in Dallas, Texas, waiting for the elevator doors to open onto the 9th floor office of former President George W. Bush. So, what was a “good old boy” like me doing in a place like that, you ask? Well, as Paul Harvey was fond of saying: “here’s the rest of the story!”



Several years ago while in San Antonio, visiting Alex Hamilton, Secretary of the American Pistolsmith’s Guild, I was shown a custom, Caspian Arms 1911 .45 embellished by FEGA Master Brian Powley. Besides the crisply executed engraving, gold inlays, unique serial number & custom ivory grips, what made this gun extra special was the Presidential seal inside the beautiful walnut case. In fact, the entire package had been custom built by select members of the American Pistolsmith’s Guild for President George W. Bush! After allowing me to carefully give it the once over (and reminding me not to drool on it), Alex packed it up and the visit returned to our gun-related fat-chewing. That was back in 2005 and honestly, I completely forgot about it so imagine my surprise when the phone rang in December of 2008 and I heard Alex asking if I would like to make a buckle for the President (George W.) to go along with the pistol. I recall saying something like “are you kidding, of course I would!!” followed by “hey, I thought ya’ll already gave him that gun”. Alex replied that the presentation had been delayed for various reasons; a buckle had been ordered, wasn’t what he had in mind and had been returned. That’s when Alex called to ask if I might be interested in the job. He described his idea of the size, about 2x3”, not too large or bulky; something nicely done, befitting the President. That was it as far as direction went. I immediately accepted the commission and began to contemplate a theme for the buckle



Almost struck out

I usually have several ideas floating around in my head trying to get out so, when considering the Bush buckle, I whipped out what I thought were a couple of great choices and decided to show Miss Toni what I was working on. I could tell by the look on her face that she wasn’t overly impressed. She’s been looking at my work since ‘79 so let’s just say she’s got an educated eye (and the ability to get directly to the point when necessary)! Sensing trouble, I asked her what was wrong and she replied, somewhat indifferent to my artist’s ego, that she didn’t think those were right for the President. I said in a weak, half-hearted defense that these designs were cool and “I” really liked them. She said “that’s nice but they just don’t look like something he would wear”. Ouch...!! Word that my designs smelled like poo momentarily left me speechless! Once recovered, I sucked it up and said “OK” and thought to myself “hmm.... I better re-evaluate my plan”.





Getting it all together

One of the biggest of the biggies in engraving (or, for that matter, most any artistic pursuit) is design. Good design is the foundation upon which everything else either stands or falls: the eventual outcome is built upon and forever affected by the underlying elements of design. If the design is faulty, no amount of technically correct fancy-work will cover it up!

Settling on a theme took off some of the pressure but there was still the design issue to deal with. Just copying the painting didn't appeal to me creatively; I wanted my artistic imprint on it as well. My goal was to capture the essence of Koerner's painting as inspiration and go forward from that point. This approach would

In search of the right stuff:

So, then and there I stopped the process, went back to the drawing board, "Googled" George W. Bush and began to learn more about the 43rd President of the United States. I read about his likes, dislikes and fortuitously, about his favorite painting! When I came across a photo of the painting I was intrigued: A great piece of western art, done in 1916 by W.H.D. Koerner, depicting a group of riders, pushing their mounts up a rugged trail with dynamic intensity and focus: I liked it! My first thoughts were "Hmm.....I wonder if I could pull that off.....?" Further research revealed a memo written by (Texas) Governor Bush directing his staff to make note of the painting, given on loan by a close friend in response to a Wesley



allow for my artistic interpretation of the oil painting and not simply result in a direct copy of the work. Giving W.H.D. Koerner proper credit as the source of influence for my work was an obvious necessity as well.



hymn sung during his first gubernatorial inauguration. According to the memo, Mr. Bush placed great importance on the painting; reading further, I believed he saw a bit of himself in it as well. Once I recognized the significance of the painting, my search for a theme was over. Now all I had left was to actually do it (and hope the info was correct)!!! Later, I would learn that the painting stayed in the Governor's office two terms and afterward made the journey to the Oval Office where it stayed on display for another eight years!



A CHARGE TO KEEP CONTINUED



the fundamentals, it is time to express who you are as an engraver. One way of saying this is; “find your voice and sing it!”

Making the buckle

To make the buckle I began with a 6x6 sheet of 9 gauge (1/8” thick) sterling silver. A 2x3’ outline was scribed and then carefully cut using the band saw, the rough cut edges smoothed up and corners rounded using a Burr-King belt grinder. Afterward, hand sanding produced a smooth, blemish free 400 grit finish on all sides. With the Intention of doming the buckle into a compound curve, I decided that engraving the back while flat would be much easier than waiting until after the buckle was formed so I started working on that side first. The back design included a double outline of the state of Texas (signifying two terms as

A note on inspiration vs. copy

To my way of thinking, inspiration vs. direct copy is a significant distinction to make. Most of us have been influenced, shaped, molded and hopefully inspired by the art and design around us and I believe this is as it should be. Working from designs done by others is an accepted way of learning to engrave but at some point we need to take off the training wheels and give it a go on our own. Being “influenced by” is not the same as directly copying another’s work. Once you have begun to understand and master



Governor); a good ole Lone Star over Crawford; a banner draped across the state bearing his name and to finish it off, scrolls framed each corner.

Once the back was engraved I placed the annealed buckle in my handy-dandy pine 2x4 buckle bender and formed it to shape. It took a little tweaking but I finally got the shape I wanted. Afterward, I bedded the buckle in Bondo (my favorite hold-down goo), let it harden and got to work on the front or, show side of the buckle.

As previously mentioned, I usually draw and design directly on the piece. At this point I don’t use computer/printer/acetone transfers. That doesn’t mean I won’t ever, just that I’m not doing it that way now. I will share my comparatively archaic technique for that part of the work. Since the main focal point of the



painting is the lead rider (or, the group of riders), their relative scale and position is important to the overall design in several ways. Their size and location in relation to the scene and each other help establish: their relationship to their environment, the perception of distance and a feeling of direction and movement. It also helps to separate the foreground from the background creating an illusion of depth or perspective. To keep the proper size relationship between the figures I made a drawing of the painting and used that in my pantograph as a guide. I adjusted the ratio until I had the lead rider the size I wanted, and then kept that setting for the other two riders.

To layout the scene I established where I wanted the lead rider to be placed, used the pantograph to lightly scribe his outline and indexed everything else off his position. He is slightly off center (on purpose) which leaves room for the two smaller riders and builds tension, leading the eye in the direction of travel. Close observation also reveals a diagonal line running through the lead horse, ears to tail. Following or extending this line leads the eye to opposite corners of the buckle. Generally speaking, things to the right of center tend to recede or get smaller while things to the left of center tend to advance or get larger adding to the illusion of movement, depth and perspective. Well, so much for the artsy, fartsy blah, blah, blah....!

Moving on, I used a pencil to layout the rest of the scene. To be able to see the pencil lines I rub a very thin coating of oil over the surface, then dust it lightly with talc & remove the excess. The pale white shows pencil lines nicely and works well with the hammer & chisel method.

For this design, done in multi layered relief, I located the highest points, cut an outline around them and saved those areas for later and began lowering the surface. (The lead rider was saved until last to avoid damaging him while working on another spot). Beginning in a somewhat clockwise fashion, I started with the group of pine trees on the upper left-hand corner (between 9:00 and 12:00). From there I moved to the hills and the small bit of sky in the background. Being slightly

domed, the relief appears deeper than it actually is, the illusion enhanced by the convex shape of the buckle.

For removing metal I used various sizes of flats, most of it done with hammer and chisel. If you have never done it that way let me tell you, chiseling out this much background becomes quite a labor of love. So to help, I took a square Glensteel graver, shaped it into a wide flat and used it in my Lindsay Classic Palm Control to speed things up a bit. I also tried my air grinder (a mini dental drill) but found that the silver is a little too gummy for this tool. Could have been the speed or the bit (I use shop ground points & they work well on steel) but something wasn't right so, I wasn't able to use it much for background removal. I also tried a regular burr but they want to grab and if you aren't careful, you can ruin something real fast that took hours or days to make. Having it rip through your thumb at 100,000 rpm can cause a version of turrets' syndrome known medically as: "engravers tongue"!

The following sequence illustrates how I removed the background. First, the area is outlined with a 120, then the outline is carefully re-cut with a mid-size onglette, leaning the chisel off center, away from the pattern and into the background (for a visual of the onglette "leaning" imagine a motorcyclist banking into a curve & you'll get the idea). Cut away and lower the background using a flat, going no deeper than the onglette cut, being careful to keep the area smooth since dips and gouges are definitely not your friend and are a pain to fix. Once the first layer is removed, the outline is re-cut using the onglette/flat routine. The lower you go, the greater the relief angle (heel) on the chisel needs to be in order to avoid gouging the top edge of the pattern, (so be careful)!

Once the desired depth is reached I use a matting punch to texture the background, any bobbles being taken care of with this step. On this piece, the sky was the deepest and among the more challenging background areas to work on. This was due to the depth but more importantly, it needed to be smooth and ripple-free since it would be left untextured and there would be no way to camouflage a poor job. I used the same technique as above with the addition of a scraper ground out of a GRS X-7 chisel. I christened it the "Cheeks Tool". It looks almost like a mini-screwdriver blade that comes to a long, sharp, knife edge. By stropping the little point on my (not moving) ceramic disc I could hone an edge on that bad boy that would literally shave whiskers off a silver gnat! The chisel was locked in a shortened steel Ngraver handle and used the way you would a burin. It was slow going but the result was a background sky as smooth as my four-month-old grandson's cheeks (you figure out which ones)!

Checking the depth of relief work can be done a couple of ways. One way I do it is to take a small chunk of modeling clay and press it into the area. Removing it without distorting the clay can give you a

A CHARGE TO KEEP CONTINUED

pretty accurate reverse “impression” of your work, showing you the depth and a little different perspective too. Try it, take a look and make changes as needed.

The shaping and modeling of the scroll, trees, riders, etc., etc.... was done by first cutting away gross amounts of material using a flat chisel to get the basic shape, taking care to leave the higher parts, while removing the lower. Once I had a spot roughed in I switched to punches or “chislets” to finish moving the metal into the desired shape & form. Final finishing was usually done with the cheeks tool (except on the scroll where smooth-faced punches provided the finish I wanted), texture and shading were then added as necessary.

Various punches and gravers were used to detail the foreground and background. Getting the right look took some time to shade, texture and blend so the eye wasn’t distracted by the background.

When I thought I just about had it complete (after almost 400 hours) I took an unusual step (for me). I selected a group of three engravers (whom I will refrain from naming here), to act as a mentor panel, sending them photos of the work and asking for honest feedback. I selected the group based on several criteria: These were all folks I knew personally; I have great respect and admiration for their body of work; I knew I would get their honest opinion; and all have teaching experience. My purpose was to get some outside perspective to see if there was anything I had overlooked in the process. Sometimes we have our head so “stuck” in a project that it’s easy to overlook something painfully obvious and I definitely didn’t want that happening here! A couple of minor (but very important) suggestions were offered; changes made & afterward I felt I had given it my best shot! I want to thank each of these men (you know who you are) for taking the time to objectively evaluate the work, offer encouragement and suggestions for improvement!

If you haven’t already done so, I encourage you to develop your own mentor relationships...it is worth the effort!

Welcome to the big league

So, when the elevator doors opened Matt DelFatti, Alex Hamilton, Neil Keller, Scott Mulkerin, Brain Powley and I stepped out and were escorted to a private office for a 45 minute visit with former President George W. Bush. After some small talk, the gun was presented, quite enthusiastically received and the attention turned to the buckle. I stepped up to the Presidents desk and carefully

opened the carved wooden box that carried the buckle (and a little something extra; one of my silver cuff bracelets for Laura Bush).

In case you are wondering, standing face to face with a former US President is a humbling, awe-inspiring experience however; Mr. Bush made us feel at home; sort of like friends he just hadn’t seen for a while. He has a genuine way about him that makes you believe on your next visit you both might be popping bass bugs over some good fishin’ hole while the secret service guys stand guard in chest waders!

Well, back to the story: As the buckle was carefully unwrapped, I took a moment to explain my search for an adequate theme, revealing to Mr. Bush that I hoped to have found it in his favorite painting. Upon seeing the work, his first words were “Wow, A charge to keep; awesome!” After taking time to look over the buckle he addressed the group passionately, beginning with “Men, let me tell you all about a charge to keep.....” When the President had finished sharing about his faith, his personal vision of a higher calling, and what the painting meant to him, I realized I had nailed it! I felt like I had just stepped up to the plate and hit one right outta the park, in fact, a grand slam in the bottom of the ninth during the World Series couldn’t have felt any better! Holy Smokes!!!!

And that my friends, is the rest of the story!

Epilog

As many of you know for the last 27 years I have been a professional firefighter. So, while our group was listening to President Bush share a few of the challenges of his presidency, especially those surrounding 9-11, I took the opportunity to thank him on behalf of the men at my



Neil Keller, Alex Hamilton, Weldon Lister, Brian Powley, Scott Mulkerin, Matt DelFatti

station along with the entire San Antonio Fire Department for his leadership during the dark days following 9-11. To my surprise, the President shared his feelings about firefighters with the following statement:

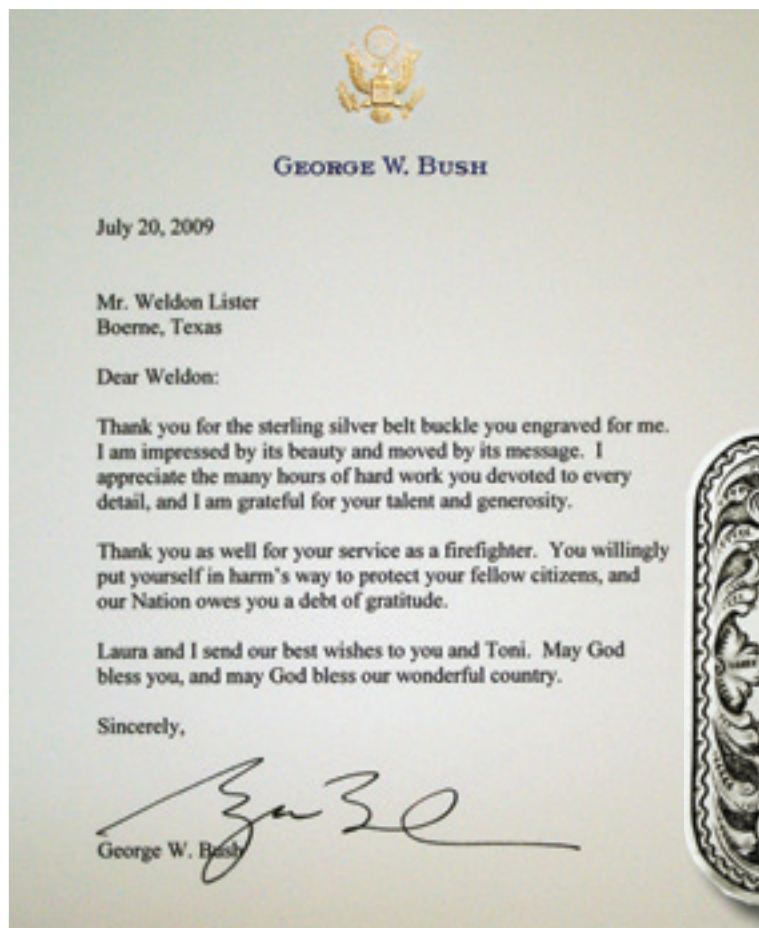
“I never really understood firemen. You know, we had some big things happen while I was here in Texas, fires & such, but I never really understood firemen. I never understood ‘em until I saw the Trade Centers fall; then, I saw what it means to be a hero & I finally understood firemen so, thank you”!



To say I was a bit stunned would be the understatement of the year. We discussed a few more things and (regaining my composure), I concluded with “Well Sir; On behalf of the San Antonio Fire Department you’re our man and you always will be; so, thank you!”

This was quite an experience for a hillbilly like me and I will forever remain humbled by it!

Many, many thanks to Alex Hamilton; the American Pistolsmith’s Guild; my wonderful wife Toni; my dad and last but definitely not least, to the Lord! Ω





43 WITH 43

ARTICLE BY BRIAN POWLEY PHOTOS BY ICHIRO NAGATA

Back in mid-2003, I was reading the quarterly newsletter from the American Pistolsmith's Guild and learned that they were going to build and present a gun to the 43rd President of the United States, George W. Bush, in recognition of his strong support for the 2nd amendment to our U.S. constitution.



When I read this news, an immediate phone call to Alex Hamilton, the secretary of the American Pistolsmith's Guild was placed, and I volunteered to engrave the gun.

Alex was pleased that my services were offered and since I had engraved several "guns of the year" for their Guild, my abilities weren't a question.

Like so many projects that involve so many people, this one sure had its share of willing participants. This gun was going to get "the works" custom everything.

The deal was that everyone who worked on the gun was to be invited

to the presentation. Who wouldn't want to be a part of that?

The American Pistolsmith's Guild decided on using a Caspian Arms model 1911 in .45 acp calibers---and in chromoly steel--- not stainless steel. Good for the engraver. Nice flat panels and mild steel. This'll be a snap.

I waited and waited for the gun to arrive. Weeks turned into months.

I had compiled several rough drafted drawings but nothing in detail.

As we all know, until you get the actual piece to study and measure, you can't produce a real accurate design.

The Guild was hoping to make a presentation at President Bush's Crawford, Texas ranch in the summer of 2004. Time was ticking away. It was already early 2004 and I was getting anxious---no, I was getting frustrated. I made phone call after phone call.....Where was the gun?

I believe there were 14 pistolsmiths' involved in creating this commemorative pistol and every one of them took painstaking effort to perform their best work.

Painstaking effort takes time---a whole bunch of it. So does engraving and I was running out of time. In late march of 2004, the gun arrived. I opened the case and was drawn to the excellent workmanship of this pistol. As frustrating as the wait was, the efforts of all who participated were worth every ounce of energy they put into this project. There was just one slight problem for the engraver: every pistolsmith that worked on this gun etched their business logo onto the slide and frame. Randomly. Wherever it fit. Nice and deep too. My head hurt. I tossed every design out. I stared at this gun for a week trying to figure something out. Sheesh! This is going to be a tough one.

In early April 2004, I started getting emails asking about the gun.

The Guild was trying to set up a presentation for the summer time. Now I started to feel a little pressure (duh). Since the intent was about the "second amendment", I began with that and I began knowing that President Bush is right handed and a Christian. Why is that important?

Here's why: when a right hander picks up a pistol, he/she is most likely going to hold it in their right hand; the gun will automatically be pointing to the left and therefore will be looking at the "left" side of the pistol first. Capiche?

I wanted to depict a small scene that was symbolic of what America would look like at the time the 2nd amendment was written in our constitution: A colonial minuteman with his shouldered musket at the ready to defend freedom and liberty.

Note: the minuteman is left handed because his back would be facing the viewer if I made him right handed and he was pointing his rifle toward the muzzle of the pistol. Having the minuteman pointing his rifle toward the back of the pistol just wouldn't look

right. This is an important part about design and layout that needs considering when creating these pieces.

In the background, nestled at the base of the great Smokey Mountains, is a log cabin, complete with a split rail fence. Very early American. On the top of this side of the slide I engraved "the right of the people to keep and bear arms, shall not be infringed." I wanted to include a "Betsy Ross" flag (13 stars) in there somewhere but just couldn't work it out due to the size.

The right side of the pistol was easier: in 2004, the words "under God" in our pledge of allegiance was being challenged in our court system. Knowing President Bush was a Christian, this side was going to be "...one nation under God, indivisible, with liberty and justice for all." I came up with this mental image: That an American flag behind a set of praying hands = one nation under god.....That'll work.

I'll use 24k gold for the praying hands and although the flag is our standard "Old Glory", I decided to make only 13 stars visible in the portrait. That would make a good reference to the original 13 colonies, the "Betsy Ross" flag idea and complete the scene.

Now, time is really running out and the engraving must begin now. There's not enough time to give this one any more attention. I either had to start cutting or give it back unengraved and miss out on the presentation. Well.....that ain't gonna happen!

The engraving work was non-eventful. Everything cut just as was expected. No surprises and no headaches. The gold inlays were good, clean, straight as an arrow where they needed to be, and tight.

One final detail: on the top of the front sight I engraved the

Roman numerals DXXXVII and here's why: On November 27, 2000, Florida's secretary of state Katherine Harris officially certified George W. Bush as the "winner" in Florida by 537 votes...you get the idea.

I finished in late may, 2004 and sent it to Texas for bluing and assembly. My job was complete and I was pretty happy about the way it turned out for the short length of time I was allowed to have it.

Shortly after the gun left my studio, we learned that if we present it to President Bush while he's in office, we will actually be giving it to the U.S. government.

Everyone involved said no. We'll wait until after he leaves office. When President Bush was re-elected in November 2004, the presentation was automatically set back for at least 4 more years. It was heart breaking to realize how much different, and better, the gun would have been had I had at least 6 months, not just 6 weeks, to design and engrave this gun!.....It is what it is, right? I did the best I could in the time frame I had.

The Presentation:

Rumors about the presentation started to fly around May 2009. Is this event finally going to happen? Well....maybe, and that's the final answer. Having nothing to do with the scheduling and coordination, I was at the mercy of the "powers that be". The days of waiting for a confirmation turned into several weeks. I learned that it was going to be June 24th, and then i learned there will not be a presentation in June. First week in July?...no, second week in July. No presentation in July. Early August? No. June 29th, 11:00 a.m. Really? June 29th? Two weeks from now.

Yes, this was going to happen. Emails started to come in with group codes for the Dallas Hilton, requests for birthdates and social security numbers (Secret Service stuff), and a forwarded email from Texas state senator Jeff Wentworth. Yep....gonna happen, but the group was limited to 7 people due to security and office space. Plane tickets, car rental, hotel reservations. You know the routine.

On the morning of June 29th, our group met for breakfast, coordinate the time line for the presentation and take a few pictures of our fellowship. It was the first time I had actually seen the gun finished. I had pictures from years ago, but there's nothing like the real thing.

Hey! It looks pretty darn good, too. The presentation case was a beautiful match to the gun. The inside was hand fitted to the gun and the inside of the lid was adorned by





an embroidered seal of the president of the united states. ..Nice. Very, very nice.

At 10:40 a.m., we walked about 2 blocks to the office building where President Bush's suite was, checked in with security and waited for our clearance. After a few minutes, we were invited to go up to the President's suite. Escorted into the foyer, the door was closed. I noticed a myriad of like framed photographs, symmetrically perfect, hung on the walls. Pictures of President Bush with his family and other important world dignitaries. Impressive. There was an almost eerie calmness to this office setting. No phones ringing, no shuffling of papers. No office noise at all.....just a peaceful and serene calmness. Around the corner came Laura Bush. You knew who it was instantly. She greeted all of us and departed. That's when the reality of this presentation hit me. It's gonna happen. How cool!

"Hey dudes...c'mon in!" Was the shout from the office door over in the corner. We single filed over to the corner and were each greeted with a smile, a firm handshake and a pat on the shoulder from President George W. Bush. I looked at my watch 11:00 a.m. Punctual. (I like that in a president)

Mr. Bush invited us to have a seat and then went around the office and talked to each one of us in turn. Mr. Bush candidly conversed about his presidency, the book he is writing, 9-11, and retirement. He admits that he can't wait to become a grandfather.

Mr. Bush was then given the keys to unlock the presentation case. "wow, that's beautiful" he exclaimed. As he picked it up. "can this gun be fired?" He asked. (of course the answer was yes, it is a working gun) "maybe i had better wait until I go down to the ranch. Shooting it in Dallas might draw some attention." He said jokingly.

I talked to him for several minutes about the details I put into the gun. He was very attentive and appreciative. He was amused with the Roman numeral DXXXVII on the front sight.

Weldon Lister made his belt buckle presentation. It is a beautiful rendition of W.H.D. Koerner's 1916 painting "A charge to keep". A favorite of President Bush. Matt Delfatti presented the president with hand made holsters and belts for the gun and the belt buckle.

President Bush then presented all of us with gifts of tie tacs for the men, hat pins for our wives, and lapel pins and book markers for our children. All of which were emblazoned with the Presidential seal.

He made sure all of had our individual picture taken with him as well as a group shot (no pun intended) The entire visit was very casual and laid back. I didn't feel rushed or faceless. This man really has a way of making you feel like you are an old friend. Instinctively, we knew it was time to go. All was good with me. "A job well done", I thought. We made our exit, just as we entered his office, one at a time. Each of us being thanked with another handshake, a pat on the back and a very gracious "Thank you so much."

As I shook his hand, I looked President Bush in the eye and said "God bless you."

He remarked " He sure has, in many ways." I walked out of his office and thought of my father who had passed away 6 years ago. I wondered if dad took some time off from his angel duties to be with me. Wouldn't that be nice?

I looked at my watch....43 minutes. Ω





CCA2009 ARTICLE AND PHOTOS BY MIKE DUBBER

The gun is serial number CCA2009 - that is, the Colt Collectors Association (CCA) auction gun for 2009. It will be auctioned at Concord, North Carolina during the CCA Show in October. The CCA moves its annual show to a different state each year and the organization chooses a Colt Master rated engraver, and the various state committees choose their themes for the gun. This year the committee selected

1. The Cape Hatteras Light House,
2. The Wright Flyer
3. The Battleship North Carolina for the inlay themes.

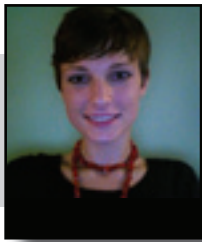
The Wright Flyer and the lighthouse were no-brainers, but the Battleship NC threw me. I asked, "Why a WWII Battleship?" It seems that NC school children in the early 1960's donated their lunch money (one day per week for three years) to save the North



Carolina from the scrap heap so there are lots of dedicated grown-ups who are very proud of the battleship - it is now on display to the public at Wilmington. NC BB55 (naval terminology) was a class of ship - the North Carolina was the original hull design and the Indianapolis (CA-36), the Washington (BB-56) and the Iowa were designed off her hull pattern.

These were monster battle cruisers - they had 9, 16" guns, 6 up front and 3 to the rear. Only the North Carolina and Iowa (BB-61) survive today. You can see other info by typing BB55 and doing a search in Google.

But how to inlay such a monster on a Colt SAA? I chose only to inlay the front 3-gun turret and superstructure and leave the rest to the viewers imagination. Then, being given the latitude to complete the gun as I saw best, I chose scrimshaw artist Katherine Plumer to do the work on the grip scenes. She did a magnificent job. Ω



METAL VS. PRINT

ARTICLE BY ASHTON LUDDEN

Dead Pile (Waste): Print by Ashton Ludden

In my experience, people tend to segregate engravers and printmakers. What many do not realize is the close history these two groups of artists share. For me, being a Fine Arts major with a double emphasis in printmaking and engraving, I've been exposed to both areas and have been able to explore them together, not separately. I currently work as an artist-in-residence at Glendo Corporation. I am able to explore the possibilities of engraving by experimenting with innovative equipment and test different engraving materials. I pretty much have the best college job...ever. Having that experience, one might think I have more exposure to engraving than printmaking. It is a legate assumption but my engraving professor at Emporia State University, James Ehlers, has a printmaking background. And honestly, if you were to ask him, I think he would call himself a printmaker before an engraver. Although, now with his experience teaching the engraving classes, I would like to think he is both. Luckily, I have a pretty balanced education between both engraving and printmaking.



*Print by Andrew England
Courtesy of Oscar Gillespie (Frogmans)*

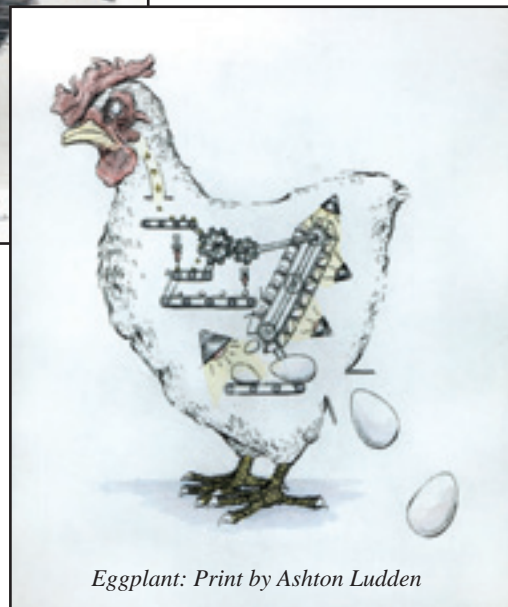
I feel it is important to expose the connection between these two areas of art for those who think of them as completely separate practices. In actuality, it has been said that engraving as a printmaking technique stemmed from object engraving. Artisans who engraved on objects, like jewelry and firearms, would take rubbings from the engravings to record their work. From this grew the idea of engraving on metal plates as a way to create a reproducible artistic image on paper by means of printing.



Today engraving is a rare art form but engraving in printmaking is probably more so. In printmaking, etching is the dominant technique to create lines in an image and is probably so because of its similarities to drawing. Engraving takes a great amount of time to

master therefore people tend to steer toward something with a more immediate satisfaction. Despite this, I'd like to say that the number of printmaker's who are engraving is growing.

One major reason engraving in printmaking is gaining exposure is because of an annual printmaking



Eggplant: Print by Ashton Ludden

workshop in the little town of Vermillion, South Dakota. The name of the gathering of printmakers from all over the United States is none other than Frogman's Print & Paper Workshop. It is a two-week workshop offering sixteen different courses taught by distinguishable printmakers. They provide a large variety of courses from basic color intaglio or monoprint to more unique courses such as applying relief printmaking to the three-dimensional, bookmaking or engraving. Classes are Monday thru Friday and are from 9am-5pm and open studios until 12am. The workshop has been operational for 28 years and going strong.

Oscar J. Gillespie of Peoria, Illinois was the printmaker who taught metal engraving at Frogman's 2009. Unfortunately, I only gained funding for one week of the workshop and missed the opportunity to

peek into his class. I did, however, contact him and ask him how he teaches his students to engrave to see how different it was from the instructors who teach at GRS Training Center. Gillespie begins by talking about the burin and emphasizes the importance of sharpening and keeping the burin sharp. He discusses the different types of burins and what they are designed for, such as the square, scorper, diamond lozenge, and stipple. He then shares many examples of engravings to show the different line qualities possible through engraving. Gillespie shows the proper postures, hand positions and angles of the burin



Food Stamps: Print by Ashton Ludden

for smooth cutting. He then demonstrates how to sharpen a burin with a jig and a stone, which is just as important as learning to cut. After the basics have been covered, he gives his students a practice plate and lets them test it out. The students are provided two plates for the week in which they create their image on and print. Gillespie goes over how to print engravings. Although most students that attend Frogman's have knowledge of printing intaglio, printing engravings is not the same as printing an etching. The week is full of demonstrations, questions, answers, and hard work.

Does some of this sound a little familiar? It should if you have attended an engraving course at the GRS Training Center or even their annual Grand Master's Program in Emporia, Kansas. I found that teaching how to engrave for both object engraving and printmaking are very similar. Of course, there are some differences such as the following: Prints are always engraved on a beveled plate, are meant to be printed



making the print the final product, and a lot of times can contain, what some would consider, really weird imagery as opposed to images found on a rifle. Engraving in printmaking also does not explore the many different techniques of engraving such as bright cuts, inlay, and sculpting because these could not

be reproduced in a print. Also, the GRS Training Center uses the GRS pneumatic engraving equipment whereas Frogman's teaches push engraving with a burin. Despite these minor differences, the teaching of engraving seems to be the same between both workshops. Although, from my experience of both GRS and Frogman's, overall, Frogman's is a bit more intense because the studios are open sixteen hours of the day and there are many extra activities such as a karaoke night, bowling, a portfolio raffle, dinners, open portfolio, and a final banquet. The activities are satisfyingly exhausting yet one cannot possibly them pass up, especially if your professor is unexpectedly amazing at karaoke.

The Grand Master's Program has great benefits as well. It attracts more international artists as opposed to Frogman's, which is more national. The Grand Master's creates a great opportunity to connect

METAL VS. PRINT CONTINUED



Machismo: Print by Ashton Ludden

with international engravers, learn how they teach and execute their work in their country, and, like me, possibly find someone to study abroad with. Frogman's, who attracts many young artists at the undergraduate and graduate level, is a great place for networking and gathering information about schools and jobs. Both workshops give great opportunities to meet other artists and learn from each other.

Also like the classes taught throughout the year at GRS Training Center, Frogman's has established instructors for its courses. This year and last year, metal engraving was offered and taught by Koichi Yamamoto of Knoxville, Tennessee and Oscar Gillespie of Peoria, Illinois. In 2010, Emporia's very own, James Ehlers will be teaching metal engraving at Frogman's. These three, along with Evan Lindquist, are some of the known US printmakers who primarily use



Print by Mary Ellsworth. Courtesy of Oscar Gillespie (Frogmans)



Print by Paula Ulrich. Courtesy of Oscar Gillespie (Frogmans)



Sandy Anible at work. Courtesy of Oscar Gillespie (Frogmans)

engraving as their means to create prints. Despite this considerably low number of engraver printmakers, as mentioned before, engraving is having its resurgence.

All in all, the printmakers and engravers are not so different after all. We stemmed from the art world together and share the most elegant, traditional method of creating images, engraving. We both have our huge workshop gatherings of teaching, learning, sharing and fun. Most of all, we are damn hard workers and thoroughly enjoy every minute of it. Ω

Both the GRS Training Center and Frogman's Print & Paper Workshop have information about classes posted on their website at: www.grstools.com and www.frogmans.net



FEGA, FROM THE VERY BEGINNING

ARTICLE BY MIKE DUBBER PHOTOS BY ROGER BLEILE



The eventual formation of the Firearms Engravers Guild of America was the result of an informal gathering of engravers in 1980. That initial meeting was held at the Las Vegas Sahara Hotel during the Beinfeld Antique Arms Show.

Wallace Beinfeld, producer of the show, offered the use of a meeting room and display space for this group of twenty who came to Las Vegas to meet with their fellow engravers. For several who attended, this gathering represented a first direct contact with their associate engraving artists. A sign-in sheet exists that includes the following names of these twenty:



Ben Lane 1979

Gary Nelson, Larry Hopewell, Joe Popovits, Rachel Wells, Robert Evans, Dexter Welch, Mike Dubber, Ben Lane Jr., William Mains, Jacqueline Favre, Ron Smith, Robert Swartley, C. Roger Bleile, Terry Wallace, Jim Kelso, Marty Rabeno, Wilton English, Sam Welch, Ben Shostle, Frank Hendricks.

Many of these names are familiar to those of us who have been active in

FEGA over the years, and perhaps, to those new and current members who see these same names in print or on the various Engraving Forums. Questions remain about why the name(s) of other engravers who were known to be exhibiting at the Beinfeld Show in 1980 do not appear on the list. In any case, FEGA now officially recognizes the names on this list as FEGA Founding Members.

The greater questions this article will explore is how and why this initial meeting took place – what was the impetus that brought these



Ben Shostle 1979

twenty working American Engravers together in Las Vegas, Nevada in June, 1980? In this writer's opinion it was the direct result of the publication in 1980 of *American Engravers*, by C. Roger Bleile. Roger's book was written for the gun collecting community, but it provided the initial spark that ignited organized modern American Engraving. Clearly stated, Roger's publication initiated all those things we now enjoy about modern American Engraving. The book was very exciting to all of us who were included, but even more exciting and insightful is "the rest of the story."



Bill Mains 1979

would provide a brief resume and photos of their work. Ultimately, there were 71 Engravers that had photos of their work and bios in the



Terry Wallace 1979

book and there are 101 engravers listed in the "Directory Of Engravers" at the back of the book. The difference in numbers is relative to the engravers who actually sent in photos and bios for publication - the remainder (39) did not respond with photos. Beinfeld Publishing, Inc. of North Hollywood, California, published the First Edition of *American Engravers*. It remains a unique and valuable piece of American engraving history today.

With the successful publication of his book, Roger turned his attention to following the suggestions of the participating engravers - expressed in comments returned in their pre-publication questionnaires. In April 1980 Roger sent a letter to all on his list. The



Bob Evans 1979

letter, written to "Dear Fellow Engravers," included (in part) the following information and open invitation:

"Mr. Wallace Beinfeld, my publisher, is also producer of the semiannual Sahara Gun Show held in Las Vegas. He has deemed the theme of the summer 1980 Show to be "American Engravers."



Frank Hendricks 1979

To coincide with the publishing of my book and the theme of the gun show, Mr. Beinfeld and I have arranged for space in the north hall of the Sahara Hotel where we

FEGA, FROM THE VERY BEGINNING CONTINUED



Jacqueline Farve 1979

will hold an informal meeting of all arms engravers present. The meeting will be held at 9 o'clock on Sunday morning, June 29.

While compiling my book many of you expressed a desire to form a guild or organization of engravers. This will be the main topic of discussion at our meeting."

Roger went on to describe the Beinfeld Antique Firearms Show at the Las Vegas Sahara as the most prestigious and best run gun shows in the world.

Those who accepted the invitation and attended the show considered this to be a unique opportunity to be part of engraving history.

Roger's wife Cathi took notes on Sahara Hotel stationery during that first informal meeting. The group agreed to continue organizing with another meeting the following year in Houston. A hat was passed around (we are unclear about whose hat it was) and money was collected to assist in the process of organizing a guild. Frank Hendricks agreed to research information about incorporating, and he generally became the spokesman/authority figure for many of those who were there. The entire group participated in the open discussions, but Frank Hendricks generally took charge at the urging of the assembly. The first meeting was a success and the seed of organized modern American engraving was planted.

Fast forward now to 1981: a second, more formal meeting of engravers was held at the Houston, Texas gun show - thirty-six engravers attended. These individuals are now officially recognized as FEGA Charter Members. At that general meeting it was moved that a guild

be formed and that it should be called The Firearms Engravers Guild of America. The following officers were elected:



Marty Rabeno (with hair) Roger and Cathi Bleile 1980



Mike Dubber 1979

Certificates should be issued. All motions passed. A design contest for a guild logo was announced and Ben Lane's entry won the membership vote - we still use the same basic logo today.

The rest, as they say, is history. This Guild has grown and prospered under the leadership of a long list of outstanding and recognized American engravers. The Firearms Engravers Guild of America has advanced the central concepts of promoting and sharing the art of engraving. It was preceded by another effort to organize, but the Society of American

Frank Hendricks, President
T.J. Kaye, 1st Vice President
E.C. Prudhomme - 2nd Vice President
Ray Viramontez, Treasurer
Robert Evans, Secretary

During the meeting \$20 membership donations were collected, it was agreed the guild would incorporate in the State of Texas, and that a guild logo should be established. FEGA Charter Membership enrollment was extended until July 15, 1981 and it was motioned that Charter Member



Robert Swartley 1979

Engravers never realized a sustained membership.

So, whom do we thank for the initial leadership and inspiration that generated a beginning? It is apparent that C. Roger Bleile conceived an idea, promoted a basic concept, and urged that initial group to gather in Las Vegas in June 1980. His book created interest, but it was Roger and his foresighted purpose that sparked formation of the Guild.



Sam Welch 1979

Roger's careers have included law enforcement and the military, but he is and always has been an engraver at heart. If you talk with Roger Bleile you will soon appreciate an intensity and knowledge of the art of engraving that cannot be denied. Most recently he created Roger Bleile's International, Illustrated Glossary of Hand Engraving to standardize engraving terminology for an ever-growing international (World-Wide Web) audience.

Thank you Roger for your gracious contributions to the art of engraving in America. Ω



THE TIP DOWN SMALLBORE: ACGG FIREARM #25

PRESS RELEASE ACGG: PHOTOGRAPHY BY TURK'S HEAD PRODUCTIONS.
ENGRAVER: TIM GEORGE



Truly a unique .22. Created entirely from bar stock....

The latest creation by a team of members of the American Custom Gunmakers Guild – ACGG Firearm #25 is The Tip-Down Smallbore. It is a unique one-of-a-kind shooting gun. The theme of this project is reminiscent of turn-of-the-century British “Rook Rifles.” Built mainly between 1870 and 1930, Rook Rifles were the English gentleman’s choice for small game such as rabbits, hares, foxes, rooks (a common bird in the English countryside), and crows, and for teaching young boys to shoot. Each year a lucky \$20 ticket holder wins a special project created to show the public the artistry of custom guns. Perhaps someone who might not be able to commission a custom firearm will be the proud owner of The Tip-Down Smallbore.

This uniquely American-styled petite “tip-down” .22 LR was manufactured completely from bar stock by Jimmy S. Johnson, Raytown, MO. Inspired by 19th century master gunmakers American Frank Wesson and Brit Alexander Henry, the receiver and components were machined from pre-heat treated SAE 4140. The lock plate, hammer and components (fancy bridle, tumbler and sear) were made of tool steel and heat treated. They were based on the work of the great English lockmaker Joseph Brazier. All springs were made from spring steel and properly heat treated as well.

John Krieger donated the premium barrel blank which Johnson machined half octagon, tapered half round. It is fitted with a dovetail classic English single leaf Express rear sight and dovetailed blade front sight. The rifle is equipped with a 19th century William Malcolm type brass telescopic sight with a 3/4” diameter, 18” in length and 4× 15mm objective lens. The custom made brass scope mounts are both side fitted and fitted to the flats of the barrel.

Stockmaker Craig Libhart, Bainbridge, PA, crafted the rifle into a lightweight turn-of-the-century English rook rifle. Luxus Walnut donated the premium piece of Turkish Walnut, Tony Galazan of Connecticut



Shotguns kindly provided the heel and toe plates and a Dressel steel grip cap was used. The forend is tipped with horn and secured to the barrel with a cross key. The underside includes small detailing that complements the lines of the receiver sculpting. An escutcheon is inletted into each side surrounding the cross key as a finishing touch. Checkering is 26 LPI with mulled borders.

Using a “hybrid” scroll combining his style and the classic scroll of Nimschke, Engraver Tim George, Altavista, VA, used only “hammer and chisel” to engrave The Tip-Down Smallbore. L.D. Nimschke is widely regarded as the first world-class engraver living and working in the U.S. He was certainly one of the most prolific during his career from 1850 to 1900! Modern “American-style” scroll often pays homage to Louis Daniel Nimschke. 24k gold borders heavily embellish the engraving throughout as it would have been commissioned by a wealthy client or perhaps a foreign dignitary. Final bluing was done and donated by Chuck Grace.

In keeping with the 19th century theme of the project, Jim Wear, Laramie, WY, cased the gun in quarter sawn oak and covered it with





bark tanned pigskin which is checkered based on a period example. He also made the ebony beehive handled turnscrews, cleaning rod, brush and Damascus Bowie knife and sheath. A custom made fitted aluminum traveling case is also included.

Anyone interested in purchasing a ticket can send \$20 each to: ACGG, 22 Vista View Ln, Cody, WY 82414 or visit the Guild's website www.acgg.org. Ticket sales are limited to 4,000. All state and federal laws apply. Ω





AROUND THE TRAPS FEGA MEMBERS WORK



☪ Rick Simmons



☪ Brian Powley

Stephen Cox ☞



☪ Roger Henrichs

Rick Simmons ☞



☪ Ken Hurst



☪ JJ Roberts



If you wish to have photos of your work on these pages e-mail them to the editor biggschristchurch@xtra.co.nz.



GUNS – RENO AND SO MUCH MORE.

ARTICLE BY JAN BILLEB

The outstanding new location of John Ascuaga's Nugget Hotel is the main topic of conversation about the Guilds' 2010 Exhibition! The Nugget is a very easy hotel to find your way around. (See the diagram of the main casino floor.) As you come in the front entrance you are right at the front desk to check in. To the right of the front desk will be the Guilds' display case and information about the exhibition. (Contact Lee Helgeland at 406-837-2041 if you're willing to greet people and answer questions there.)

Want to find a place to eat? Follow the tile path around the hotel. You'll find a great selection of restaurants – and you won't even remember you're in a casino hotel. Off from the West Tower Elevators is Restaurante Orozko (reservations accepted) where you can enjoy a charming European country atmosphere. Menu options include fresh fish, seafood, specialty pasta dishes, lamb, steaks and their famous salt-roasted prime rib. Or follow the tile path to the left of the front desk and discover these options....

Starbucks – featuring their well-known coffee along with snack

items.

The Rotisserie Buffet – Best voted buffet in Reno over and over since it opened in 1984. They offer special theme dinners nightly including seafood on Fridays and king crab and prime rib on Sundays.

Rosie's Café – Open 24 hours, Rose's is a real family kitchen with a wide variety menu for any meal time.

Trader Dick's Restaurant – Visited by locals for its Asian and Polynesian cuisine as well as steak and seafood dishes (reservations accepted). Intimate tiki bar and gigantic salt water aquarium add to the tropical atmosphere. (My personal favorite is the flaming strawberries Ascuaga dessert.)

Noodle Hut – Open for lunch and dinner for a fast meal of traditional Asian noodle dishes or favorite pastas. (This is the only one I haven't eaten in.)

The Steakhouse Grill – (reservations accepted). The Steakhouse features outstanding flame-broiled steaks and fresh seafood with a romantic ambiance.

John's Oyster Bar – One of the original restaurants in the hotel, John's serves pan roasts, Louies and other seafood options.

Want a quick deli sandwich, pizza or hot dog? Gabe's Pub & Deli is located on the lower level (take any elevator or the escalators)

Just want to meet friends and clients for a drink? Arrange to visit at the Rotisserie Bar across from Starbucks. Or, the next evening visit the Tiki Bar, Horseshoe Bar or Broadway Bar.

When you're ready to head to the Exhibition or any of the meetings, think Second Floor. (See the diagram of the Second Floor). You can reach the Second Floor from either set of elevators - West or East Tower, the stair or escalators in the front lobby or directly from the parking garage through the skyway. The Exhibition will be held in the area on the left marked Pavilion. Our banquet and auction will be held in the Rose Ballroom. If you're hanging out in the casino, the 2nd floor can also be reached by the Horseshoe Bar.

It's never too early to reserve your hotel rooms, just be sure to reserve with a credit card to guarantee it. Call 800-648-1177 and request group code GFIRE10 or you can reserve online directly from www.fega.com or www.acgg.org. You can ask for either a West Tower room (with access on the elevators directly to the Pavilion area) or a completely redecorated East Tower room (which have coffee pots in them). The room rate at \$104/night (plus tax, etc.) is less than rooms were last year at the Silver Legacy. You will receive

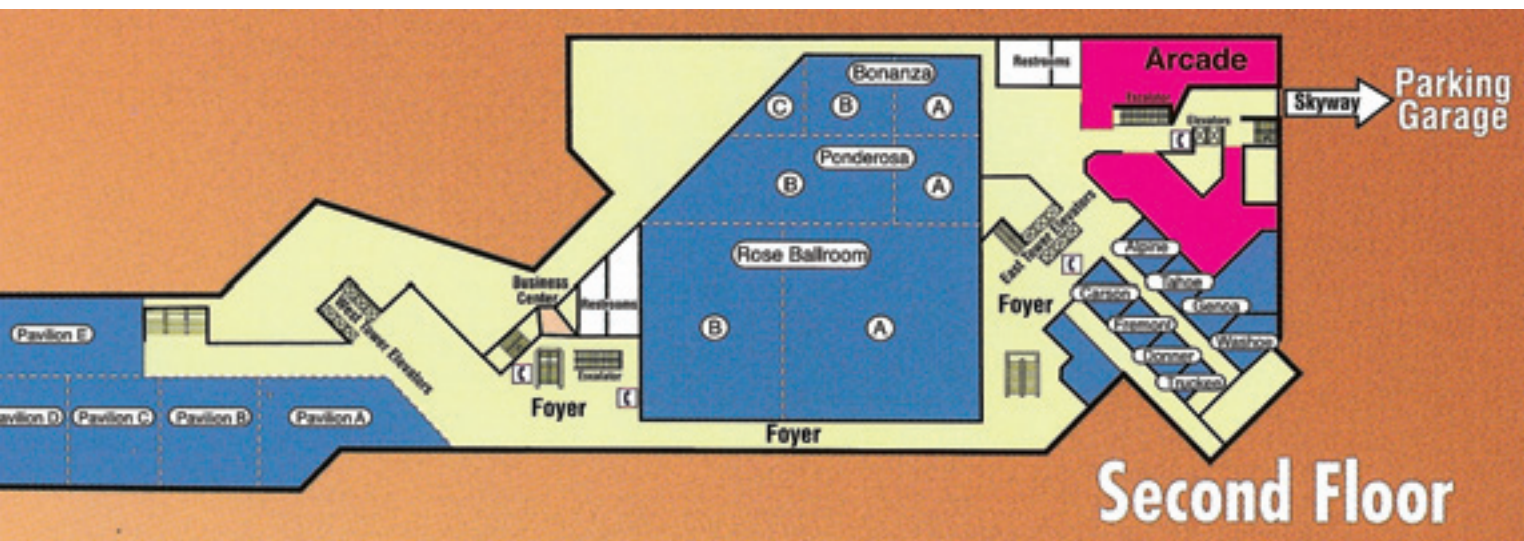


a \$6 per day per room coupon good in any of the restaurants (except Starbucks). Don't wait until the December 27th deadline to reserve your room, and let other know they should stay at the Nugget in our room block. Your reservation includes free use of the year-round pool and the health club.

For those of you that actually have free time during the exhibition, additional activities available at the Nugget include: race and sports

book, gift shop, bingo parlor (all lower level), Celebrity showroom and Cabaret entertainment on casino level, arcade on second floor, atrium pool, health club, salon and spa (all on fifth floor), and of course the casino. And if you want to go outside....across the street is a shopping area or you can get on the city bus to head downtown or elsewhere.

I think everyone will appreciate the atmosphere, food and convenience of the Nugget – and enjoy the change of venue. Ω



RENO 2010 SEMINARS: THE NEW ENGRAVING; SCULPTING IN THE TWENTY FIRST CENTURY

We will start with a presentation by Diane Scalese on “Flair Scroll; A transition between Western and American Scroll.”

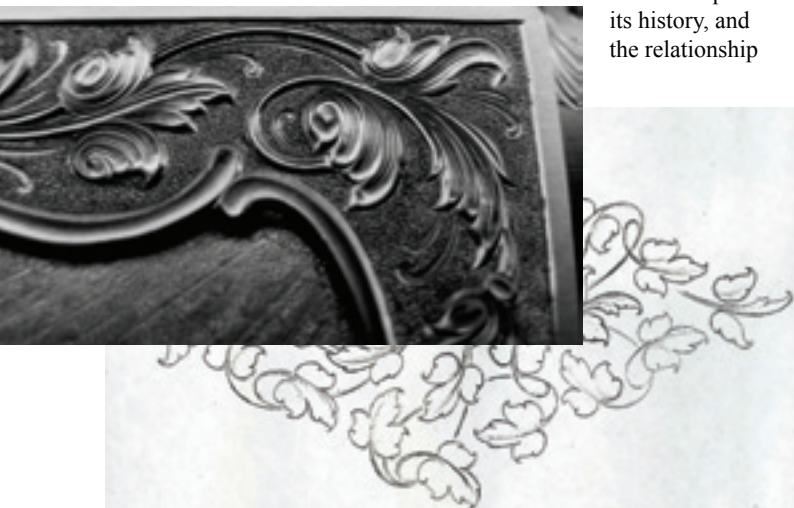
Next will be Barry Lee Hands presenting the Three Segment Leaf; a study of Arabesque through Four Thousand Years of Ornament”

We will explore its history, and the relationship

between inside of the stem shading, as opposed to across the stem shading and contrasts between Ken Hunt, Churchill, Lindsay and Hands based on shading analysis, and leaf segment arrangement, with examples and a sculpting demonstration using Mr. Hands’ current techniques.

Then to round off the trio, Weldon Lister will present “Sculpting American style; Bringing classic American scroll into the modern era.”

These seminars are not to be missed!!!



DISPLAYING AT RENO 2010

The Guilds’ annual Exhibition brings to Reno those people who truly appreciate the art of fine engraved guns. This is your best opportunity to showcase your work, meet other engravers and share techniques and ideas.

If you want to receive details on having a display table, please contact Jan Billeb (307) 587-4297 or acgg@acgg.org.



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The German Gun Collectors Association (GGCA) is a non-profit educational association and answering your questions about German firearms is one of the services they provide. The GGCA concentrates their efforts on German hunting guns of the last 150 years and their makers, beginning with the needle and pin fire guns, which were the first practical breech loading hunting guns, to the modern German hunting guns.

There would be no need for hunting guns without the hunters that use them, and for this reason the GGCA also studies and gives information about the rich and historic German hunting tradition.

The GGCA is a source for books and catalog re-prints related to German guns and the German hunting tradition as well as best quality German products for hunters, shooters and collectors.

The contact information for the GGCA is: German Gun Collectors Association, P.O.Box 385, 438 Willow Brook Rd. Meriden, NH 03770 Tel. 603-469-3438 Fax 603-469-3800 E-mail: jaeger@valley.net

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ACGG Education Foundation 2009 Matching Rifles

The American Custom Gunmakers Guild Education Foundation was formed in 2006, after several years of planning, as an affiliate effort of the American Custom Gunmakers Guild, Inc. It is a 501 (c)3 nonprofit charitable educational foundation.

Its efforts support new gunsmithing (in particular custom gun-making) talent, dissemination of educational information to the custom gunmaking community, and enrichment opportunities for current custom gunsmiths.

These rifles could be yours.....

The following process will be followed to award the two rifles:

1. The bidding process will begin on the 1st of March 2009 and will conclude on the 1st of December 2009.
2. The bidding process is available to all persons 21 years of age or older that meet the Federal requirements for purchasing a firearm except ACGG Education Foundation Directors.
3. All bids must include the following information:
 - A. Amount of Bid
 - B. Complete Name
 - C. Complete Address
 - D. Phone Number
 - E. Any bid received that states \$1.00 more than the highest bid will not be accepted.
4. All bids will be sent to: ACGG EDUCATION FOUNDATION, c/o Bruce Farman Treasurer, 2563 NE Wm E Sutton Rd, Bremerton, WA 98311.
5. All bids will be opened on the 15th of December 2009. Should two or more of the same bids be received that are the same winning bid will be broken by using the earliest post mark bid received.
6. The winning bidder will be notified via phone on the 15th of December 2009. If no contact can be made by phone, a certified return receipt letter will be sent to the winning bidder. If no response is received within 10 days the next highest bidder will be notified.
7. Once the winning bidder acknowledges the notification as the winner, they will have 10 days to mail a certified cashier's check or money order to: ACGG Education Foundation, 22 Vista Ln, Cody, WY 82414
8. The purchaser will receive a written letter from the ACGG Education Foundation acknowledging the amount over the fair market value of the rifle as a charitable contribution for income tax purposes.



Pictured above are the 2009 Education Foundation Matching Rifles. Bids are now being accepted.

Model 700 Short Actions in .222 and .257 w/consecutive serial numbers

Thanks for the generous donations:

- Actions - 6531421 and G6531422 - Donated by Larry Potterfield, Midway USA
- Barrels - Donated by Fred DePoy, Douglas Barrels
- Matching Bastone Stock Blanks - Donated by Fred Wenig, Wenig Custom Gunstocks
- Scopes and Mounts VXII 4-12x40mm w/consecutive serial numbers and engraved w/2009 ACGG Education Foundation - Donated by Leupold
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Contact: Fred Bowen 847-265-8316 stagargent@excite.com

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It is of course impossible to illustrate in this small folder all of the many varieties of designs executed by KORNBRATH in Arabesque, English Scroll, Game Scenes, etc. As KORNBRATH ENGRAVING is strictly hand work, it is possible to make the decorations either elaborate or simple to suit the taste of the owner. Often the owner of a fine gun desires his pet dog, an especially fine specimen of game he has bagged, or a particular hunting scene engraved on his gun. Cost of such decoration depends on amount of surface to be engraved, depth of engraving, and type of decoration.

