

Saltfork Craftsmen Artist-Blacksmith Association

August 2014



Teresa Gabrish attended a class at Rio Grand and here are three of her class projects. This class was called High Relief Eastern Repousse'. She is talking to the instructor about coming to Oklahoma and doing a class. Can't come this year but maybe we can get her here in the future.

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Editors notes...

I hope everyone got their newsletter. As with any new system there are "bugs" to be worked out. Please bear with us as we get the turnaround time a little better. Like with most business, they want to make sure the money is there before they do the work. So we had to rely on the mail to make payments. We hope to find a better solution before the August newsletter goes to print.

Editor..Diana Davis

Secretary's report..

The swage blocks have been so popular lately that we have run out. We are in the process of getting another order made. We hope that no one is being inconvenienced. The Treasurer made a report before the board of directors stating that the club was in good shape financially. She is going to set up an on line site where members will be able to pay dues along with other services like conference registration using a credit card. It might take some time to get it to function with our web site, but we will let you know as soon as it has passed a trial run and is ready for use.

Sec. Diana Davis

The Saltfork Craftsmen Artist-Blacksmith Association, a non-profit organization Our purposes are the sharing of knowledge, education and to promote a more general appreciation of the fine craftsmanship everywhere. We are a chapter of the Artist-Blacksmith Association of North America.

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Visit our Saltfork Craftsmen Website:
www.saltforkcraftsmen.org

REGIONAL MEETINGS:

August meeting schedule:

- ♦ SE Regional meeting (Aug. 2nd) Open
- ♦ NE Regional meeting (Aug. 9th) Will be hosted by Tom Nelson and Jim Carothers. It will be held at the Cherokee Strip Museum at 2617 West fir St. in Perry, Ok. North , just across for Braum's and Super 8 motel. Trade item is a wall mounted bracket hanger. Consider a bracket to hang a small sign, bird feeder etc. Wall mounted coat hook will work also. Lunch is provided, Dutch oven cooking, bring a side dish or salad to help out. If you need more info contact Jim Carothers at 580-307-5152 or frontiershop@wildblue.net or Tom Nelson at 580-542-7691 or tomn@pdi.net
- ♦ SC Regional meeting (Aug. 16) Will be hosted by Tony Cable at his home and shop at 7533 N. MacArthur in Blanchard, Ok. Lunch will be served but bring a side dish to help out. Tony has chosen a fire striker/fire steel as the trade item. If you need more info. cell # 405-306-5766 or the house # 405-392-3925

Directions: From South OKC take I-44 south to the Newcastle Casino, continue south on 62/277 through Newcastle to SW 24th. Turn and go west one mile to MacArthur and turn left and go south about 3/4 mile to address 7533 on west side of road. From Norman, take highway 9 west to Newcastle exit. Take 62/277 north approximately 2.5 miles to SW 24th street. Turn west and go one mile to MacArthur, turn left and go south about 3/4 mile, house on west side of road. 35°12'32.5"N 97°37'07.4"W

- ♦ NW Regional meeting (Aug 23rd) will be hosted by Terry Kauk. Lunch is provided but bring a side dish to help out. Trade items is something from a Rail Road Spike. Directions;
Highway 34347 junction S. of Leedy. 2E- 2S- 2E- 1 1/4 S.
580-821-0139 in case you get lost.

September meeting

- ⇒ SE Regional meeting (Sept. 6th) Open
- ⇒ NE Regional meeting (Sept. 13th) Will be hosted by James Maberry at the Roger Co. Fair in Claremore. Lunch will be on your own. There are lots of food vendors at the Fair. No trade items listed. In you need more info contact James at jntfarm@hotmail.com
- ⇒ SE Regional meeting (Sept. 20th) Will be hosted by JJ McGill at the Murray County Antique Tractor and Implement Show. (See Map) There is No trade item. Dinner is provided (BBQ) If you need more info contact JJ at jjmcgill88@yahoo.com
- ⇒ NW Regional meeting (Sept. 27th) Will be hosted by Ron Lehenbauer at the Major County Historical Grounds Blacksmith Shop at Fairview, Ok. Lunch is on your own. Trade item is a Flower. If you need more info contact Ron at 580-554-1126

2014 meeting dates....

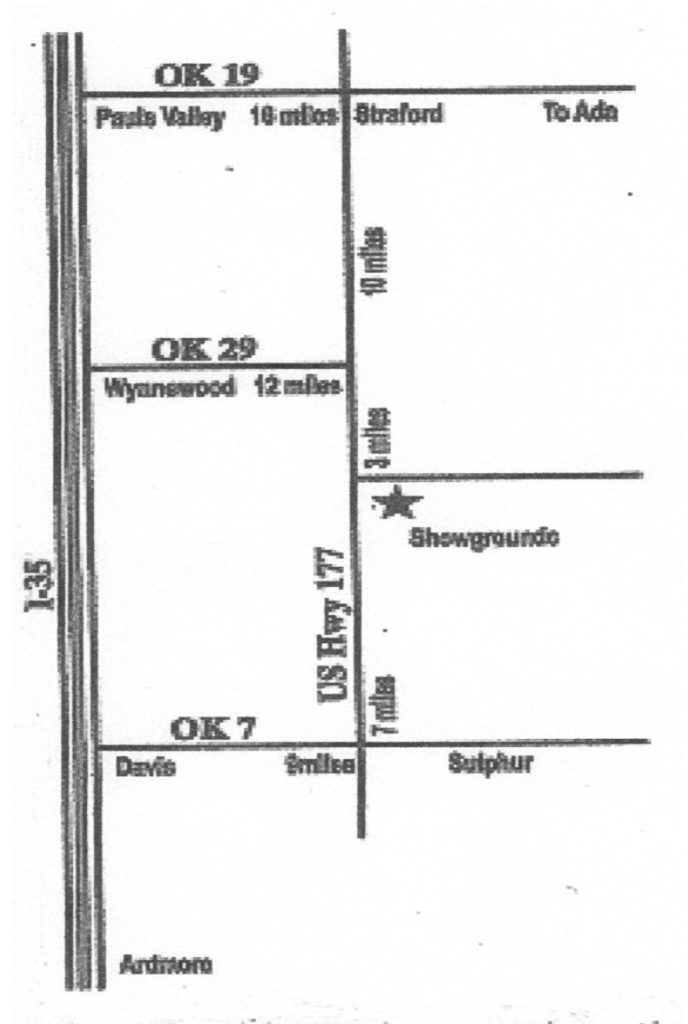
<u>SE Region (1st Sat)</u>	<u>NE Region (2nd Sat)</u>	<u>SC Region (3rd Sat)</u>	<u>NW Region (4th Sat)</u>
Jan	Jan: Bill Kendall	Jan; Gerald Franklin	Jan: Dorvan Ivey
Feb	Feb Gary Gloden	Feb: JJ McGill	Feb: Gary Seigrist
March	March: Doug Redden	March Larry Mills	March: Mandell Greteman
April	April: Ed McCormack	April Picnic	April: Bob Kennemer
May Ronnie Smith	May James Erb	May Ricky Vardell	May: Roy Bell
June Frank Sheldon	June: Brendan Crotty	June Larry Mills	June: Don Garner
July	July: Doug Redden	July: Byron Doner	July Monty Smith
Aug	Aug: Tom Nelson	Aug: Tony Cable	Aug Terry Kauk
Sept	Sept: James Mayberry	Sept: J.J. McGill	Sept: Ron Lehenbauer
Oct	Oct	Oct	Oct: Cheryl Overstreet
Nov conference	Nov	Nov	Nov: Mandell Greteman
Dec Bill Phillips	Dec	Dec	Dec: Ted Culver

Meeting hosting form can be found on page 19 along with membership application form.

Here is a map to Tony Cable's place.



Map to Murray Co. Antique Tractor Association property.



Oklahoma State Fair.

The Oklahoma State Fair (Oklahoma City) for 2014 will run from September 11 thru September 28th. Diana Davis is again organizing this event. This is our 6th year to do the Fair and I still haven't found a schedule that works flawlessly. We need enough smiths to man the booth without working the Smith to death but not so many that some stand around with nothing to do or start pulling more equipment out of the trailer creating a safety issue for everyone. You have to have room to move around safely with hot metal. With this in mind. I am asking for no more than 3 smiths be scheduled per day. This year, only workers (Smiths) in the booth will have access to free parking and gate passes.

The State fair is still working to get the contracts to us for signing so don't know what they are offering this year. IF they offer the hotel room, Workers that live outside the Oklahoma City area will have first chance at the room.

So far Richard Blassius has put his name down to work the week of Sept. 15-19th. During the week it is not as busy at the booth as it is on weekends. I plan to work the weekdays, but need three smiths to work each weekend day. We will be limited to the gate and parking passes so get your name down asap. I need definite yes es. Hard to plan with "I want to but don't know". Also if you are down to work and don't show up, don't call, look out....

Last year I did a ladies only on opening day, would like to do that again if possible. Ladies let get going. Bailey did great last year, hope to have her join me again. Could use another lady, two's company but three will be a lot more fun. Lets see you at the Fair...

Diana Davis

MARK ASPERY
OCT 12-14
GLEN ROSE, TX.

A rare opportunity for 7 to 10 (per class) serious amateur or professional craftsmen to learn from one of the most respected educators in modern blacksmithing.

*Mark is the editor of ABANA's Hammer's Blow magazine. He has written and published three volumes of his book **Mastering the Fundamentals of Blacksmithing**. Most ABANA affiliates recognize Mark for his tireless contribution to blacksmith education through his demonstrations and clinics.*

*If you want to improve your skill as a blacksmith, perhaps now is the time to make a commitment to yourself and your craft. This clinic is open to those who have a **burn to learn!***



INFORMATION

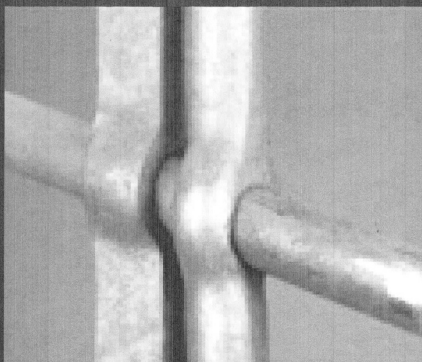
information and reservations.
call or eMail Ron Stafford
209 610 3448
hotshuz002@gmail.com

10/2014

MARK ASPERY



ONE PIECE CORKSCREW FROM
ALLOY STEEL



ANGLED PASS THROUGHS

MARK ASPERY WILL CONDUCT A FULL PARTICIPATION HANDS ON CLINIC. COME PREPARED TO WORK AT THE ANVIL AND LEARN.

*You bring your own set up,
anvil, fire, water bucket, basic hand
tools, etc. We will have some set ups
available however they must be
reserved early to guarantee availability.*

Marks web site:

<http://www.marksweb.com>
<http://www.marksweb.com>
<http://www.marksweb.com>
<http://www.marksweb.com>

SUNDAY 10/12/2014

For those with limited time or funds we are offering a one day experience. A class that introduces the participant to the Aspery way of tool making. You will feel satisfied with your growth, and your new tools, at the end of the day. \$100.

MONDAY-TUESDAY 10/13-14

Two full days of instruction with Mark. We will begin with more tool making and use those tools to craft an item that is sure to please. This class is designed to stretch your abilities, forge to dimension, and make you a better blacksmith. \$200

ACCOMMODATIONS

These clinics are being conducted on a pecan covered property in Somerville County, near Glen Rose, Texas. Numerous motels are located just 5 miles away. Camping your thing? There is lots of room for you to park your camper or pitch your tent. Dry camping at no charge. Helps to keep your cost low. We try to accommodate your needs where possible, so if you have any questions please ask.

Call 209 610 3448

Around the state...

SCABA has divided the state into regions for the purpose of hosting meeting. This was done when our membership started growing to include members well beyond the NW regions boundaries. Each month there is the potential of attending 4 meeting. The SE Region is on the 1st Saturday of each month, NE region the 2nd, SC region is the 3rd and the NW region is on the 4th. The 5th Saturdays in a month is for special workdays or classes.

This month there were 3 meetings. Doug Redden, Byron Doner and Monty Smith all hosted meeting at the shops. I only attended the meeting hosted by Byron Doner. Had hoped to attend Monty Smiths meeting but a family situation prevented that from occurring.

Byron had a good turnout for his meeting. His signup sheet showed about 49-50 attended. I got there and began collecting dues and selling tickets for the tool box. The box is getting so heavy with tools that I had to ask Charles McDevitt to carry it for me back to the car. There was a lot going on both inside and out in front of Byron's shop. Tony Cable was helping several of the members to make and test flint strikers. That next months trade item when we go to Tony's house.

The trade item was anything with a connection. There were some nice examples.



The other meeting around the state were just as interesting and productive. Hope everyone got out and enjoyed the meetings in their area. It has been

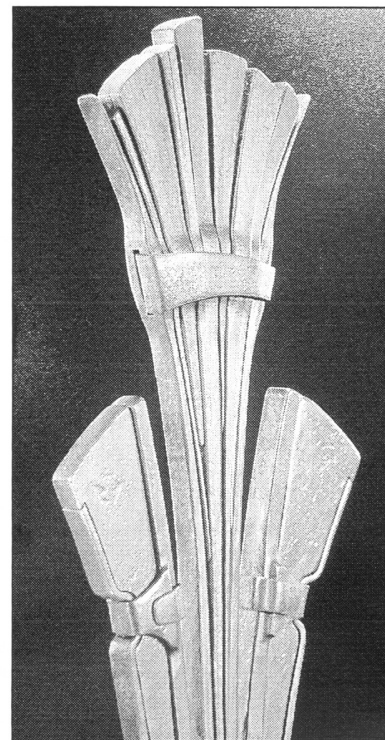
Etching Wrought Iron ~ Insights from Daniel Miller

story & photos by Mark Kochan, Placerville

At a recent workshop I had the opportunity to talk with Daniel Miller. He was very generous in sharing his time, experience and techniques. The more you learn about Daniel and how he works, the more you can appreciate his sensitivity, style and grace. I was drawn to one particular piece, *Ways of Eros*, that had an etched appearance. I wanted to know how he had etched the iron and what techniques had he used to get the directional grain you sometimes see in his work. As he explained, the etching technique he used on this project was accelerated by using hot 100% muriatic acid, the same muriatic acid that is used in swimming pools. To heat the acid, he used a crock pot at a low setting so that the solution would be at approximately 170°F. The acid bites into the surface to reveal the grain of the iron. He said it can etch in as little as a half an hour if the acid is hot. At lower temperatures it takes longer, suggesting as much as three hours. Consistently getting and controlling these effects takes practice and experience, but without testing and the right materials, even the best techniques can produce inconsistent, unpredictable results.

Learning about the Material

The material in his *Ways of Eros* is wrought iron. Not just any iron will etch and reveal this kind of grain. It must be wrought iron to get this effect. Wrought iron is best described as a two-component metal consisting of high purity iron and iron silicate (about 2.5%), a particular type of glass-like slag. At one time it was thought to be an undesirable impurity, present because the furnaces would not get hot enough to keep the iron in a liquid state after the carbon had been eliminated. Today we know the slag inclusions are responsible for its desirable properties. They inhibit the penetration of rust. During the peak production periods – 1750 to 1950 – many grades and qualities were produced, depending on the performance required. Does high quality produce better grain? It would certainly be finer grain. In well-made wrought iron there may be 250,000 or more of these glass-like fibers in each cross-sectional inch. Daniel suggested etching as a great way to determine if the metal you have is actual wrought iron and to discover the quality of the grain by revealing it with the etch.



Ways of Eros



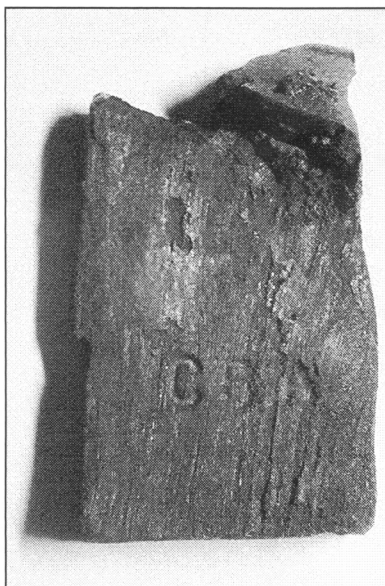
In an effort to get more experience with etching I set up a simple materials test. For my first test piece I took a sample that I knew was wrought iron with a very coarse grain. My second test piece was more of a mystery. I was told it was wrought iron, but it was very smooth. If there was an iron silicate grain, the etching should reveal it. The photo sequence on the next page will show the known wrought iron samples at several stages during the test.

I used a glazed ceramic bowl in an electric skillet as a double boiler (left). It worked pretty well to contain the acid, and it was easy to clean up. To dispose of the acid, I neutralized it with baking soda.

Etching Wrought Iron



10 Minutes



45 Minutes



70 Minutes

*The above sample is known to be coarse-grain wrought iron.
It was etched in 100% muriatic acid (45% HCL) at approximately 175°.
Results are illustrated above at increasing lengths of time in the etching bath.*

If you decide to test this for yourself, small pieces of wrought iron can be etched in a muriatic acid solution, heated in a crock pot that is no longer used to prepare food. Don't use a metal pot. If you are not comfortable with chemistry, **DON'T TRY THIS AT HOME**. All the standard warnings apply: Ventilation, safety glasses and a good understanding of the materials you are using are critical to staying safe. Remember, fumes in unvented areas will continue to etch metal.

The smooth sample etched differently. I suspect it has very fine grain or is not wrought iron.

For more information about the history of wrought iron, get a copy of the book, *Wrought Iron*, by James Acton and Edward Story. This book is an excellent source for research and detail about the amazing story of wrought iron, which was known and in use long before the beginnings of recorded history. It has had many uses you might not expect. Even though wrought iron is no longer produced on a commercial scale, it is still available mostly as scrap recycled from bridges, water tanks, steam pipes and an endless list of stuff that was pretty common about a hundred years ago. ♣

About the author. Mark Kochan attended Daniel Miller's workshop on a CBA Grant Scholarship. Mark is the lead blacksmith in the blacksmith shop at the Marshall Gold Discovery Historic State Park in Coloma. He is a CBA instructor and also demonstrates at the Yosemite blacksmith shop. Mark was recently elected a Director of CBA



Mario Baggiolini photo

Leaf Napkin Ring ~ CBA Level I

December 2008

by Mario Baggiolini, Sonora

Processes

Taper, fuller, spread, chisel, swage, bend, twist.

Tools Required

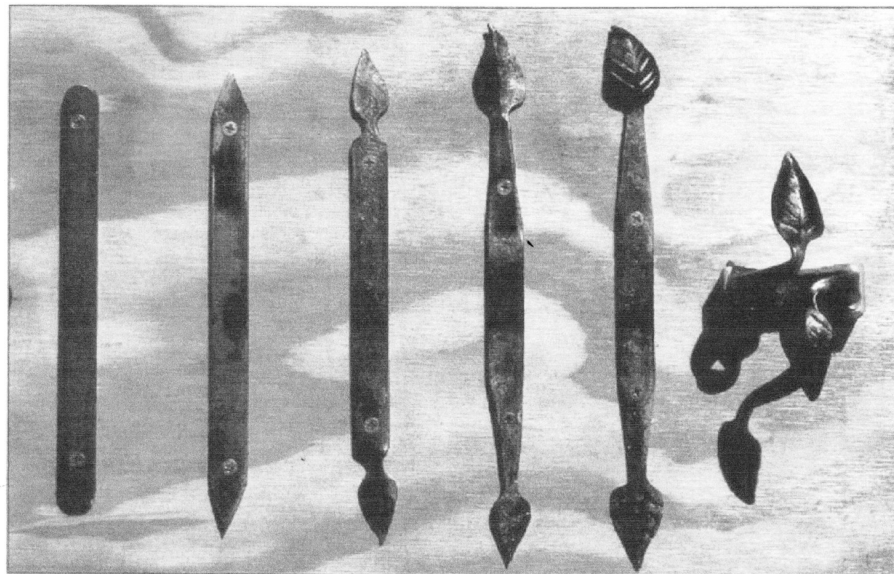
Hammer, tongs, scrolling tongs, small chisel, $\frac{3}{8}$ " spring fuller, $1\frac{3}{8}$ " mandrel, rounding hammer, 16-ounce ball peen hammer, block of wood.

Material

$\frac{1}{2}$ " x $\frac{1}{8}$ " x $5\frac{3}{4}$ " (or similar) flat stock.

Procedure

1. Radius the ends of the material to prevent *fish lips*.
2. Forge short points on each end.
3. Fuller back about $\frac{3}{4}$ " and down to about $\frac{3}{16}$ " to $\frac{1}{4}$ " neck at each end.
4. Draw a long taper approximately $1\frac{3}{8}$ " long, back from the fullered ends. The blank should be about $7\frac{3}{8}$ " long, overall.
5. With the rounding hammer, spread the leaves to a pleasing form.
6. Chisel veins into the leaves for some texture (*or not*).
7. With a ball peen, hammer on the backside of the leaf against a block of wood.
8. Over a mandrel or horn, hammer the center section into a ring approximately $1\frac{3}{8}$ " in diameter.
9. With scrolling tongs, twist the leaves so that they are perpendicular to the ring.
10. Wire brush and hot wax. (*Do not use nut oils*). ♣



Eden Sanders photo

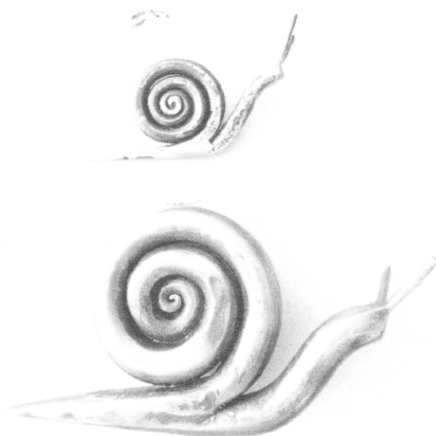
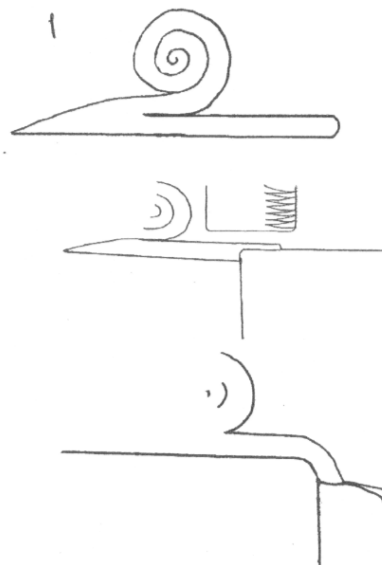
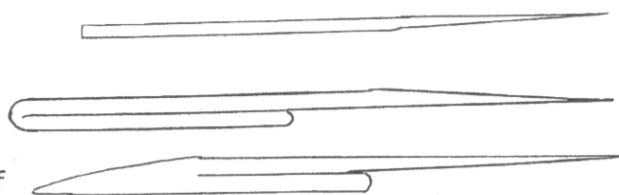
Live up to your Expectations.....Work at a Snail's Pace!



PAABA member Don Pfaff has contributed several great projects for the PAABA newsletter. This particular project has the possibilities to add to projects you already make or plan to make. For an outdoor or indoor botanical sculpture, a snail can add that extra something to make it special. They can also be used as a garden gate latch, drawer pulls, or door handle. You can weld a wood screw to the bottom. To quote Don, "For a letter opener, just sharpen the tail to open "snail mail." Celebrate the snail in your work and you can go as slow as you like, but you won't want to after you get the hang of it...the project will move right along!

You can make a snail from any round material, Don used 1/4" X 10" for his demonstration at Brad Weber's, May 2013.

1. Long taper
2. Fold 3" under
3. Forge weld 1"
4. Forge out tail always keep bottom of snail flat on anvil.
5. Roll up shell tightly
6. Place head of snail over rounded edge of anvil the distance of the stock thickness. Shell Up! 1/2 face blow.
7. Split eyes and file
8. Bend head down over round anvil edge
9. Heat and bend neck into position



Don's snails are very detailed. Even a small project like a snail can be elevated using good craftsmanship. Note how perfectly Don's spiral is tapered!



NOTICE

SCABA board will be holding a meeting at 3:00 P.M. on August 17th at Byron Doners home.

If you want to hear all the club business you need to attend.

Some but not all of the agenda items:

Treasurer report, Conference update and schedule, Cameras and video report.

Classes and workshop report.

Be there and participate or don't complain..

Conference classes we are working to finalize..

Saturday morning.. Small Repousse' item, (Teresa Gabrish) limit 5, Cost \$45.00

Saturday morning... Stained Glass

Saturday afternoon.. Riveting. Limit 10, cost 45.00

Saturday and Sunday time filler, Mary Christine Gibbons has been asked to had kits available for some simple beading projects. These don't take very long so can be used to fill time between classes. Nominal fee for supplies.

Sunday morning.. Enameling on copper (Teresa Gabrish) limit 10, cost \$45.00

Sunday morning.. PMC Clay, Silver, limit 10, cost \$45.00

If you know of a class that you would like to see us offer at this or any conference, please get us the information about an instructor to contact or if you would like to teach a class let us know and we will get it listed.

Contact: Diana Davis

Diana.copperrose@gmail.com

580-549-6824

Conference T-shirts

If you would like to submit an idea for the 2014 SCABA conference T-shirt then please submit them C/O Diana Davis at 23966 NE Wolf Rd. Fletcher, Oklahoma. 73541. Dead line to submit is August 31st. That give us about 10 weeks for production.

Designs with 2-3 colors (black being one of the colors) looked best but is not a requirement. Elizabeth Brim is the demonstrator and the date for the conference is November 1-2 2014

SCABA 2014 conference demonstrator

Elizabeth Brim is a prominent blacksmith as well as an instructor at the Penland School of Crafts in Penland, North Carolina. She is best known for feminine imagery in her ironwork.

Brim grew up in Columbus, Georgia, and received a Masters of Fine Arts at the University of Georgia in printmaking. After graduating she took an intensive eight-week summer course at Penland School of Crafts in ceramics, and immediately thereafter became a ceramics professor at Columbus College (now Columbus State University). She soon became interested in metals and took a two-week course at Penland, and later an eight-week jewelry course with Marvin Jenson. She continued to work with non-ferrous metals until she entered the forge to fix some iron tools; she was immediately interested and was encouraged to try blacksmithing by instructor Doug Wilson. Despite initially struggling, she was hooked on blacksmithing from that moment on.

"I grew up in a strong female dominated society. My mother and grandmother made frilly dresses for my sister and me and told us fairy tales. The things I make are all about being female and the expectations of women of my generation. I'm just playing dress-up, making a little fun of myself and having a really good time." (Elizabeth Brim's mother did not think blacksmithing was a very ladylike thing to do, so Brim began wearing pearls while working as a kind of joke and it has now become her "signature".

As she moved from basic tool-making into more conceptual and personal pieces, Brim found her niche making feminine objects out of steel. She first made a pair of iron high-heeled shoes based on the fairy tale "Twelve Dancing Princesses" that won first prize at the 1988 ABANA (Artist Blacksmith's Association of North America) Southeastern Regional Conference in Madison, Georgia. She then continued on to make objects like aprons, handbags, pillows, tiaras and high heels that gained recognition for their uniquely juxtaposed feminine imagery in the field of blacksmithing.

Brim had made a tiara and was searching for a pillow to display the object. A fellow Penland teacher, David Seacrest, helped Brim develop the technique of inflating iron to create the pillow form.

First, two rectangular sheets of iron are welded together around the perimeter, leaving a small gap for a chisel. That opening is then stretched and a pipe is inserted and welded into place. The envelope is then placed into the forge and heated until bright red, then an air gun is inserted in the pipe and approximately 90 pounds of air pressure inflate the form much like a balloon.

Brim now teaches this technique to her students at Penland.

20014 Salt Fork Conference Tool Box

Item	Donor
Box (25 1/2" x 7" I.D.)	Charles McDevitt
Hardware for toolbox	Charles McDevitt
1 1/2 lb. cross peen hammer	
2 1/2 lb. cross peen hammer	
Rounding hammer	
Handled hot cut	
File flat bastard cut	
File, half-round bastard cut	
Farrier's Rasp	
Hacksaw	
Rivet backing tool for 1/4"	
Rivet setting tool for 1/4"	
Rivet backing tool for 5/16"	
Rivet setting tool for 5/16"	
Rivet backing tool for 3/8"	
Rivet setting tool for 3/8"	
Scribe	
Center Punch	
Center Finder	
Dividers	
Tongs	
1/4 V-bit	
3/8 V-bit	
1/2 V-bit	
Scroll pliers	
Soapstone and holder	
Abrasive block, small piece of grinding wheel	
Angle Transfer	
Chisel, Large	
Chisel, small	
Metal folding ruler 24" or 72"	
Ball tool (round blunt nose punch)	
Hand held spring swage for tenons	
Hand held swage for necking down	
Set of monkey tools (1/8", 3/16", 1/4")	
Adjustable square	
Bending forks	
Flux spoon	Jim Carothers
Flux	Jim Carothers
Twisting Wrench	
Hot cut hardy	
Hot slit chisel	
Bolster plate	
Finish wax / brush	Diana Davis
Fire Tools	Diana Davis
Shovel / water can	
Rake / poker	

