

Saltfork Craftsmen Artist-Blacksmith Association

August 2015

The 2015 19th Annual SCABA Conference is fast approaching...Register now!



This year's demonstrators are Gerald Boggs and Tom Latane'. See conference schedule and registration details on page 20...

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Editors notes...

Awhile back I had a chance to watch a video of Francis Whitaker doing a demo in his shop in 1999, the last year of his life. While he shared an abundance of good tips and advice, there were some points that really stood out to me:

1. Take care of your body. Use tong clamps.
2. There is really nothing more to traditional blacksmithing than the basics.
3. Repetition builds real skill.

Francis was very passionate about using the tong clamps. At 77 years, he was still going strong but visibly in pain from a life of hard knocks. He said he wished he had known about them sooner. (He got the idea from a local club newsletter.) You hear a lot mentioned about taking it easy with the hammer but less is mentioned about the other hand which sees stress and strain of its own. In the last SCABA issue, there is an example of an adjustable tong clamp and in this issue there is an example of the kind Francis was recommending (you have probably seen these before). It is now on my list of items to make.

Francis also mentioned the frequency of people trying to learn special "secrets" of blacksmithing skill without really wanting to master the basics. He said that it is all the basics. There are infinite ways to combine the basics on a creative level but everything is a combination of basic tasks.

On the last point, Francis was referring to students that would show him some item they were really proud of and then he would say "that looks great. Now go make another one just like it." His point was that freeform forging does not build the same skill level as forging to a planned item with fixed dimensions.

What is the application for all this?

1. Use tong clamps and know that your future self will be happy with you for doing so.
2. It is worth it to spend time getting as good at basic operations as you can get. Even turning a lowly taper can be treated as an exercise in precision forging. Besides, Mark Aspery says "the best square makes the best octagon which makes the best round."
3. Even for making simple one-off items, time permitting, it can be a real eye opener to set yourself dimensions to work toward before just starting out forging to a generic shape and size. For example, instead of just making a simple handle, s-hook, etc., figure out a target dimension and see how close you can get. You are likely to learn a lot more than you would otherwise. (Ask me how I know.)

- Russell Bartling - Editor

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

President's Notes:

Hello Folks,

Well it looks like summer is finally going to show up in all its glory. With the recent rains you can feel the humidity and it's a very nice change from the dry heat.

There's been many days this time of year where forging feels good and you know you're a blacksmith when you say "Hey this is a great day to forge" even if you're not forging.



Preparations for the State Conference are still underway and several folks are working on providing the club with another great Conference. The demonstrators are Tom Latane' and Gerald Boggs, both are well known for their skill sets. If you haven't already, take a moment and look them up on the internet and you will find plenty.

Let me change channels now and visit for just a minute about our scholarship fund. The club has money set aside for folks to attend classes and many schools around the country. It's not only blacksmithing but can be for other forms of art as well, jewelry making, etc. As long as you meet the qualifications the club will pay up to 50% of the total cost.

With that in mind, what is sometimes a better option for club members is to invite someone to come to Oklahoma and put on a workshop, usually a week long. The club can still pitch in to help cover costs and you won't have to travel so far. It's actually much cheaper to have an instructor come here for both club members and the club.

Several years ago we brought in Mark and Mindy Gardner from Illinois to give a chasing and repousse' class down in Altus. I believe there were 12 in the class and Mark made 12 treadle hammers for the class and sold most of them after the class.

So there are several options for advancing your skills and we certainly would like to see more members take advantage of our scholarship program.

Yours in Smithing,

David

Vice President's Notes:

I would like to hear from the membership on who they would like to see demonstrate at the 2016 conference. In order to work out the scheduling requirements, I am actively reviewing potential candidates for 2016 demonstrators. If you would let me know of anyone you would specifically like to see, we can get started getting them set up.

Well until next month, good hammering! - Doug

Secretary's Desk:

We are in what they call "The Dog Days of Summer". All you want to do is set around in the shade and drink a cool glass of tea. This summer I have had the pleasure and sometimes pain of keeping my two grandkids and they have been helping me get the "The Copper Rose" crafting retreat house ready. We are down to the final finishing touches. Teresa already has had a wire wrapping class and has another class in the works for August. With all my time being spent doing construction on the house I may have let some of Saltfork's duties slide. But with the end of summer approaching, school about to start, grandkids going home, I will be better able to balance my responsibilities.

We have some open meeting dates, I hope some of you will consider hosting a meeting at your shops. I know that with the hot weather its difficult to even think about starting up a forge. But cooler weather is but a few months away. Consider grabbing one of the open Nov. or Dec. meeting dates.

Club membership is at 285. That is about average for this time of year. Each year I drop about 100 members from the list when they don't pay their dues. Memberships start trickling in after a few months and I added about 6 new members this month already. This year I sent out a second dues notice and that seems to have encouraged many to send in their dues before they missed any issues of the newsletter. I still have a few that will put it off until they have missed two or more issues. Let this be a heads up to any of you that have that problem. If you let your membership lapse and miss any newsletters because of it. You will have to pay the postage of \$1.65 each to get those back newsletters sent to you (if we still have copies available) Membership cost are based on the ability to mail out the newsletter using a bulk mailing permit. This cost us less than a third the normal postage fee. Save yourself this additional cost by getting your membership dues in by the end of March each year or even better you can pay for several years in advance if you have trouble remembering. I will be sending out dues reminders in January this next year along with a reminder that I will have in the newsletter.

Also starting January 2016. I am requesting that everyone fill out a membership application and send it in with your dues. All dues need to be mailed in or hand delivered (in person) to the secretary. This is not a new request. With new members joining all the time, we need a better method of handling the financial/business aspect of the club. I need the application so I can check to see if you have made any changes to your information during the past year. I often find phone numbers, spouses names or even address changes that your check or money order will not have. At the same time, I use your check to be able to double check spelling or numbers if I can't read your writing. I hope some of you see and understand that I am not just being difficult. I have a reason for my request of mailing in your information directly to me instead of passing it to another member and hope they get it to me.

I hope that everyone is ready to attend a great conference in November. Make sure you read the Conference information that Teresa has worked up for this newsletter. Make sure you call and get your hotel room ASAP.

Diana Davis

Quick Projects – Lead Rivet Backer

Gerald Franklin

This is a quick project from the 2006 SCABA Conference demonstration by Tal Harris. It's just a length of tubing that is crimped shut at one end and filled with lead. The lead provides a "moldable" backup for a rivet head while you set the rivet. Obviously, you'll want to make sure that the crimp is tight so you don't have molten lead leaking out as you pour. The lead insert will get deformed with use and can be reshaped by heating with a torch. Be careful with the molten lead as fumes can be toxic.



On-Line Cope Cutting Templates For Pipe or Tubing:

Jim Carothers

I've been building fence lately and found cope cut templates to be right handy:

<http://metalgeek.com/static/cope.pcgi>

This site will make templates that you can download and print off.

The intersection angle does not have to be 90° and the intersection can also be offset from the centerline.

I usually add about .05 to .07" the OD of the pipe to be cut to allow for the thickness of the wrap-around template. - Jim C.



Work Shop Schedule

August 29th – Beginning Blacksmith Workshop to be held at the Route 66 Museum Blacksmith shop in Elk City.

The cost will be \$35. lunch provided. contact Mandell Greteman at 580-515-1292 to sign up. Classes fill up quickly so call now to get your spot. Class size limited. For insurance purposes all attendees MUST be SCABA members or join during the class.

August 29th - Basic Blacksmithing Workshop at Will Rogers Birthplace Ranch, 9501 E 380 Rd Oologah, OK 74053 (two miles north of the Intersection of Hwy 169 and Hwy 88 in Oologah, then East approx 2.25 miles to the end of the road, we will be behind the house, close to the barn)

Projects include S-hooks, leaves, a hot cut and/or center punch, and more or less depending on time. Cost is \$20, which covers all materials and lunch. Class size restricted to 12 persons. To register for this class, email Tracy Cowart at gtcowart@gmail.com or call 918-630-7025. Your Saltfork membership must be current to enroll and you must provide eye protection, forge and equipment will be provided but feel free to bring a favorite hammer if you want.

Oct 31– Pattern-Welded Steel Demonstration by Gerald Brostek, Elk City Museum blacksmith shop, 8:00 a.m., no charge, no lunch.

Mandell Greteman is the SCABA Workshop Coordinator. Contact Mandell at 580-515-1292.

SCABA Library Titles:

Robb Gunter Basic Blacksmithing parts 1,2,3 and the controlled hand forging series

Clay Spencer SCABA conf. 2013 pts. 1,2 and 3

Jerry Darnell 18th century lighting, door latches and hinges

Brent Baily SCABA conf. 2011

Mark Aspery SCABA conf. 2011

Robb Gunter SCABA conf. 1998

Robb, Brad and Chad Gunter 2009 joinery, forging, repousse, scrollwork, etc.

Bill Bastas SCABA 2002 pts. 1 - 6

Jim Keith SCABA conf. 2007

Power hammer forging with Clifton Ralph pts. 1 - 5

Doug Merkel SCABA 2001

Bob Alexander SCABA 2008

A. Finn SCABA 2008

Bob Patrick SCABA 2004

Gordon Williams SCABA 2010

Daryl Nelson SCABA 2010

Jim and Kathleen Poor SCABA 2001

Ed and Brian Brazeal SCABA 2006

Ray Kirk Knives SCABA 2002

Frank Turley SCABA 1997

Frank Turley SCABA 2003

Bill Epps SCABA 2003

M. Hamburger SCABA 2007

When I copy a set for someone I make three copies. Best time to contact me is in the A.M. by phone.

- Doug Redden, Librarian

2015 SCABA Conference T-Shirts:

We STILL need ideas or designs for this year's conference T-shirts!

Designs can be submitted with or without the demonstrator's names and conference date. Detailed or generic designs/ideas are both acceptable.

This is a major opportunity for bragging rights if your design or idea is selected for the conference T-shirts!

Submit your idea or design as soon as possible to Diana Davis or the newsletter editor. Designs will need to be submitted and selected soon to allow for getting the shirts produced in time for the conference.

The deadline for submission is September 1st!!

Regional Meeting Schedule

- SE regional meeting August 1st: (Open)
- **NE Regional meeting August 8th:** (Open)
- **SC Regional meeting August 15th:** The US Cavalry Assn. would like to welcome you to attend the August 15th South Central meeting at Historic Fort Reno in El Reno, OK. The USCA recently moved its operation and museum to Fort Reno from Fort Riley, Ks. While we know August in Oklahoma is a hot one, be assured the museum is nice and cool. The trade item for this meeting will be something military related (fire irons, picket pins, bits, etc.) from roughly 1860 to 1885. Lunch will be provided but please bring a side item or dessert to help out. We will have a couple of smith's setting up forges, but you may want to bring your favorite hammer and tongs. We hope you will join us and enjoy this new Oklahoma treasure and the historic Fort Reno property. Take US I40 west through El Reno. Then take Exit 119 East to Route 66. The fort is right on the corner. - Chuck Ogden: 405-740-4068.



- **NW Regional meeting August 22nd:** Will be hosted by Monte Smith at 8848 N. 2010 Rd, Hammon, Ok 73650. The trade item is something made from a Rail Road Spike. Lunch provided but bring a side dish to help out.
From Hammon, go 7 miles north on HWY 34 to E0880 Rd (There is a Moorewood Baptist Church Sign) then turn west and go 3 miles. Turn south and go 1/2 Mile to the entrance on the east side of the road.
Monte Smith: 580-473-2799.

2015 meeting dates....

SE Region (1st Sat)

Jan. 3rd
Feb. 7th
March 7th
April 4th
May 2nd
June 6th
July 4th
August 1st
Sept. 5th
Oct. 3rd. (Bill Phillips)
Nov 7-8 Conference
Dec 5th

NE Region (2nd Sat)

Jan 10th
Feb. 14
March 14th (James Mabery)
April 11th (Doug Redden)
May 9th (Ed McCormack)
June 13th (Doug Redden)
July 11th (Brendan Crotty)
August 8th (Open)
Sept. 12th
Oct. 10th
Nov. 14th (Ed McCormack)
Dec. 12th (Charlie McGee)

SC Region (3rd Sat)

Jan. 17th (Byron Doner)
Feb. 21st (Tony Cable)
March 21st
April 18th
May 16th (JJ McGill)
June 20th (R. Vardell)
July 18th (Larry Mills)
August 15th (US Cavalry Assoc.)
Sept. 19th (Jim Dyer)
Oct. 17th (John Cook)
Nov. 21st
Dec. 19th

NW Region (4th Sat)

Jan 24th (Gary Seigrist)
Feb. 28th (Bob Kennemer)
March 28th (Mandell Greteman)
April 25th (Dorvan Ivy)
May 23rd (Terry Kauk)
June 27th (Don Garner)
July 25th (Gary Seigrist)
August 22nd (Monte Smith)
Sept. 26th (Roy Bell)
Oct. 24th (Cheryl Overstreet)
Nov. 28th (Mandell Greteman)
Dec:26th (Merry Christmas)

Meeting hosting form can be found on the last page along with membership application form. Diana keeps track of the monthly meetings. Regular monthly meetings are always open to anyone that wishes to attend. If you want to host a meeting in your area please fill out one of the host forms in the newsletter and get it mailed in as soon as possible.

-Diana Davis 580-549-6824 or Diana.copperrose@gmail.com

Around the State....

NW: North West Region June Meeting: The Northwest June meeting was hosted by Don Garner at his shop in Thomas, Okla. there was a nice turn out for the meeting. The trade item was a forging tool. Wonderful lunch was served , and great sweets to go along with it. - The Gretemans



Around the State (continued)....



NE: North East Region July Meeting: The North-east Regional Meeting was held by Brendan Crotty at his home in Muskogee on July 11. The trade item was a doorknocker and there were several fine examples present. Lunch was King Ranch Chicken casserole, bread, Jello, cake, and pie. There were 30 people total in attendance and nine were under the age of 16. Several guests and new members were there as well. Two forges and three anvils ran late into the afternoon. ~Brendan Crotty



Around the State (continued)....

SC: South Central Region June Meeting: Chestnut Forge hosted the July South Central Hammer-in. It started with Bruce and Tim arriving with donuts and helping Mills finish building some tables. A pile of 5 gallon buckets, fluorescent lights, assorted fasteners and shelving were available for the taking. As others arrived the forge was lit and hammering began.



Josh, Gene and Deva worked on making snub end scrolls under the tutelage of Mills, Dawnavan, Steve and other more experienced smiths. They were exposed to several styles of hammers and tongs as well as techniques for using them. Josh dressed his first hammer after learning what were desirable features. During the course of the day several feet of steel was turned into things of beauty and scrap metal. Gallons of sweat were produced in the process.



Lunch was served by the beautiful and talented Mrs. Mills. It consisted of cole slaw, beans, and Home(land) fried catfish and hushpuppies. Potluck desserts rounded out the meal. At that time there were about 40 in attendance.



As is customary at Chestnut Forge, there was a Show and Tell period before the trade items were drawn for. The trade item for this event was anything twisted. Some attendees met that requirement quite easily.

Byron produced an elegant dinner bell from a school he attended, it is heart shaped with a very classy twisted ringer.

Dale brought a steak turner made from a RR spike with a twisted handle. This was his first power hammer project.



Mills supplied a poker with an experimental twist. It was incised on one side and off center.

Mandell brought a large meat fork that was traditionally split and formed.

Larry had a unique application for a spoon and scoop combined to maximize the speed and quantity of food transported to ones face.

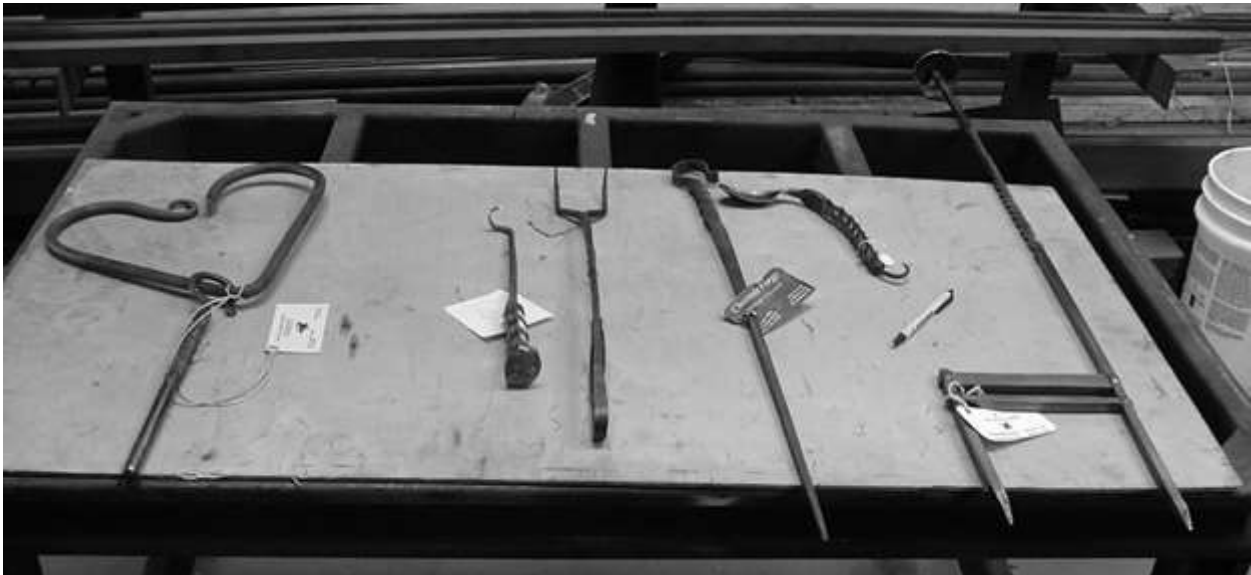
South Central Region June Meeting Continued...



Bruce brought in a very classy handled boot scraper done with traditional joinery. A very well made piece.

After lunch, Steve demonstrated snap testing of steel for the new smiths, and Mills showed how he forms snub end scrolls on 1 ½ in material.

As it was pretty hot even with all fans running and doors open it was real easy to close up early. By about 3:00 all had left and the place cleaned up. - Larry



SE: No meeting was held in June.

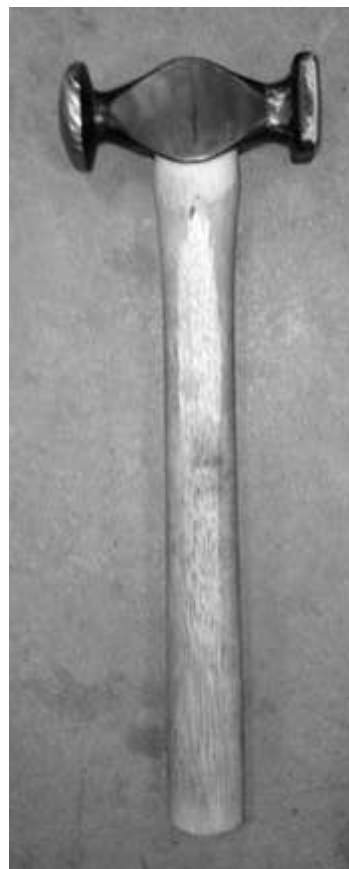
May Hammer Workshop Follow up...

When we attended the hammer workshop at Elk City in May, Byron helped a lot of us get the eyes punched in our hammer projects. As a result, he didn't get his hammer completed by the time we ended the workshop and dispersed. I had heard later that Byron finished his hammer and it looked great so I asked if he would mind if I posted a follow up and if he would send me a picture.



The picture on the left is the first one that he sent me. He was just messing with me but it was good for a pretty good laugh. I'm not sure what the story is behind this one but it is eye catching. Maybe it is as "Blacksmith Jack-Hammer?"

After that, Byron sent me the real pic of his finished hammer (right) and a little of the story about how it went back in his own shop:



"This is the hammer I started at Elk City. I worked on it for a couple days. Tried to move the fullered area closer to the eye, then upset it back out at the faces. Got a cold shut and thought I had ground it out. Then when I heat treated it, the flat face cracked almost all the way through! That's why it "looks" welded! Also messed it up trying to spread the eye area to make it have a longer purchase on the handle. Ended up having to go to a lot bigger drift, and just happened to have a handle that was big around enough to fill the eye! Long story in a shortened version; I screwed it up every way you can! It does seem to hit ok though." - Byron

Well I am glad he finished it and it looks very unique. Besides, I think we can all agree that there is no such thing as having too many hammers. Thanks Byron for sharing your follow up. - Editor

Tong Clip:

Most of us have seen this type of tong clip before but sometimes basic information bears repeating (see Editor's Notes inside front cover.)

I am reproducing this picture here to be used as another pattern if you want to make some (see next page.) The actual shape is not all that critical as long as the reins will lock in the hooks. And the size needs to match the size of tongs you plan to use.

I'm sure it would take far less time to make 3 or 4 of these than it would take to recover from a strained wrist.

I apologize but I had this photo saved on my computer and have lost the original source information. - Editor



Tong Clips- By Doug Merkel

Article courtesy of the North Carolina ABANA Hot Iron Sparkle - Editor

Francis Whitaker once told me that he wished that he had started using clips to hold his tongs together sooner than he did. He said that it would have kept his left arm, wrist and hand from developing such bad arthritis. Sounded like good advice, so I have been using tong clips for the past 15 years.

Why should you use some type of clip to hold the tong handles together and not just your handgrip???? For the same reason that you use a light grip on your forging hammer, to reduce the transfer of vibrations from the tool to your body. Holding, swinging and striking with the hand hammer is an article in itself, but all the different techniques have one thing in common. They all try to reduce the amount of vibration transferred to your body. The less vibration transferred to your body through either/both arms then the longer you can work that day and for years to come.

One way to reduce vibration transfer is to use a very light grip. If you do not use a death grip to keep the tongs closed then you can use a very light grip just to control the piece on the anvil or under the power hammer. Let the tong clip hold the item to forge, that way you only have to concentrate on the forging part of the operation.

Enough talk, tong clips are made in many shapes and sizes. Just like shoes, tongs and hammers, you can never have enough. Some are an open design to be slipped on the tongs from the side and others are closed ended to be put on from the handle end.

This clip is made from stainless steel, because I had some in the scrap pile, but can be made from what ever you have around the shop. This started with some 11-gauge steel (1/8 inch, .125 inch) that was 2 ½ inches by 3 ½ inches. Any thinner and you end up with too massive a clip. If the clip gets too large it just ends up vibrating off of the tong handles during use.

Sketch out your design right on the steel. This one has one large hole and three smaller holes, each at a different distance from the one large hole. That way you get three clips in one. Center punch each of the four holes, drill them out, hack saw, band saw or cold cut most of the excess metal away. File/grind/belt sand the edges to shape. Stamp with your touch mark and use. The large hole on this one is 3/4 inch with 7/16-inch small holes. Make them to fit yo

You are blacksmithing, so you can hot punch the holes if you want, or hot cut the excess material. Use your skills and design your own clips. You will find as you use clips that it is much easier to concentrate on what you are doing with the hammer and not worry about holding onto the material. Your tongs and clip are doing that for you. As Francis told me "If you cannot hold it, then you cannot hit it!"

GET IT HOT, HIT IT HARD, QUIT WHEN IT'S DONE



11-gauge 1/8" x 2 ½" x 3 ½"



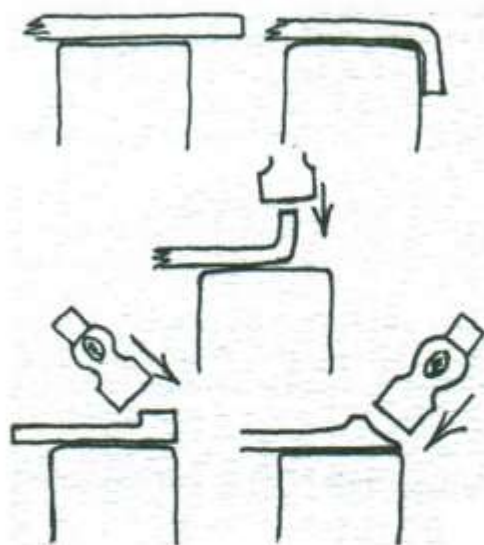
Finished Tong Clip

Upsetting Small Bars

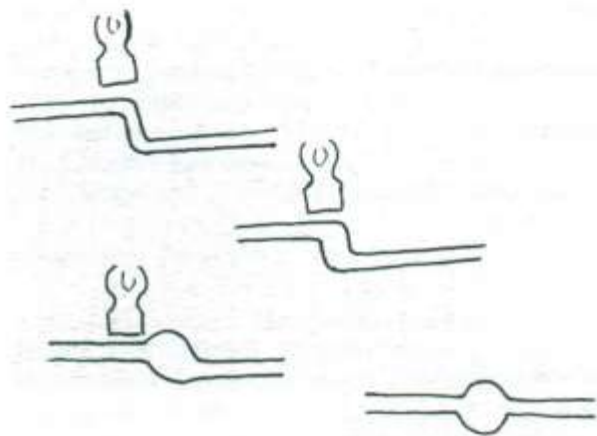
by Bob Patrick Bethel, Mo.

Reprinted from The Anvil's Ring March 1979

A quick and little known method of upsetting small bars is the following: Heat the bar to a proper forging heat for that particular iron or steel. For a 3/8" square bar, place the bar so that about 1" or a little less extends over the far side of the anvil and bend down at a right angle. The corner of the anvil in this case should have about a 1/4" radius on it. Turning the bent section straight up and carefully directing your blows on it, hammer it down. You must be very careful not to get a fold in the metal. Properly done, this can reduce the time to upset, and properly scarf a piece for welding, to one heat for light stock. It is not suitable for all types of up-setting, and judgement must be used. The methods can be used for round stock if the work is done in a half-round swage.



A variant of this method can be used to upset the middle of a small bar for punching and welding. Make a bend as in the diagram and carefully hammer the bend down. These are great time savers, but involve some risk until sufficient experience in them is gained.

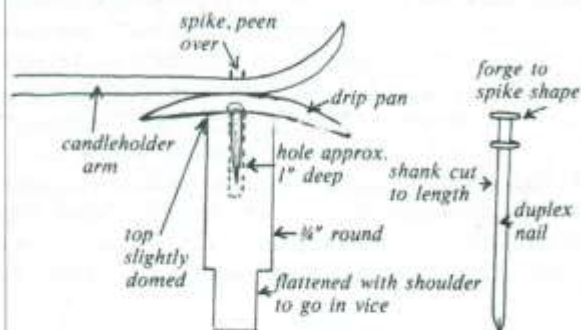


Reprinted from Anvils Ring, June 1979

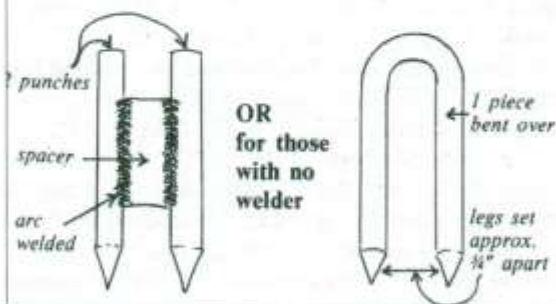
CANDLESPIKES & MULTIPLE HOLE LOCATIONS

submitted by Ray Boucher
Northwood, New Hampshire

The two tips I am presenting are solutions to problems that have troubled me for some time. The first is the making of the spikes that are used in the various types of candleholders. For such a relatively simple piece they are not easy to forge. My solution is as follows: Take a double headed nail, commonly known as a duplex or staging nail, and grip the shank in suitable tongs and forge the first head into a tapering spike. The shank of the nail can then be cut to the needed length for riveting purposes. A simple tool is needed for the riveting operation. The sketch below is self explanatory.



The second problem arose when I would make shovels for firetool sets. I would make the handle and shank and then the blade. I would then center punch both sections and drill. During the riveting operation I found the holes would not always line up, and you know the rest. My solution was to center punch all holes at once by means of a double or triple center punch. This does the trick and saves time too. See sketch.



SHOVEL STAKE

submitted by
Paul Browning
courtesy Ohio
Artist Blacksmith Assoc.

When I am making shovel heads from sheet stock, I have trouble getting a nice clean bend between the bottom and the sides. One solution is the stake drawn below. It can be used as a form for the whole shovel head. Make a template that corresponds with the shovel form and just bend it all around, like you were using an anvil with a rounded heel.



Reprinted from
Anvils Ring, June 1979

Small Dragon Heads

By Curt Welch



A few people in the guild have asked me how to make these dragon heads and I told them I would write an article about it, so here it is.

I was first shown how to make this style of dragon head by Les Lorenz. It has special significance to me because it was part of the demo he showed to our welding class that got me hooked on blacksmithing. It's all been downhill since that day! They are fairly simple to make and I felt it would be only right to take the time to document how I make them. I honestly don't remember how much I might have evolved the design since Les first showed me, but this is how I currently make them.

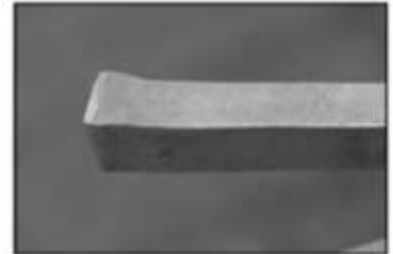
In these pictures, I'm using **1/2 square stock** which is typical, but I've made them from as small as 1/4 stock. Larger dragon heads typically have more details than this simpler design such as an open mouth, tongue, teeth, and horns, which this design does not include.



This small set of tools is typical for what I use. However, I've also made them with nothing but a straight chisel, and center punch for the eyes and nose. So you don't need the full set of tools, though they do improve the details such as the use of an eye tool.

Step 1: Upset the end. This is optional but gets the nose a little better character.

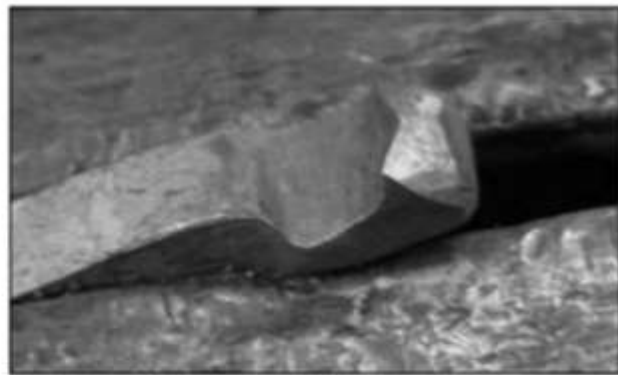
Step 2: Shoulder the nose about 5/8" back from the end using the near edge of the anvil.



From here, I work in the post vise. A chipping block is ideal to use here, but these pictures show it can be done in the vise with no extra jigs. Note that when the nose was shouldered it causes the bar to spread out and forms cheeks. I take advantage of that when placing it in the vise by having the cheeks spread out and rest on the vise to help prevent it from slipping when doing the following hammer and chisel work.



Step 3: **Make nose flats.** This can be done with the hammer alone, on the anvil, or in the vise. I typically, however, use the vise, and use my square bar tool and the hammer both to get the desired angles on the nose.



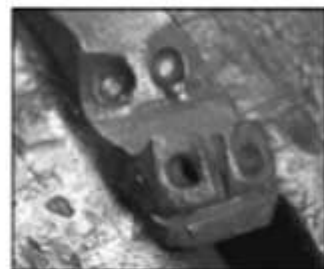
Step 4: **Punch nostrils** using either a bull nose (rounded) punch or some type of center punch.



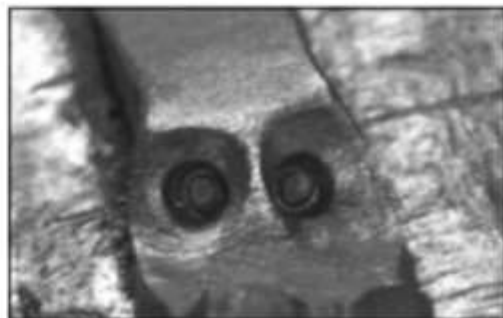
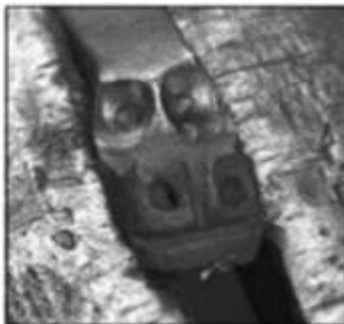
Step 5: **Cut mouth, and slot between nostrils** with straight chisel.



Step 6: **Create eye flats** using a flat ended bar tool.



Step 7: **Punch eyes.** I did the eyes in three steps for this dragon. You can do it with just one eye tool or one center punch. I seldom actually do it how I did in these pictures. The first step was to use small bull nose tool to create the eyes. Second, I used a large bull nose to make rounded eye sockets (which typically would have been done first!). I finished with a simple round eye tool.



Step 7: **Cut eyebrows.** One cut above each eye with a straight chisel.



Step 8: **Cut 3 lines on each side of nose.** I cut the middle one first, because it's easier to judge the spacing if I cut the middle one first, and then put an extra cut on each side.



Step 9: **Cut between eye.** Often, I will make the cut further down than on this example.



Step 10: **Cut ears** (or maybe they are small horns?) Start from the back with a sharp chisel and hammer forward reaching to the line we cut between the eyes. Use the chisel to pry the ears out at the end of the cut. The ears are cut last because they will be easy to deform, or burn, in the fire.

Step 11: **Cut scales.** I do this with a half round chisel on all four sides of the neck. I will also typically hammer down the corners of the neck as well before cutting the scales. How far down I add these scales is just a matter of what the dragon head is used for.

ALL DONE!

To the right, a dragon head used on a letter opener made from 1/4" square stock, and, a key fob made from 1/2" square stock.



Oklahoma State Fair 2015

Richard and Michele Blasius are handling the Oklahoma State Fair Demonstration Schedule this year. We would love to hear from any of our club members who have worked in the past *or* are interested in demonstrating this time. **The State Fair runs Thursday, September 17 thru Sunday, September 27. Demonstration times are 10:00- 6:30pm.** Some of you might want to come earlier or even stay a little later! We will set-up on Wednesday, September 16 about 9:00 in the morning and tear down about 7:00 pm on Sunday, September 27. You will be given a gate pass to get in for each day you are scheduled, so there are no great expenses out of pocket except the great Fair Food! Please contact Richard's wife Michele since his work schedule is busy and his computer skills are minimal 😊

The State Fair has provided us a hotel room, but it must be occupied 9 of 11 nights or it will be forfeited the following year. The hotel room will be assigned on a first come, first serve basis but we will also consider distance traveled. Weekends are the easiest to fill, if you are retired *or* have a flexible work schedule could you possibly demonstrate during the week? We would like to save the weekend for those with tighter work schedules. We want everyone who would like to demo to get the opportunity to do so. Please consider one, two or even more days. We will have 2 forges set up and going. We have asked for 4 people each day to help cover forging, tables, break relief and answer questions from the fairgoers. It gets too crowded with more than 4 people. Even if you could only work a partial day, please let us know.

State Fair rules for Salt Fork Craftsmen to demonstrate are:

- Try to dress the part of an early time period blacksmith (NO Ball caps, NO tennis shoes, NO t-shirts.)
- NO ALCOHOLIC drinks around demonstration area
- NO Visible plastic ice chests (You can bring and leave yours in the trailer, the club provides water)

Richard and Michele can be contacted at 405-324-2017 or her cell phone 405-550-9850 (text messages ok).

September 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
13	14	15	16 Set Up	17 1. Mark Carter 2. 3. 4.	18 1. 2. 3. 4.	19 1. 2. 3. 4.
20 1. 2. 3. 4.	21 1. Richard Blasius 2. Mandell Greteman 3. 4.	22 1. Richard Blasius 2. Mark Carter 3. 4.	23 1. Richard Blasius 2. 3. 4.	24 1. Richard Blasius 2. 3. 4.	25 1. Richard Blasius 2. 3. 4.	26 1. Terry Jenkins 2. Teresa Gabrish 3. 4.
27 1. Terry Jenkins 2. Teresa Gabrish 3. 4.	28	29	30			

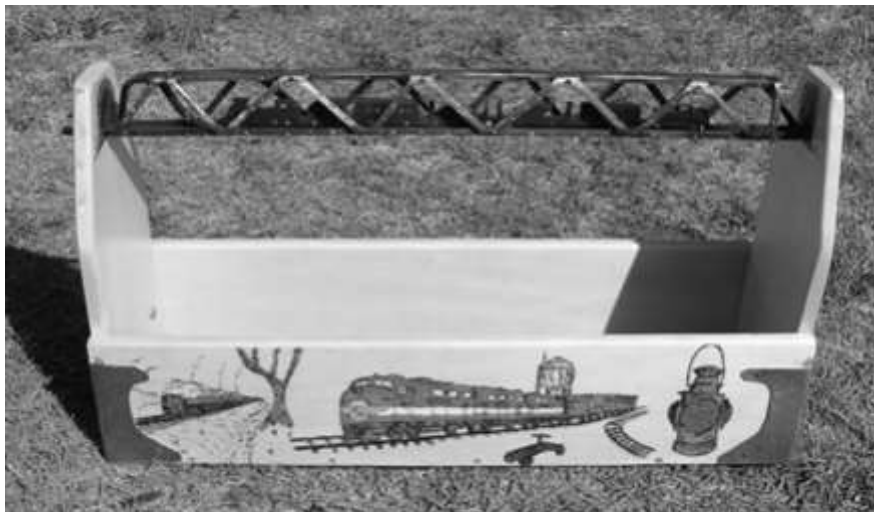
SCABA 2015 Conference Tool Box

The tool box that was made by Charles McDevitt for last year's conference has been donated back to the club along with most of the tools that were included. It will be raffled off at this year's conference.

You can purchase a chance for \$2.00 each.

Tickets will be available during the conference up until the 7:00 PM drawing on Saturday night.

If you will not be able to attend the conference and wish a chance at the tool box or just want to support the club with this project, you can contact the secretary. Diana Davis 580-549-6824 or diana.copperrose@gmail.com



The 19th Annual

Saltfork Craftsmen Artist Blacksmith Association Conference

November 7th & 8th 2015



**Featuring Live Blacksmithing
Demonstrations by:**

Tom Latane

&

Gerald Boggs

Cleveland County Fairgrounds Address:

615 East Robinson Street
Norman, Oklahoma 73071

GPS Coordinates

Latitude: 35.23288

Longitude: -97.436189

Conference Schedule



Friday, November 6th

Conference setup starting at 8:00 am.

Saturday, November 7th

Registration opens at 7:00 a.m.
Demonstrations 8:00 am – Noon
Lunch break Noon – 1:00 p.m.
Demonstrations 1:00 – 5:00 p.m.
Dinner 6:00 p.m.
Drawing for toolbox 7:00 p.m.
Auction 7:00 p.m.



Sunday, November 8th

Registration Opens at 7:00 a.m.
Demonstrations 8:00 – 11:30 a.m.
Lunch Break 11:30 – 12:30 p.m.
Demonstrations 12:45 – 4:00 p.m.
Cleanup and teardown 4:00 p.m.



19th Annual Saltfork Craftsmen Blacksmithing Conference

Registration Form
November 7th & 8th, 2015

Please Print Clearly

Name: _____ Spouse Name: _____

Address: _____

Phone: _____ E-Mail: _____

Membership required for attendance.

Charge for non-members is \$10 for membership until March 31, 2016

	Number	Cost Each	Total
Conference Registration Fee (One Per Family)			
Saturday & Sunday (per family)		\$55.00	
Saturday Only (per family)		\$35.00	
Sunday Only (per family)		\$35.00	
Membership Until 03-31-16 for Non-Members		\$10.00	
Meals			
Saturday Supper (per person)		\$15.00	
*Family Classes on Saturday			
Saturday Morning: Dutch Oven Cooking		\$25.00	
Saturday Afternoon: Scrapbooking		\$35.00	
Beaded Bracelet or Earrings		\$10.00	
Flint Knapping		\$45.00	
*Family Classes on Sunday			
Sunday Morning: Steampunk/Collage Pendant		\$35.00	
Silver Smith Pendant		\$45.00	
Flint Knapping		\$45.00	
Friendship Bracelet		\$10.00	
Total Payment Enclosed			

Make checks payable to Saltfork Craftsmen ABA.

Only one family Registration Fee (family members only) required per household.
(All meals and all material costs for Family Classes must be paid).
Saltfork Craftsmen T-shirts will be available at the conference.

Cleveland County Fairgrounds Address:

615 East Robinson Street
Norman, Oklahoma 73071
GPS Coordinates Latitude: 35.23288 Longitude: -97.436189

Mail this form with full payment to:

Teresa Gabrish
PO Box 18389
Oklahoma City, OK 73154

All adults attending the conference must sign this disclaimer. Parent or legal guardian must sign for minor children.

Disclaimer: I understand that blacksmithing can be a dangerous endeavor. I understand that my safety is my responsibility. I understand the need for eye and ear protection; I will provide and utilize the necessary safety equipment for all activities. The Saltfork Craftsmen ABA, its officers and members are not responsible for my well-being. Registration for the Conference indicates my agreement to these terms.

Signature: _____ Date: _____

Signature: _____ Date: _____

Gerald Boggs



Gerald Boggs is a classically trained blacksmith who uses hand tools to create works of forge iron. His work ranges from historical reproductions to modern works of art. His demos include Classical blacksmithing as done at the forge with hand tools. Emphases on understanding the nature of iron and how to guide it. If practical, story boards will be used. I prefer to present my demos as a day of instruction. One of my favorite areas is "Joinery as Art."



For more information on Gerald Boggs please visit his website at: <http://www.wayfarerforge.com/>

Tom Latane



Thomas and Catherine Latané have been creating original metalwork in their Pepin, Wisconsin workshop for over 25 years. Tom's hand forged ironwork is functional in traditional Gothic, Renaissance, Scandinavian and Early American styles. Artist-Blacksmith Tom Latané has been using traditional tools and techniques including chasing and repoussé to forge original locks, hardware, tools and candle fixtures in Pepin, Wisconsin, since 1983. Tom is also a skilled woodworker, and enjoys combining his talents with wood and metal.



For more information on Tom Latane please visit his website at: <http://spaco.org/latane/TCLatane.htm>

Family Classes:

Flint Knapping:

John Corley was born and raised in OKC. Aged to 26 years. He started knapping March, 2012. He knapped every day for the first year and a half and has made over 800 pieces and will work anything he can find that is knappable.

Knapping is something that is learned over a very long time. It takes dedication to learn. To master it takes years. There will be cuts and sore hands and many broken pieces of work but it's always rewarding to turn out a good point.



John has agreed to do a short demonstration on flint knapping and also teach a class on pressure flaking an arrowhead. Class cost is \$45 dollars and includes tools and materials. He asks you bring your own gloves and safety glasses. **Due to the need to order tools registration for this class closes on October 15th.**

Dutch Oven Cooking Class:

Richard Simpson will be teaching a Dutch Oven Cooking class Saturday. Each student will receive basic instructions on cast iron dutch oven cooking and care of cast iron as well as safety in cooking with cast iron.

Each person must bring their own dutch oven, cooking supplies and mixing equipment. Fee for this class is \$25.00.

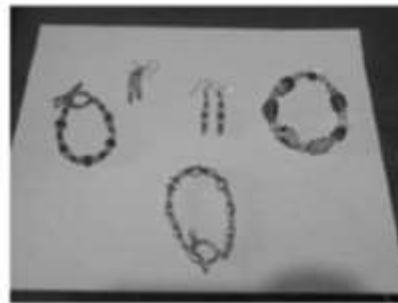
Scrapbooking Class:

Hassie Moiser is offering a scrapbooking class for Saturday Afternoon. All materials will be provided for this class. Cost of the class is \$35.00

Jewelry Classes:

We have four accomplished jewelry artists offering a range types of jewelry classes.

Beaded Bracelets/Earrings:



Mecca Waite will be teaching a basic beaded bracelet or earrings class on

Saturday afternoon. Price of this class is \$10.00 each with a limit of 10 students.

Steampunk Pendant:

Teresa Gabrish is offering her steam punk/collage pendant class. This is a basic wire wrapping class. Cost for this class is \$35 and includes all materials.

Silversmith Pendant:

Diana Davis is offering a silversmithing class on Sunday morning. Class will include the silver and stones to complete a pendant. Class is \$45.

Beaded Bracelet:



Mary Chris Gibbons from Dallas Texas is offering a friendship bracelet class on Sunday Morning. She will provide all the materials for two bracelets. Class cost is \$10.

Conference Information

Registration forms are available at www.saltforkcraftsmen.org or by contacting Teresa Gabrish at (405) 824-9681 or email tgabrish@gmail.com.

Please submit form with payment made payable to Saltfork Craftsmen.

Pre-Registration is required to allow for an accurate meal count.

Availability of meals will not be guaranteed to those registering day of the conference.

Cost

Registration (Per Family)

Saturday & Sunday	\$55.00
Saturday Only	\$35.00
Sunday Only	\$35.00

Because of the availability of a large variety of food establishments in close proximity to the fairgrounds lunches will be on your own this year.

Saturday Dinner is a grilled steak dinner with salad and vegetables. Cost for dinner is \$15.00.

Meals will be catered by Klein's Catering.

Hotel Information

There is a game in Norman the same weekend as our conference so you are encouraged to make your hotel reservations as soon as possible.

The Days Inn is currently holding a set number of rooms for the Saltfork Craftsmen. These rooms will be held until September 30th and are available on a first come first serve basis. When making reservations for these rooms please tell them you are with the blacksmithing conference.

Lodging in the Norman Area:

Days Inn

2543 W Main Street
1-866-460-7456

Super 8

2600 W. Main Street
(405) 329-1624

Norman Travelodge

225 N. Interstate Drive
(405) 329-7194

La Quinta Inn

920 Ed Noble Parkway
(405) 579-4000

Comfort Inn & Suites

840 Copperfield Drive
(405) 701-5201

The Norman Hotel

1000 N. Interstate Drive
(405) 364-2882

Econo Lodge

100 S. W. 26th Drive
(405) 364-5554

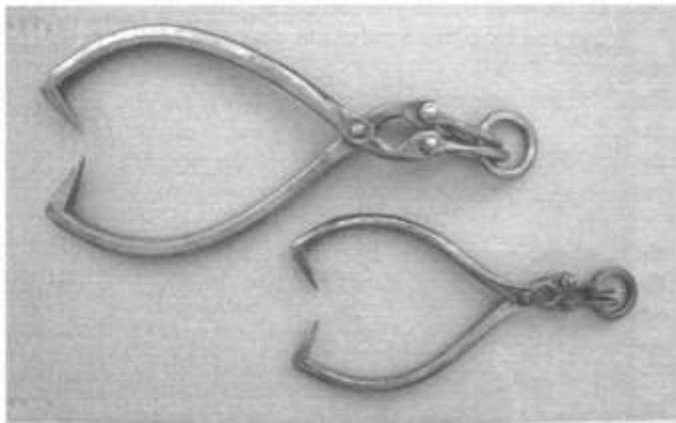
Motel 6

1016 26th Avenue N.W.
(405) 701-3300

There are also hotels in Newcastle and Moore that are only 10 to 15 minute drive to the fairgrounds.

Miniature Log Tongs

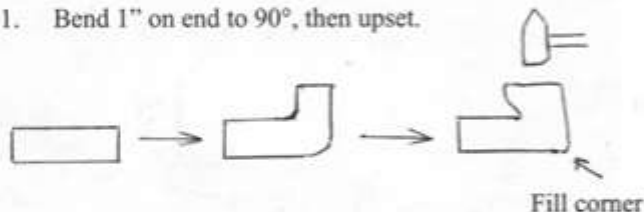
By Steve Anderson, a MABA member



Tongs 1/3 Scale

Material: 20-1/2" of 1/2 square stock

1. Bend 1" on end to 90°, then upset.



2. Forge the point.

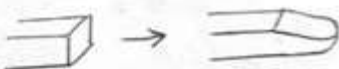


3. While hot, forge heated end to octagon.

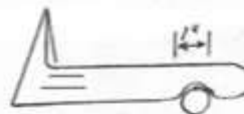


4. Quench and repeat on the other end, then cut in center to make two pieces.

5. Taper cut ends to 2/3 thickness and round end.

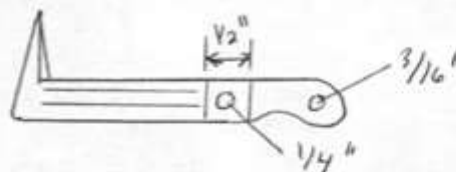


6. Over the horn, fuller the side opposite of the point.



* rotate to forge fullered area to octagon.

7. Forge the rest of the tong to an octagon shape, leaving 1/2" square for the pivot.

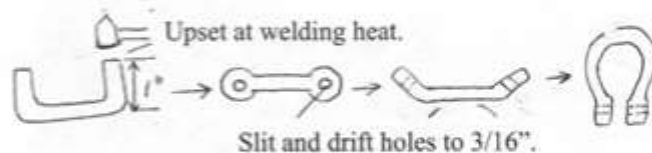


8. Slit and drift the holes.

9. File to clean octagon lines, then bend to shape placing a rivet in the 1/4" hole to prevent distortion. Use a wooden mallet.

Clevis

Material: 2 pieces: 4-3/4" of 9/32" or 1/4" round stock.



Ring

Material: 5-1/4" of 5/16" round stock.



Assembly

1. Clean all holes with drill.
2. Cut 7/8" length of 1/4" round stock to be used as a temporary blind rivet so the two tong halves can be clamped at the pivot point in a vice. Use a wooden mallet to adjust and align the tong halves.



3. Remove the temporary 1/4" round stock and replace it with a 1/4" rivet at the pivot. Leave two times the diameter of the rivet to form a good round head.
4. Rivet clevises with 3/16" rivets remembering to insert the ring. Again use two times the diameter of the rivet for the head.
5. Apply finish of your choice.

Article courtesy of the Michigan Artist Blacksmith Association - Editor

Tongs 1/4 Scale

Use the forging instructions for 1/3 scale noting the changes below.

Tongs

Material: 15-3/8" of 3/8" square stock.

1. Bend 7/8" on end to forge point.

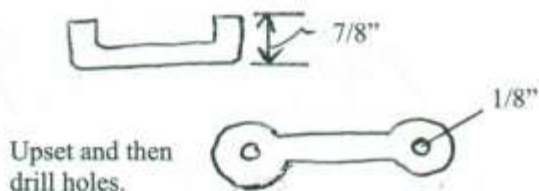
6. To fuller, use 3/4" hardy fuller.

8. Holes:



Clevis

Material: 2 pieces: 3-1/2" of 1/8" round stock.
Bend cold in vice.



Ring

Forge 1/4" round stock square, then back to round stock, to reduce the size. Use 4" of reduced size stock to make the ring.

Assembly

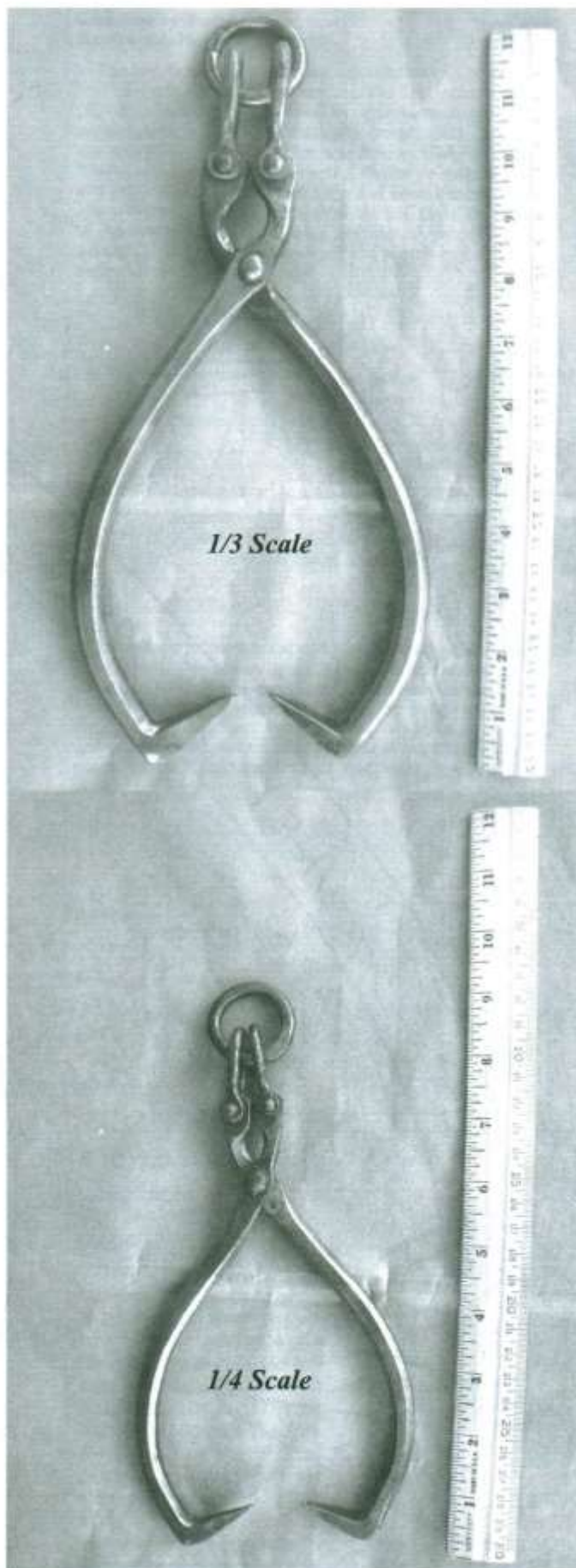
2. Cut 5/8" length of 1/4" round stock to be used as a temporary blind rivet so the two tong halves can be clamped at the pivot point in a vice. Use a wooden mallet to adjust and align the tong halves.

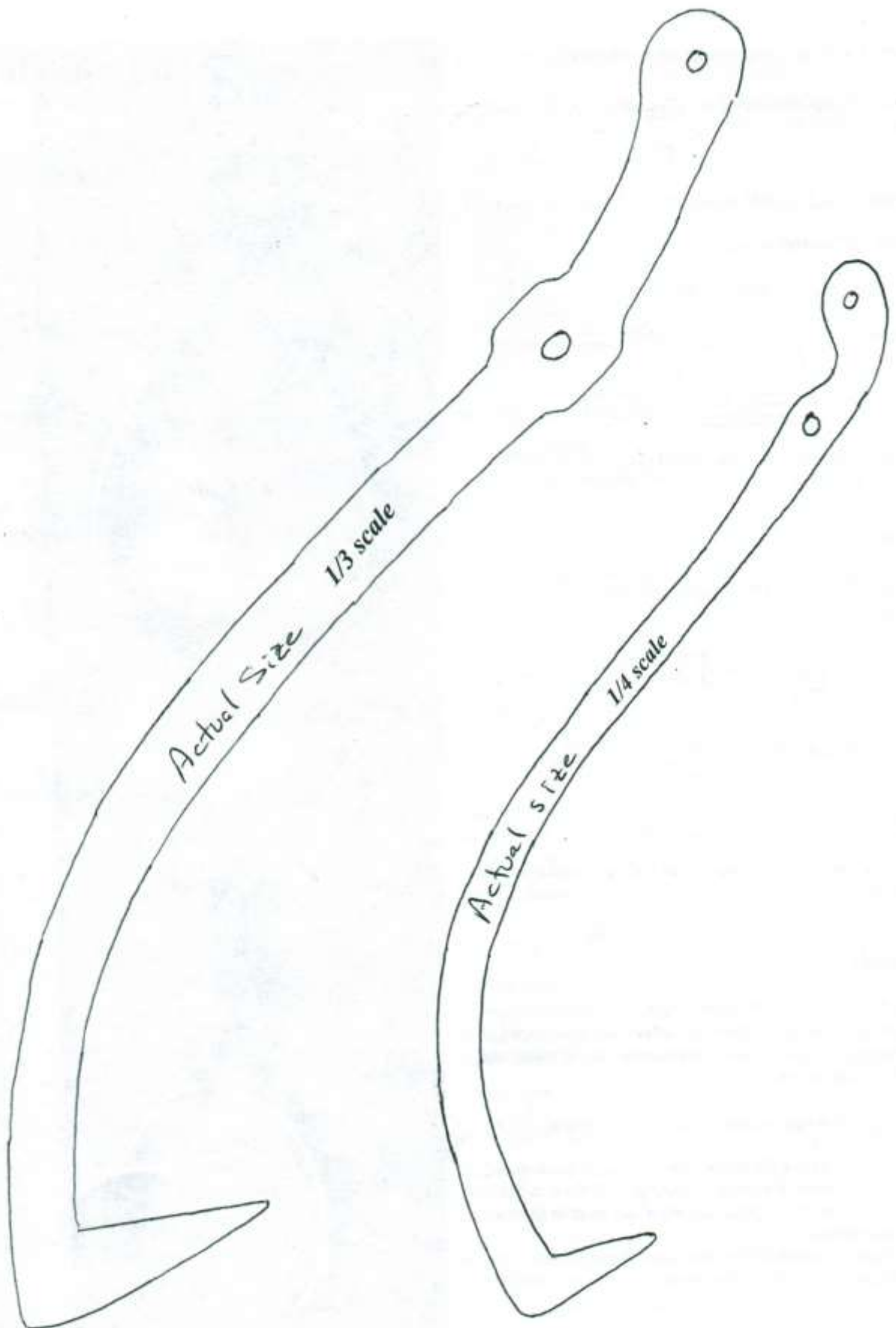


3. Reduce diameter of the rivet head on a 1/4" rivet.

Remove the temporary 1/4" round stock and replace it with the modified 1/4" rivet at the pivot. Leave two times the diameter of the rivet to form a good round head.

4. Rivet clevises with 1/8" rivets remembering to insert the ring. Again use two times the diameter of the rivet for the head.



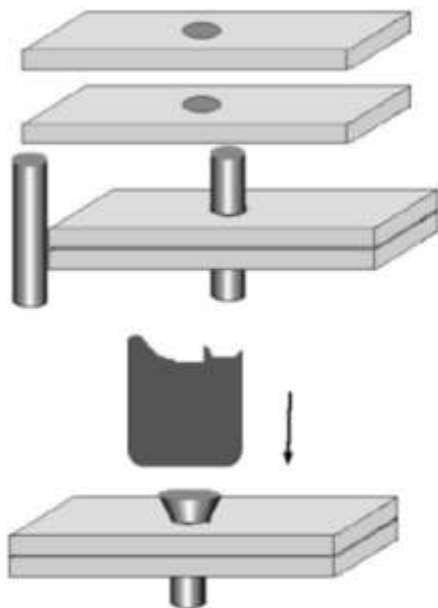


PROJECT NOTES: RIVETING TECHNIQUE

Author: Bob Patrick, Blacksmith Organization of Arkansas (BOA)

Article courtesy of the Blacksmith Organization of Arkansas - Editor

A lot of beginning blacksmiths have problems with riveting. Here are some fundamentals for very simple riveting:



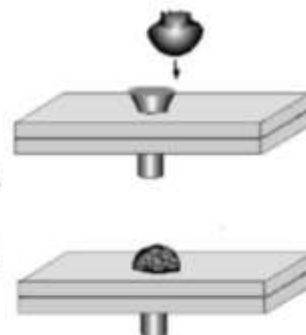
The rivet stock must be a good fit in the hole to be riveted. If two pieces are to be riveted, a hole can be drilled so that the stock just slides through without much play. If the holes are punched, great care has to be taken so that the rivet is neither too snug or too loose. I use a drift to make the holes all the same. First a hole very slightly under sized is punched. Then a pin the size I want the hole to be is tapered on both ends. It helps if the pin is either tempered to a light blue after hardening, or, if mild steel, if it is quenched at a yellow heat in cold water. If you have Super Quench you just heat it to a bright red and quench it. The drift is driven clear through the metal with careful, but quick hammering, the drift is caught and cooled in water. No matter whether the holes are drilled, just punched, or punched and drifted, it is important that the rivet does not flop around in the hole, yet will go easily into the hole with a light tap.

The next thing is to figure the length of the rivet. For starters, figure $1\frac{1}{2}$ times the diameter of the rivet material for each rivet head, plus the thickness of the material being joined together by the rivet. if the material is $\frac{1}{4}$ " round rod, figure on $\frac{3}{8}$ " for each rivet head. So, if you are going to put a head on both sides of the material add $\frac{3}{4}$ ". I often guess, but I have good guesses. Best to measure carefully.

The next very important thing is to make the end or ends you are going to rivet both flat and square to the length of the rivet. I suggest cutting with a hacksaw and filing if the cut is crooked.

If you use a commercial rivet you will only have to put a head on one side. If making your own and putting a head on both sides of the rivet, find a spacer that the rivet stock has lots of room to go in that is the thickness you need. For a $\frac{1}{4}$ " rivet you will need a spacer $\frac{3}{8}$ " thick with a hole $\frac{3}{8}$ " in diameter.

Use a weight of hammer you can use accurately. Heat the rivet either in the forge or with a torch. If you use a torch, heat both the rivet and the metal you are going to join if you want a tight rivet. But if you are riveting tongs, for instance, have the jaws of the tongs cold when you rivet and heat the rivet separately and put in the hole. Sometimes it helps to round the very edges of the rivet so it goes in the hole easily. Next, you flatten the top of the rivet until it is the diameter you want the rivet head to be. So, if a $\frac{1}{4}$ " rivet you will flatten to a little over $\frac{5}{16}$ " diameter. Then take a ball peen hammer and carefully bring the perimeter of the rivet down to the stock with the ball end. That's what the ball peen is made specifically for. You can finish up either with the ball or turn the hammer and use the flat face carefully to smooth the rivet. In another article I will explain ways to make a rivet set or snap. You will want these for both the top and bottom of the rivet, whether you are making the heads on both sides of the rivet or on just one side and using the existing rivet head on a commercial rivet.



It is also possible to rivet using an air or electric riveting hammer with the correct head. And of course this is for a rounded rivet head. There are also conical, diamond shaped rivets, counter sunk rivets and chisel and die decorated rivets.

[Editor's note: At this point, I told Bob I had heard that a light hammer made a shallow upset, and a heavy hammer made a deep upset, and asked if this were true, and which you should use for riveting.]

That is correct, but the size of the rivet is important in this as well. A SLOW heavy blow tends to let the force act clear through a piece. A fast light hammer blow tends to expend it's energy on the surface of the metal. Soft iron and wrought iron tend to let the blow act clear through the metal much more than mild steel. Mild steel takes time for energy to go through it and change the material. This is one of the major reasons presses are used more for forging today than in the past. It was found that the metal moved more efficiently under a press. Though, a forging press may be quite different than what most people think. They can be set to reciprocate 200 times a minute, and they can do this while pushing in on the metal. This works better than just a steady push, and the metal can "slide" when the pressure is lessened rather than be forced against a die continually. Using a riveting gun to set rivets is quite different from hand riveting, and while the rivets look good I wonder about their actual strength. The hemispherical rivet is almost universally used as it is very strong for an above metal rivet head in industry, and the countersunk rivet is used a lot in aircraft. Riveting is a skill in itself. Note that i said that a person should use a hammer they can wield accurately.

I reconstructed a cutaway version of the old prison at the Judge Parker Courthouse National Park back around 1999 and put in thousands of $\frac{1}{2}$ " and $\frac{3}{4}$ " shank rivets over a 3-4 month period of work, though part was building doors, nightsoil boxes that look like safes to hold buckets of human waste, urinals, sinks and the locking mechanisms for the doors.

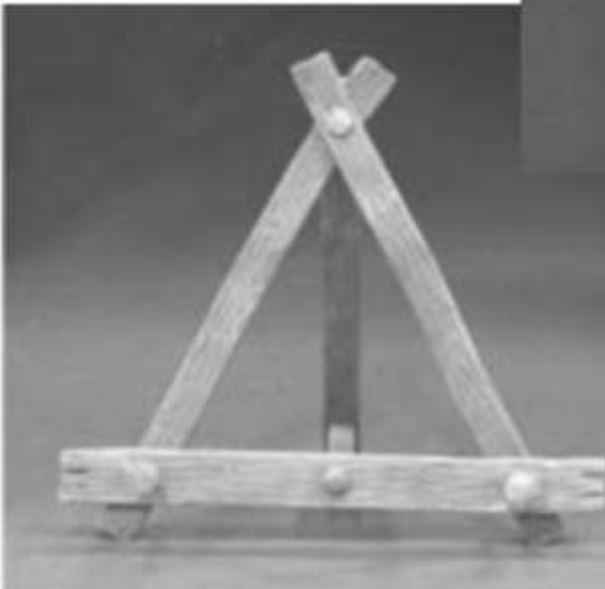
In my experience, a heavy blow will tend to upset the rivet shank inside the hole more than a light blow, so for hinges it is theoretically best to use a light blow. However, having a hot rivet and a cold body will do a similar thing.

PROJECT NOTES—BOB EVANS' TEXTURING TOOL

Used with permission from the November/December issue of the newsletter of the Blacksmith Organization of Missouri (BAM)

Bob Evans demonstrated at a BAM meeting how he created a bark-like texture on his project. He has a hammer on whose face he made several random cuts using an angle grinder. When the steel is hot he hammers the surface with his texturing hammer. By using overlapping hits, he gets a rough surface.

Bob made his tool out of a hammer, made to be swung rather than struck, but this could also be made as a top-set tool. Top set texturing tools will cost between \$45 and \$75 each purchased new. Consider making your own and saving money!



PROJECT NOTES—ANOTHER TEXTURING TOOL

A few minutes with a welder and an old garage sale hammer will produce a texturing tool capable of making brand new stock look like it's been rusting for years.



As seen on the blog "[Make Stuff With Your Hands \(While everyone else is watching TV\)](#)" That's a sentiment any blacksmith will appreciate!



[Editor's note: This looks right up my alley. All my welds look like this.]

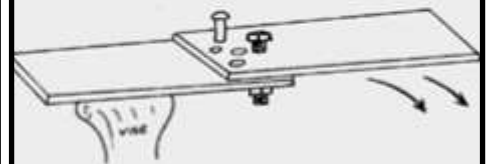
RIVET CUTTER

Bill Robertson, AppleCross Forge.
Used with Permission

Rivets are like your collection of bar stock. It doesn't seem to matter how many sizes you have on hand, you never seem to have the size that you need when you go to get it.

Here is a rivet cutter that Richard Shepard demonstrated at a class we took with him recently at the Touchstone Center for Crafts in South Central Pennsylvania.

With this tool as long as you have a selection of long rivets you can always cut to size what you need. It can be made with spring steel, lawn mower blades or any other kind of high carbon steel. Several holes of various sizes are drilled through both flat bars near the overlapping center to accommodate different rivet diameters. One bar has a vertical bar welded to it on the bottom side so that it can be clamped into a vise.



When pulling on the other bar you create a sheer that cuts the rivet like butter. A whole lot better then trying to cut a rivet with a hack saw.

Texture Tool and Rivet Cutter Articles courtesy of the Blacksmith Organization of Arkansas - Editor



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Museum Wax Finish

by Dave Vogel, Carlsbad, California

Article courtesy of the California Blacksmith Association
- Editor

Ingredients

Boiled linseed oil – 1 cup
Turpentine – 1 cup
Japan Dryer – 1 teaspoon
Beeswax – 1½ cups (a little more than 2 cakes)

Cautions

This is a volatile and extremely flammable mixture!
Use a hot plate, not an open flame.
Mix substance outdoors or with adequate ventilation.

Instructions

1. Use a 2-quart saucepan (not from your kitchen).
2. Add linseed oil, turpentine and Japan Dryer to pan. Stir slowly to blend. Add beeswax.
3. Slowly and carefully heat to melt the wax. As soon as it melts, stop heating. Pour into small paint can.
4. Allow to cool. It will cool and become a paste in a couple of days. Then keep sealed.

How to Use Museum Wax

1. Heat piece 200° to 300°F.
2. Brush wax onto surface with a paint brush or wipe on with a cotton rag. The coating should smoke some.
3. Allow wax to soak into surface.
4. Wipe away excess.

This linseed/beeswax mixture will cure in eighty hours to form a hard, long-lasting finish suitable for household articles and interior locations. This recipe will last for years.

Materials Sources

Home Depot – Japan Dryer, linseed oil, paint can, turpentine.

Ace Hardware – beeswax (cakes were \$1.99 in 2001).

Rollled up and twine-tied blue jean legs make a great wax applicator. The business end burns off as it is used. Cut off the burned end before each use. You'll wear out several jeans before you need a new applicator. ♣



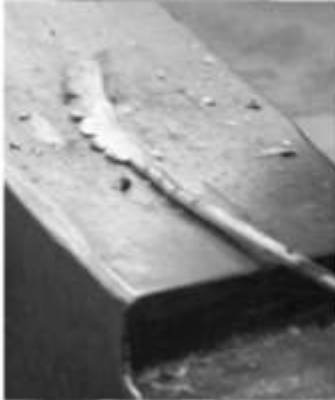
Steve Maranhao's applicator and can of wax

"Crimean" (Russian) Rose How-To

Article courtesy of the Central Virginia Blacksmith's Guild - Editor



Take $\frac{1}{4}$ " round rod about 12" long. Heat up approximately 4"-6". Flatten this area slightly. This will help keep things lined up. Using your cutoff hardy or a dull chisel. Chisel into the rod every $\frac{1}{4}$ "- $\frac{1}{2}$ " about halfway through.



Heat the area again and hammer it flat. Taper it slightly-thinnest on the chiseled side, a little thicker on the opposite side. Leave the last "petal" thicker for the next step.



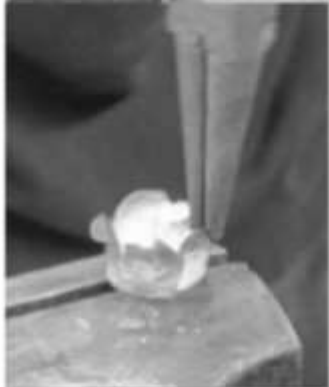
Heat. Make a 90° at the end of the petals. Keep it hot. If it gets cold it will break.



Heat. Using the pein of your hammer begin the roll. Heat and tap to roll up the petals.



Heat. Roll. Tap. To tighten up rose.



Heat. Place into vise and using scrolling pliers pull down and shape the petals.



Peyton's finished Russian Rose.
Thanks to Peyton Anderson for demonstrating his method.



Editor's first attempt at a Russian Rose.

Remember the best way to learn is to do.
This is just a quick how-to.
Also thanks to Kaitlyn Longstaff for showing us her method July 2012.

SCABA Shop and Swap

For Sale:

6" round nosed pliers (great for putting scrolls on small items) \$5.00 each.
Brooms tied, \$20.00 on your handle Please contact me for help with handle length.
Contact Diana Davis at Diana.copperrose@gmail.com

For Sale:

24"(wide) x 1"(thick) Ceramic fiber blanket (similar to Kao-wool) \$1.00 per inch of length. Twisted solid cable 1/2" diameter \$2.00 per ft.
Contact Larry Roderick at 940-237-2814

Wanted:

Advertising Coal Hammers, Contact Mike George at 1-580-327-5235 or Mike-Marideth@sbcglobal.net

Club Coal

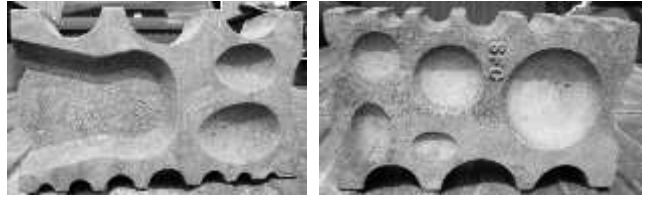
Saltfork Craftsmen has coal for sale. Coal is in 1-2" size pieces The coal is \$140.00/ton or .07 /pound to members. **No sales to non-members.**

NW Region coal pile is located in Douglas, OK. If you make arrangements well in advance, Tom Nelson can load your truck or trailer with his skid steer loader for a fee of \$10 to be paid directly to Tom. Tom has moved his skid steer and must now haul the loader to the coal pile to load you out, hence the \$10 charge. You may opt to load your own coal without using Tom's loader. The coal can be weighed out at the Douglas Coop Elevator scales. Contact Tom Nelson (580-862-7691) to make arrangements to pick up a load. Do not call Tom after 9 PM!! Bring your own containers and shovels. Payment for the coal (\$.07 per pound) should be made directly to the Saltfork Treasurer.

NE Region coal location: Charlie McGee has coal to sell. He lives in the Skiatook, Oklahoma area. His contact information is:
(home) 918-245-7279 or (cell) 918-639-8779
Please text his cell phone number if you would like to make arrangements to get coal.

S/C region coal location: Club coal is now available at Norman at Byron Donor's place. Call Byron to make arrangements to come by and get coal.

SCABA swage blocks
\$150.00 plus shipping.
(Same price to members and non-members.)
Contact Bill Kendall for more information



SCABA Floor Cones are now available from Bill Kendall, Byron Donor and Gerald Franklin. The price is \$200 plus shipping and handling.



Show your pride in SCABA!

License plates for \$5.00 each.

We have a few caps for \$10.00.

We have SCABA t-shirts available. They are a grey pocket "T" with the SCABA logo on the pocket. Contact Diana Davis for information. The t-shirts cost \$15.00 each. Free shipping is you buy 2 or more. Add 2.00 for shipping of only one shirt. (Anything larger than 3X is considered special order and will take up to 2 weeks and will be at extra cost.)



SCABA Membership Application

January 1, 2015 to March 31, 2016

New Member _____

Membership Renewal _____

Please accept my application

Date: _____

First Name _____ Last Name _____

Married? ____ Yes ____ No Spouses Name _____

Address _____

City _____ State _____ Zip _____

Home Phone (____) _____ Work Phone (____) _____

E-mail _____ ABANA Member? ____ Yes ____ No

I have enclosed \$20.00 for dues for the period ending March 31, 2016

Signed: _____

Return to: Saltfork Craftsmen, 23966 N.E, Wolf Road, Fletcher, OK 73541

Saltfork Craftsman Regional Meeting Hosting Form

Region _____ SE _____ NE _____ S/C _____ NW

Date: Month _____ day _____ [correct Saturday for region selected above]

Name _____

Address _____

Phone/email _____

Trade item _____

Lunch provided _____ yes _____ no

Directions or provide a map to the meeting location along with this form.

****All meeting are scheduled on a first come basis. Completely filled out form MUST be received by Secretary/Workshop Coordinator no later than the 15th of the month TWO months PRIOR to the meeting month.**

Completed forms can be mailed or emailed.

You will receive a conformation by email or postcard.

A form must be filled out for each meeting.

If you don't receive something from the Secretary/Workshop Coordinator within 10 days of your sending in your request, call to verify that it was received.

Saltfork Craftsmen Artist Blacksmith Assoc. Inc.
23966 NE Wolf Rd.
Fletcher, OK 73541

Non Profit Organization
U S Postage Paid
Oklahoma City, Ok
Permit #2177

Address Service Requested

