Saltfork Craftsmen
Artist-Blacksmith Association
July 2015

Attendees of the Hammer Making Workshop May 30th at the Route 66 Blacksmith Museum in Elk City. Left to right are Byron Doner, Dale Dixon, Cory Spieker, Russell Bartling, Russell Sides, Doug Anderson and Ted Culver (not pictured).

Saltfork Craftsmen Artist-Blacksmith Association Officers and Directors

President:
David Seigrist 580-381-0085
P.O. Box 163 Hollis, Ok 73550
dseigrist2004@yahoo.com

Vice-President/Conference Chair:
Doug Redden 918-230-2960
2050 E. 410 Rd.
Oologah, Ok. 74053
Doug.redden2@att.net

Secretary/Regional Meeting Coordinator:
Diana Davis 580-549-6824
23966 NE Wolf Rd.
Fletcher, Ok 73541
Diana.copperrose@gmail.com

Treasurer:
Teresa Gabrish 405-824-9681
P.O. Box 18389
Oklahoma City, Ok. 73154
tgabrish@gmail.com

Director/Workshop Coordinator:
Mandell Greteman 580-515-1292
Rt. 2 Box 130 Foss, Okla. 73647
mandell01@windstream.net

Director/Swage Blocks:
Bill Kendall 918-742-7836
1756 E. 59th St Tulsa Ok. 74105
wwkendall@aol.com

Director:
Terry Jenkins 405-476-6091
222 N. Washington
Blanchard, Ok. 73010

Director/Cones:
Byron Doner 405-650-7520
6520 Alameda, Norman OK 73026
byrondoner@esok.us

Assignments:

Editor:
Russell Bartling 918-633-0234
70 N 160th W. Ave
Sand Springs, Ok 74063
rbartling@ionet.net

Webmaster:
Dodie O'Bryan
Pawnee, Ok
scout@skally.net

Librarian:
Doug Redden 918-230-2960
2050 E. 410 Rd.
Oologah, Ok. 74053
Doug.redden2@att.net

Editors notes…

It is always my hope that each edition of our SCABA newsletter not only conveys club business properly but that it also acts as a resource for new techniques, tips or just general how-to information that our members find useful. I always like to hear about or see projects that someone did from inspiration gained by reading our newsletter. Of course, it is only natural to improve, personalize or modify as we go along. I wanted to share an experience along that line from my end.

Right after attending the Hammer Workshop in May (see article on page 11), I needed to make something for my daughter's Oklahoma High Scholl Rodeo Association silent auction at the state finals. Looking back at our May 2015 issue on page 20, I was inspired by the coat rack. And, I remembered a picture of a similar rack by Jim Carothers in the February 2015 issue on page 25. This is the end result which is inspired by both designs:

(the hooks really are perfectly parallel but I could not get the picture to show that!) My dimensions did not match the original article as I went for a little more weight to the project. I would change a few of my dimensions if I do another one but it turned out nice. In making this hanger, I also quickly turned out a sucker rod spring fuller (See article by Gerald Franklin May 2015 page 26) to do the fullering behind the "arrowheads." Other than the flaking effect on the arrowheads, all hammering was done with the new hammer I brought home from the workshop.

The main point here is that those articles provided the seeds of inspiration for me to create something where I might otherwise have been stuck. Even the simplest of articles can have value in that way. Thanks to everyone who shares so freely either in person at workshops/ meetings or by providing articles for publication. Forging would not be nearly as much fun without you!

Russell Bartling - Editor

Visit our Saltfork Craftsmen Website:
www.saltforkcraftsmen.org

President's Notes:

Notes from the new guy!

Hello Folks,

Well you know the club is in trouble if I'm elected President. I'd like to thank to board of directors for giving me this opportunity to serve the good folks of SCABA. My address and cell number are in the newsletter so if I can be of assistance please call, email, or text. Texting and phone calls work best for me. With all the other board members and volunteers I'm sure we can come up with some answers to your questions.

It's amazing how many moving parts an organization can have and the sheer number of hours dedicated to making our club as good as it is. We stand on the shoulders of quite of few dedicated smiths and those willing to pass on the craft. Like many of you the first meeting I attended and stood there until a smith said "Hey, do you wanna try this?" From then on it was more of "Did you see what he did with that bar of steel and a hammer?" The level of skill in this group still amazes me and I hope you feel the same.

Speaking of skills with metal the state conference is coming up in November. If you haven't attended our state conference yet then I'd encourage you to give it some serious thought. This year we have Tom Latane' and Gerald Boggs coming in to demonstrate. Just do an internet search on either of these gentlemen and you'll see the skill they're bringing to Oklahoma. Also please let us know of any smiths or skill sets you'd like to see at future conferences.

Take a look in the newsletter for the member who now is coordinating the different areas of Saltfork and if you'd like to help give them a call. There's lots of moving parts but when you break it down into small pieces it's much easier. Most jobs don't take a lot of time they just take a small amount of quality time.

If you ever happen to swing by Hollis, OK please stop in for a visit. For those who've never heard of Hollis, it's all the way in the southwest corner of the state, about 100 miles west of Lawton.

Yours in Smithin',

- David

Vice President's Notes:

First thing I would like to say is Thanks for everyone's vote of confidence.

Now on to more important things, I would like to hear from the membership on who they would like to see demonstrate at the 2016 conference. If the members would start thinking about this and let me know we can get started getting them set up.

On Saturday at the northeast hammer-in, I talked to Russell about what we can do to get the newsletters delivered to all in a more reasonable time. It seems as a group we have some work that needs to be done on this. We had a good get together at the Will Rogers birthplace on the 13th.We had people from Arkansas to Elk City show up. There was a lot of hammering, visiting and eating going on. We had a good number of public come through and had some interest in getting started with Saltfork. We also had some new members show up and get involved. Its always good to have new members.

Well until next month, good hammering! - Doug

Ex Presidents Notes:

For those of you that don't already know, David Seigrist is our new president. Also Doug Redden is the new vice president. I am happy and relieved on one hand, but on the other, I feel like I was just "getting the hang of it." I have often thought; I wouldn't wish this on an enemy! It does take a lot of time. I usually spend close to three days writing the presidents notes! I know you are thinking that I am exaggerating, but I usually can't spell the words I want to use, so I have to think of a way to reword it! I had often wondered if most folks would rather read anything else rather than what I had written.

My wife Carol has developed a "dropped foot," and now I'm the only person at my house, that can drive. I also have been neglecting my two grandsons more and more, and I don't think I like that. Pretty sure they feel the same!

If you haven't met David, let me say that I feel he is a lot more in control kind of a guy than I am. I will still be on the board and still be at your service. Probably the only real difference is that you now have a grown up for a president!

Still Babbling Byron.

Thanks;

Byron Doner (Korny)

SCABA Library Titles:

Robb Gunter Basic Blacksmithing parts1,2,3 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

Work Shop Schedule

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 Workshop Coordinator. Contact Mandell at 580-515-1292.

Regional Meeting Schedule

- SE regional meeting July 4th (0pen)
- **NE Regional meeting July 11th** Will be hosted by Brendan Crotty at 2300 North 59th St West, Muskogee OK. The trade item is a door knocker. Lunch will be provided (King Ranch Chicken). From Highway 69, turn west onto Fern Mountain Road by the Pilot Gas Station. Go past The Castle. Just past Kilharen's Lodge will be 54th Street. Turn left (south) onto 54th Street. At the 4 way STOP of 54th and Shawnee, turn right (west) onto Shawnee Street. Take Shawnee until the street ends and follow the signs up the hill.
- **SC Regional meeting July 18th** Will by hosted by Larry Mills at 3510 Charleston Rd in Norman OK. Go 2.5 miles east of I35 on Tecumseh Rd (Hwy 77) to Charleston Rd. Trade item is anything with a twist. Lunch is provided but bring a side dish to help out. 405-401-9739.
- **NW Regional meeting July 25th** will be hosted by Gary Seigrist at the Route 66 Blacksmith Museum in Elk City, OK. The trade item is a set of animal punches. Lunch is provided. 580-225-3007.

2015 meeting dates….

SE Region (1t Sat)	NE Region (2nd Sat)	SC Region (3rd Sat)	NW Region (4th Sat)
Jan.3rd	Jan 10th	Jan. 17th (Byron Doner)	Jan 24th (Gary Seigrist)
Feb. 7th	Feb. 14	Feb. 21st (Tony Cable)	Feb. 28th (Bob Kennemer)
March 7th	March 14th (James Mabery)	March 21st	March 28th (Mandell Greteman)
April 4th	April 11th (Doug Redden)	April 18th	April 25th (Dorvan Ivy)
May 2nd	May 9th (Ed McCormack)	May 16th (JJ McGill)	May 23rd (Terry Kauk)
June 6th	June 13th (Doug Redden)	June 20th (R. Vardell)	June 27th (Don Garner)
July 4th	**July 11th (Brendan Crotty)**	**July 18th (Larry Mills)**	**July 25th (Gary Seigrist)**
August 1st	August 8th	August 15th (US Cavalry Assoc.)	August 22nd (Monty Smith)
Sept. 5th	Sept. 12th	Sept. 19th (Jim Dyer)	Sept. 26th (Roy Bell)
Oct. 3rd.	Oct. 10th	Oct. 17th (John Cook)	Oct. 24th (Cheryl Overstreet)
Nov 7-8 Conference	Nov. 14th	Nov. 21st	Nov. 28th (Mandell Greteman)
Dec 5th	Dec. 12th (Charlie McGee)	Dec. 19th	Dec:26th (Merry Christmas)

Meeting hosting form can be found on the last page along with membership application form. Diana keeps track of the workshops and 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

2015 SCABA Conference T-Shirts:

We 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 a 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.

Around the State….

NW: North West Region May 23rd Meeting: The Northwest May meeting was hosted by Terry Kauk at his shop southeast of Leedey. We had a good turnout even though it rained most of the day. We had 16 in attendance. The trade item was anything made from a horseshoe. The meal was smoked ribs with beans and slaw. Some delicious salads and deserts were also brought. We want to thank all who came in spite of the bad weather although we really need the rain. - Terry

Around the State (continued)….

NE: North East Region June Meeting: The northeast region June meeting was held by Doug Redden at Will Rogers birthplace in Oolagah. The trade item was anything from a RR spike. After some light sprinkles in the morning, the rain bypassed the Park and a cool light breeze coming off of the lake made for perfect outdoor weather. There were about 20 members and guests present and three forges were going under the shade trees. Several museum visitors stopped by throughout the day to get a closer look at the forging and to ask lots of questions. Most seemed to be surprised to discover actual living blacksmiths. Lunch was an excellent batch of semi-spicy goulash made by Doug. Brendon Crotty demonstrated his version of a simple bender (See page 22 of the June SCABA newsletter) and made dinner triangles of all sizes. At one point, the extra friendly free-range pygmy goats made themselves at home in the forging area and participated in the lounge chair exercises. (They wouldn't take "no" for an answer.) Thanks to everyone who participated in making the meeting a success.
-Editor

North East Region Meeting Continued...










Around the State (continued)….

SC: South Central Region June Meeting: Ricky & Nikki Vardell hosted the June meeting for the SC region. We had a really good turn out with members from S.E., SC., N.W. and a couple from down around Fort Worth. The trade item for the day was a boot scraper. We had seven with a wide range of ideas and all were really nice. We kept two forges going most of the day working on boot scrapers using rail road spikes, horse shoes and anything else we thought we could scrape a boot on. I think we had around 27 for lunch enjoying Hot Dogs, Frito pies, cheese dip and about any kind of pie and cake you could ask for. We would like to say thanks to every one who attended and we're looking forward to the next meeting. Thanks, Rick & Nikki Vardell

SE: No meeting was held in June.

Basic Blacksmithing Workshop:

The South Central Region held its second Basic Blacksmithing workshop in a month at the shop of Ricky Vardell in Temple Oklahoma on Saturday May 30th. We had 5 students with 3 becoming new members of Saltfork. Those attending the class were: Pate Cole of the Fletcher area, Dorothy Courtright of Temple, (New members are) Bo Shilling from Elmore City, James Morgan and Russell Morgan from Comanche, Ok.

I always start my classes out with coal fire starting and fire management. After some instruction, each student went out and got their fires started and ready to heat metal. The first skill was drawing a taper in both round and square stock. Ricky Vardell and myself moved from forge to forge checking on their progress and giving advise when needed. Once the were happy with their efforts they turned their pieces into drive hooks and steak turners.

At noon we had a lovely lunch provided by Nikki Vardell and enjoyed visiting until the students were ready to start again. The students finished up their projects and started another using the same techniques and a couple had to leave after they finished. A few brave and tough souls stayed after class for Ricky to show them how to make a candle holder from precut templates of sheet metal. This involved some cutting of the sheet metal, heating, bending and shaping of the thin metal. The candle cup/holder was riveted in place. Using sheet metal is a little more of a challenge because it is so easy to burn it up and it cools down quickly.

Everyone said they felt like they had received enough good basis information to go home and continue practicing. We hope they will come to meetings and more workshops to continue learning the basics.

A one day workshop to cover basics is a long and information filled 7-8 hours. Sometimes the students give out before the information is adequately covered. I think this fall we might consider a 8 –10 week curriculum. Meeting one night a week for 2-3 hours. We could cover more information without overwhelming the student. They could go home and practice for a week and be ready to either move on or get further instruction on a technique they are having trouble with, on the next meeting date. I got this idea from SOFA, they offer 2 basic workshops in the fall and winter each year. We could offer a basic and then a more advanced afterwards. Just a thought, give me your opinion of it.

Diana.copperrose@gmail.com. - Diana Davis

Hammer Making Workshop:

The Hammer Making Workshop was held May 30th at the Route 66 Blacksmith Museum at Elk City. There were seven students in the workshop and we had six instructors (seven part of the time as Byron Doner also helped others get their hammer eyes punched.) The main instructors and helpers were Bob Kennemer, Don Garner, Gary Seigrist, Mandell Greteman, Terry Kauk, and Monte Smith.

The hammer blanks started with a 4 3/4" length of 1 1/4" square 4140 stock. The centerlines were marked with an adjustable center finder (see the February 2015 SCABA Newsletter) and then center punched for two 1/4" holes 3/4" on center to mark each end of the eye. Once drilled, the heads were heated and the center portion of the eyes were punched out with a handled slot punch, rotating the head and cooling the punch frequently. This was done in teams of two with one holding the head and slot punch while the other acted as the striker.

Then a drift was used to open the eye from both sides to a preliminary dimension and the hammer faces were forged. Each hammer was a little different but most of us elected to forge a rounding face with an opposing flat face keeping the overall shape more or less rectangular like the original stock. After displacing the eyes and upsetting each face, this basic approach made an attractive hammer head with just enough curve that most of us seemed to like it. Byron took it a step further, fullering behind each face for a very appealing thin rectangular Brian Brazeal type look.

After forging the faces, the heads were rough polished on the belt grinders and then heated again for hardening.

Hammer Making Workshop (Continued…):

Quenching was done in oil once the non-magnetic "critical temperature" was reached. After the quench, each face was rough polished again and tempered to a dark straw with just a little blue starting to show then quenched again. Since we were using 4140, it would have preferable to include a slow cooling step to normalize the heads and relieve internal stress. But, in the workshop setting, there was not enough time available. After final polishing, the heads were mounted in handles and some were marked with the maker's initials.

The workshop broke around mid day for sandwiches which seemed to be a good stopping point for just about everyone. Overall, the whole day was real hit for everyone involved. I think all of the students and the instructors had a great time. All of the work seemed to go really smooth since we had basically one instructor

Hammer Making Workshop (Continued…):

per student. And it was clear that all of the students were really proud of their hammers at the end of the day! I got to give my hammer a pretty good workout about a week later. I didn't baby it any and it worked great. It was just the right weight and both faces held up just fine with no cracks or dings. Thanks to all the instructors that spent their Saturday to make this a great workshop. - Editor

Blacksmith Heroes

By Russell Bartling

I have always liked stories of skilled craftsmen that face a seemingly impossible challenge and somehow save the day through their ingenuity or a rare set of skills not well known to those with less interest or experience. I am specifically referring to metal work since that is what interests me but it really applies to many other trades also. I am sure that I am not alone in this. I have heard and read such stories all my life but would be hard pressed to locate the original source now or even remember the details. Most of them were very mundane anyway (at least mundane to "normal' people.)

In the last newsletter, I referred to a website called BlacksmitHER.com where the owner, Victoria Patti, does radio style podcast interviews with various blacksmiths. In the one called "A Quick 20 Questions with Mark Aspery," he describes an incident from the 1970's when was apprentice to a blacksmith faced with a challenge. A local construction company had dropped and bent a structural beam which would take 3 weeks to replace. In a bind, they asked the blacksmith if he could make it straight before 3 weeks. He replied that they could come back and pick it up the next day. Naturally, this was very alarming to young apprentice Aspery as he was envisioning a late night with him wielding a heavy sledge as they worked over that beam. This was a beam, afterall, that took up most of the length of a 40 foot semi trailer. Mark goes on to say how he was in awe as the blacksmith felt along the beam and they methodically applied spot heating with upsetting and cooling to almost magically recover the beam. To his great relief, the solution did not involve the brute force labor that he was dreading. Not a very dramatic story, but inspiring non the less.

I recently saw a more dramatic story that actually involved life and death. You may have seen this on the History Channel show "Ancient Discoveries - Gruesome Medicine." In 1403 at the Battle of Shrewsbery, the 16 year old future king of England "Prince Hal" (future King Henry V) was struck in the face just below the eye with a Bodkin tipped arrow penetrating to a depth of about 6." The young prince fought on until victory was certain in spite of protests from his aides. Although numerous vital tissues were missed by the arrow, the prince was in mortal danger from the arrow lodged in his face.

Back at Kenilworth castle, the king's surgeons were unsuccessful in removing the arrow. As pushing the arrow further forward was not an option, they actually pulled the shaft free of the arrow point leaving it lodged deep in the prince's skull. In desperation, John Bradmore, then imprisoned for suspected counterfeiting of royal coins, was released to aid the prince. John Bradmore was a blacksmith of sorts. Surgeon and skilled metalworker may be a more accurate description. It was common for surgeons to be metal workers as they had to make their own tools. After assessing the conditions of the wound, John Bradmore came up with a tool designed to grasp the inside of the bodkin cone and allow for extraction. This is his account of that tool:

"I prepared anew some little tongs, small and hollow, and with the width of an arrow. A screw ran through the middle of the tongs, whose ends were well rounded both on the inside and outside, and even the end of the screw, which was entered into the middle, was well rounded overall in the way of a screw, so that it should grip better and more strongly.

I put these tongs in at an angle in the same way as the arrow had first entered, then placed the screw in the centre and finally the tongs entered the socket of the arrowhead. Then, by moving it to and fro, little by little with the help of God I extracted the arrowhead. Many gentlemen and servants of the aforesaid prince were standing by and all gave thanks to God."

Bodkin

Prince Hal (Henry V)

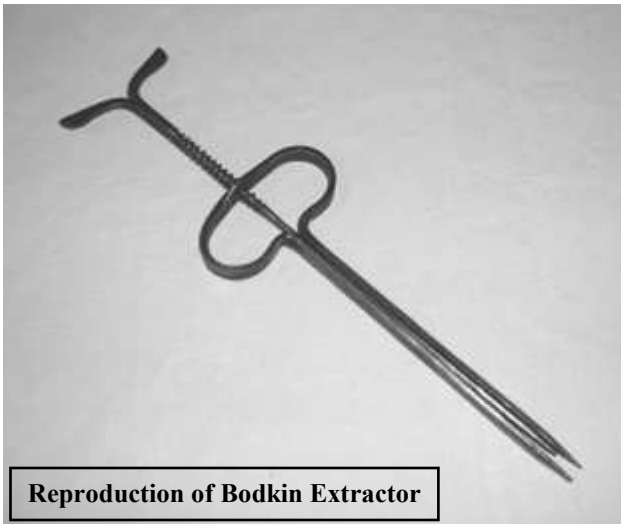
Needless to say, his life was probably also on the line but after that amazing success, John Bradmore was set for life with a royal pension. Six hundred years later, a modern English reproduction blacksmith, Hector Cole, was called upon to make a reproduction of this tool for a film production. The only information was the previous description and a tiny faint sketch found in the margin of an original manuscript. The following is his account of reproducing the bodkin extractor. I hope you enjoy it:

"I was approached by "Lion Television" who were making a programme on "Royal deaths and diseases" to see if I could make an arrowhead extractor to be used in one of the programmes. This extractor was the one used to extract an arrowhead from Henry Prince of Wales (later Henry V) after the battle of Shrewsbury in 1403. I was told that the only information they had about the extractor was a 1736 translation of the original surgeon's document which they would send me. The document described how the surgeon John Bradmore removed the arrowhead from the Prince's head using an arrowhead extractor. In the document was a drawing of what they thought the extractor looked like along with its description. The description and the drawing did not seem to make any sense no matter how

Blacksmith Heroes (continued...)

many times I read it through. Normally when I embark on such a project I like to try and put myself back into the time when the artefact was made and try to think in the same way as the person making the object. With this document there was not enough information for me to even start thinking in the same way as John Bradmore so I contacted Lion Television to put them in the picture and explain my dilemma. After explaining the situation to the director of the programme I was told that they had made contact with a lady who had re-discovered the original manuscript while doing some research on John Bradmore. This was exciting news as it was thought that the manuscript had been lost and for it to turn up at such an opportune moment was unbelievable. I was asked if I would like a translation of the original document that was written in Latin to see if it made more sense to me than the 18th century translation and would I like to speak to Dr. Lang who found the document? This offer was readily taken up and I awaited the arrival of the translation in eager anticipation.

When the translation arrived and I read it through the whole project began to make sense. Part of the confusion was the fact that I had been thinking as a blacksmith and the word tongs to me meant pivoted tongs used to grip hot metal. This did not fit in with the way the extractor description operated. On reading Bradmore's manuscript I thought "sugar" tongs and the whole thing began to make sense. By thinking along this path and a conversation with Dr. Lang I could see how the extractor would operate. All I had to do now was work out how John Bradmore set about making his extractor.
The key words for me were John Bradmore writing "I made new tongs". In other words he went down to the workshops at Kenilworth castle and made the extractor. This was quite something as he had a prince of the realm with a wound that could prove fatal and it was his job to extract the arrowhead and save the Prince's life. If this is not thinking on your feet then I do not know what is!



Reproduction of Bodkin Extractor

I could now get myself into the mind of Bradmore and picture the castle forge and the facilities that were available to him. The drawing of the 18th century extractor still made no sense so I had to rely on Bradmore's description. Bradmore was not only a surgeon but also a member of the Goldsmith's Company which implies that he had a degree of skill in metalworking and knew what he was doing. He talks of making a screw so the question was how did he make a screw thread with the facilities available to him? In the 15th century screw threads were formed by either filing or forging. The quickest and easiest way at that time was to forge threads and this is the option I chose to use. To do this I had to make a simple forming tool that would enable me to forge the required thread on the screw bar. Forming the thread on the bar was easy after a little practice so the next step was to work out how the thread was made in the main body of the extractor. As the main body of the extractor was made from a thin strip of metal and the thread on the bar was quite a coarse thread by modern standards it was not possible to cut an internal thread. The thread was formed by punching a hole in the strip, thinning it down to the thickness of the thread pitch and then making two chisel cuts on opposite sides of the hole. The strip was then heated up and the finished threaded bar turned through the hole thus forming the shape of the thread. This method worked well as there was no great pressure needed on the screw to enable the arrowhead to be extracted. The forging of the main body of the extractor involved thinning down the strip some seven inches at each end to enable each end to be formed into half a tube. This tube had to have a maximum outside diameter of 10mm with sufficient internal clearance to allow the threaded bar to pass down to the point of the tube. The hole for the threaded bar to screw into was then formed and the centre portion was then forged round to the shape necessary to pull the extractor out of the wound, along with the arrow head.

When all the forging was completed the tube part of the extractor was ground and polished so that it would be as clean as possible to avoid any transfer of infectious material into the wound. It was now time to test the finished extractor. I lightly hammered a war bodkin of the type used at that time into the top of the bench, inserted the end of the extractor into the socket of the arrowhead, tightened up the screw and with a slight rocking motion pulled the arrowhead out of the bench. I now had an extractor that worked and so waited for the day when Dr. Lang and the film crew came to film the making of the instrument. When they came they brought along a photo-copy of the original manuscript for me to see. Dr. Lang was familiar with the manuscript but had not seen my extractor. You can imagine my delight when I saw the manuscript and half way down the right hand side was a small sketch of the extractor that matched the one I had made, and Dr. Lang's delight when she saw my extractor matching the one in the manuscript. Q.E.D.

Ref. BM Harleian Collection. MUS.BRIT.BIBL.HARL.1736 PLUT.XLIV.B R T Beck, The Cutting Edge, London. 1974 pp117-8
Hector Cole. May 2003”

Hector Cole’s account is reproduced courtesy of his website www.evado.co.uk/Hector%Cole/Index.html - Editor

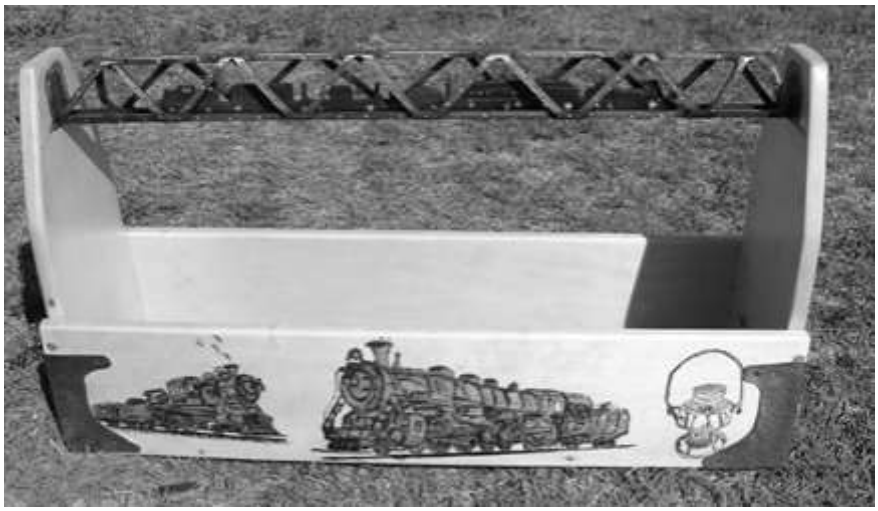
SCABA 2015 Conference Tool Box

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



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)

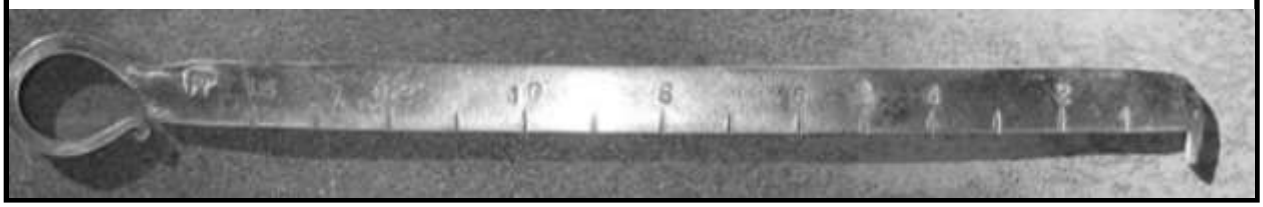
Richard and Michele can be contacted at 405-324-2017 or her cell phone 405-550-9850 (text messages ok).

September 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			16 **Set Up**	17 1. 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. 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 Galarish 3. 4.
27 1. Terry Jenkins 2. Teresa Galarish 3. 4.						

Quick Projects - Hook Ruler

Gerald Franklin



The hook ruler is useful for getting quick measurements on hot material. It isn't intended to be as precise as other measuring tools but can get you within "blacksmith tolerance" without burning the paint off your favorite pocket tape.

These things can be made from about any size material. I used a piece of 1/8" X 1" X 18" flat strap for the one in the photos.

Begin by taking a one-sided upset over the rounded far edge of the anvil. Drive the top corner material back into the mass to set up the hook. Dress the sides of the upset area to maintain the starting thickness. Be careful as you dress the hooked area so that you don't fold material over to the inside of the hook and cause a shut. Take your time here. Don't allow the strap material to neck down behind the hook.

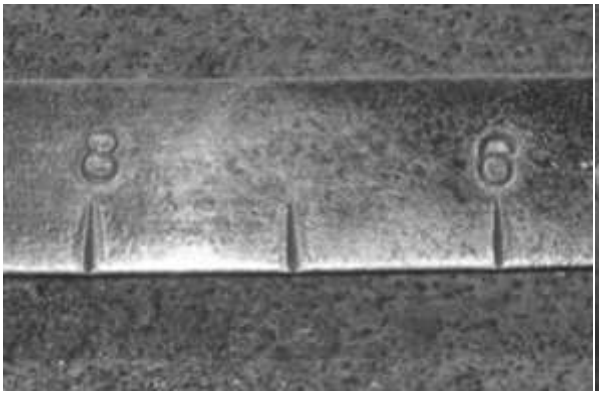
Once you have a 3/8" to ½" long hook, move to the vise and rasp the rounded inner part of the hook to a square corner. Allow this area to cool without quenching.

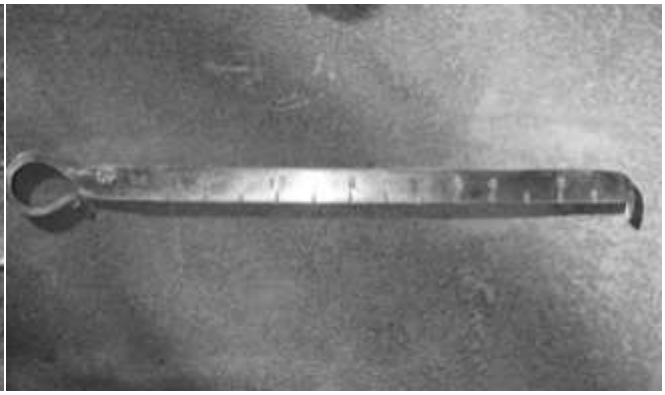
Continued on next page...

Hook Ruler Continued…

Work the other end into your choice of handle. Don't forget the touchmark.

Polish the shaft of the ruler then mark at 1 inch intervals. Scribe the "inch marks" with a cold chisel and stamp even number marks with number stamps.





Post Anvil

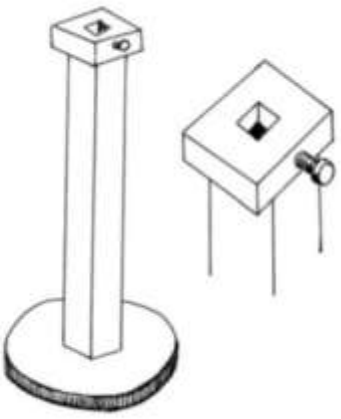
by Richard Shepard, Pittsburgh Area Artist-Blacksmiths
from the New England Blacksmiths Newsletter

Top plate: 2" thick mild steel.

Post: 4" square tubing filled with scrap metal and sand.

Base: 1" thick plate.

Not only for when you don't want to be putting stakes and cut-offs in and out of your anvil's Hardy hole, but if you make it the same height as your anvil, it can serve double duty as a stock support. It has been a helpful addition to my shop.



"Post Anvil" is reproduced courtesy of the California Blacksmith March/April 2007 - Editor

Bob Patrick's Fleur-de-lis Door Knocker

May 2006 Demonstration ~ by Steven Spoerre

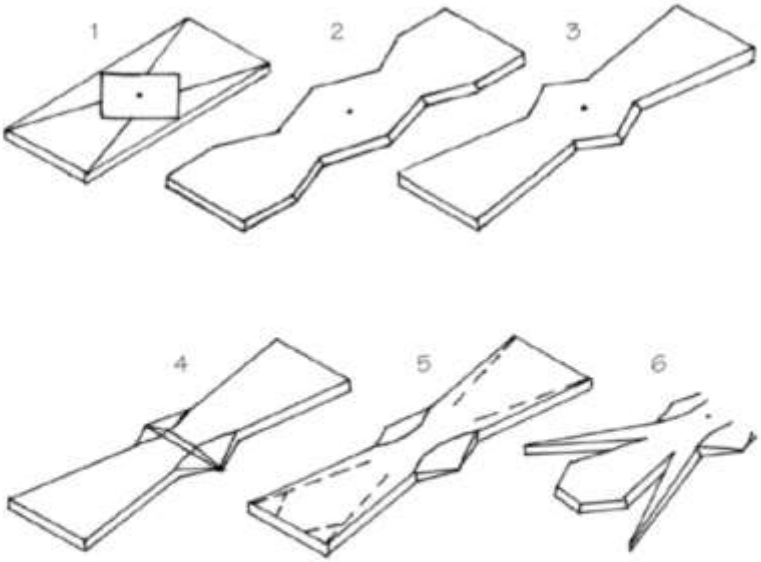
Michigan Artist Blacksmiths Newsletter

Bob Patrick started blacksmithing and metalwork around 1957 and began as a restoration blacksmith at Hale Farm and Village in 1967. He taught blacksmithing at Kent State University in the Metals Department of the Art School. He has a certificate in horseshoeing from Midwest Farrier School. In the 70s and 80s, he demonstrated at the Frontier Folklife Festival in St. Louis under the Arch. He has been the Master Blacksmith for the State of Missouri in their Cultural Heritage program three times and demonstrated at chapter conferences all over North America. In 2002 he received the Alex Bealer Award. He presently runs his own blacksmithing business from a home shop outside Everton, Arkansas, in the Ozark Mountains.

The traditional fleur-de-lis pattern used in this door knocker represents a stylized lily composed of three petals, bound together near their bases. This door knocker combines many blacksmithing skills: drawing out, slitting, tapering, punching, welding and riveting, so it is a wonderful demonstration piece. The final challenge is to keep the elements symmetrical.

Fleur-de-lis Back Plate

1. Chalk outline on a 1½" x ¼" x 5" piece of steel.
2. Roughly hammer out the shape, distributing the metal where it will be needed later in the project.
3. Forge a diamond boss in the center.
4. Hammer down the points of the diamond. Refine the center area to the desired shape.
5. On cold metal, chalk the layout lines for the petals and the comers to be removed. Using a cold chisel, score along the chalk lines.
6. Heat the end and split the outer petals away from the center. Remove the triangles at the end of the center petal.



7. Bend the outer petals up and the center petal down. This allows room to work on the center petal.
8. Draw out the point, maintaining the material thickness in the middle of the petal and thin out the material to the edges. Round and refine the shape, keeping it symmetrical.
9. Return all the petals back to their original position. Bevel the outside edge of the outer petals.
10. Work symmetrically on the outside petals. Curve outer petals away from the center, then bevel the inside edges.

Repeat these instructions on the other half of the stock, keeping it all symmetrical, petal for petal. Watch the ends of the outer petals while you continue working. They are small and could burn up.

Knocker Pivot

11. Punch a rectangular hole in the center of the back plate for the knocker pivot. Punch the rectangular hole from the back of the plate first because it will be wider and the rivet head can be filed smooth to mount against the door. After one or two blows check the position and trueness of the punch. If everything is true, continue punching from the back. Finish punching the hole from the front over the vise jaws that are slightly opened versus working over the Hardy hole. This supports the long edges of the rectangle.
12. On a scrap piece of iron, punch another rectangular hole, the same size hole as the back plate. This will be used as a monkey tool for the tenon on the knocker pivot. Using a piece of ½" square stock for the knocker pivot, flatten the stock and form a tenon to fit through the monkey tool hole. True up the tenon in the monkey tool. Come down from the *front* side over the Hardy hole. Cut the knocker pivot off the parent stock. Dress up and round comers off while in the monkey tool. Punch the pivot hole for the knocker pin. Bring the tenon on the pivot to a high heat. Clamp piece in the vise, tenon up. Place the back plate over the tenon, face down and rivet together.

Fleur-de-lis

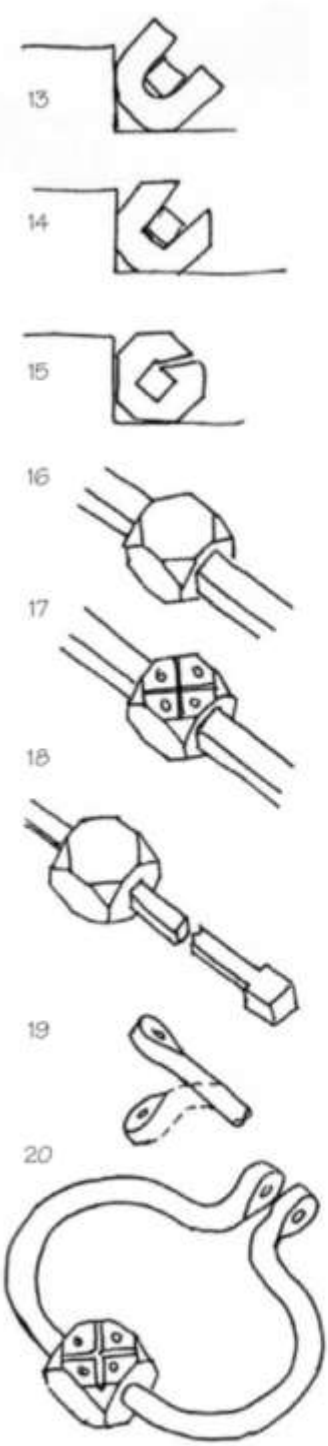
Knocker

You will need two pieces of ½" stock, one for the knocker arms and the other for the knocker ball decoration. The traditional size should be wide enough for three gloved fingers to fit. Estimate the length for the arms. Then determine the length of stock needed to wrap around the ½" stock – to become the ball on the knocker.

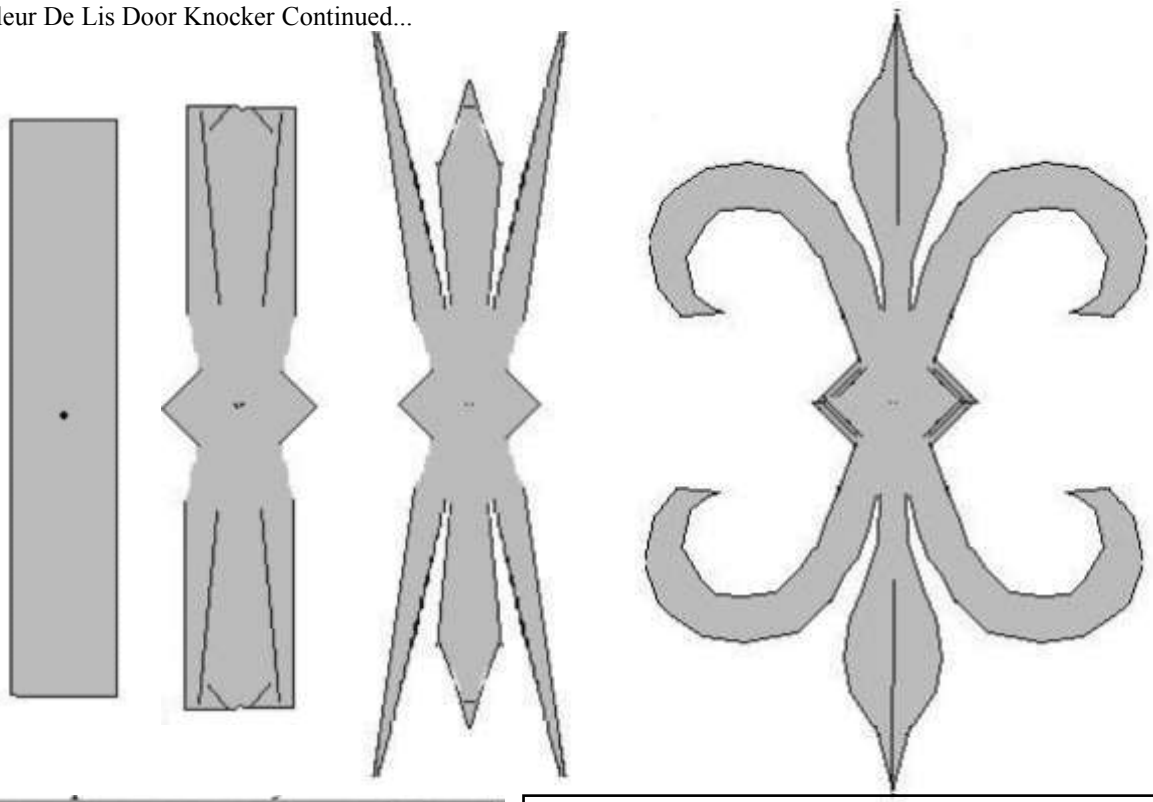
13. Heat and bend the short stock into a U. Place U against the step of the anvil, and drive the centered cold ½" bar stock into it.
14. Reheat and strike blows on both sides of the U.
15. Close it around the bar. Flux; heat to welding temperature and forge weld in the anvil step. Stick the ends and roll the bar around while hammering. Refine the edges at a high heat. Forge on the top of the anvil to the desired shape at a high heat so the welds won't split open.
16. Forge into a cube shape, and then flatten/break corners from the top and bottom.
17. Dress to final shape and decorate with punches and fuller. Trim lengths of stock on both sides of the cube to be the same length.
18. Draw out the knocker arms over the horn or Hardy hole. Leave a ½" cube mass at the ends to become the *coins* on which to hang the knocker. Forge the arms square, then octagonal, then round. Flatten and round the coins on the ends of the arms, keeping stock symmetrical.
19. Punch holes in the center of the coins, and bend perpendicular to the decorated face. The coins need to be positioned at right angles to the decorated side of the ball.
20. Bring ends together to the width of the center pivot piece. True up the coins, working to position them at a proper distance to hang on the pivot. Reorient the decorated face on the ball; check the curves on the arms. Make final adjustments to center the ball.

Bob wants the knocker ball to hit on the mounting screw head. Punch mounting holes into the top and the bottom center petals of the fleur-de-lis back plate. Straighten up. Cut a rivet to length and rivet the knocker onto the pivot.

Every surface, every bit of stock was ***forged.*** Every step of the way it was wonderful to watch Bob Patrick work. Thanks, Bob. ♣



This original portion of the article is reproduced courtesy of the California Blacksmith Association. Additional updated information is continued on the following page…
- Editor



Door knocker by Bob Patrick

An updated article on producing this door knocker appeared in the July 2013 Edition of The Forge Fire Newsletter (Indiana Blacksmithing Association). The updated article is mostly redundant and does not have as much detail as the original but it does have some updates that might be useful in producing this project.

The illustrations above show the chisel patterns for the backplate a little more clearly (to me at least). And in the updated article, the backplate stock starts out as 1/4" x 1 1/2" x 8" which makes the plate a little taller than the original.

Bob also added a twist to the arms of the knocker piece with each side being twisted in opposite directions. The original article only gave a way to estimate the length for the knocker piece but the updated article gives the length of stock to be 8".

There is also a final bit of history where Bob goes on to say:

"Two of these, not so nicely done, were my first private commissions and they were done with a very primitive forge on a 10 lb anvil with me kneeling. They were ordered by a news photographer who had done an article on me in 1967. He had a picture of a beautiful knocker from Stan Hewett Hall outside of Akron, Ohio, which was the estate of the Siberling Rubber magnate.

Years later I found out the piece I so poorly copied was made by Samuel Yellins business. It was simple, but exquisitely finished.. As I shaped this piece, it also shaped me! And it made me a much better smith in my first professional year of smithing. I had few skills and a lot of energy. Looking back on pictures of it I see crudeness. But I satisfied my customer who used them as decorations on a stereo record player he had made a cabinet for."

I found this picture in the Rocky Forge News - June 2013 Newsletter from a Bob Patrick Demo at the IBA Conference.

- Editor

Doorknocker

Demonstration, class notes & sketches by
Larry Carrigan, a MABA member
Photographs & write-up by Steven Spoerre

Larry was awarded a MABA scholarships and this article fulfills one of the scholarship requirements. The scholarship was used to attend a doorknocker and animal head class that was taught by Fred Crist at Touchstone Center of Crafts, in Farmington, Pennsylvania. For the MABA demonstration, Larry had a fully assembled doorknocker available for everyone to look at. Also available were all the pieces of a second doorknocker with the forging, bending and decorating finished but the filing, drilling and threading still needing to be done. He did the rough forging of the three main parts in the demonstration and talked us through the finishing details using the other two sets.

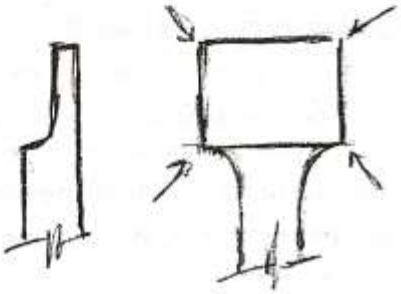
This doorknocker design is made of 3 forged pieces – the knocker, the pivot block and the knocker button. An optional escutcheon plate under the pivot block can be made.

Material for the knocker is 5/8" square cold rolled (CR) steel while the pivot block and button are made of 3/4" square - CR. Larry said he used cold rolled versus hot rolled (HR) because of the material properties – CR is a formulated 1018 or 1020 low carbon steel, while HR is designated A36 which is recycled steel that has a wider carbon range and may have different hardnesses within the same bar. And he was willing to use a slightly more expensive steel for the sake of material consistency. The material that was used in Larry's class was 1" square, but he told us at the demo that the size of the material really doesn't matter – it's the process.

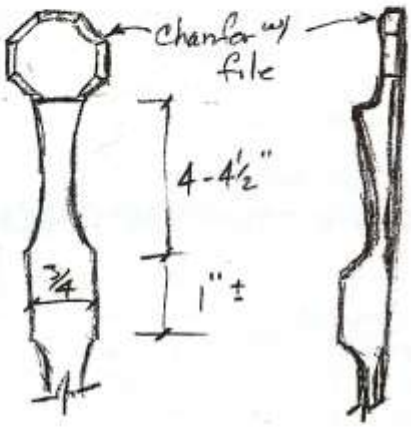
KNOCKER

Begin with an 11-1/2" length of 5/8" square, make center punch marks, (all measured from the same end), at the 3/4", 5-1/4", 6-1/4", and 10-3/4" marks.

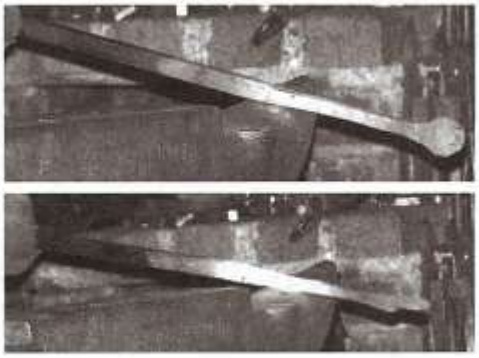
These define the 5 areas of the knocker – the two octagonal shaped pivot ends, the two drawn out areas, and the center weld area. Several things can be done visually with the placement of the center punch marks that will affect how the finished piece looks: they can be left visible on the piece and be another indicator the it was hand forged; they can be carefully forged out of the piece; they can be left in but placed in less-visible areas (like on the surface facing the pivot block); they can be covered up with another piece (like a collar); or they can be covered over by a weld. Determine how you want to address the center punch marks and proceed accordingly.



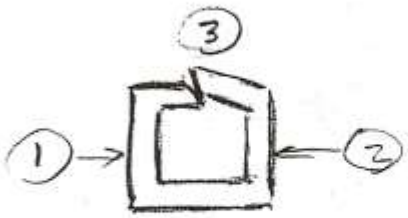
Forge the material at a bright red heat. Place the first center punch mark (3/4") above the near edge of the anvil face and using half face blows, create a shoulder and flatten the stock to about half its original thickness. Flip the piece over and use the hammers peen to spread the flattened area out farther to the sides. The desired final thickness is 3/16" and a roughly square shape.



Upset the corners and forge the end to octagon, then file the edges to finish. Draw out the square section over the anvil horn, between the shoulder and the center area, as shown (to about 5-3/4" to 6") leaving the center portion full size. Break the corners when done with an area. The broken edges make the piece comfortable to the touch and introduces light reflecting surfaces. Forge at a bright red heat, dull red is a finishing heat. Don't quench, let the piece cool slowly.



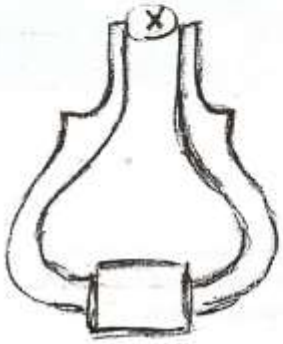
After the knocker has cooled, repeat the same steps on the other side of the knocker, working from the end toward the center matching the dimensions to the first half.



Forge weld a collar (3/16" x 1" or 1/4" x 1") around the center section of the knocker. Forge weld the collar first from both sides (1 & 2) to close the scarf and then hit down on the scarf (3). This will make a tight fit on the sides and cause the scarf to stretch and have more material to weld.

Decorate the welded collar as desired. Do the embellishments of the collar cold – lay out a pattern in silver pencil, then do a first pass with a fine, sharp chisel. On the second pass over the design use a broader sharp chisel.

Pre-bend the knocker-ends down (towards shoulder) at 45 degrees, then into its final shape using a torch and the vise.

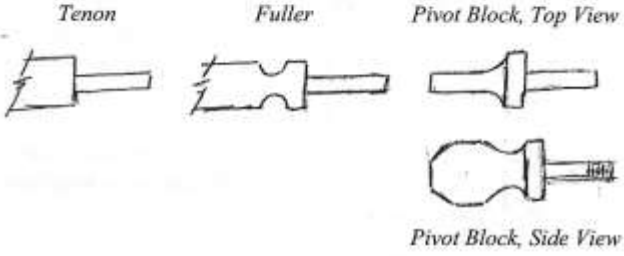


The exact gap "x" will be done after the pivot block is made.

Heat the end of the bar (with the tenon) removing it part way through the heat cycle and cool the tenon so it won't burn off. Fuller down about 1/4 the thickness of the original stock on all 4 sides, about 1/2" back from the tenon shoulder.

Cut the pivot block from the bar, 3/4" away from the edge of the fullered groove and flatten from two sides to the bottom of the fuller. Use half on and half off blows, but keep flipping it so it will be centered.

Form an octagon shape that matches the knocker ends but is thicker. Finish the edges of the octagon with a file.



Adjust the gap between the knocker octagons to the thickness of the pivot block so it will swing freely but not wobble side-to-side.

The block of steel between the tenon and the area to be flattened may get hit accidentally, good hammer control is needed. Don't look at the block, look at what you want to hit – the area to be flattened.

PIVOT BLOCK

Form a 3/8" tenon on the end of a piece of 3/4" square long enough to go through the door and pass through a washer and fastener. Isolate the material for the tenon with a butcher, keeping it in the center of the stock. Draw out the tenon material and finish it in a set of 3/8" diameter dies. Use a monkey tool to square up the shoulder, spinning the tool so any imperfections in the tool won't be set in the steel.

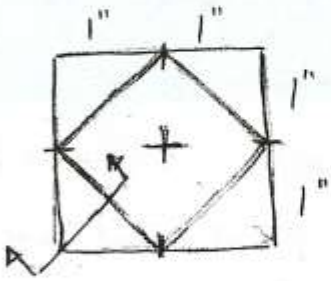
KNOCKER BUTTON

Form a 3/8" tenon on the end of a piece of 3/4" square long enough to go through the door and pass through a washer and fastener. Isolate the material for the tenon with a butcher, keeping it in the center of the stock. Draw out the tenon material and finish it in a set of 3/8" diameter dies. Use a monkey tool to square up the shoulder, spinning the tool so any imperfections in the tool won't be set in the steel.

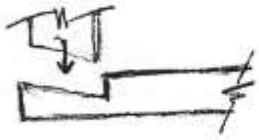
Cut the button off square from the bar stock to a height that will hold the assembled knocker parallel to, or slightly away from, the door. File the face edges and decorate.

OPTIONS

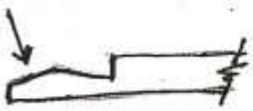
An escutcheon plate can be added to the door knocker assembly. Cut a 2" length of material from a piece of 2" x 3/8" flat stock. Remember to add the plate thickness to the tenon length if one is used.



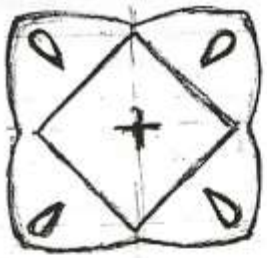
Lay out the chisel lines and the center point with a silver pencil. Incise the "diamond" lines with a chisel cold, going into the stock about 1/8". Also mark the center point with a center punch – cold.



Take several hot passes with a side-set to define the diamond.



Hammer down the high spots at each of the escutcheon plate points, and then use a flat set-tool to flatten the remaining high area. Another alternative is to turn the piece over and hit it from the back being careful not to damage the diamond shoulder.



Imprint the worked down corners with a teardrop punch.

ASSEMBLY & FINISH

Drill a hole through the center of both the octagons on the knocker to loosely fit a rivet, then do the same for the pivot block. Drill a hole in the escutcheon plate to accommodate the tenon.

Thread the pivot block and knocker button tenons.

Assemble the knocker and pivot block, pass a rivet through the holes and mark the rivet 1-1/2 time the rivet diameter beyond the edge of the assembly. Cut the rivet to length, reassemble and carefully peen so the rivet is tight against the knocker but allows it to swing easily.

Use an exterior finish that allows the details of your work to be seen but protects the steel from the weather.

This one page article reprinted from the Keetenay Blacksmiths' Association

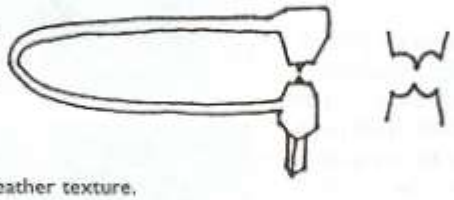
Jeffrey Funk's Feather

1. Start with 3/4" round stock and draw out to 1" x 1/4" or start with 1" x 1/4" flat bar. Working the end 9 inches of the bar, make a blunt point on the tip and narrow the quill to approx. 1/4" square. Knock down the edges to create a hexagonal profile.

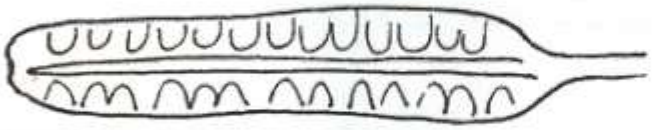
2. Work out the edges, leaving the centre 1/4" thick. Some accuracy is necessary to retain the feather shape of the edges, a bulge would be difficult to remove. Establish the centre quill line and work the shape in relation to it, an off centre quill is more realistic. Draw out the blunt point of the feather near the end leaving enough thickness at the end so that it will not burn off. The illusion of feather depends on the thinness of the edges. Continue "feathering" out the edges using the cross pein, then start finishing the shape with the flat side of the hammer.

3. Establish the vein with a hot chisel making 2 converging lines. Go over the lines again to deepen them.

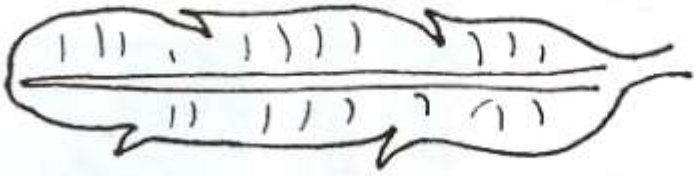
4. Using a special spring tool made for the purpose, the vein edges are defined. The tool allows veins on the backside as well.



5. Put hammer marks in to imply feather texture.



6. Cut off quill end and taper slightly while refining the hexagonal profile.
7. Imply "barbuals" with a slightly curved chisel, then file the sharp edges.



6. With wooden or leather mallet, curve one edge of the feather up and the other down.

7. Colour the feather with rust or a brass brush, the colour should be lighter at the tip.

To make controlled rust: Mix 1 part feric nitrate to 16 parts water, brush on and leave for several minutes. Rinse well with a soda solution.

Angle Iron Feather

Design and text by Rod Pickett
Photos by Julie Pickett

I recently did a job that called for feathers that were a little more refined that those that we have forged in the past, so I developed this process which takes a little more time, but gave me the desired look.


Fig. 1

For this feather I used 1" x 1" x 1/8" angle. For wider feathers you may choose to use 1 1/2" to 2" angle. Stay with the 1/8" thickness.

1. Cut the angle approximately 24" long to give you a handle.


Fig. 2

2. Heat about 10" of angle to an orange heat.

3. Lightly hammer the web, driving the flanges out, flattening the angle. Take care to not overly flatten the web as this will become your quill and shaft (see fig. 1). This may be done on a power hammer or by hand.

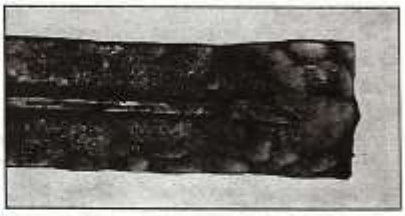


Fig. 3

4. Taking care not to damage the shaft, smooth out both edges (see fig. 2).

5. Heat the end of the bar and taper the shaft to flat for about 1 1/2" (see fig. 3).

6. Using as few heats as necessary and working over the edge of the anvil, draw out the flanges to a blunt knife edge (see fig. 4).


Fig. 4

7. When it's cool, use a soap stone or silver pencil to sketch the rough feather shape on your blank. Using a notcher, band saw, or hot cutting with a chisel, rough cut the feather shape leaving about 2" of quill on the bottom end (see fig. 5).

8. Rough grind the profile and use your grinder to refine the feather edges. I use an angle grinder with a stone wheel, but this could be done by forging with a flatter if you want to use a lot of heats.


Fig. 5

9. I then use a sanding disc (60 grit) on my angle grinder and refine the feather, removing hammer and grinder marks and giving the shaft a radius profile (see fig. 6). At this point I blunt the edges and clean the back. For my purposes, this is a single faced ornament. If you are going to show both sides, you'll need to refine the back side as well.


Fig. 6

10. Use a sharpie and mark the feather details. Some will be cut and some will be carved. It's my opinion when designing that odd numbers look more natural, so I tend to use an odd number of cuts on the feather. Avoid too balanced of symmetry.

Fig. 7

11. I used the band saw to rough cut the splits between the feather barbs (see fig. 7).

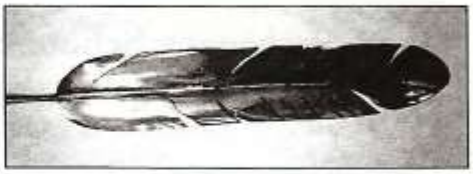
12. Using the angle grinder with a sanding disc (approx. 60 grit), clean the edges of the band saw cuts and start carving some of the feather barb details (see fig. 8 & 9). Again, if you would rather, these last two steps could be done with a hot cut chisel.

Fig. 8

13. Using a very sharp-edged sanding disc, continue to carve more feather barb details (see fig. 10).

14. Either use a worn disc or a finer grit to polish out sanding marks and smooth the shaft/quill. Take care not to sand out the carved details.

Fig. 9



15. Using small files, remove burrs and refine the carved details (see fig. 11).

16. Using a scotch-brite disc or fine sandpaper, polish the surface.

Fig. 10

17. Clean your hands and the feather to remove any oils in preparation for a heat patina. If you haven't heat patinaed metal before, I recommend that you practice on a piece of scrap first to save yourself from having to repolish your feather.

Fig. 11

18. You'll need a pair of tongs to handle the feather and WD40 or a can of oil to quench it in. With a large welding tip on your oxygen/acetylene torch, gently heat the feather along the shaft, avoiding the edges and the ends. Heat the feather until a straw tempering color just starts. Gently spread this as evenly as possible over most of the length (sometimes it's helpful to decrease the flame). It goes very fast from straw to purple to blue to black.

Use your torch to gently paint the colors to your preference. Too much heat will take you past temper colors to a dull gray and then you'll need to polish the feather and start over. Fingerprints, oil and dirt will cause the colors to flake off. When you have the desired colors, spray the feather with WD40 or quench in oil.

After it's completely cool, gently buff the surface to remove excess oil. At this point I use a file and very fine paper to add bright highlights. Seal the feather with wax or your choice of clear finish. I use Mop-n-Glo.

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 1-580-327-5235or o 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.

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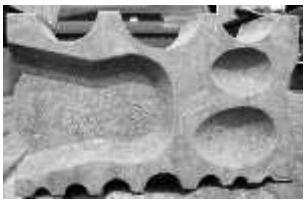
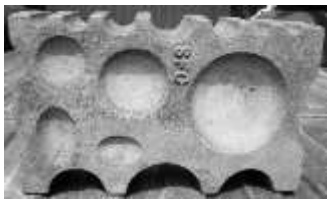
SCABA swage blocks
$150.00 plus shipping.
(Same price to members and non-members.)
Contact Bill Kendall for more information

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, 20 16

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

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