Saltfork Craftsmen
Artist-Blacksmith Association
June 2018

Two Adjustable Hold Downs by Mandell Greteman

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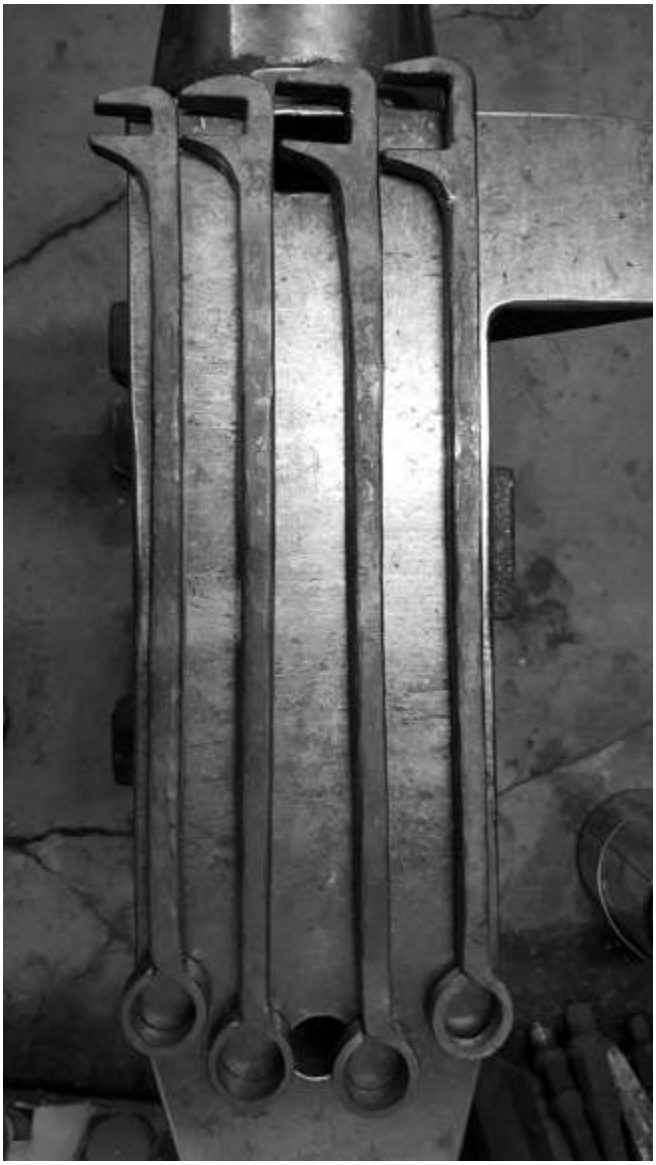

Scrolling Wrenches from Sucker Rod by Eric Jergensen

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Call or Text. If you get voice mail, please leave a message.

Editors notes…

SCABA memberships expired in March. Every year, about this time, we lose around 40% of the membership when the secretary has to purge the database of non-paid member info. (I've been guilty of forgetting myself.) Historically, a large number of those members will renew their memberships. Some when we reach out to them with a notice and some when they realize the mailed newsletter is no longer being delivered. Some will wait to renew at the conference.

If you know of anyone who says they didn't get their newsletter, please remind them to renew and get back on the mailing list!

- Russell Bartling - Editor

SCABA Board of Directors Meeting

There is a Board of Directors meeting scheduled **June 10th, 2018** at Byron Doner's shop in Norman.

Board meetings are open to any member to attend. This is the best place to offer any comments, ideas or criticisms you have on how your club operates.

Feel free to attend. If you plan to attend and have an issue that needs addressed, please send your topic(s) to the Secretary, Teresa Gabrish, to get on the agenda prior to the meeting date.

- 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.

Visit our Saltfork Craftsmen Website:
www.saltforkcraftsmen.org

President's Notes:

I'm sure that at least some of you are sick of hearing about my health issues, but here's another.

If you suffer from shaking hands, this may be of interest. Back in October at our conference, Bob Patrick told me that my shaking hands might not be Parkinson's disease. He said that if it was trimmers, that something could be done about it. Later, when I was at the doctors office, I asked about it. They told me that I should see a neurologist, and said they would send a referral. I say they because I did this with 2 different doctors, maybe 3. As time went on and I never heard from anyone on it, my shaking gradually got worse.

You don't really notice it until it keeps you from being able to perform a task. Well I had gotten to the point that I couldn't get a chisel, or punch in the right place before the metal was too cold to hit. This was even if I used both hands, or pushed the end with my hammer. I'd put a handle on my touch mark, so I wasn't afraid I'd hit my hand. Even with this I just couldn't hold it still enough to get it in the right spot. I was trying to do it one day with a few onlookers, and finally had to ask them to do it for me. I was so frustrated, and disgusted, that I teared up a bit.

Then one evening, I was trying to TIG weld a 1/4" bolt back together. After trying 3 times, and sticking my filler rod to it, I had something that looked like a crank starting handle for an old tractor. Finally I made an appointment myself to see a "Dr. Zubair". After spending more time with his nurse, getting all my medications entered into their computer than I would spend with the Doc, he asked me if it was just in my hands. I had to think about it, but then answered that it seemed to me that it was just in my hands. Then he had me hold my hands out so he could see how much they were shaking. After that, he had me grip his hands (like a handshake) as hard as I could. He also "thumped" my knees, ankles, and forearms with his little rubber hammer.

Then he explained that it was a hereditary thing, and it sometimes happens to younger folks, rather than those in their '80s, like most of the time. He called it "essential tremors", and said he would call in a prescription to my pharmacy. I was to take half a pill twice a day for one week, then one whole pill twice a day after that. I got my pills in the afternoon, and took a half that evening, then again the next morning. That evening I noticed that my hands were already a lot less shaky! I couldn't believe it could already be working. I have TIG welded a bunch of small pieces of junk that was laying on my table together and never messed up the tungsten on my torch. And lately, I would have had to regrind it several times to be able to weld all that stuff together.

It's only been a few days, so I can't really say anything about side affects, or if it will continue to get better, or not, but right now I feel like I am a new man, as far as my shaky hands go! So if you have this problem, and it bothers you, then I recommend that you go see a neurologist about it.

The name of these pills is; Primidone 50mg. The paper that came with it says it's generally used for seizures, but sometimes used for other things.

Happy hammering! -Byron

All Regional Meetings are Free to Attend and are Always Open to Any Member or Guest…

New to Saltfork or just want to check out Blacksmithing but don't know where to start? These meetings are a great place for new members or guests who just want to see what it is all about to come network with like minded people. If you want some pointers on how to get started, there is always someone happy to help get you started hammering. And guests are always welcomed.

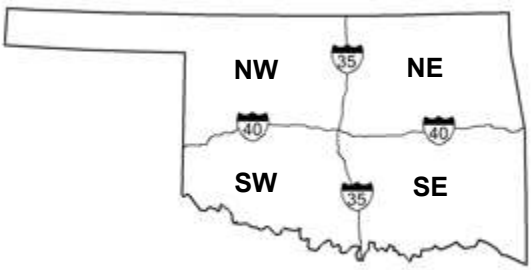
Want to host a meeting? The meeting hosting form can be found on the last page along with membership application form. If you want to host a meeting in any area please fill out one of the host forms on the website under the calendar section or in the newsletter and e-mail the information or mail the hard copy form in as soon as possible. If you mail a form, please call or e-mail to verify that it is received. E-mail is the most convenient for me but you can also phone in the information if you prefer. The sooner the meeting is scheduled, the more time there is to get the word out to potential attendees. -Russell Bartling 918-633-0234 or rbartling@ionet.net

What's My Region?

The four main regions are currently defined within the state by being separated by I35 and I40. (For example, the NW region is anything north if I40 and west of I35.)

All meetings are encouraged. These boundary definitions and regional meeting dates are a suggested framework to facilitate orderly meeting scheduling, planning and promotion with a minimum of overlaps and a maximum exposure to the greatest number of members. Not all meetings fit precisely within a rigid boundary definition and members in an area may want to hold meetings on a date that doesn't match their physical region or at a location other than their own region. This may be especially true in the center of state for areas that are close to the I35 and I40 boundary crossing. Special events such as shows, fairs, etc. may also dictate adjustments to the meeting dates within a region.

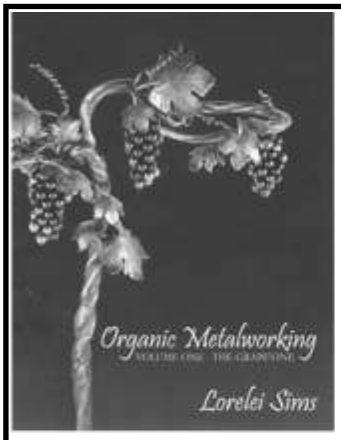
SCABA Regions



The regions are meant to be a simplification and clarification to the regional boundaries rather than a rigid restriction to any meeting scenario. ***Saltfork members all belong to one club***. Regional boundaries are not intended to imply division within the club, but are intended to help spread distribution and promote monthly meetings.

Safety

Blacksmithing can be an inherently dangerous exercise. There is no substitute for personal responsibility and common sense and no list of safety rules can adequately cover every situation. Every person who attends a meeting, demonstration or event sponsored by the Saltfork Craftsmen Artist Blacksmith Association (SCABA) or its members does so at their own risk and assumes all responsibility for their own safety needs. The SCABA organization, its officers, members, demonstrators, volunteers and guests disclaim any responsibility for any damages, injuries, or destruction of property resulting from the use of any information or methods published or distributed by SCABA or demonstrated at workshops, meetings, conferences or other events. SCABA recommends proper attire and safety gear and standard shop safety procedures appropriate for blacksmithing and shop work during any event where blacksmithing and other related methods are involved. Safety attire includes, but is not limited to, appropriate clothing, eyewear, hearing protection, gloves, and face shields when appropriate. It is every individual's responsibility to provide for their own safety, to determine what safety gear is appropriate for each situation and to provide, maintain and use that gear as appropriate for each individual situation.



Organic Metalworking Vol. 1

by Lorelei Sims

Limited Copies Available

Lorelei Sims has a great new book illustrating her methods for organic metalworking. (See details in the October 2016 newsletter, Page 35.) Volume 1 is first in a series of planned books on different aspects of organic forging. This is a very good how-to book heavily illustrated and has something for beginning and advanced smiths alike.

Lorelei's methods are easy to understand and execute but the finished work is beautiful (at least hers is beautiful!) You will probably want a copy of this book in your library. I highly recommend it.

Due to continued demand, we have a second shipment of this book and many have already sold. The price of the book through SCABA is the same as the price directly from Lorelei and proceeds from sales benefit SCABA. **Contact Josh Perkins (918) 269-3523** if you would like to purchase a copy. - *Editor*

Saltfork Has a New T-Shirt Manager!

Josh Perkins is now the manager of the Saltfork T-shirts, Denim Shirts, Licence Plates, etc. Thank you Josh for taking over this responsibility! If you would like any of these items, please contact Josh at (918) 269-3523 or hithforge@gmail.com

****Tool Making Day for Conference Toolbox****

Byron Doner will be hosting the **SE Region meeting July 14th**. Like last year, his meeting is planned to be a little different than the normal meeting and will not have Trade Items. Instead, the intent is to assemble and make various tools to fill up this year's conference toolbox. The meeting is more of a Club-wide work day gathering than a typical regional meeting.

Attendees who want to bring pre-made tools to the work day meeting can do so if they would prefer to spend more time teaching others at the meeting. The emphasis will be on hand made rather than purchased tools and on a well rounded toolbox. Exact tooling to be made is not yet determined but will likely include hammers, tongs, punches and chisels, etc. along with any applicable tool that the attendee would like to make.

Hopefully, this will also be an opportunity for experienced smiths to work with newer members to help them make their own contributions for the toolbox while learning some new skills as well.

Whether you are a new member or an experienced smith, please plan to attend if you wish to make something for the toolbox this year.

We also need items for Iron in the Hat and for the Conference Auction so this work day could be an opportunity for make items for those as well.

2018 REGIONAL MEETING SCHEDULE

NE Region (1st Sat)	SE Region (2nd Sat)	SW Region (3rd Sat)	NW Region (4th Sat)
Jan 6th (Open)	Jan 13th (Open)	Jan 20th (Open)	**Jan 27th (Monte Smith)**
Feb 3rd (Bill Kendall)	Feb 10th (Open)	Feb 17th (Open)	Feb 24th (Rory Kirk)
Mar 3rd (Open)	Mar 10th (Bruce Willenberg)	Mar 17th (Open)	Mar 24th (Mandell Greteman)
Apr 7th (Open)	Apr 14th SCABA Picnic	Apr 21st (Open)	Apr 28th (Bob Kennemer)
May 5th (Dan Cowart)	May 12th (Open)	May 19th (JJ McGill)	May 26th (Don Garner)
Jun 2nd (Josh Perkins)	**Jun 9th (Ronnie Smith)**	**Jun 16th (Ricky Vardell)**	**Jun 23rd (Terry Kauk)**
Jul 7th (Open)	**Jul 14th (Byron Doner- Conference Toolbox Tool Making Day)**	Jul 21st (Open)	**Jul 28th (Chris Zornes)**
Aug 4th (Open)	Aug 11th (Open)	Aug 18th (Open)	**Aug 25th (Roy Bell)**
Sep 1st (James Schaefer)	Sep 8th (Open)	**Sep 15th (Ricky Vardell - JJ McGill - Sulphur Tractor Show)**	**Sep 22nd (Don Garner)**
Oct 6th (Conference Set up Work Day)	**Oct 13th (Conference Weekend!)**	Oct 20th (Open)	**Oct 27th (Corey Spieker)**
Nov 3rd (Open)	**Nov 10th (Bill Phillips)**	**Nov 17th (Anthony Griggs)**	Nov 24th (Open)
Dec 1st (Open)	Dec 8th (Open)	Dec 15th (Open)	Dec 22nd (Open)

2018 Fifth Saturdays:

March 31st (Beginner Blacksmithing Workshop - Norman, OK - See Workshop Schedule)

March 31st (Beginner Blacksmithing Workshop - Tulsa, OK - See Workshop Schedule)

June 30th (Tool Making Workshop at Mandell Greteman's Shop in Foss. See Workshop Schedule)

September 29th (Open)

December 29th (Open)

June 2018

NE Regional Meeting June 2nd : Will be hosted by Josh Perkins at 9620 N 427, Chelsea, OK 74016 (see Map on next page.)
The trade item is a rolled rose. Lunch is provided but please bring a side dish or desert to help out. Contact Josh Perkins at 918-269-3523 or hithforge@gmail.com

SE Regional Meeting June 9th : Will be hosted by Ronnie Smith at the Camp Hope Kids Ranch, 400 N. "A" St., McAlester, OK 74501.
Directions: From the Indian Nation Turnpike go East on Hwy 270 to first stop light which is "A" street. Turn left onto "A" street and go 1 block to stop sign. Go through the stop sign and the location will be on the right.

The trade item is any kind of flower. Lunch will be provided but please bring a side dish or dessert to help out. Contact Ronnie Smith at 918-916-3426 or camphope321@yahoo.com.

SW Regional Meeting June 16th : Will be hosted by Ricky Vardell at his shop in Temple, OK. The shop is located in the block southwest of the intersection of Hwy 65 and Hwy 5 (N Commercial Ave) in Temple. (See Map on next page.)

The trade item is a traditional blacksmithing door knocker. Lunch will be provided but bring a side dish or desert to help out. Contact: Ricky Vardell 580-512-8006.
Rickyv.vardell@gmail.com

NW Regional Meeting June 23rd : Will be hosted by Terry Kauk at his home/shop in Leedey, OK at 8411 N 2080 Rd. About 2 miles south of Leedey, go east at the intersection of Hwy 34 and Hwy 47. Go 2 miles east from the intersection, then 2 miles south, then 2 miles east, then approximately 1 1/8 miles south. Look for a two story brick house with tan shop north of the house.

Trade item is a C-Clamp. Lunch is provided but please bring a side dish or dessert to help out. Contact Terry Kauk at 580-821-0139 if you have questions.

July 2018

NE Regional Meeting July 7th : Open

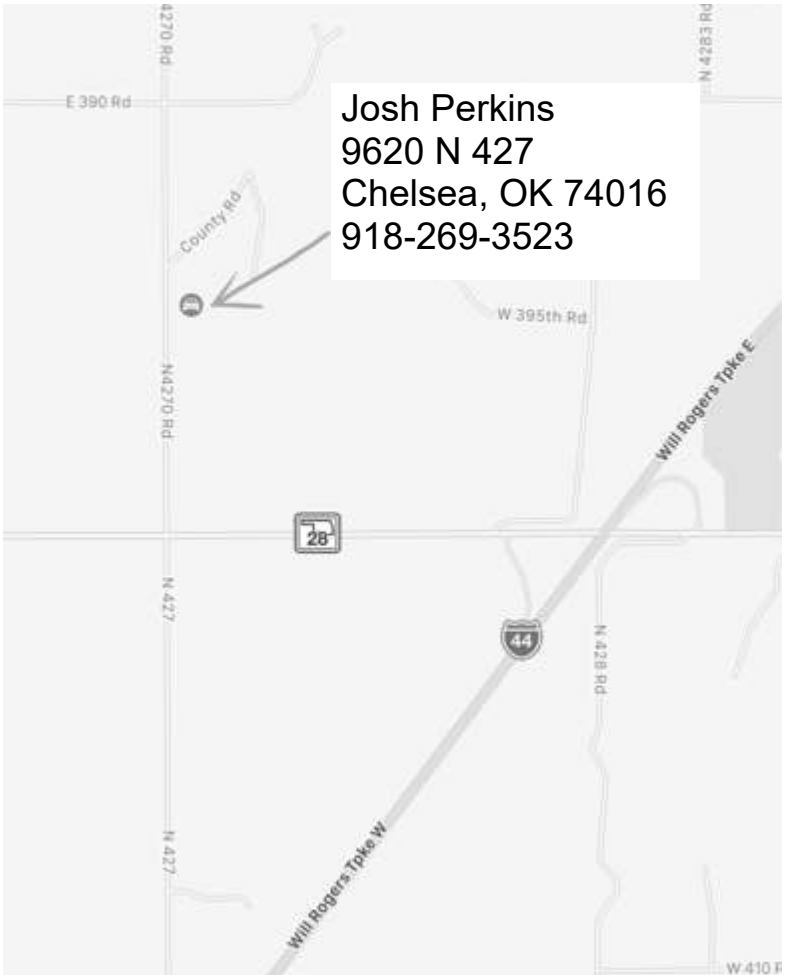
SE Regional Meeting July 14th : Will be hosted by Byron Doner at his shop located at 6520 Alameda, Norman, OK 73026.

Instead of a trade item, the intent is for this to be a day of making tools to donate for the 2018 SCABA Conference Toolbox. (See more detail elsewhere in this newsletter.) Lunch will be provided but please feel free to bring a side item or dessert to help out if you want. Contact: Byron Doner at 405-650-7520 if you have questions.

SW Regional Meeting July 21st : Open.

NW Regional Meeting July 28th : Will be hosted by Chris Zornes at Mandell Greteman's shop in Foss, OK.

The trade item is your nicest S-Hook. (Shape, material and embellishments are up to you.) Lunch will be provided but please bring a side dish or desert to help out. Contact: Chris Zornes 580-729-2502 if you have questions.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Chelsea, OK 74016
918-269-3523
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W 395th Rd
N 4270 Rd
N 427
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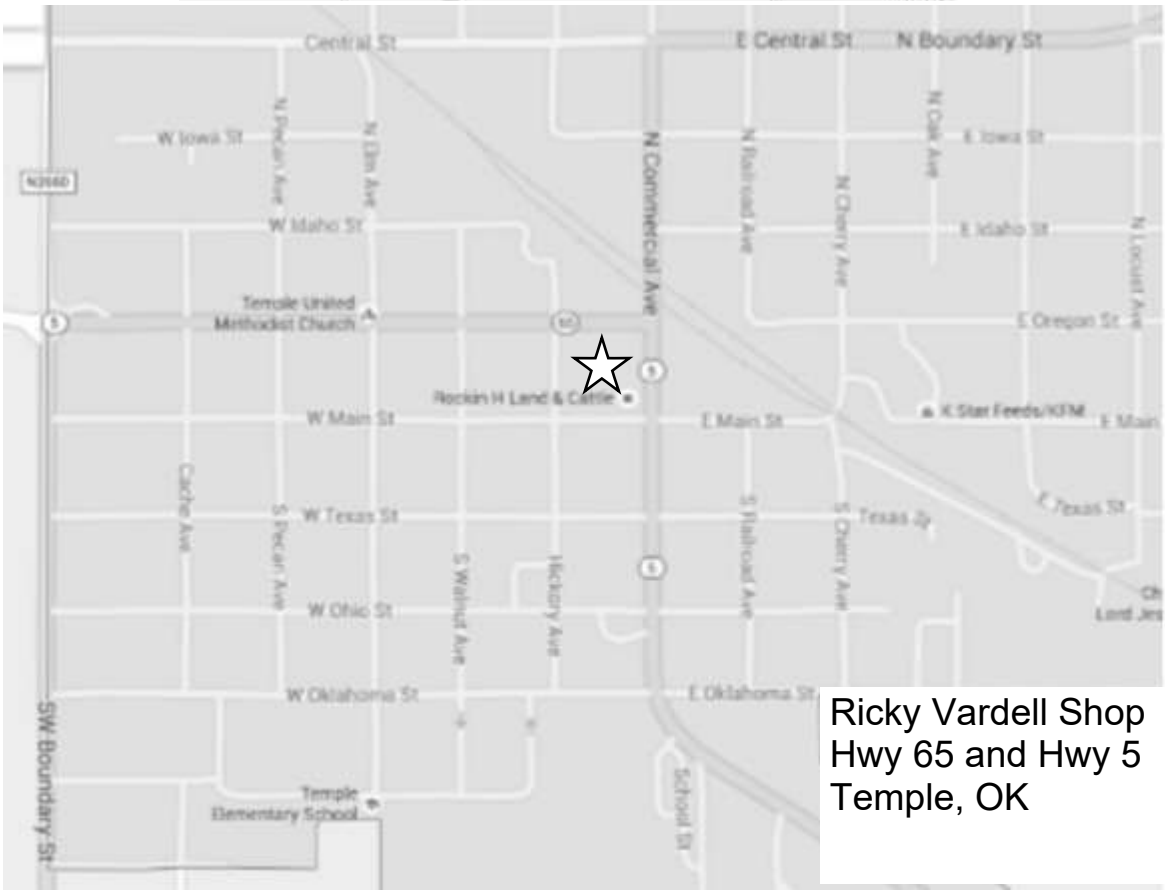
Will Rogers Tpke E
Will Rogers Tpke W
N 4283 Rd
N 428 Rd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Temple United Methodist Church
E Oregon St
Rockin H Land & Cattle
W Main St
E Main St
K Star Feeds/KFM
W Texas St
E Texas St
W Ohio St
W Oklahoma St
E Oklahoma St
SW Boundary St
Temple Elementary School
Ricky Vardell Shop
Hwy 65 and Hwy 5
Temple, OK

2018 Workshop Schedule

June 30th Tool Making Workshop:

Mandell Greteman will be hosting a tool making workshop at this shop in Foss, OK Saturday June 30th (last weekend in June.) This will be an informal workshop and is free to attend. Lunch will be provided but donations will be accepted for the food.

Bing your own material and bring your own idea for a tool that you want to make.

Mandell and other instructors will be on hand to help you get the tool made, offer assistance, tips, etc. Forges and anvils currently on hand at Mandell's shop will be available for sharing unless you want to bring your own setup.

Prior to the start of the class, Mandell is planning to demo tong making and hardening & tempering. (Possibly subject to change based on who attends and what they want to make, etc.) The workshop is planned to start around 8:30 AM.

This will be a good opportunity to take advantage of some of the experienced talent we have in Saltfork and get some one-on-one assistance with your project.

Remember to bring your own material for the project and have a clear idea of what you want to make!

If you have any questions about the workshop or want to discuss what materials would be appropriate for your project, please call Mandell at the number below.

Have an idea for a workshop or class? If you have an idea for a workshop that you would like to attend (or teach), please let the workshop coordinator know so that details for time and place can be worked out.

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

Around the State…

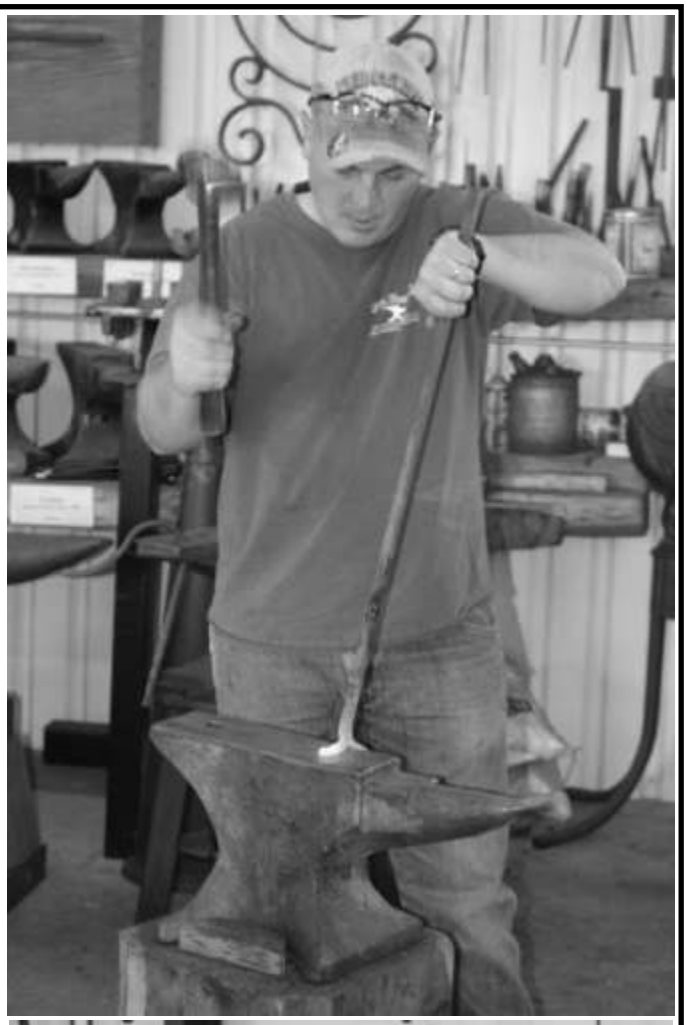
NW Region April Meeting: The NW Region April Meeting was hosted by Bob Kennemer at the Route 66 Blacksmith Museum Shop in Elk City.

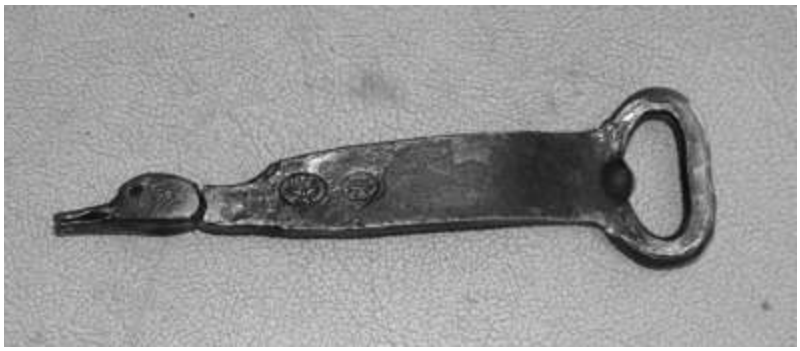
There was a good turnout with about 35 people attending and many museum visitors passing through. The trade item was something from a horseshoe. Dustin Mace was a special guest demonstrator and did a great job.

A couple of young aspiring knife makers came up from Dallas and Eric Jergensen helped them forge a leaf for the first time.

Thanks to everyone who attended and helped make this meeting a success.

(Photos by LaQuitta Greteman)





NE Region May Meeting: The NE Region May meeting was hosted by Dan Cowart at his shop in Wann, OK.

We had a good turnout. Had several forges set up. A lot of new members showed up and the weather was really good.

The trade item was a letter opener and we had several made. Lunch was a pork butt that I had smoked the day before.

It was a good meeting. - Dan Cowart

SE Region May Meeting: No meeting was held in May.

SW Region May Meeting: The south west meeting was hosted buy Jim Dyer and JJ McGill. The May meeting for the last five years has been a meeting/workshop. The Boy Scouts of America Troop 970 from Tulsa has made it an annual event to come and learn Blacksmithing skills.

This year the Eagle Scouts asked for the group project to be a Dutch oven lid lifter. There were 11 members that made lid lifters for trade items and examples for Scout's to look at for ideas.

The day started off with everyone attending a safety meeting and general tool description. To make Scouts understand vocabulary that they would be hearing from the Smith's helping guide them through their project.

There were 18 Scout's and 8 adult leaders that tried their hand at smithing this year.

Two of the Scout's that have achieved their Eagle status wanted to thank the Blacksmith's By providing the lunch meal. One of the Scouts' father cooked pancakes and bacon for those who were there early. Then we had chili-mac, salad, bread and tea for lunch. And cooked dirty rice for supper for those Smith's still hanging in there. The final forge was put out about 8 p.m.

All five years we have had thunderstorms. But this year it held off until after midnight Saturday. The Scouts were sleeping inside the dining hall. So they were high and dry this year compared to their wet tents in the past 4 years.

And as always the Scouts have asked to be able to come back next year. They have asked if they could come on Memorial day weekend. That way school will be out and they can use the Blacksmithing camp out as a recruiting event for Webelos wanting to move up to Boy Scouts. I told them I would be happy to host again but would have to see how the Smith's felt about coming out on a holiday weekend?

The two Scouts that made Eagle have come the past five years. They say they will be back next year as adults to help the younger Scouts.

It was their idea for the first Zombie Apocalypse Survival Campout to make the thing to defend themselves in the zombie apocalypse!

We would like to Thank each and everyone that came out to work with the Scout's!

BIG THANKS AGAIN!!

- J.J. McGill

Book Review:
The Blacksmith's Project Book
Intermediate & Advanced Projects From European Masters
Anotonello Rizzo

ISBN: 9780997979824, Hardcover, 248 pages. 11 1/4" x 9 1/2" x 7/8", $49.95

I was asked by the publisher to review The Blacksmith's Project Book. I have to admit I was excited by the title words "intermediate & advanced" since it seems there is a void in blacksmith related project books if you want to go beyond the basics. This book did not disappoint.

What this book is not: You will not find the overly repeated descriptions of blacksmith tools like parts of the anvil, hammer types, how to hold a hammer, etc. You won't find out how to make S-hooks or draw tapers. And there is no lengthy discussion about how to heat treat chisels. If you are a complete beginner, some parts of the projects in this book may be a challenge. But I believe even beginners will get a lot from this book in seeing progressive steps on complex projects, seeing unique ways to set up and move metal, and seeing how certain tools are applied.

What this book is: You will find twenty projects from various, mostly European, smiths presented with 900 quality color photographs showing key steps for each project with brief explanatory text. Many of the projects are contemporary art sculptures. Some have that certain contemporary "look" (think Zeevik Gottlieb from Israel who demonstrates the first project - a joined figure sculpture.) There is an interesting Venetian door knocker, a somewhat utilitarian billhook project and window shutter stop as well. Each project is documented with photos of key steps including which tools are used and how they are used. The brief text explains the processes very well without getting overly bogged down in explaining the basics. The feel is almost like traveling in person to watch demonstrations in the various smiths' shops. Stock sizes are given for each project (in imperial units.)

Techniques: The techniques you will learn from the projects in this book are largely scalable (some projects documented in the book use fairly large stock and are best done with a power hammer and/or striker but they can be scaled down) and the techniques can be transferred in numerous ways to other projects. Some of the techniques for moving metal are probably a little different than you may have tried before. There are also projects specifically demonstrating a new application of damascening, metallic fusion, a Swiss Patina technique, polishing forged work, Mokume Gane, and Chromatic Finishing. The last chapter covers some general basics of restoring antique wrought ironwork.

Recommendation: I found this book to be very well done and excitingly refreshing. It is full of ideas that I want to try, some of which I have not seen before. If you are interested in blacksmithing and metal work on just about any level, I highly recommend that you get a copy. - *Editor*

https://www.artisanideas.com/product/9780997979824/The-Blacksmiths-Project-Book-Intermediate-%2526-Advanced-Projects-from-European-Masters.html

Southwestern Iron Works Annual Tailgate Swap Meet

Guthrie, Ok

David King of Southwestern Iron Works held the annual tailgate swap meet at the old foundry and machine shop site in Guthrie.

The site itself is an attraction - especially if you can get a story or two from David about the items in the collection. The old buildings are as full of history as they are full of an endless variety of blacksmithing, machining and foundry tools and equipment.

But the annual swap meet was the main attraction of the day. Numerous items were available for sale and trade just outside the building. A huge variety of items were laid out on tables and tailgates including old and new hand tools, machine tools and blacksmithing related finds.

Inside the main building, Steve Knisely demonstrated at the forge and had a steady crowd of onlookers.

Probably close to a hundred people visited the event throughout the day. - *Editor*

Member Gallery

Crosscut Saw and Log by Ed McCormack

7 1/2” L x 5 1/2” W x 3” H

Member Gallery

Candle Holders by Rory Kirk

Member Gallery

Shepard Hook, Two Marshmallow Roasting Sticks and Large S-Hook by Chris Zornes

S-Hook by LaQuitta Greteman

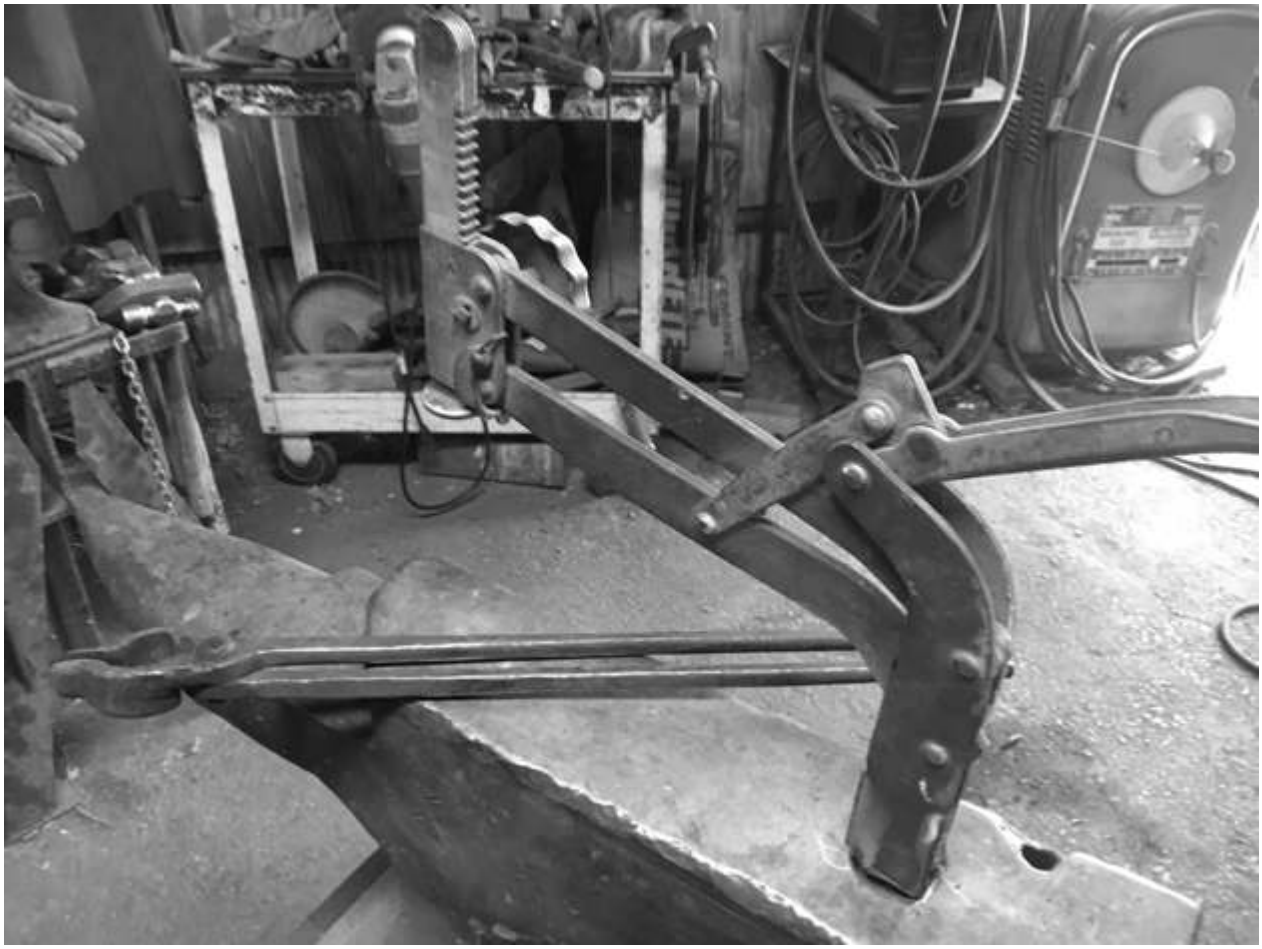
Adjustable Hold Downs

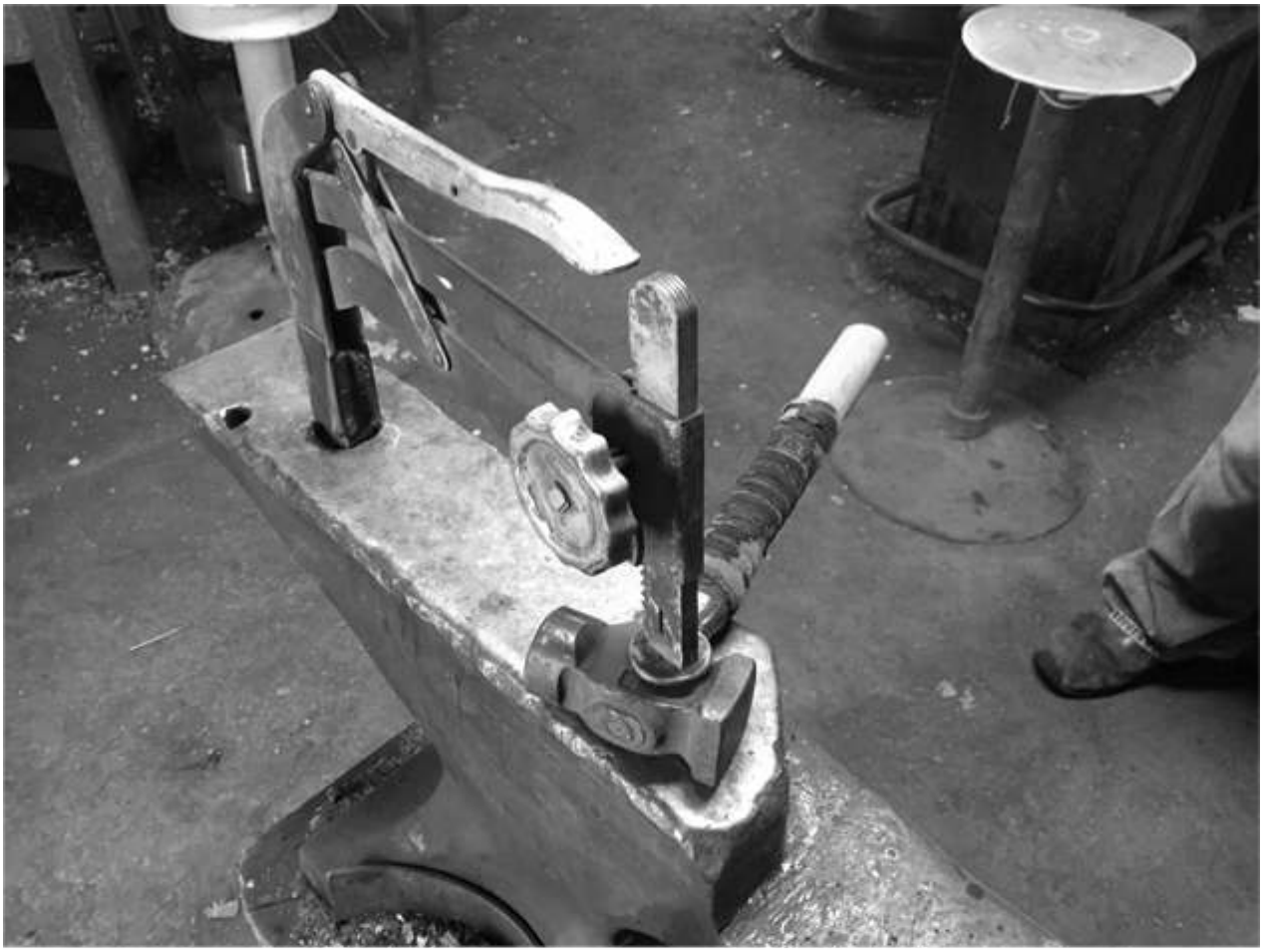
By Mandell Greteman

The large hold down is made from a valve spring compressor which I found in a pawn shop for $10.00. I used an idea from Ed McCormack.

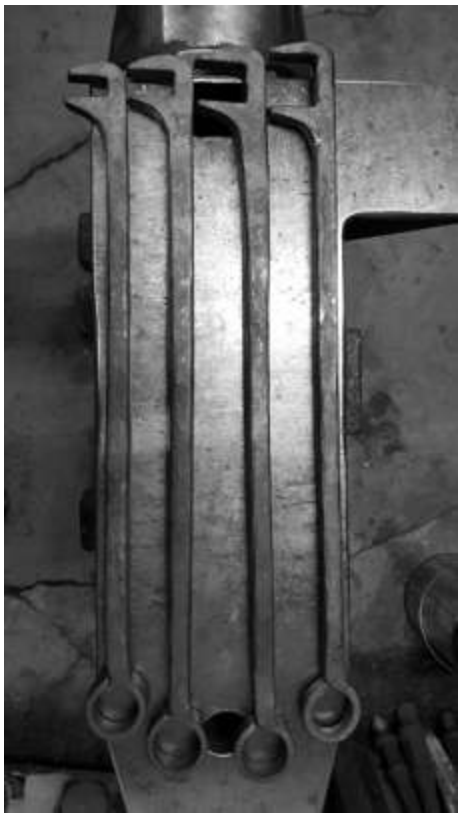
I forged out a piece to fit the hardy hole on one end and then forged the other end to fit between the straps on the tail. I measured to see where to cut the old tail off for a good fit, cut off the excess and then welded the new forged hardy shank in place at the cut.

It will hold thin to very large pieces very well.





The small hold down was made from a c clamp vice grip that I found at a pawn shop. I cut the non-moving end off about 2 inches. Then I took a 3/4” piece of flat strap bent into a “U” shape that would fit in the hardy hole for a new hardy shank. I fit the shank onto the vice grip and welded it in place. You need to make a wedge for it to hold well.



Scrolling Wrenches

Adapting to ¾" Sucker Rod

By Eric Jergensen

Mark Aspery, in "Mastering the Fundamentals of Blacksmithing", gives steps and stock layout for scrolling wrenches from ⅜" x 1" flat stock. I wanted to use his methods, but with ¾" sucker rod so I worked out appropriate stock division. ¾" rod has a cross section of $pi \times (3/4 \div 2)^2 \simeq .44$ in sq, which is close to the $.375$ of the flat stock.

The handle part is easy. I want 12" of ½" by ½". That's $12 \times \frac{1}{2} \times \frac{1}{2} = 3$ cubic inches. Dividing that by the cross sectional area of ¾" rod gives $3 \div .44 = 6\ 3/4"$.

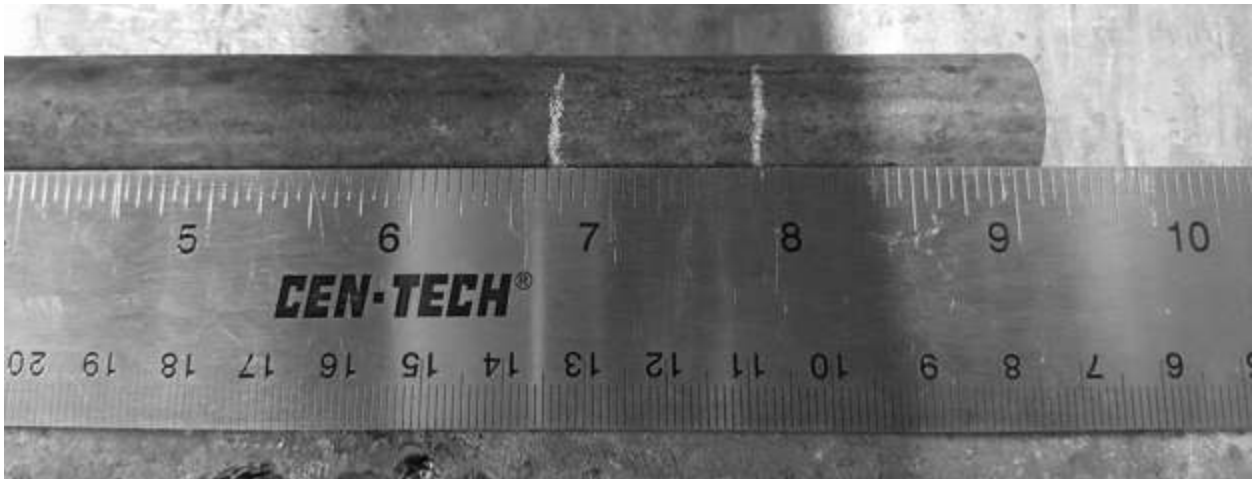
Mark uses 1" of the flat stock for the middle leg. That's close enough for ¾" rod as well.

The outside leg and gap are more complicated. The stock will be drawn down to ½" by ½". I generally get a 1" middle leg. These are wedge shaped legs. Drawing a wedge will double the starting length. So, ½" for the leg. The gap is a given. I've made ⅜", ½", ¾", 1", and 1 ¼". I also want ½" for the bend. To figure out how much ¾" rod is need, I do the volume in ½" by ½" and divide by the area of ¾" rod (.44 in sq):

$\left(\frac{1}{2} + \frac{1}{2} + gap\right) \times \left(\frac{1}{2}\right)^2 \div .44$. Or rounded up to the nearest ⅛",

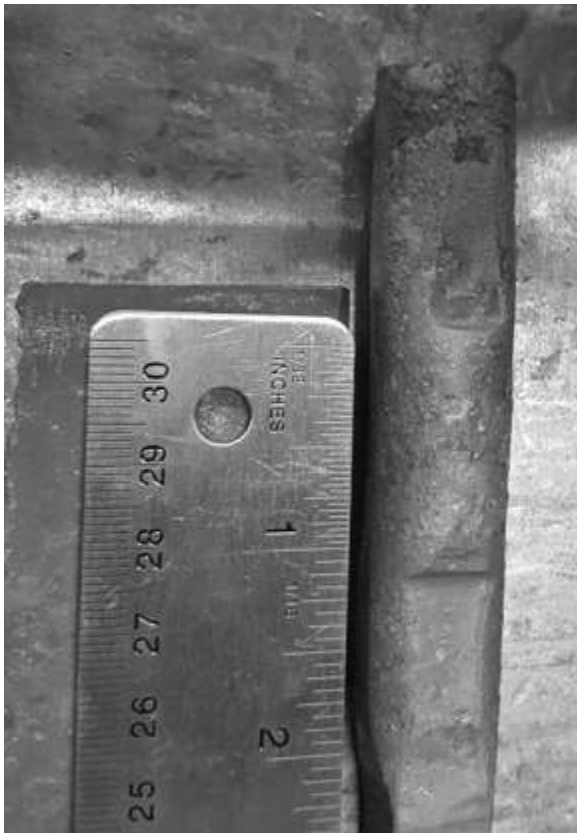
Gap	Length	Stock
3/8	7/8	8 5/8
1/2	7/8	8 5/8
3/4	1	8 3/4
1	1 1/4	9
1 1/4	1 3/8	9 1/8

Here's the marking for a 1 ¼" wrench.



I prefer to work from the end of the handle back, so I cut the stock to length and use tongs (also made of sucker rod, of course) with a tong clip.

I set down just outside the marks and then flatten to a little proud of ⅜”.



I draw out on either side of the middle leg allotment, leaving the gap side proud of ½” by ½” since drawing out the middle leg will cause some thinning of this area.

Mark Aspery has a nice jig for doing the drawing out in a vise, but laziness is the mother of invention. I found a bit of 1” square scrap that already had some taper and turned it into a wedge.

The drawing out is tricky. It's easy to end up with a cold shut from a curl at the end of the forming leg. Too "sharp" a fuller / peen encourages the cold shut. Working all the way down the emerging leg helps keep a curl from forming at the end. I did my best work with a cross peen while kneeling so that the work was just below eye height.


The leg on my 1 ¼” gap wrench shows both the cold shut and the thinning. A close look shows that the thinning is the result of the flat side of the middle leg’s being driven upward at a slight angle (due to the wedge) during the drawing. Lighter blows would minimize this, but even with my fairly aggressive hammering, leaving the gap about 1/16” proud of ½” square compensated nicely. Mark Aspery’s jig probably doesn’t have this issue. I did some remedial work on the cold shut with a slot punch and a couple of different fullers which improved, but did not eliminate, it. My punishment for the cold shut will be making a replacement when this one breaks!


I finish the leg and gap by forging out my extra 1/16”, cutting off any extra length, forging the wedge, relieving all the edges I can reach, and then rasping.

Next, I bend the outside leg most of the way and hammer it back at the tip (quench to avoid too much damage). I want a little extra length so I can rasp off the damaged tip. These images are from the ½” gap wrench. Note that I didn’t compensate for the thinning as well on this one.

I do the loop on the end of the handle last. That makes it possible to use my 1” inner-diameter induction heater coil to do the cleanup on the handle side of the middle leg. That coil heats the ½” or so handle much faster than my 1 ½” coil.

FROM THE EDITOR:

Hammer Logic

When I began forging in 1979, many blacksmiths told me that a 3 lb. hammer was a good weight for a general purpose hammer for hand forging. Back in those days, I was quite strong because I lifted weights. However I was only using a 2.75 lb. hammer, and by the end of the day I was fatigued, and often plagued with blisters. The thought of using a 3lb. hammer seemed impossible.

Then, the day of the Oklahoma City bombing, I went out to lower our flag to half-mast. While tugging hard on the rope to get it around a prong, a tendon popped in my right elbow. I am right-handed, and as a result of the accident, I could not lift a hammer.

After a few weeks, I went into the shop to test my elbow. I did not wish to stress an already bad elbow, so I began forging small items with a 1 lb. hammer. After several days, I graduated to a 1.25 lb. hammer, and after a another week, I went up to one with a 1.5 lb. head. I was working my way back to using my general purpose hammer which weighed 2.75 lbs., but I did not have anything between the 1.5 lb. and the general purpose hammer. I didn't want to risk another injury by jumping up to that heavier hammer too soon. So, I ordered a 1.8 lb. (800 gram) German cross-peen hammer from a distributor.

After using the 1.8 lb. hammer for a few days, I went to the hardware store to get a new handle because the stock handle was too narrow for my large hand. The new handle was about 2" longer than the stock handle, but I decided to use it as it was; I could always cut it shorter if it proved to be too long.

After I put the 1.8 lb. head onto the longer handle and began to forge, a miraculous thing happened...I was hitting with all the integrity of my 2.75 lb. general purpose hammer, but without as much effort! I also learned that I could swing that hammer all day long without fatigue, and with more accuracy than my 2.75 lb...and no more blisters!

What I accidentally discovered is based on simple math: *Mass x acceleration = force* (or F=*ma*), and that is based on Isaac Newton's *First Law of Motion*. I also learned that with a longer handle, a heavy hammer head (anything over 2 lbs.) is not necessary for general purpose forging, i.e. making anything from J-hooks to driveway gates.

To make this formula a bit easier to understand: if you grab a hammer handle right up by the head of any hammer and try to forge, you will not move much metal. But if you were to put a six-foot handle on that same hammer head, hold it from the very end of the handle and swing it, your blow will be much more powerful.

Obviously, a hammer handle can be too long.

So what is the optimum length for a hammer handle? Many experienced smiths and I use this measurement: place the hammer on your forearm, butting the top of the hammer head to the inside of your elbow (against your biceps). The correct handle length (for you) will be the distance from the bottom of the head to the tip of your middle finger. Essentially, if the handle is between the tip of your middle finger and the first knuckle (below the fingertip) on your middle finger, it will suffice. A shorter handle will require more effort to forge. A longer handle may make it difficult to swing accurately.

Now, another important aspect is this: *How and where should one hold the handle?* The answer is again simple logic. Francis Whitaker preached to hold the handle at the very end for the best blow, and now I know why; F=*ma*. But he also said to keep my thumb off the top of the handle, keeping it to the handle's side. But why? Many carpenters and blacksmiths theorize that placing your thumb on top increases the accuracy of your blow because the thumb *points* towards the target. Is that good practice?

Well, when I was getting therapy for my elbow injury, I asked my therapist what position was best for the thumb on a hammer handle. She gasped and said, "*NEVER hold your thumb on top of the hammer's handle. I get many carpenters in here with chronic thumb, wrist, elbow, and shoulder problems from holding the hammer that way, as it puts too much pressure on the thumb knuckles. When those knuckles get tender, the craftsman favors the thumb, which then puts pressure on the wrist, and then he favors the wrist, putting more pressure on the elbow, and then the shoulder may also suffer. Plus, blacksmiths use a bigger hammer and hit harder than carpenters do! You'll likely do more damage to your joints holding the handle wrong. Please! Always place your thumb on the handle's side!*"

So, I have always held the hammer as Francis and that therapist suggested. Further, I am very accurate with it, disproving the theory that placing your thumb on top of the handle increases accuracy. I have never had soreness in any of my joints since I began using the 1.8 lb. hammer as my general purpose hammer.

The equation F=*ma* and the therapist's experience speak loudly that these practices I have outlined work better for power, accuracy, and ergonomics.

Though some may be "comfortable" with heavier general purpose forging hammers (over 2 lbs.), short handles, and thumbs on top of the handle, I will tell another story for consideration:

Many years ago, I worked in a pipe and tobacco shop. My boss said that it takes years to learn how to mix tobacco into a fine blend, but I was welcome to experiment, and I did. I concocted a blend for myself, and smoked it for about a year. One day, I tried one of the store's signature blends. "*Wow!*" I exclaimed. "*This blend is fantastic!*" With a grin, my boss said, "*Yup, you can get used to smoking just about anything...even cow dung...but you had to find that out on your own to learn that truth.*" ■

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Forging a Suffolk Latch

by

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Introduction

A thumb latch is a great transition project for anyone who has learned basic forging skills and wants to consolidate them into making a genuinely useful, articulated, bit of traditional hardware.

Thumb latches (or Suffolk latches) have been in existence for hundreds of years, so there are numerous examples to look at for inspiration. It is so interesting how geographical areas developed their own distinctive local styles and to see how popular designs evolved over time as the smiths who forged them absorbed outside influences and fashions. It intrigues me that historically, geographical areas usually had a distinctive local style of their own. Further, popular designs evolved over time as the smiths who forged them absorbed outside influences and fashions. Many hours can be spent at your computer looking through photographs of latches from around the world and figuring out why smiths made them in that manner. It may be an unproductive way to fill an afternoon, but a great way to learn about design and detailing, and the history of the people who used these latches.

Sadly, generic, mass-produced latches made today ignore much of this heritage. That is why it is important that we keep old designs in circulation, and further add to the canon with our own styles.

The following instructions are for forging a latch which is loosely based on the many versions I have seen on old doors and gates where I live in the northwest of England. However, I have settled on most of the operations after years of looking at latches made historically by current smiths and trying different things out for myself. It is a simple, unfussy latch design from a stubbornly rural area. But the basic method can easily be modified to your own preferences with small adjustments once the principles have been absorbed. There are likely as many different ways of forging latches as there are different designs, but this method works well for me.

I encourage you to enjoy the process of making it, but also to take care and make yourself mindful of the details; the style is plain and the function straightforward. But that fact is exactly the reason it is important to ensure that it is a pleasure to use and operates well. Its rustic appearance is not an excuse for it to be imprecise.

So, this article explains is how I would make a traditional Suffolk latch, along with some sketches to clarify some of the procedures.

Tools Needed

The tools needed beyond your forge, anvil, vise, and hammer are: chalk, ruler, center punch, 3/8" diameter spring fuller, 1/8" round punch, 1/8" x 1/2" slot punch, small hot-chisel, fine file, and a 1/8"drill bit.

The spring fuller for this project is a simple anvil tool which can be made quickly and easily from a small section of round bar. You will find plenty of uses for it in the future, so quickly making one will be time well spent; I use mine at several different points during the making of a thumb latch alone.

No doubt variations abound, but mine consists of a single piece of 3/8" round bar, one end of which drops 4" down into the pritchel hole. It then bends out of the hole at a right angle to run (via a tight curl to help it stay level) straight along the anvil's face very nearly to the bick (horn). About 3" is forged flat, then is looped back over itself so that the two lengths of round bar sit one above the other, with a parallel gap of about 1/4" between them. Hot bars are slipped inside the two parallel bars. When the top bar is struck, symmetrical notches are made on both sides of the bar; the top of the tool then springs back to its original position. To minimize heat loss in the workpiece, the tool can swing quickly off the anvil so I can work directly on the anvil face.

Image #1: Spring fuller in use.

The latch handle will need a length of 6" x 5/8" round bar, but use a longer length initially, so you will not need to work with tongs. Mark 1-1/4", 1-5/8" and 6" from the end of your bar with double center punch marks.

Process

Draw down about the first 3/4" into a short, square taper. Rather than pushing the metal out from the center of the bar, use the hammer's face to pull the metal back into itself as much as possible, so that the first 1-1/4" you marked ends up being only 1-1/2" from the point of your first punch mark.

Image #2 : A basic progression of a Suffolk latch from start to finish (left to right).

You are going to refine this section later, so by keeping it compact now you are maximizing options for it. Do not forge the end to a sharp point at this stage (less than 1/16" square) or it will be vulnerable to burning as it is reheated.

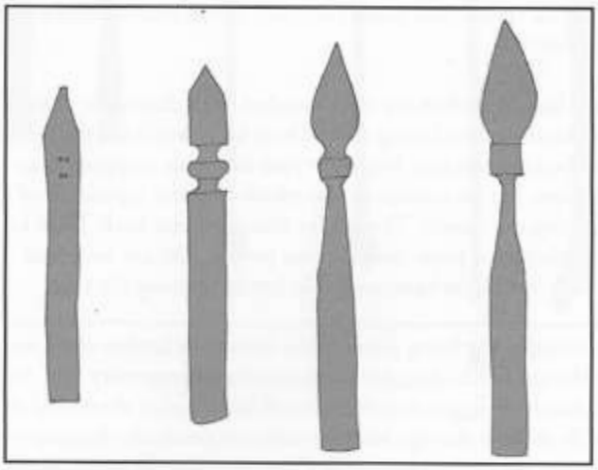


Image #3: Starting the handle.

The next step is to fuller the bar on opposing sides at the first two center punch marks to start to form the top two sections of the handle; the finial and the pivot point for the thumb piece. Position the hot bar so that the first center punch mark is in between the arms of the spring fuller, being careful that the material extends straight out from it and at a right angle to the fuller's arms. Strike a couple of clean blows on the top arm to make even indentations on the top and underside of the bar. Then turn the work 180 degrees and strike again.

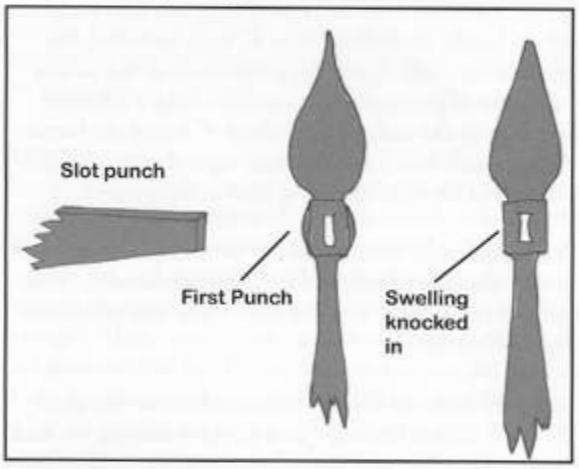
In the same heat, turn the bar 90 degrees and fuller the other sides at the same point so that the four notches you have made are even and nearly meet to form corners. Reheat your work and repeat the process at the point of the next punch mark, lining up the notches so they are parallel, and your sides are well defined.

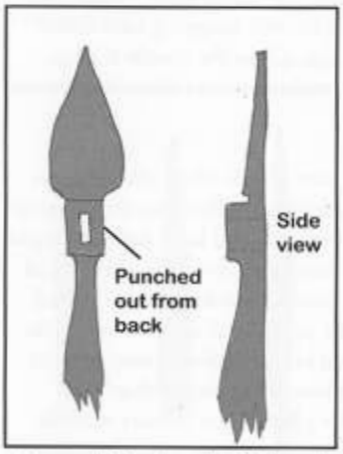
Be sure to keep everything nice and square at this stage, because having the material balanced around the central axis is important if you want accuracy (and stress-free time) when you come to spread the finial. Do this throughout the project, checking and re-centering the workpiece on the anvil or in the vise.

The first section to be refined is actually the second section of the handle: the boss of the pivot-point through which the lifting bar of the thumbpiece will pass. For the finished mechanism to operate well you will need to work with precision, so it is best to forge this area before turning your attention to the more delicate and decorative finial.

To forge the pivot boss easily, slightly flatten the finial end, and draw back the metal on the other side of the pivot point (which will become the handle a little way away from the boss.) Other than on the boss, beware of sharp corners, as they are vulnerable to developing cracks as you work other areas. Keeping a slight radius on the edges of the bar that will become the handle should help avoid this problem. Then forge the boss until it is about 5/8" high, ½" wide and 3/8" deep, with smart corners.

The slot hole through which the thumb-piece will pass needs to have straight, parallel sides. The outsides of the boss should also be straight and square for ease of drilling the pivot hole and pinning the lifting bar. I use the following method for achieving this end: center your (slightly tapered) slot punch so that the border of material around it is even. Knock it through the block of the boss until it almost kisses the anvil top. After removing the punch and turning the work 90 degrees, knock the swellings made by the punching process back into the block so that the whole is once again square. The inside edges of the slot will now have almost closed up again. (That's right.) Turn the work face-side down on the anvil. Take your punch and re-center it on the back of the boss. Then drive it the opposite way through and out the other side, so the punch emerges through the original slot opening and into the pritchel hole. This should result in a clean and almost parallel slot hole ½" high and 3/16" wide, within a straight-edged boss approximately ¾" high by ½" wide. Correct any swellings on the outside with your hammer and use a fine file to clean up the inside of the slot. Care taken at this point will save a lot of time and swearing later when you come to fit the thumb-piece, so be sure to remove any ridges from the internal walls and to sharpen up the inside corners.





Images #4 (top), and #5 (above)

Once you are satisfied with the shape of the pivot point, you can spread the finial. There are endless ways to shape the top, but for this design I just use the cross peen of my hammer to forge what I'll loosely describe as a leaf shape, measuring about 1-3/4" across and 2-1/2" up at the widest points. Beware not to let your hammer stray too close to the outside edges of the shape you decide upon, as the edges shouldn't get too thin. Do as you please as long as the material is very hot when you work it, or you risk cracking the material. Having been forged free-hand, very few older examples of latches have terribly symmetrical finials. Since I do not want it to look "too perfect to be handmade", I try to concentrate more on forming an attractive, lively shape than worrying about being too exacting. *(Continued on page 14)*

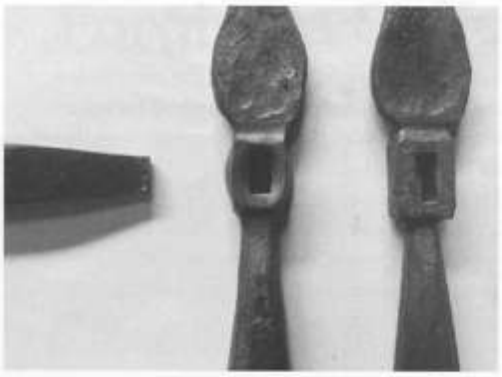


Image #6: Shows the slot punch (left), first punch (middle), and the swelling knocked in (right).

Even if I am making a batch of matching handles, the finials never end up being identical. I have learned to be confident that this individuality is very much the point of making things by hand.

Once the overall shape of the finial is achieved, move directly on to drawing out the handle; leave punching the nail holes until later.

The 4-1/2" of unworked material beyond the pivot boss must now become a handle measuring about 8" long, including the small bottom fixing plate. Again, the proportions of the handle are really a matter of personal taste. I tend to forge a relatively short taper down to the widest point, about 3" below the bottom edge of the boss, and then a more gradual taper down to the delicate leaf shape that serves as the fixing plate at the bottom.

It is easier to shape most of the handle at the end of a longer parent bar (longer than the 6" required for the whole handle). Then cut the bar at the original 6" center punch mark, and reverse the bar to finish the bottom.

Avoid forging the neck too thin immediately beneath the pivot block. With my earliest latches, I used to enjoy making the neck very fine and elegant, but soon learned that this also made it very fragile and vulnerable to cracking or even snapping later when I came to bend the handle to shape. Once the handle is bent, this point is hardly visible, and I realized I was taking risks for no good reason.

The profile of the handle affects how it feels when you use it on the door, so give that some consideration before you start forging it. Note: The first (somewhat disappointing) latch handle I made was round in profile, primarily because there was no mention of other options in the scant instructions I was following. Indeed, many old latch handles are round, so it didn't occur to me to do anything different. Having tested lots of versions since, I prefer them to be a bit flattened so the handles are wider than they are deep. This affords your fingers a little extra contact with the handle's back as you pull the door towards you, gives a reassuring feeling of sturdiness, and without needing more material to achieve the effect.

Sharp edges are not comfortable to hold, so I suggest chamfering them instead. Or, form a semi-circular profile by driving the handle into a channel swage from the back. With this shape, when you pull the door, you pull against a flat edge (the edge facing the door). But when you push it, you push against a nice round surface.

Some handle profiles are more detailed, with decorative chiseling or channels formed using dies. Those little details are the things your body remembers long after your brain has stopped noticing them, but are considerations which alter the experience of operating the handle. Though for this particular latch, I will keep it simple with a plain, roughly oval profile. Do not bother to smooth out all the hammer marks left by forming the taper.

Historically, the fixing plates at the bottom of latches often mirror the top finials, but this is not structurally necessary. So, for this handle I suggest forming a small leaf shape at the end of the handle to echo the top, with the same emphasis on character over symmetry as applied to the finial, but on a smaller scale. It need only be about 1" long.

By the time the handle is ready to be bent to its final shape, it will have more than doubled in length from the 6" bar at the start to an overall dimension of approximately 13". Now, using the small round punch, make the nail holes in the top and bottom plates so the handle can be fixed to a door; three in the finial and one in the bottom leaf. Please do not be tempted to drill these holes unless you must; punching is just as quick and looks so much better in these very visible places.

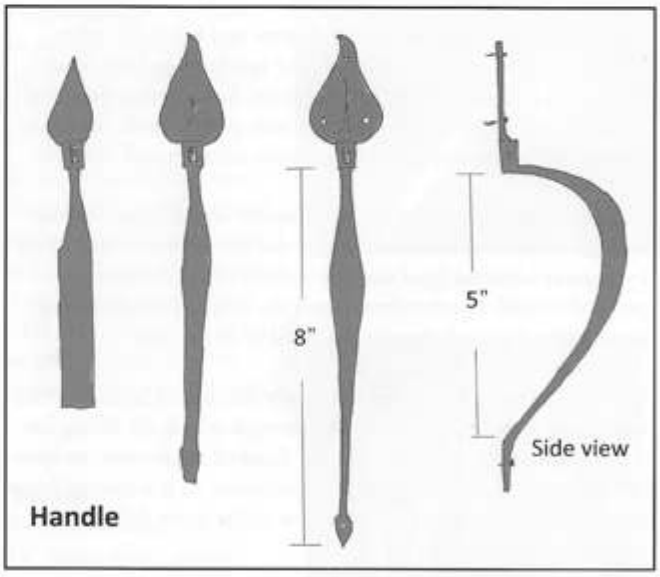


Image #7: Forging and bending the handle.

I find it easiest to start bending the handle by taking a good isolated heat immediately below the pivot boss. Then, clamp the block in the vise and bend the handle forward (almost to a right angle), encouraging a tight bend with light blows from behind. The handle is then heated further down its length and curved into a "D" shape around the bick, before the small leaf fixing plate is flicked up to correspond with the line of the finial at the top.

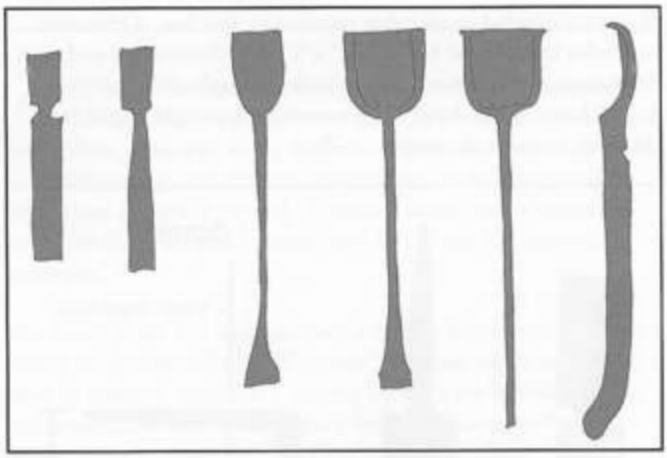


Image #8: Thumbpiece sequence

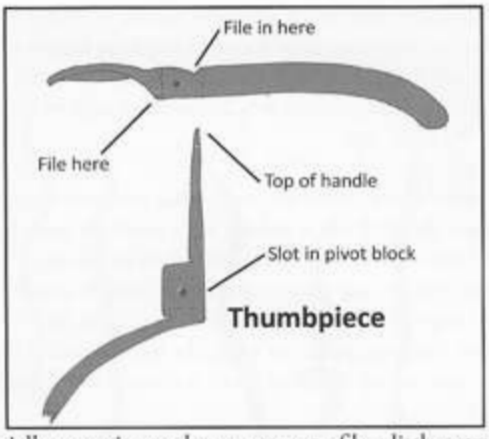
Thumbpiece

The thumbpiece is made from 3-1/4" of 1/2" round bar. Using your spring fuller, notch the bar (only on two sides) 1" from the end. Then draw out the material behind the notches until it is about 4-1/4" long without losing much depth and keeping it at as straight and square as possible.The lifting bar section should be approximately 3/16" wide by 1/2" deep.
Next, with the original notch marks lined up with the front edge of your anvil so that the lifting bar section is out of the way, strike firmly down on the 1" un-worked section, to flatten it in a horizontal plain. Continue to spread the thumb-press using the cross peen, being careful that the metal moves equally on either side of the vertical central point, and again ensuring that the edges do not get too thin.

There are a number of ways you can shape where the thumb presses, but bear in mind that this is one of the main contact points between the handle and its operator, so it should be pleasing to the touch. I have small thumbs, but still prefer to make it generous (very close to 1 ¼" square), and a bit concave so that the thumb sets down into it. *Note: Convex thumb press shapes are also common, as are flat versions, especially in older examples, so the final shape is up to you.* Using the step at the bick end of the anvil, I dish the horizontal plate slightly, and then curl the very front edge downward to make it even more thumb-friendly. Clamping the lifting bar upright in your vise, check that the thumb-press sits horizontally to it, correcting any twists. Finish the other end of the lifting bar by trimming to length (decided in part by the thickness of the door) and rounding it off.

Fitting the thumbpiece into the slot in the pivot boss is easiest if you remove the sharpest edges along the length of the lifting bar first, either by a gently hammered chamfer or by filing them to a very slight radius. If the pivot slot is precise and the lifting bar tight-fitting, the latter needs to be very straight and parallel to be able to slide into place. Small adjustments with the hammer or file must be made until it sits well in its final position. While tedious, this is worth doing right, as a tilting thumbpiece is annoying.

Image #9: Fitting the thumbpiece



If the fit is especially snug, it may be necessary to file a little extra off either the top or bottom edges of the lifting bar to allow it to pivot when the thumbpiece is pressed.

These adjustment areas are marked in image #8. Test that the mechanism works well before you commit to drilling corresponding holes through the pivot boss and lifting bar and fixing the latter through the former with a pin peened on either end. Once the pin is fitted, check everything again for straightness. Then, heat the other end of the lifting bar so it can be curved slightly downwards to form the handle that will operate the latch from the other side of the door.

Keeper

The latch fastener or "keeper" is hammered into the door's frame to hold the latch bar when the door is closed. It is forged from ½" round x 3", marked with a centerpunch at 3/4", 1-3/4" and 3" from the end. Using a fine hot chisel, cut straight down through the bar at the 3/4" punch mark until you are about 1/3 through. Then, working on the nearside edge of the anvil, square and draw out this end section to form a square pin 1/4" thick. (I use my spring fuller to make an indentation either side of my chisel cut to help the process along.) Next, draw down the remaining bar between the 1-3/4" mark and the end a bit, then cut it off at the 3" mark, and then forge the cut end to a point.

(Continued on page 16)

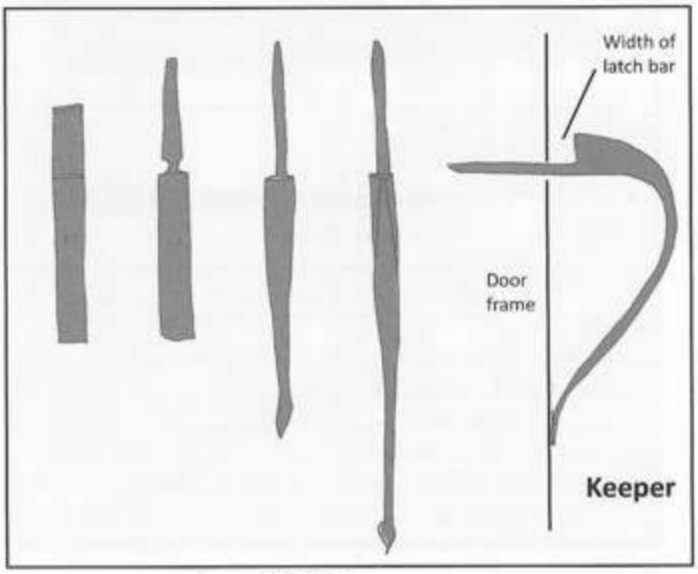


Image #10: Keeper sequence.

The traditional 'tailed' keeper is shown in image #9. The tail braces against the door frame to hold the keeper steady. I prefer the tail to be long (as is traditional), so I draw the taper down until the tail measures 5-1/2" from the edge of the step to the end of the small leaf.

Since the step of the keeper is what prevents the door opening when the latch bar is resting in it, ideally it must be both sharply vertical and reasonably substantial to be efficient. So, I like to draw out the top corner of the step until it is about 3/8" from the top edge of the pin section. The rest of the tail will slope away from this high point, so when the door is pulled shut, the latch bar can run up the slope until it drops down into the step.

Once the step is finished, the tail can be bent around to form a pleasing shape. When mounting, allow enough depth from the door frame to the edge of the step to accept the latch-bar's width.

Latch Bar

The latch bar could consist of just a flat piece of bar with a loose fixing hole in one end. But I generally forge a shaped finial of sorts at the pivot end, and I like the bar to have at least a slight taper. It is possible that old examples were tapered simply to require less material, but it is also true that the latch bar raises and falls with a more satisfying "clunk" if it is weighted at the non-fixed end. So, I suggest forging a point at one end of a piece 4" x 1" x 1/4" flat bar, then notch the sides in at 1-1/2" from the point. Behind the notches, the bar is then forged out until it is 7"- 8" long, with the thickest and broadest part being at the far end of the bar; the bit that sits in the keeper. The pivot end is then shaped (perhaps another leaf?), and the (loose) fastening hole is punched.

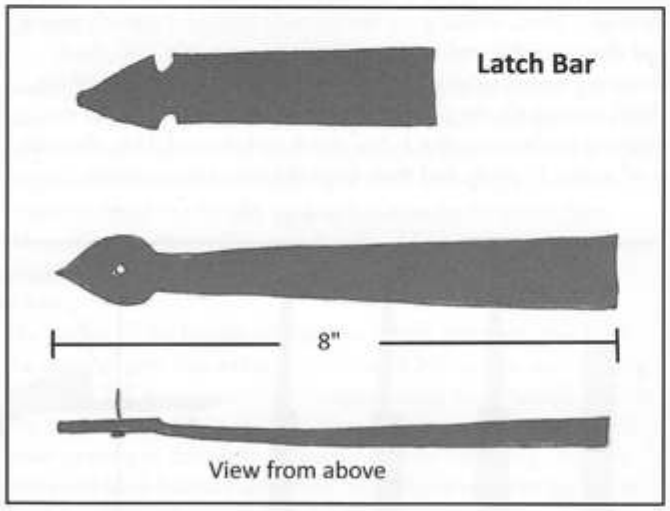


Image #11: Latch bar sequence

Staple

The last piece to forge is the staple that holds the latch bar against the door. The oldest examples of these consist of a simple flat "U" shape, with the legs forged down to square points so they can be driven through the door. Many later examples were embellished with very attractive notching or chiseled designs. There was a tradition of chiseling a saltire (or St. Andrew's) cross into the staple or latch-bar in an attempt to prevent evil spirits from crossing the threshold.

If you are minded to take that precaution, feel free. Otherwise, just fuller the sides of 1/8" x 1/2" x 4" at 1" from either end, and draw these end sections down to make a couple of square pins 1-1/4" long. Then, bend the pin ends back at right angles from the body to shape the staple.

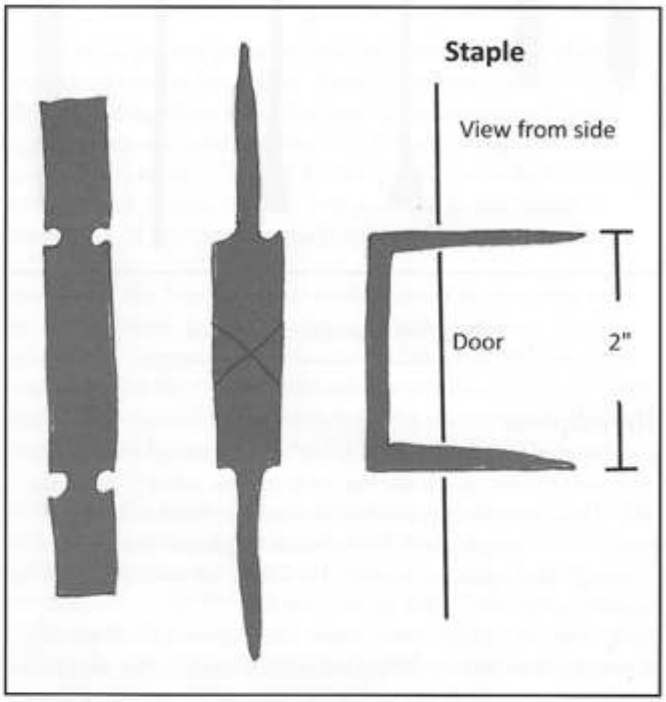


Image #12: Staple sequence

That's all there is to it. My hope is that at this point you can step back and admire the 5 pieces of your finished Suffolk latch with a glow of satisfaction and pride that I didn't get from my own first attempt. It should be beautiful. Hopefully, you will want to walk around just holding it before it is installed because it feels so good in your hand. If you don't and it doesn't, do not be too downhearted and don't consign it too quickly to the scrap heap, because an imperfect first attempt is not a failure but an opportunity to refine your technique for the future. Either way, have a good look at what you have made, both as a whole and as different elements of a whole, and think about how you will do it better next time. Then perhaps waste another three hours doing *important latch research* on the internet with a restorative cup of tea before heading back to your anvil to have another go. ■

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SCABA Shop and Swap

For Sale: I have numerous old tools and collectible items of various kinds including blacksmith related tools and equipment. Too many tools to list them all. Inventory is always changing.

Contact: Craig Guy (SCABA Member), Piedmont, OK

Cell Phone: 405-630-7769 (Call or Text)

For Sale: ****NEW****

Rivet Forge (portable): 8” Champion hand-crank blower. Has wind break, tong rack, steady rest and ash dump.

110V Shop Forge Blower: 14” Western Chief, 30” square table and stand. Has tong or hammer racks each side/top use a table.

Shop Forge: 32” wide x 40” long. Tong rack, ash dump, steady rest, water trough, hood with 10” stovepipe outlet.

Oster Power Threader-Pipe Vice: Jigs for making rings or bands, 1-2 3/4” O.D., 1-5” O.D., 1-9 3/4” O.D., 1-16” O.D., Will twist 1/2” square solid bar cold.

Factory Shop Pedestal Grinder: 1 1/2” arbor, Grinding Stones, no motor but has mounting bracket.

Edwards No. 5A Hand Shear: 1/2” x 4” capacity. All NEW bolts and cutting blades.

No. “400” Champion 12” Forge Blower: With pipe legs.

Champion Midway 12” Forge Blower.

Canedy Otto 12” Forge Blower.

Large Johnson Gas Forge: Natural or L.P., Has 2, 3 or 4 fire burners.

Heavy Duty Welding Table: With 4 1/4” leg vice. Top is 3/4” plate, 31 1/2” round. Table is 36” tall.

25 Lb Little Giant Power Hammer: Like NEW completely rebuilt old style hammer with 110V single phase motor.

50 Lb Little Giant Power Hammer: Old Style. In the Rebuilding process. Will sell as is or will finish.

Leg Vice Screws: NEW 1” ACME threads and boxings for leg vices.

Leg Vice Springs: Short - $25, Long - $30.

Continued…

SCABA Shop and Swap

Continued… ****NEW****

Working Line Shaft:

All set up and working in my shop. Will sell all or part.

Working Shop Line Shaft: With mounting brackets (Fresh babbit bearings), flat belts and five flat belt pulleys. Has original oil cups.

Champion No. 201 Post Drill: Large drill with working back gears, auto feed, adjustable table, Jacobs No. 35 chuck (0" to 5/8" capacity).

Pedestal Grinder: Champion with 10" wire wheel, 2" x 10" grinding stone, 1" arbor.

Power Hammer: 40 Lb "Perfect" brand power hammer.

Extra Belts: Box of extra flat belts, boxes of alligator splicings.

Plow Share Business for Sale: If you are a plow blacksmith, I have a good plow business for sale. All established. I have inventory of parts and plow steels and can show you how to do it. Business is from all over. Part time income.

All that's listed is shop-ready to use. Cleaned up, painted and detailed with all handles, etc. Made to use and last 100 years if maintained and taken car of!

I can deliver to you. Call me to work out details.

SCABA Shop and Swap

Bill Davis Forge Welded Tomahawk DVD

This DVD is now available to members for a minimal cost (cost of DVD's is minimal to cover reproduction and shipping if applicable.) Contact the SCABA Librarian, Don Garner, if you would like to get a copy of this DVD.

Don Garner: 580-302-1845

(Call or Text. If you get voice mail, Please leave a message.)

For Sale:

Tire Hammer Plans by Clay Spencer
Send a check or money order for $30 US to Clay Spencer, 73 Penniston Pvt. Drive, Somerville, AL 35670-7013. Or send $32 US to Paypal.Me/ClaySpencer. E-mail me at clay@otelco.net. PDFs will be e-mailed outside US. Phone 256-558-3658

Beverly shear blades sharpened
Remove your blades and send in USPS small flat rate box with check for $41 US to 73 Penniston Pvt. Drive, Somerville, AL 35670-7103.

SCABA Embroidery Available

Saltfork member Larry Roderick has setup a source for SCABA logo embroidery on shirts or embroidery compatible items. Larry presented an embroidered tan Wrangler western shirt at the recent Board of Directors meeting and the quality of the embroidery is excellent. The design is based on the new SCABA T-shirt design on the back with the classic SCABA logo above the front left pocket. Your name can also be put on the right side opposite from the logo if you would like.

If you would like an embroidered shirt or other item, find an item that fits you properly and mail it to Larry.

Compatible items must be flat. Pleats cannot be embroidered. The cost for the embroidery applied to your item is $80 each including return shipping and handling. Heavy coats might add a few dollars more for shipping.

Mail to: Larry Roderick
500 S. FM 369
Burkburnett, TX 76354

If you have questions, contact Larry at 940-237-2814 or roderickwaterwells@gmail.com

(Photos by LaQuitta Greteman)

SCABA Shop and Swap

SCABA Library DVD's Available:

This is a partial list of the DVD titles available to members from the SCABA Library. Contact the Librarian (Don Garner) if you would like to obtain a copy of any listed title or if you have questions on any other titles that may be available. Additional titles are listed on the website. DVD's are available for a very minimal cost to offset the blank disc and cases or sleeves. Shipping cost applies if you need these delivered by mail.

- 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

Librarian: Don Garner 580-302-1845 (Cell)

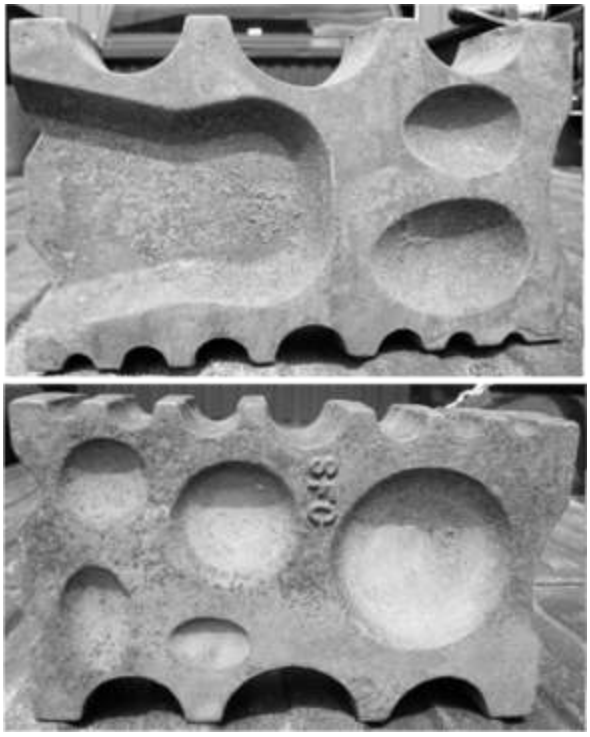
Call or Text. If you get voice mail, please leave a message.

Have an Item for Sale? Item Wanted?

If you have any items that are appropriate for Blacksmiths that you would like to list in the Swap and Swap section (or items you are looking for), please send me your description, contact info, and any photos that you have.

SCABA Swage Blocks

$200.00 plus shipping.
(Same price to members and non-members.)



SCABA Floor Cones

$200.00 plus shipping.

(Same price to members and non-members.)

To order swage blocks or cones, contact our distributor:

Nolan Walker at Nature Farms Farrier Supply in Norman, OK.

405-307-8031 or

800-460-6759.

SCABA Shop and Swap

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 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.

NW Region Coal Pile in Thomas:
Don Garner now has a new pile of club coal available for sales to SCABA members. The shop is at 23713 E 860 Rd in Thomas, OK. (One mile west, then one mile north of Thomas.) Contact Don at 580-302-1845 (Cell Phone) to arrange details for purchases.

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.

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

Show Your Pride in SCABA!

License plates - $5.00 each.
Ball Caps - $10.00 each.

We also have coffee cups.

We still have some of the old SCABA t-shirts available while the supplies last. They are a gray pocket "T" with the SCABA logo on the pocket. Contact Josh Perkins for information.

Wanted:

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

Have an Item for Sale? Item Wanted?

If you have any items that are appropriate for Blacksmiths that you would like to list in the Swap and Swap section (or items you are looking for), please send me your description, contact info, and any photos that you have.

SCABA T-Shirts

SCABA T-shirts and long sleeve denim shirts: Each shirt has the main design on the back with the SCABA logo on the front pocket. T-shirts are available in black and gray. Denim shirts are $25 and T-shirts are $15 (plus shipping if applicable.) If you would like to purchase shirts, contact Josh Perkins (918) 269-3523.

SCABA Membership Application

January 1, 2018 to March 31, 2019

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 $30.00 for dues for the period ending March 31, 20 19

Signed: _____

Return to: Saltfork Craftsmen, P.O. Box 18389, Oklahoma City, Ok. 73154

Saltfork Craftsman Regional Meeting Hosting Form

Region_____NE _____SE_____SW_____NW

Date: Month_____day_____[correct Saturday for region selected above]

Name_____

Address_____

Phone/email_____

Trade item_____

Lunch provided_____yes_____no

Please provide directions or 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 Regional Meeting 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 e-mail or postcard.
A form must be filled out for each meeting.
If you don't receive something from the Regional Meeting Coordinator within 10 days of your sending in your request, call to verify that it was received.

An online form is also available on the website in the top banner of the Calendar Tab:
www.saltforkcraftsmen.org/Calendar.shtm

Saltfork Craftsmen Artist Blacksmith Assoc. Inc.
P.O. Box 18389
Oklahoma City, Ok. 73154

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