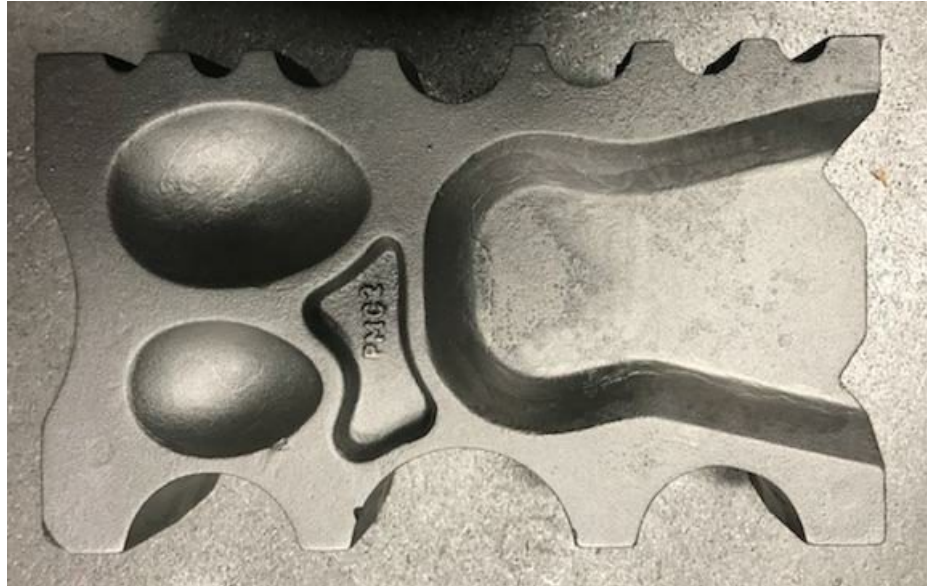


# Saltfork Craftsmen Artist-Blacksmith Association

March 2018



## ***The Saltfork Swage Blocks are Back!***

***(Ordering Information on Page 48)***

***2018 SCABA Annual Picnic is April 14<sup>th</sup> at Bill Phillips' Shop in Indianola.***

***Everyone is Invited!! Don't miss it!!***

***S-Hook Speed Forging Contest with Two levels open to anyone!***

***(Details on Page 9)***

***(If you are not attending, please mail in your ballot for the 2018 Board of Director's Elections - Ballot enclosed on Page 25)***

***Reminder: SCABA memberships expired in March. If you have not already done so, please send your renewal to the Secretary as soon as possible!***

***Annual membership dues will increase after March 31<sup>st</sup>!***

# **Saltfork Craftsmen Artist-Blacksmith Association Officers and Directors**

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

Vice-President/Workshop Coordinator:  
Mandell Greteman 580-515-1292  
409 East Broadway  
Foss, Okla. 73647  
mandell01@windstream.net

Director/Conference Chair:  
JJ McGill 580-369-1042  
5399 Pete Nelson Rd.  
Davis, OK 73030  
jjmcgill88@yahoo.com

Director/Swage Blocks:  
Bill Kendall 918-691-2173  
1756 E. 59<sup>th</sup> St  
Tulsa Ok. 74105  
wwkendall@aol.com

Director:  
Don Garner 580-302-1845  
23713 E 860 Rd  
Thomas, OK 73669  
Call or Text

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

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

## **Assignments:**

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

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

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

Librarian:  
Don Garner 580-302-1845  
23713 E 860 Rd  
Thomas, OK 73669  
Call or Text

## **Editors notes...**

### **YOUR VOTE MATTERS!**

In the February newsletter, I had mentioned that the ballot for election of 2018 directors would be included in this newsletter and that the ballot would include a write in slot.

The ballot is indeed included in this newsletter but only the nominated or current directors up for election are included.

We have done away with the write in slot since there was a deadline for providing nominations and the write in slot has usually proven to be a wasted vote. If you don't think your vote matters, just think that last year's election was decided between two director positions by only one single vote.

This is a chance for your voice to be heard and help shape the direction of your organization by choosing the directors that you feel will best represent your interests in how the club is managed.

I know it is not as fun as forging. After all that's what we all really want to be doing right? But please take time to vote. And rest assured,

### **YOUR VOTE MATTERS!**

- Russell Bartling - Editor

## **SCABA Memberships Expire in March, Please Remember to Renew for 2018/2019 if you Haven't Already.**

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

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Visit our Saltfork Craftsmen Website:  
[www.saltforkcraftsmen.org](http://www.saltforkcraftsmen.org)



## President's Notes:

Hopefully I'm the only one of us that got "nailed" by the flu. I'm sure glad it's behind me, but I'm still not full of vigor. All through it I never lost my appetite, and between the holidays and flu, I'm back to whale status.

The first day of spring is March 20th, so here we go again. Before long we will be doing demonstrations all over the state. Wouldn't it be nice if there weren't any conflicting dates? Maybe we can get more folks doing demos and spread the fun.

Sorry I don't have more to say this month folks. Just have my mind on other things here lately.

Happy hammering! -Byron



## Blacksmiths...

A Stone Mason goes to a Barber for a trim. The Barber says "I see by your hands you're a Craftsman. This one's on me. Craftsman to Craftsman."

The Stone Mason says "Oh...that's very nice. Thank you very much!"

Next morning the Barber shows up to open the shop and sees a very nice small stone statue sitting outside the door. A gift from the Stone Mason.

Later that day a Carpenter walks in for a trim. The Barber says "I see by your hands you're a Craftsman. This one's on me. Craftsman to Craftsman."

The Carpenter says "Oh...that's very nice. Thank you very much!"

Next morning the Barber shows up to open the shop and sees a very nice wooden bench sitting outside the door. A gift from the Carpenter.

Later that day a Blacksmith walks in for a trim. The Barber says "I see by your hands you're a Craftsman. This one's on me. Craftsman to Craftsman."

The Blacksmith says "Oh...that's very nice. Thank you very much!"

Next morning the Barber shows up to open the shop and sees three more Blacksmiths sitting outside the door.

- Mark Aspery

*This is my best attempt to retell this joke as I heard it from Mark Aspery told at his 2017 workshop in Nemo, TX hosted by Ron Stafford. - Editor*

## 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.

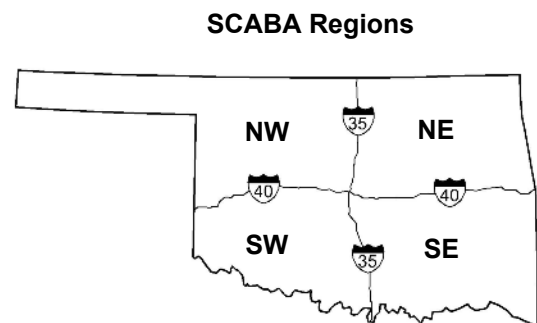
Want to host a meeting? The meeting hosting form can be found on the last page along with membership application form. If you want to host a meeting in any area please fill out one of the host forms on the website under the calendar section or in the newsletter and e-mail the information or mail the 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](mailto: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 of 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.

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.



# Demonstrators Set for 2018 SCABA Conference!

JJ McGill has secured commitments for two demonstrators for the 2018 SCABA Annual Conference. This year, we will have Bob Bergman and Pepe Gomez.

Bob Bergman is well known for a variety of forging techniques with a focus on using power hammers. *(Note: in previous issues Bob Bergman's name was misspelled. Thanks Eric Jergensen for pointing that out! - Editor)*

Pepe Gomez is well known in the knife making circles for his amazing pattern welding (aka "damascus".)

As we have done for two years now, there will be workshops with these demonstrators following the conference. More information and details will be provided when available so stay tuned!

## Saltfork Has a New Librarian

Don Garner (Thomas, OK) has accepted the role of the new Saltfork Librarian. He is just now getting set up with the inventory of library DVD masters but should be up and running soon.

Please contact Don Garner if you want copies of any library DVD's:

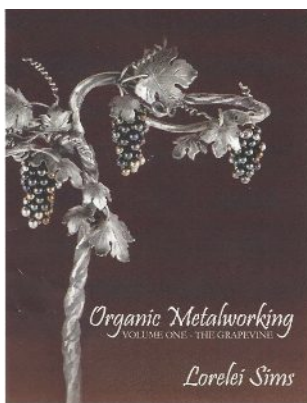
580-302-1845

23713 E 860 Rd, Thomas, OK 73669

Call or Text

## New Saltfork T-Shirt Manager Needed

Doug Redden would like to hand off the remaining inventory of Saltfork shirts to someone else. If you are interested in helping out the club by keeping the inventory and distributing the shirts, please contact Doug Redden at 918-230-2960 or contact any Board member for help in making arrangements with Doug.



## 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 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 second shipment of this book and Doug already has many of them sold. The price of the book through SCABA is the same as the price directly from Lorelei and proceeds from sales benefit SCABA. Contact Doug Redden if you would like to purchase a copy. - Editor

# 2018 REGIONAL MEETING SCHEDULE

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

## 2018 Fifth Saturdays:

March 31<sup>st</sup> (Beginner Blacksmithing Workshop - Norman, OK - See Workshop Schedule)

**\*\*NEW\*\*** March 31<sup>st</sup> (Beginner Blacksmithing Workshop - Tulsa, OK - See Workshop Schedule)

June 30<sup>th</sup> (Open)

September 29<sup>th</sup> (Open)

December 29<sup>th</sup> (Open)

## March 2018

NE Regional Meeting March 3<sup>rd</sup> : Open.

**SE Regional Meeting March 10<sup>th</sup>** : Will be hosted by Bruce Willenberg at his shop located at 12250 Nelson Lane, Norman, OK 73026. Take Hwy 9 east from Norman to 120<sup>th</sup> St. Then go south 1.5 miles to Nelson Lane (old country dirt road.) Then go east 200 yards to first drive on the south. There will be signs.

The trade item will be something from the garden or orchard (apple, pepper, acorn, etc.)

Lunch will be provided (chili) but please feel free to bring a side item or dessert to help out.

Contact: Bruce Willenberg at 405-227-4547 or [brskw1976@yahoo.com](mailto:brskw1976@yahoo.com) if you have questions

SW Regional Meeting March 17<sup>th</sup>: Open.

**NW Regional Meeting March 24<sup>th</sup>** : Will be hosted by Mandell Greteman at his shop in Foss, OK.

The trade item is a set of three different sized drifts.

Lunch will be provided but please bring a side dish or dessert to help out.

Contact Mandell Greteman at 580-515-1292 if you have questions.

## April 2018

NE Regional Meeting April 7<sup>th</sup> : Open.

**SE Regional Meeting April 14<sup>th</sup> : SCABA Annual Picnic!**

(Held at Bill Phillips' Shop. See Details in this Newsletter on Page 9)

SW Regional Meeting April 21<sup>st</sup> : Open.

**NW Regional Meeting April 28<sup>th</sup>** : Will be hosted by Bob Kennemer at the Route 66 Blacksmith Museum Shop in Elk City.

The trade item is anything made out of a horseshoe. Lunch is provided but please bring a side dish or dessert to help out.

Contact Bob Kennemer at 580-799-1878 if you have questions.

NOTE: There is a special guest demonstrator, Dustin Mace, tentatively scheduled to attend the meeting depending on whether or not the Army has other ideas for his schedule at that time. Bob said that Dustin is an impressive blacksmith. This will be a meeting you won't want to miss!

## 2018 Workshop Schedule

### **Beginner Blacksmith Workshop - March 31<sup>st</sup> (Fifth Saturday in March):**

To be held at Byron Doner's shop. 6520 Alameda, Norman OK 73026. Contact Mandell Greteman to register.

**\*\*UPDATE\*\* This Class is CURRENTLY FULL. To get on a waiting list CALL Mandell (Phone Calls Preferred over e-mail)**

### **\*\*NEW\*\*Beginner Blacksmith Workshop - March 31<sup>st</sup> (Fifth Saturday in**

**March):** To be held at Bill Kendall's shop. 5245 South Peoria, Tulsa OK 74105. It is located behind Anna & June's Beauty Supplies on South Peoria. Contact Tracy Cowart to register. 918-630-7025 or [gtcowart@gmail.com](mailto:gtcowart@gmail.com). There are 3 to 5 slots remaining. If you are interested in this class, please register as soon as possible!

*Please note, these beginner classes are generally being scheduled to meet demand for students requesting them so they are filling up fast. If you wish to attend when a class is available, please act quickly! And let the Workshop Coordinator know if you want to get on a waiting list if you missed out.*

*If you are registered but cannot attend, please let the Workshop Coordinator know as early as possible as there may be other students who would like to have that spot in the class. Please be considerate. There will be other classes so stay tuned for the next one!*

*Everyone is busy these days and our instructors donate their time to do these workshops. These volunteers are an asset we are all lucky to have. Please be prompt when attending classes and be ready to learn what they have to teach for the best workshop experience. Above all, be safe, have fun and enjoy your class! - Editor*

**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.**

# **SCABA 2018 Annual Picnic!**

(April 14, 2018)

**Where: Bill Phillips's Shop at 14360 State Hwy 113,  
Indianola, OK**

**When: April 14<sup>th</sup>**

Bill Phillips is the host for this year's picnic and is organizing a contest.

**This year, the contest is planned to be making five S-Hooks in 30 minutes out of 3/8" round rod, 10" long. There will be two levels of entry, beginner and master class. Additional details and final rules for the competition will be provided at the picnic.**

The lunch menu will be hamburgers and hot dogs. Please bring a side dish or dessert of your choice to round out the meal choices.

As an added bonus, there are some items left over from the 2017 SCABA Conference including demo items made by Lyle Wynn, Stan Bryant and Bob Patrick. There are also some left over Iron in the Hat items. These items will either be auctioned off or available in a ticket/drawing format at the picnic!

This is a family based event for all members and guests so please plan to attend!

Contact Bill Phillips at 918-200-4263 or [bullisac@yahoo.com](mailto:bullisac@yahoo.com) if you have questions.

## **NOTICE! Membership Dues to Increase:**

After many years of holding membership dues at the same level, the Board of Directors has voted to raise the membership dues from \$20 per year to \$30 per year. The increase in dues will be effective March 31<sup>st</sup>, 2018. Anyone who has already paid their dues by March 31<sup>st</sup> will not be affected until 2019. Also, anyone who has already paid for multiple years in advance will not be affected by the increase until all of their prepaid dues have all expired.

This increase is needed to cover a recent increase in printing costs per page for the newsletter and for insurance coverage costs. The printing cost increase is not related to the increased number of pages in recent issues over past issues but is related to increasing costs in the printing business in general. Our printer has done a great job of holding costs level for years and, even with the increase, is still very competitive in the market.

Even after the increase, the \$30 membership to SCABA represents a tremendous value. There is hardly a better way to network with like minded people and advance your knowledge on your journey through the blacksmithing experience.



# Around the State...

**NW Region January Meeting:** The NW Region January Meeting was hosted by Monte Smith at his shop. There were 12 back scratchers made for the trade item. There were about 35 members and guest that enjoyed the day. With the help of some big square bales to block the light north wind there were 5 forges going.

Thanks to everyone who attended the meeting!







Saltfork Craftsmen Artist-Blacksmith Association





















*(Photos by LaQuitta Greteman)*

### **NE Region February Meeting:**

The NE Region February meeting was hosted by Bill Kendall at his shop in Tulsa. The trade item was something with a heart and six items were exchanged.

Nearly 40 members and guests attended coming and going throughout the day. Even though the turnout was larger than expected, there was plenty of food to go around at lunch.







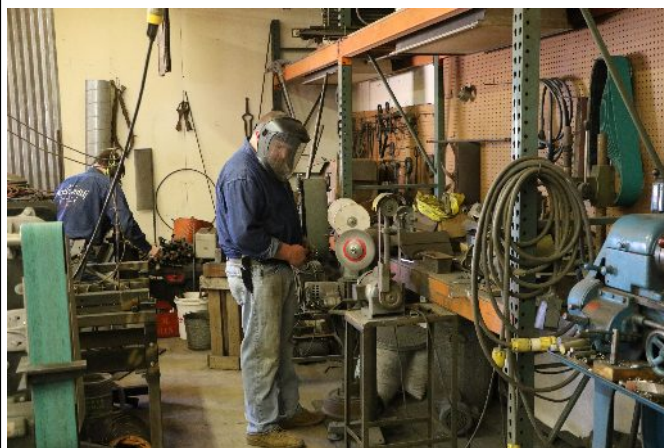
Byron Doner had the latest load of floor cones in tow when he got to the meeting as he was on his way back from the foundry.

Several members renewed their memberships and we gained a couple of brand new members at the meeting. Tracy Cowart gave some preliminary instruction to a new member who will now have a















headstart when he attends the upcoming beginning blacksmith class in Tulsa later this month.

Thanks to everyone who attended the meeting.

-Editor

**SE Region February Meeting:** No meeting was held in February.

**SW Region February Meeting:** No meeting was held in February.

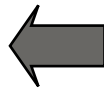
## Member Gallery



Oak Leaf and Acorn Door Knocker made by Terry Taylor for his granddaughter's new home...

Continued...

## Member Gallery



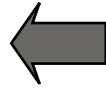
Leaf Steak Turners by Rory Kirk...



Slot Punches and Drifts by Rory Kirk (with Assistance from Don Garner) to be Used For Making Suffolk Latches



## Member Gallery



Heart Letter Opener by Mandell  
Greteman (Valentine's Day Gift to  
LaQuitta)...

Leaf Keychain Series by Eric  
Jergensen...





# Demo Request in Oklahoma City Area:

The Oklahoma Railway Museum is looking for a demonstrator or group of demonstrators for their train ride event in April. President, Eric Dilbeck, has even asked if someone would mind hosting a meeting at the event on April 7<sup>th</sup> (which actually coincides with the NE Region Saturday.) If you can demo at this event or would like to host a group of smiths, please contact Eric to make arrangements.

From Eric Dilbeck:

"The Oklahoma Railway Museum is hosting a steam engine in April for a train ride event. It is a coal fired saddle tank engine. I wanted to reach out to Saltfork and see if you would consider doing a demonstration during our event. I look forward to hearing from you."

Contact:

Eric Dilbeck

President

Oklahoma Railway Museum

3400 NE Grand Blvd

Oklahoma City, OK 73111

405.823.7986

[eric@oklahomarailwaymuseum.org](mailto:eric@oklahomarailwaymuseum.org)

**THE OKLAHOMA RAILWAY MUSEUM PRESENTS**  
**THE SPRING STEAM TRAIN**

**APRIL**  
**6, 7, 8, AND**  
**13, 14, & 15**

**TICKETS: \$15.00**  
**KIDS 3-12 \$5.00**  
**\*2 YRS & UNDER FREE**

**AND**  
**THE RETURN OF**  
**"AT THE THROTTLE"**  
**OF LEHIGH VALLEY COAL 126**

*You will be the engineer  
for thirty minutes!*

**\*18 YEARS OR OLDER,  
SOME RESTRICTIONS  
APPLY - SEE WEBSITE  
FOR AVAILABLE TIMES**

**oklahomarailwaymuseum.org**  
**3400 NE Grand Blvd. Oklahoma City**

PHOTO CREDIT: JASON STOVER

**O-R-M**

# **Saltfork Craftsmen Artist Blacksmith Association**

## **Board of Directors Election 2018**

There are **three** director terms expiring this year.

The following list includes the nominations for election to the three positions. You may choose from three candidates on the list or write in another candidate who is a member in good standing. Please vote for a total of **three** positions. Only one ballot per household.

VOTE FOR THREE:

☐ Russell Bartling, Cleveland, OK

☐ Eric Jergensen, Oklahoma City, OK

☐ JJ McGill, Davis, OK

☐ Ricky Vardell, Temple, OK

Please fold and tape this form closed (postage stamp is required) or place in an envelope and mail the completed ballot to the Vice President, Mandell Greteman:

Saltfork Craftsmen 2018 Ballot  
C/O Mandell Greteman, Vice President  
409 East Broadway  
Foss, OK 73647

You can also hand deliver your completed ballot to any of the Board members or submit in person at the 2018 SCABA Picnic.

Deadline for receipt of your ballot by mail is **Wednesday, April 11th**. Final deadline for hand delivery is April 14<sup>th</sup> at the SCABA Annual Picnic. Additional ballots will be available at the picnic.

Ballots will remain sealed until opened by the Board members in attendance at the Picnic.

***PLEASE VOTE!!!***



Saltfork Craftsmen 2018 Ballot  
C/O Mandell Greteman, Vice President  
409 East Broadway  
Foss, OK 73647



# Forging an Octopus

By  
Kirk Sullens

The basic process is pretty simple. Take eight pieces of square stock of proportionate size; that is, 1/2" square would be 7"-8" long; 3/4" square would be 9"-10" long; 1" square would be maybe 3"-4" long. Play with it, and work out proportions that give you the look you want.

For the sake of illustration, we'll imagine using 1/2" square stock about 7" long. Draw to a long, gradual, round taper leaving 1 1/2" at one end square. There will be a ninth piece the same length as the square portion of the legs that will be used as a center spacer when you weld the octopus head together.



Next, use a swage block or other swage to make the round sections into "D" shaped sections. I find it easiest, when it comes time to bundle them together for forge-welding, if 4 of the legs have the flat plane of the "D" in line with a flat plane of the square end, while the other 4 legs have the flat plane of the "D" on the diagonal.



(Photo shows top arm flattened on the diagonal, and bottom arm on the flat)

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## How My Octopuses Came to Be

Kirk Sullens

I went to my first blacksmith's conference in 1990 with the Rocky Mountain Smiths in Basalt, CO. Jim Fleming was their newsletter editor at the time, and a year's subscription came with my conference registration. The whole conference made a lasting impression, and I met people with whom I am friends to this day.

One of the newsletters I got in the subsequent year was focused on forging animal forms, and there was a short description of forging an octopus in it. Since I'm a complete bibliophile, I tucked that newsletter away for future reference. In 1997, after working for Bass Pro Shops Design and Development for three years, we had a project requiring an octopus, and with a little rummaging around I found the article in question and went to work. I added a little of my own to the project, and it came off pretty successfully.

In 2009 I moved to Sunny Florida and, early in 2010, I went to a meeting of FABA, Florida Artist Blacksmith Association, at a member's home shop. While showing his wife photos of my work on my partner's smart phone at lunchtime, we came to a photo of an octopus I had made. She looked at me kind of funny, crooked her finger at me and said, "Follow me." We went into her kitchen, where she pointed at the wall to an octopus hanging there, and said, "THAT was the FIRST one!"

The shop I was visiting belonged to none other than Dr Steve Bloom, marine biologist and amazing blacksmith! His gracious wife, Kimmie, showed me the original octopus on which that 1990 article I had read was based!

The octopus was, if you'll pardon the pun, one of the things I've done to make a little splash in the blacksmithing community. I added and embellished the original process, as has Dr Bloom, in the years since, but the foundational process is still his. I owe a great debt to him for sharing his knowledge with us all, and here is my addition to pass on to future smiths.

Florida Clinker Breaker November, 2017 p.6





After that comes the extremely tedious process of using an eye punch to make all the little round sucker discs on the bottom of each arm/tentacle. Since that can be upwards of 100 per leg for larger sizes of octopus, it takes a while. I do that hot, with the round top of the tentacle in the swage block. It's nice if someone can hold for you for this step, but you can also work out ways to clamp it down if you don't have a helper readily available. Note my hold down in the photo below. Because it takes some time to get an arm in the clamp, you lose a lot of heat. It's OK to keep punching the sucker discs for a short time after you drop below a red heat, but when the punch impressions aren't deep enough anymore, put the arm back in the fire.



These photos show the sucker discs. I use several sizes of punches, starting with the largest that will fit two abreast near the octo-head, and switching to smaller ones as they no longer fit. For the 1/4" stock octo, I used a nail set for the smallest ones



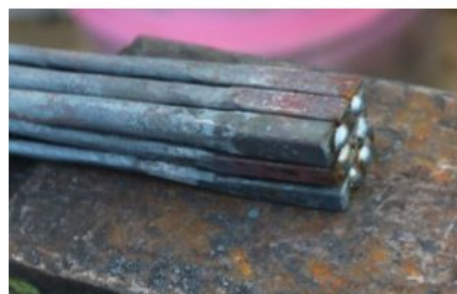
The eye punch is just a concave hemisphere. I make them by driving my tool stock over various sized ball bearings to make various sized eye punches. Besides making sucker discs, they also make great eyes. A good book to learn toolmaking for animal forms, and to learn process that will be endlessly applicable, is Iron Menagerie, by Guild of Metalsmiths. (<https://www.amazon.com/Iron-Menagerie-Guild-Metalsmiths/dp/1931626294>)

So, here are the legs you need to forge, and the spacer for the center when you bundle them together to weld. You can forge a blunt, round taper on the end and that can become the beak of the octopus.

Next, I use an electric welder to tack the pieces together on the square end. They go together in 3 rows of 3, with the spacer in the center. Place all the flat bottoms of the legs facing the center. The ones with the flats in line with the square ends go in the middle of each row, and the ones with the flats on the diagonal go on the corners. In all cases, the flats point toward the center. Tack them on the end, not the sides, of the square ends.







Once you have them tacked together, forge weld the head. You want to weld the part that is still square, without welding further down the legs than that. It's tricky to do the right amount, and not too much or too little. If you do too much, it's no big deal, but the beak won't be visible. If you do too little, you can always go back and weld more. Don't push the billet so far into the fire that the legs burn up while you're heating the head!



Next is to round the head area you just welded, as you see in the second pic. Do this at a welding heat, and you want to continue fluxing, just to be sure you don't break anything apart. Once you've rounded the head, you need to forge the end to a dome shape. You will likely have a 'fish mouth' at the end, where the outside has stretched out longer than the center. Begin forging the outside end to a very blunt taper, forging that 'fish mouth' smaller and smaller. When it is quite small, you have the option of filling it with mig, tig, gas, or arc weld, then grinding it smooth; or you can forge it almost closed, flux, then forge weld it shut. Either way, you want a smooth, dome shaped end.

After you have welded the head together, you need a round fuller to make the head bend over, so it doesn't stand straight up. I just use a piece of round bar of appropriate size to the octopus I'm making. For one made of 1/2" bar, a piece of 1/2" round works pretty well.

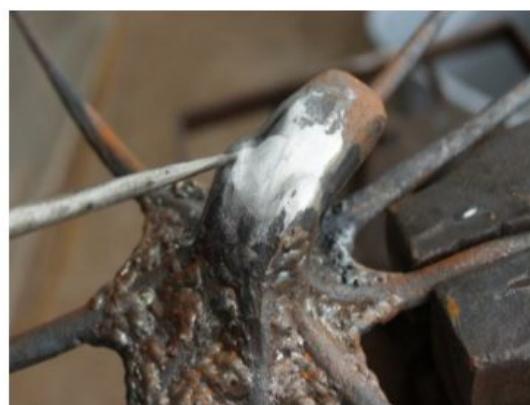
Right now, the head and legs of your octo are in a line. Your fuller will go perpendicular to the long axis of the octopus, just BARELY above the end of the weld; that is, just above where the legs come apart, but still in the solidly welded area.



Look at how the head lays back in the photo, below. You get that by bending it at the place you just fullered, and closing the fuller. The fullering gives the added bonus of making a couple of bumps where you'll later put the octopus' eyes. If you use a small fuller on the sides of the fold, you can make a good approximation of the opening of the mantle on the octopus. (See photo of finished octopus).



The legs need to be in the vise while you bend the head. Otherwise, the legs will bend instead, because they are thinner. Once the head is bent over as much as you can manage, you spread out the legs. They should go out like the spokes of a wheel right now. You'll give them shape later.

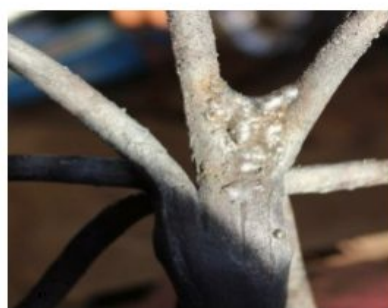


This is when you punch the eyes, using an appropriately sized eye punch. If they don't stand up enough to look right (they should be on pronounced bumps), you can use a flap sanding wheel on an angle grinder, or files, to remove material between and behind the eyes to make the bumps more pronounced. See the photo of the finished octopus. It's OK to clamp the end of the head in a vise to punch the eyes. If you clamp individual legs, they'll bend when you punch.

If you want to use only traditional techniques on your octopus, this is where you position the legs, and you're done.

\*\*\*

If you want your octopus to look more like a real octopus, you need some fabrication techniques at this point. I use my mig welder to build up the web between the arms. You could also use Tig, or gas welding to do the same. Just build it up slowly, like a mud dauber building a nest.







When the web is where you want it, go back with a die grinder to smooth the web area, unless you really like the texture you built up in making the web. Either way, it needs to be smooth. No unseemly bumps or weld splatter. You need to do this top and bottom. This is the second most tedious process in making an octopus.



Once the webs are smooth to your satisfaction, then you position the legs. I use a torch with a rosebud to spot heat, but you can do it in a coal forge.

Remember, the octopus needs to look dynamic. It needs to look like it is GOING somewhere, or like it just stopped ON PURPOSE. It really won't look right if the legs are all just randomly wiggly. People looking at it might not be able to articulate what they see wrong about it, but they'll see it. THROUGHOUT THIS PROCESS, LOOK AT LOTS OF PHOTOS AND VIDEOS OF OCTOPUSES, TO UNDERSTAND HOW AND WHY THEY MOVE! That is what will really make a good octopus.



Oh, and send me pictures when you're done!



### Florida Clinker Breaker November, 2017

This six page article is re-printed courtesy of the Florida Artist Blacksmith Association, Clinker Breaker Newsletter, Nov. 2017



## **Prairie Lily Pattern**

**Tony Austin, Dragon Iron Forge**

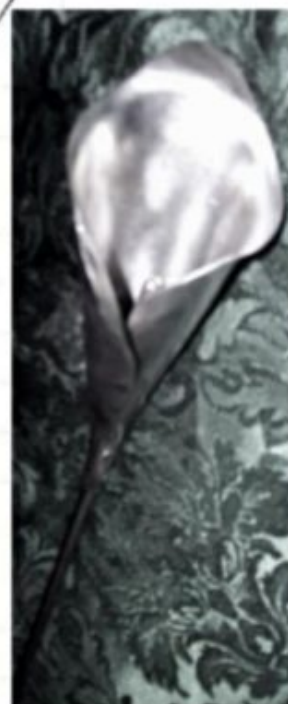
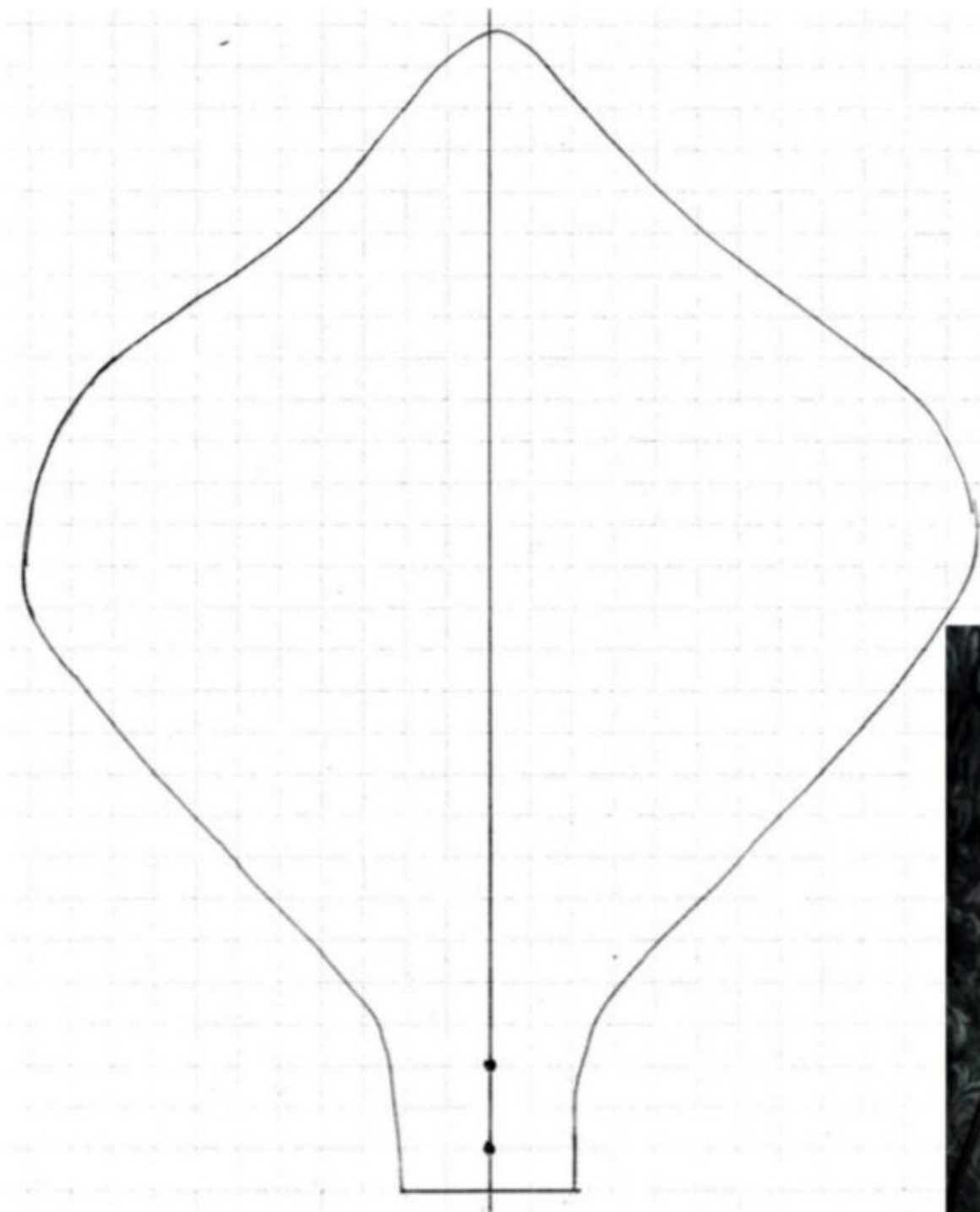
### **Materials:**

Flower: 6" x 7" mild steel sheet 18 to 20 Gage

Stamen and Stem: 1/4" round bar mild steel 13 - 20" long,

Stamen textured, top 3 1/2" - 4" of stem

Rivet: 2 x 3/32 finishing nail/brad, first rivet hole 1/2" below base of Stamen



Re-printed courtesy of the Kootenay Blacksmiths Association, Hammer Marks Newsletter, Winter 2016



# An Adjustable Length Twisting Fixture

By Jim Carothers

Twisting one item by hand is usually not a problem. However, Getting identical twists in multiple identical pieces can be a challenge. Keeping both free ends in line while twisting the hot middle section is one of the keys to getting a good twist.

This quick fixture helps to get even, straight twists that terminate equally in a repeatable way.

The "H Bar" holds the stationary end of the bar to be twisted while the "chuck" rotates the other end. I've made the H bar and the chucks for both 1/2" and for 5/8" square bar.



The guide bushing is 2" OD x .062" wall muffler pipe.

The "chucks" are 1-1/2" x 3/16 wall square tube. It has a nice large corner radius that just lets it fit into the 2" tubing guide.

The chucks are lined with spacer bars that are plug welded in from the outside.







I used a scrap piece of tubing for the backbone. The chuck and the H Bar are clamped to the backbone at the appropriate length for the project.

The legs you see in Photo are for a small round top end table. The twists came out straight with stops and starts nearly aligned on all three legs.

Jim C.

*(Photos by Jim Carothers)*





## Working with Mica

Article by Jim Kennady

Photos by Jim Kennady and Doug Wilson

In February, I attended Paul Garrett's Arts and Crafts Ironwork class at the Folk School. This class taught various techniques to make several items based on work from Greene & Greene, Stickley, Roycroft and others. The class also gave me my first experience working with lampshade mica sheets. The mica style lampshades are common to many arts and crafts style lighting. I made a simple sconce style lamp frame and then proceeded to mould the mica sheet to fit the frame. This was quite a learning experience and I thought I would share this with those who might be interested.

Lampshade mica sheets contain natural mica flakes bonded with shellac or epoxy and is a wonderfully unique material to use for decorative panels in lampshades, wall sconces cabinets and candle shields. The sheets were purchased from the Asheville Mica Company and they have instructions that you can request when buying lampshade mica sheets.

### Cutting

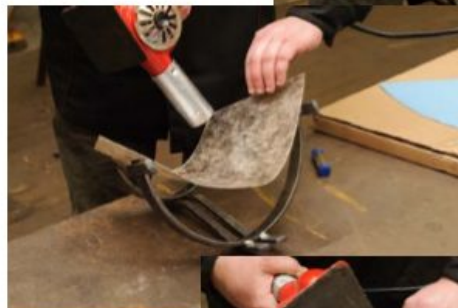
The sheet can be cut like roofing tin. I have found that a pair of EMT scissors works very well. The material should be gently cut and supported on both sides to reduce the possibility flaking. Once cut to shape it is ready to be moulded.

### Moulding

When the sheets are warmed they become pliable, when they cool the shape is retained. The sheets could be warmed in an oven. It is best not to use the kitchen oven as the sheet does put off a resin odor when heated. We used an industrial heat gun on high heat to mould the sheet to fit the frame. This allows you to gently mould the sheet over a longer time. I think this worked better than heating the sheets in an oven. The sheet can rapidly cool and can be difficult to fully mould the sheet in one heat. Heat a small area of the sheet carefully while applying light pressure to begin forming the shape you want. It will be most helpful if you have three or four hands for this. Also helpful are pair of 'clean' kevlar gloves



and a wooden spoon. The sheet will develop a light sheen when heated and you can feel the sheet get soft. The sheet will not slump much under only it's own weight and you will need to form with your hands, spoons or other tools while continuing to





apply heat. Once you have the desired shape, continue to apply light pressure, remove the heat and allow to cool for ~30 seconds. The sheet can be formed over and over again.



Use of molds or forms to help shape the mica to the curvatures desired is recommended. Sheets are a moldable product bonded resin. While the material needs to be heated to a flexible state of approximately 250-300 °F, too much heat will burn, discolor and embrittle the material. Additional heating will re-soften the plate, thus allowing more forming and fitting to the shape desired, as long as the sheet is not overheated. DO NOT HEAT OVER 300 °F.

### Surface Preparation for Gluing

The sheet as supplied is normally milled (sanded) to reduce thickness variations. After this process the product is surface coated with the appropriate bonding agent. If applying a varnish, light sanding to the surface as preparation for this coating is recommended. If gluing the plate to another surface, such as a metal or wood frame, a two-part epoxy adhesive is recommended.

### Final Surface Coatings

For most indoor applications additional coatings are not needed. For sun exposures, care should be taken to use varnishes which are UV light stabilized to prevent yellowing. Exterior use requires careful selection of a waterproof finish. Also, a heavy "bead" coating on the cut edge is required to seal the edges and avoid capillary moisture absorption.

Asheville-Schoonmaker Mica Co.

Mica and Mica Products

900 Jefferson Avenue

PO Box 318

Newport News, VA 23607-6120

PH 757-244-7311

FX 757-245-5236

<http://decorative.ashevilmica.com/decorative.html>

This 2 1/2 page article is re-printed courtesy of the Northwest Blacksmith Association, Hot Iron News, Third Quarter 2017



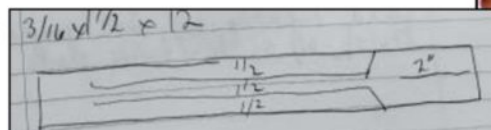
### Peter Clark: Sunflower

The inspiration for this all of one piece sunflower comes from techniques Peter learned from Fred Crist.

Materials: 3/16 " x 1 1/2" x 12" - 14 gauge steel



First things first, have a plan! Then, mark the cutting lines. The starting piece was already grooved on the pattern lines to save time for the demo. Peter then used a narrow fuller and fullered along the groove lines before punching through.



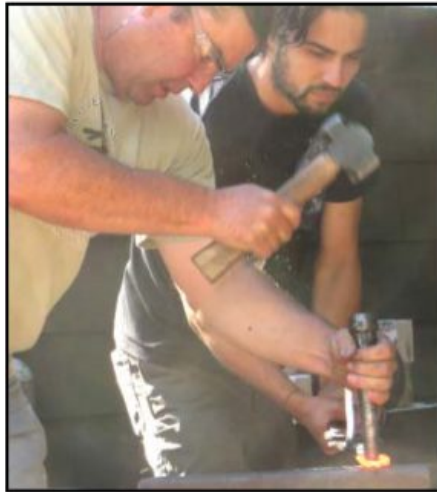


## Blacksmith Week 2017 Sponsored by Cascadia Center for Arts and Crafts

### Peter Clark: Sunflower continued...

Begin cutting the lines, starting all the lines without cutting all the way through, then use a cut plate for the final blows cutting all the way through.

Peter dips his chisel in a graphite and water mix. The fine graphite is a product called *Seed SLIK®* and can be purchased from farm supply stores and online.



Bend leaves out of the way while working on the flower's circle. Use graphite mix painted on the spike with a brush, for easy release. Continue to widen the opening, working to keep the circle growing evenly. Avoid bending the stem this way and

that while rounding out the flower, to prevent weakening of the stem and flower junction, flatten and align as you go.



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2017-3





Round up the stem. Then, bend the leaves back into alignment with the flower stem. Forge the bottom of the stem and leaves into a "V", and spread the leaves.

Punch in the decorative petals, spacing them evenly around the circle, all around except adjacent to the stem.

Heat the leaves, bend and twist into a natural, lifelike form.

The center of the flower is made from a textured copper sheet (purchased pre-textured). The forged flower was used as a template to draw out the circle on the copper, first tracing the circle with a blue Sharpie, then scribing the line. The marker line is easy to see, and the etched line provides accuracy. Cut the copper circle out, test the fit. Adjust as needed, use a grinder to shape and smooth to the final shape, to fill the circle as closely as possible. Peter heated the copper to neutral color and used Scotch-Brite to make highlights.

Set the copper disk by creating 6 tiny tabs with a pointy punch, so the edge barely dimples out, like a jeweler might set a bead or small stone. Match these marks on the opposite side.



*Thank You Peter  
for two excellent  
demonstrations!*

Peter Clark sells a line hand forged utensils and skillets.  
<http://northwestskilletcompany.com/>

He also offers blacksmithing classes and events:  
<http://www.kunepigs.com/oregonhandforged>



# SCIENTIFIC AMERICAN

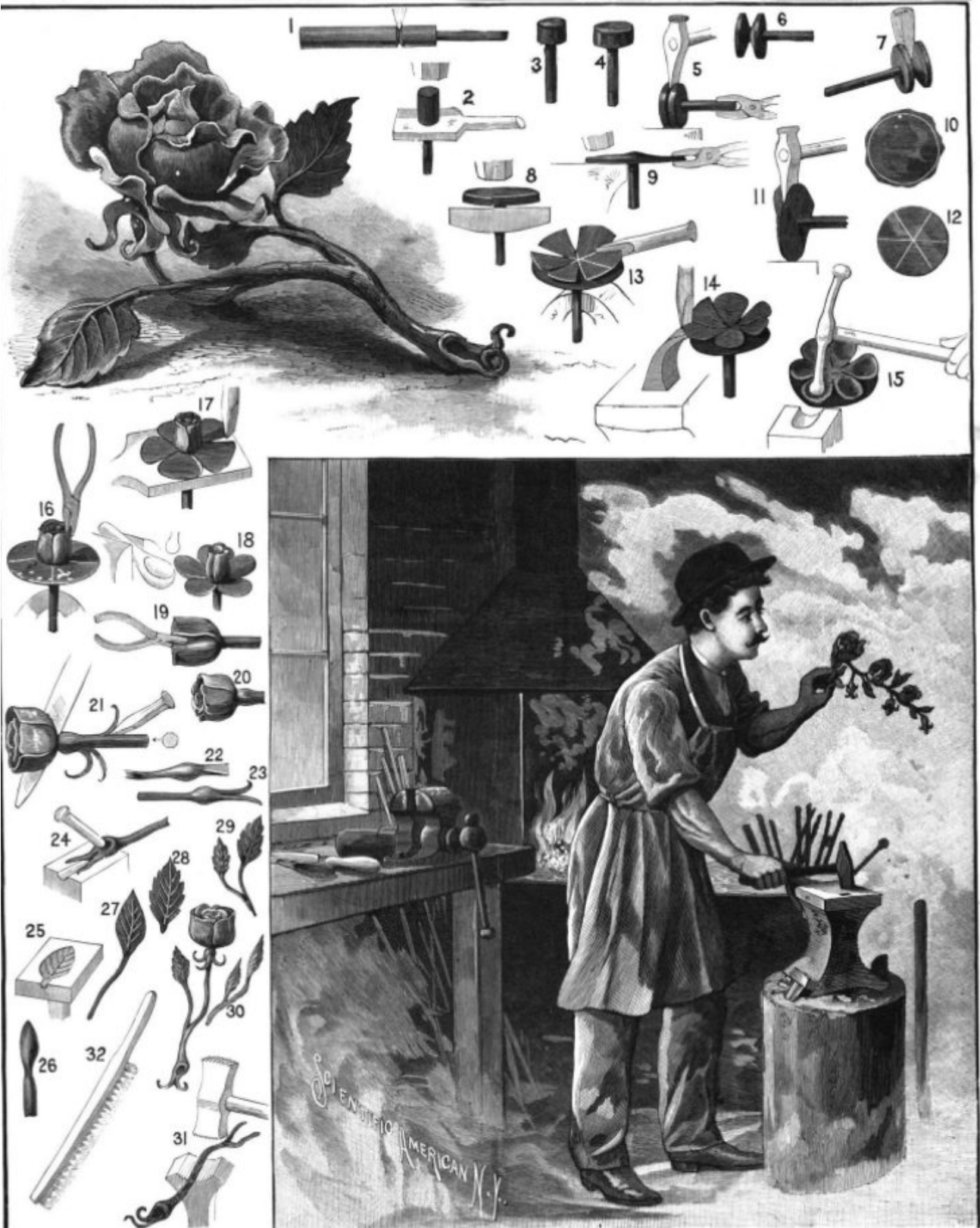
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A WEEKLY JOURNAL OF PRACTICAL INFORMATION, ART, SCIENCE, MECHANICS, CHEMISTRY, AND MANUFACTURES.

Vol. LXXIII.—No. 12.  
ESTABLISHED 1845.

NEW YORK, SEPTEMBER 21, 1895.

[\$3.00 A YEAR.  
Weekly.]



## FINE HAMMERED IRON WORK.

The ability to wield a hammer well, whether it be only to shape a horseshoe or effect a difficult forging, comes only by long practice. That a full blown rose, perfect in its form and detail, may be forged with an ordinary blacksmith's outfit, seems impossible. Yet the engraving on our first page represents a rose forged from a round piece of iron, without rivets or screws, and we will try and make it clear to the skilled workman how he may do similar work.

A piece of iron,  $1\frac{1}{4}$  inches in diameter, of the toughest class of Swedish iron, is first drawn down on one end to form a spindle about 6 inches long and  $\frac{1}{2}$  inch in diameter. This is cut off from the bar, leaving a head about 3 inches long (Fig. 1). After heating the head to a low cherry red, "work" the metal by upsetting (Figs. 2 and 3), hammering out, and repeating, thus working the metal, by much kneading, into a thoroughly tough, homogeneous mass—that it will at a later period of the work endure bending and rebending when needed—finishing finally into the shape shown in Fig. 4, the head being left  $\frac{1}{2}$  inch thick. The next step is shown in Fig. 5, starting the dividing of the head into two layers, the metal being hot, and continuing the cut as true as possible until the two layers are held together by a thickness of metal corresponding to the diameter of the shank,  $\frac{1}{2}$  inch, as shown in Fig. 6. Reheat and rub a piece of lead in the cut (Fig. 7), touching every part of the cut; of course the lead will melt and run off, but its application will have the effect of keeping the two layers separable when hammered together (Figs. 8 and 9). Carefully heat and flatten these two layers with a heading tool upon the anvil until brought to about  $\frac{3}{16}$  of an inch thick, and finish by thinning the edges to about  $\frac{1}{16}$  inch thick. When cool mark with compasses a circle that will trim off the irregular edges to about  $\frac{1}{4}$  inch less than the material will cut (Fig. 10).

The first layer is trimmed to a smaller diameter than the second layer. In separating the two layers with a sharp chisel (Fig. 11) it will be found that, owing to the use of the lead, they will readily come apart. Now trim the outer layer round with a cold chisel, and mark into six equal divisions with a slate pencil (Fig. 12), cutting accordingly in a vise to the separating hub, making six leaves (Fig. 13). Trim the edges of these leaves, the metal being cold, rounding with a cold chisel (Fig. 14), and hammer the edges out quite thin to an irregular round, avoiding any formal curve in the edge of the leaves. With a round-headed hammer and a swage block, the metal still being cold, round out the leaves, and dish them (Fig. 15), and then, with a pair of pincers, bend them up out of the way of the second layer (Fig. 16). The second layer is divided into five leaves (Fig. 17). With the metal cold, the edges are rounded and made thin, and then dished with the round-headed hammer shown in Fig. 18, being bent up with pliers (Fig. 19). After heating, the shank is drawn down in irregular diameter for the stem of the rose, leaving sufficient metal at the outer end for break, and, near the rose (Fig. 20), for cutting the bud burrs with a chisel (Fig. 21) from the stock, holding the piece in a vise to do this work. Then with a half round file finish the bottom of the rose and round both it and the bud burrs as shown in Fig. 21.

The other end of the stem should now be forged with a bulb ending in a flattened wedge piece (Fig. 22). With a cold chisel divide the wedge piece into two parts (Fig. 23), which are to represent the wood as torn from the stem, and with a round-ended punch indent the bulb as shown in Fig. 24, forming the natural cavity that occurs in pulling a rose from the stem.

The leaves may be forged and cut into shape with cold chisel and marked with the same, but it is better to make a die in approximate leaf form and impress into a steel swage block, giving the further character of the leaf by indenting the leaf ribs, as shown in Fig. 25. Having such a swage block, it will be necessary only to forge a bulb on the end of a half inch iron, and flatten it out or drop forge it in the swage and forge

down for the stem (Fig. 27), serrating the edges with a file (Fig. 28), giving them a dishing, twisted, natural contour. Weld two of them together (Fig. 29), and weld the end to the stem (Fig. 30). As many leaves may be welded (using only a small fire to accomplish this delicate operation) to the stem as will appear natural and graceful. In Fig. 31 are shown the rough bark producing tool, a serrated-headed hammer and block. By placing the stems in the block and striking with the hammer, turning the work in all directions, a good imitation of bark is the result. An iron scratch brush (Fig. 32) removes scale and gives a softening effect. Now that the rose is all together in one piece, with pliers bend the rose leaves out, making the six inner leaves to conform to the headed loop of a rose and surround with the outer layer of five leaves, bending the stem into natural curvatures, and twisting the bud burrs into a natural downward curve, and with the torn ends twisted.

The rose from which our engraving was made is the handwork of Henry Sticht, a pupil of Armbrusters Brothers, Frankfort-on-the-Main, now in the employ of Winslow Brothers Company, art metal workers, Chicago, Ill. It was by this firm that the large hammered

limited a storage capacity. Hence, with the increase in strength of the frame to bear the burden has come a further drain on the insufficient power, and nobody seems able to reconcile these qualities. Yet another reason for the absence of electrical carriages is the rareness of charging stations, although the condition in this respect is steadily improving all the time. It is believed by electricians that not many years will pass before trolley systems penetrating into rural districts will allow their circuits to be tapped for lines to run over roads in such a way that any cart can hitch on by its trolley pole and get all the current it needs.



A HAMMERED IRON GATEWAY ON THE LAKE SHORE DRIVE, CHICAGO.

iron gateway was constructed that formed so striking an American exhibit at the Chicago World's Fair, and which has found so fitting a home at the entrance to the grounds of General Jos. T. Torrence, on the Lake Shore drive, in Chicago. The illustration which we present of this gateway will convey but partial idea of its beauty and richness of detail, as a good example of fine hammered iron work. For protection from exposure to the elements, all such work should be subjected to the Bower-Barff process after completion, this giving a good protective and lasting enamel to the surface.

## The Horseless Vehicle Contest.

Electricians are studying with a good deal of interest and doubt their chances in the horseless vehicle contest that the Chicago Times-Herald has organized, to take place next November between Chicago and Milwaukee, a distance of about eighty-five miles, with two relay stations, one at Kenosha, Wis., and one at Waukegan, Ill., where renewal of power is permitted. Already, says the Evening Post, over seventy-five entries have been made for this race, but it is said that the electrical competitors are comparatively few. The main reason for the lack of prominence of electricity is that the batteries hitherto in use and on the market have been altogether too heavy and have had too

This One-Piece Rose Project is from Scientific American September 21, 1895. The issue is in the public domain so you can see the issue online at:

<https://archive.org/stream/scientific-american-1895-09-21/scientific-american-v73-n12-1895-09-21#page/n5/mode/1up>

There are also several good videos on Youtube showing the process. Here is a link to just one of many. This is Paul Zimmerman and is a good demo video. The audio is in German but the visual process is universal. You won't be disappointed:

<https://www.youtube.com/watch?v=q3N7Pn6o5gk>



On the following pages are also a demo article from the NWBA showing the one-piece rose process.

On a side note, if you happened to read the "Horseless Vehicle Contest" column, it is interesting to note that electric vehicles still have the same problems in 2018 that they had in 1895. -Editor

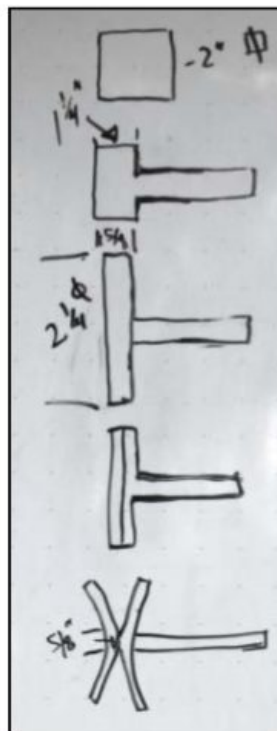


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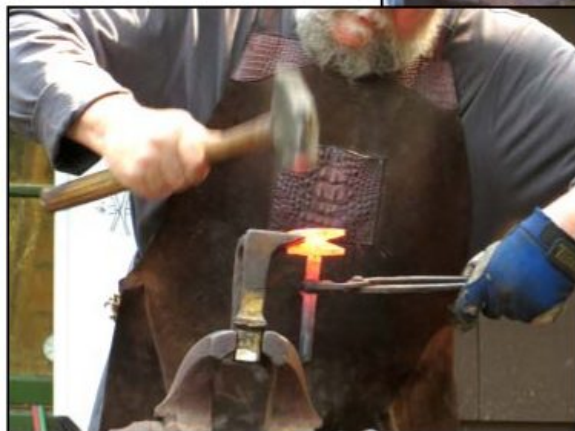
### Fred Crist: One Piece Rose



Starting material for this one piece rose was a 2 inch cube. Previously, Fred had forged the starting cube into a disk with a tenon on it, the far left piece as pictured in the photo above. The steps for forging the disk with tenon is seen in the diagram at right.



The demo began with Fred beginning to split the disk into 2 layers along a previously marked center line. He began the cut with a chisel and hammer in the vise, and continued with striker, chisel and bottom cut tool. The cut should be fairly centered, but slight variations will be forged out as the flower is developed. Split the disks down to around 5/8". Be very careful during all the forging process to avoid stress cracking the tenon where it joins the disks. It takes around 3 heats to split to desired depth. There is no need to fuller the inside of the cut smooth because that will all be hidden inside the finished flower.



Spread the disks evenly, until they are 2 1/2" diameter. Fred tried spreading them on the very handy bridge tool he brought, but it proved awkward and inefficient with the demo setup, so he finished the forging using the anvil and a block with a hole in it, first hitting one side then the other, evenly all the way around, heating as needed. The two disks will not forge weld together when worked this way.

Bridge shaped anvil tool (placed in the vise because the demo anvil was not stable enough).







Draw cut lines in the top disk layer, for seven evenly sized petals with a silver pen. Heat and cut lines as drawn, don't worry about marking the bottom disk layer, but try not to cut into it. Heat and pry up the first two petals. Forge the petals out, thinning them and fanning out the outer edge of the petal. Curl the petal around the horn then tightening the curl on the bridge tool or the anvil, whichever surface was best for the blow. Once the petal is curled up tightly, heat and forge the base of the bud a bit tighter.



Work one petal, then the petal opposite it, one by one, until all 7 petals of the top disk (the inside petals of the flower) have been curled into a tight bud.



Mark the bottom disk (outer petals) for five evenly sized petals. Wrap outer petals following the same steps as for the inner petals. Heat with a torch to isolate the petals and to minimize stress on the top of the stem.



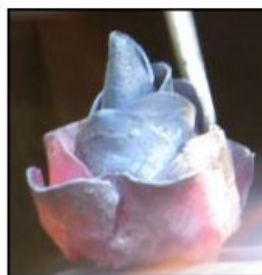
When all the petals are wrapped tightly into a bud, forge the base of the bud just a bit tighter yet. To spread the petals, opening it from the outermost petals inward, heat the flower with a torch and pry open the petals with a pliers and screw driver. Shape the flower to a natural looking form... A flower!

The source of this one piece flower technique is Paul Zimmermann, passed down to Heiner Zimmermann his son, and on to Fred.

**Thank you Fred Crist for two great demos and a slide show.**

More information about Fred Crist can be found online: <http://facristmetalsmith.com/>

Follow Fred on FaceBook <https://www.facebook.com/fred.crist.3>





# Balcones Forge presents

18th  
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## Brett Moten



# BLUEBONNET DEMO

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## 2018

**Featured Demonstrator**

## April 5 & 6

Hands-on forging WORKSHOPS:

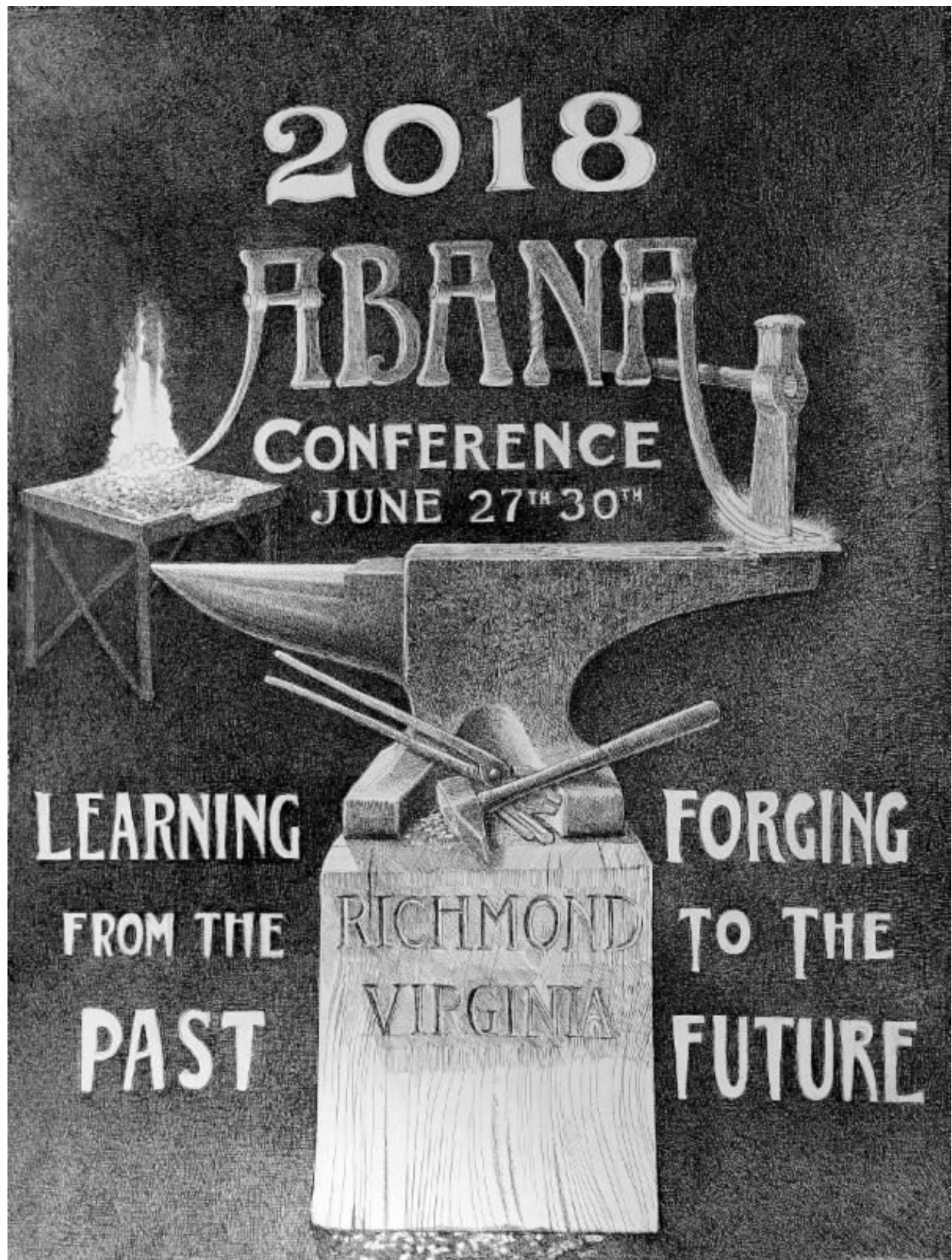
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make your reservations as space is limited  
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# SCABA Shop and Swap

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doug.redden2@att.net.



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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

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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.

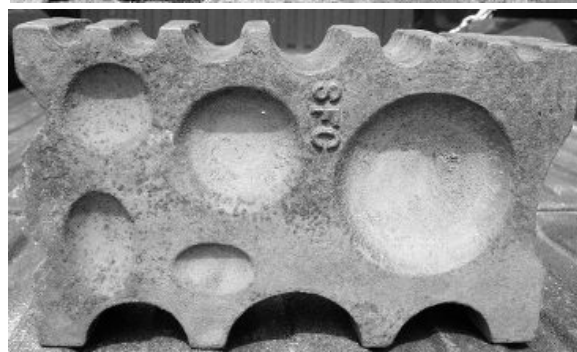
- Robb Gunter Basic Blacksmithing parts 1,2,3 and the controlled hand forging series
- Clay Spencer SCABA conf.2013 pts. 1,2 and 3
- Jerry Darnell 18th century lighting, door latches and hinges
- Brent Baily SCABA conf. 2011
- Mark Aspery SCABA conf. 2011
- Robb Gunter SCABA conf. 1998
- Robb, Brad and 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

## **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 Diana Davis 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.



# The SCABA Shirts

## are now available with a bold new look...

The latest SCABA T-shirts are now available with a new custom design by a professional artist. We also have new long sleeve denim shirts now available with the same new design. 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 Doug Redden (918) 230-2960:



## 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 \$20.00 for dues for the period ending March 31, 2019

Signed: \_\_\_\_\_

**Note: Dues will  
increase in March  
2018 to \$30/Yr!**

**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](http://www.saltforkcraftsmen.org/Calendar.shtm)



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

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