

Saltfork Craftsmen

Artist-Blacksmith Association

December 2022



A Look Back...
(February 2019 Gallery Item by Rory Kirk)

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Artist-Blacksmith Association
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Editor's Notes:

A few things to note:

Annual dues have increased to \$40.00.

Please note that print copies of the newsletter are now a box you have to check on the renewal form instead of an automatic thing. Those that currently receive them will continue to do so for the dues they have paid. Just make sure to check the box if you want to keep receiving print copies when renewal time rolls around!

-Katie Mitchell, Editor

** SCABA Board of Directors Meeting **

There is a Board of Directors meeting scheduled for **2:00 PM Sunday, February 12th, 2022** at Byron Doner's shop in Norman.

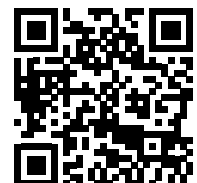
Board meetings are open to any member to attend. This is the best place to offer any comments, ideas or criticisms you have on how your club operates. Feel free to attend. If you plan to attend and have an issue that needs addressed, please send your topic(s) to the Secretary, Carol Doner, to get on 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.

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Visit our Saltfork Craftsmen Website:
www.saltforkcraftsmen.org



President's Notes:

Hello everyone! I hope you are all doing well. We had two meetings in the state this past month, one in the northeast district and one in the northwest district. I went to both of them, and learned something at each. They were very good meetings and they had a lot of new interest--one person was from Belgium!

Brad and Terry have been having beginner's classes in Eastern Oklahoma. I hope everything has gone well for them. Brad has told me that they have been filling classes as fast as they book them.

I have been told that some coal mines in Colorado have been allowed to open back up. Maybe the ones in Oklahoma will also get to open.

I hope everyone has a Merry Christmas and a Happy New Year!

Stay safe, and keep a clean anvil,

- Mandell



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.

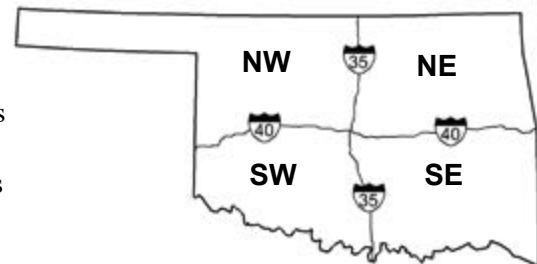
Want to host a meeting? The meeting hosting form can be found on the last page along with membership application form. If you want to host a meeting in any area, please fill out one of the host forms on the website under the calendar section or in the newsletter and e-mail the information or mail the 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. -Katie Mitchell, 405-816-0445 hope91.16@gmail.com

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.

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.

2022 Workshop Schedule

The Board of Directors and the Workshop Coordinator are always looking for feedback from members on what workshops you would like to see from fundamentals to advanced. Please let them know! If there is group interest in a specific workshop topic, they will work hard to try to make it happen.

None Scheduled Currently

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.

We have two workshop coordinators:

**Western Areas: Mandell Greteman is the SCABA Workshop Coordinator.
Contact Mandell at 580-515-1292.**

**Eastern Areas: Brad Nance is the SCABA Workshop Coordinator.
Contact Brad at 918-774-4291.**

Member's Gallery



Monte Smith made these.

2022 REGIONAL MEETING SCHEDULE

NE Region (1st Sat)	SE Region (2nd Sat)	SW Region (3rd Sat)	NW Region (4th Sat)
Jan 1st (Open)	Jan 8th (Open)	Jan 15th (Open)	Jan 22nd (Doug Hyde)
Feb 5th (Open)	Feb 12th (Open)	Feb 19th (Open)	Feb 26th (Rory Kirk)
Mar 5th (Regional Meeting OPEN) (Beginning Blacksmith Workshop-Elk City)	Mar 12th (Open)	Mar 19th (Open)	Mar 26th (Dorvan Ivey)
Apr 2nd (Open)	Apr 9th (Open)	Apr 16th (Open)	Apr 23rd (Everett Timmons)
May 7th (Diana Simon Cherokee Strip Museum)	May 14th (Open)	May 21st (Ray Kimbrell)	May 28th (NW-Mandell Greteman) May 28th (SW-JJ McGill, Boy Scouts)
Jun 4th (Open)	Jun 11th (Regional Meeting Open) (Beginner's Work- shop-Elk City)	Jun 18th (Regional Meeting Open) (Beginner's Work- shop-Muldrow City Park)	Jun 25th (Don Garner)
Jul 2nd (Open)	Jul 9th (Open)	Jul 16th (Open)	Jul 23rd (Terry Kauk)
Aug 6th (Diana Simon Cherokee Strip Museum)	Aug 13th (Open)	Aug 20th (Open)	Aug 27th (Skylar Parker)
Sep 3rd (Open)	Sep 10th (Open)	Sep 17th (Open)	Sep 24th (Ron LehenBauer as Host - Don Garner as Contact Person)
Oct 1st (Open)	Oct 8th (Conference Setup)	Oct 15th (Conference Weekend)	Oct 22nd (Monte Smith)
Nov 5th (Diana Simon Cherokee Strip Museum)	Nov 12th (Open)	Nov 19th (NW - Skylar Parker) (SW - Open)	Nov 26th (Open)
Dec 3rd (Open)	Dec 10th (Open)	Dec 17th (NW - Skylar Parker) (Open)	Dec 24th (Open)

2022 Fifth Saturdays:

January 29th (Open)

April 30th (SCABA Annual Picnic!)

July 30th (Open)

October 29th (Open)

December 31st (Open)

December 2022

NE Regional Meeting December 3rd: (Open)

SE Regional Meeting December 10th: (Open)

SW Regional Meeting December 17th: (Open)

NW Regional Meeting December 17th: Will be hosted by Skylar Parker at the Route 66 Blacksmith Shop in Elk City.

The trade item is a Christmas Tree Ornament.

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

Contact: Skylar Parker at 580-393-1215 if you have questions.

NW Regional Meeting December 24th: (Open)

January 2023

NE Regional Meeting January 7th: (Open.)

SE Regional Meeting January 14th: (Open.)

SW Regional Meeting January 21st: (Open.)

NW Regional Meeting January 28th: Will be hosted by Rory Kirk at the Route 66 Blacksmith Shop in Elk City.

The trade item is three 3/8 chain links forge welded together (see August 2022's Newsletter for a good article on chain making).

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

Contact: Rory Kirk at 580-497-6426 if you have questions.

February 2023

NE Regional Meeting February 4th: (Open.)

SE Regional Meeting February 11th: (Open.)

SW Regional Meeting February 18th: (Open.)

NW Regional Meeting February 25th: Will be hosted by Skylar Parker and Layton at the Route 66 Blacksmith Shop in Elk City.

The trade item is a spear.

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

Contact: Skylar Parker at 580-393-1215 if you have questions.

March 2023

NE Regional Meeting March 4th: (Open.)

SE Regional Meeting March 11th: (Open.)

SW Regional Meeting March 18th: (Open.)

NW Regional Meeting March 25th: Will be hosted by Mandell Greteman at his home in Foss, OK.

The trade item is...

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.

Around the State...

The NW Region October Meeting was hosted by Monte Smith at his shop in Hammon.

“It was a beautiful day for blacksmithing and visiting.

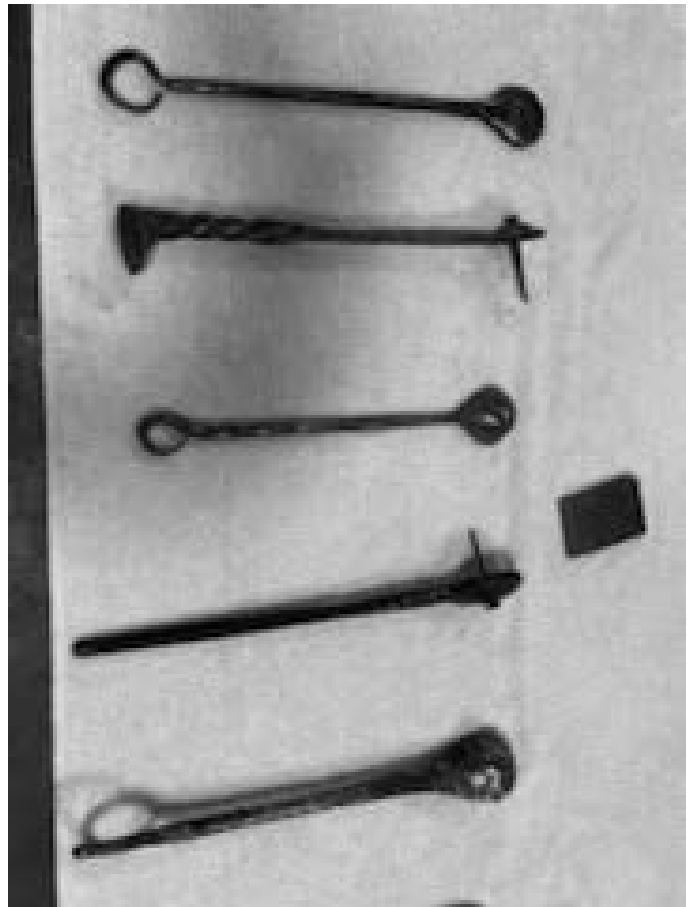
There was a good turnout of blacksmiths and guest. The trade item was a nail header.

Thanks to all that came that day.

Monte and Donita Smith”







Around the State...

The NE Region October Meeting was hosted by Diana Simon at the the Cherokee Strip Museum in Perry.





Around the State...

I was sent these earlier this year around September. I realized that I missed putting them into the newsletter for that time period, so I decided to go ahead and include them now. They are from a Youth Day in the Park in Cheyenne.

-Editor







SE Region November Meeting: No Meeting was held.

SW Region November Meeting: No Meeting was held.

Copper Pencil Cup... Vase... with Jeff Mosley

Jeff Mosley demonstrated this copper cup at the Vulcan Forge meeting in May. Jeff's taught classes making similar cups at several conferences and donated quite a few to conference benefit auctions. These cups are always popular auction items, so if you've been trying to get one and never quite won, now you can just make your own!

Jeff's material for the cup is 2-inch copper pipe. Pipe comes in three types, K, L, and M, denoting different wall thicknesses. Jeff said he likes the L type. That said, if I found a good price on another type, or didn't know what exact type I was getting, like at a scrap yard, I'd just go ahead and give it a try. For the bottom he used copper sheet 0.050 thick. Again, if you have access to some other size, it's okay to try it!

Jeff starts with a piece of pipe 3-1/2 or 4 inches long for the flared cups in his classes. The pipe for the flared version in his demonstration was longer than that. After cutting to length he removes burrs from the inside and outside edges, anneals, and cleans the pipe before starting on the lines around the top and bottom. This article is an overview; the next few pages have more details on tools, annealing, cleaning, and adding the patina at the end.

Jeff laid out the lines by scribing with dividers 1/2 inch from each end and then 1/8 inch further inside. Then he went over the scribed lines with a lining chisels, working from the side of the cup and following the line toward himself for a good view of the work.

For texturing he used a domed hammer and worked from the end of the mandrel. He said the way the light hits the piece helps him hit evenly and accurately. It's important to texture



Almost-finished cup with patina, ready to wax



Scribing layout lines around pipe, 1/2 and 5/8 inch from ends



Chasing along the scribed lines



After chasing and then polishing



Texturing. Extra care to get close to the chased lines without hitting them!



After texturing

close to the lines without hitting them. Someone asked if he couldn't do that more accurately by using the hammer to drive a punch instead of hammering the copper directly. Jeff said that would work, just not the way he does it. Using the punch would be slower to cover the area, too. Look at the piece and go back over missed spots. Misses show after finishing!

Working from the side again, Jeff used a stitcher tool to put in little divots between the lines. The idea is to work the tool around the cup facing one line, then go around facing the other, and wind up with a line of untouched copper that looks like stitching running between the divots.



Above: "Stitching" between the chased lines, then...

Below: Going over the chasing with a wider tool



After stitching Jeff went over the lines again, using a different lining chisel with steeper bevels to make the lines a little wider.

The flared ends are an added feature – not necessary to a nice straight sided cup. That is, don't let the lack of flaring dies keep you from trying this! Jeff suggested that scribing lines $\frac{3}{4}$ inch from each end instead of $\frac{1}{2}$ might have worked better with the flares.

After flaring Jeff soldered the flat bottom on using Harris Stay-Brite solder. There's a Radnor equivalent available at Airgas, too. This is a 95% tin, 5% silver solder that melts at 430 degrees – well within range of a propane or MAPP gas torch. You'll need the liquid flux that works with the solder, too. Jeff used an aluminum turntable to allow him to turn the cup around while soldering, and a steel block on top of the table to isolate the heat from the aluminum. A fire brick would work, too, maybe absorbing even less of the heat.

Jeff drew a line with a Sharpie marker around the bottom flare on the bottom material. He cut bits of the solder into a pile in the middle of the circle, then applied flux just to the inside of the marked circle and around the bottom edge of the cup. Placing the cup on the bottom lined up in the circle, he used a wire to push the little bits of solder against the seam inside the cup and then placed a weight on top of the cup to keep everything together.

Slowly spinning the turntable while heating with the torch, Jeff applied heat until the solder flowed and visibly wicked to the outside edge of the joint. Molten solder follows the heat around a joint.

After letting the solder harden and cooling in water, Jeff used a Beverly shear to trim the corners of the bottom piece and then sanded the edges smooth and flush. A little water in the



Ready to flare - flaring tools on page 15



Preparing to solder bottom - trace bottom of pipe with a Sharpie



Applying flux to the bottom edge of the pipe



Applying flux around the inside of the Sharpie line on the bottom



Trimming the bottom nearly flush with the bottom of the pipe



Pushing bits of solder to the joint on the inside of the cup



Sand the bottom flush. Copper gets hot - a little water in the cup helps soak up the heat!



Heating the cup to melt the solder and get it to flow into and along the joint



Texture the top edge with another hammer - pick one that makes a nice texture

This article is reprinted with permission from the Alabama Forge Council's newsletter Bituminous Bits, Sep-Oct 2022

bottom of the cup proves it's watertight and also absorbs heat from the sanding belt.

The last step before finishing was using a hammer to work around the top edge of the cup for texture. To finish, Jeff cleaned with Ph Down and steel wool, then used liver of sulfur to darken the copper. Burnishing with steel wool brought up highlights. Jeff applied a coat of wax to protect the finished piece.

Many people use these as pencil holders or vases, or just display them on shelves. They're nice items. James Whatley pointed out that a copper piece would have to be tinned for use with food or drink. If anyone is familiar with tinning copperware and would like to write an article, or demonstrate it and let me write an article, information about tinning would be welcome in the Bits!



Top edge after texturing



Pickling - soaking in an acid bath - to clean the copper



Dipping in liver of sulfur to darken the shiny copper

Verily, when thou hast need of a simple handle in thy shop, thou shalt not merely cut off and attach any old stick, though it might work just fine. Nay, for that is blasphemy! Rather light thy forge and with hammer and anvil produce a work of wrought artistry...

- Steve -

This just came to me while I was making handles and hardware to open and close a couple of gates in my woodworking dust collection system. I was tired of bending over and reaching way back under... and really any stick of wood or metal would have done the job. But I got to play in the fire!

This may be a corollary of "Never buy something for \$2 when you can make it for \$20"!

Annealing

Annealing, when working with metals, means increasing the ductility and reducing the hardness of material to make it easier to work. Iron alloys – specifically steel – anneal differently from most non-ferrous metals such as copper, silver, and aluminum. I said “most” because there may be a non-ferrous alloy out there that doesn't anneal like all the ones I've worked with.

Annealing steel requires heating to at least red heat and then cooling slowly. The exact temperature depends on the alloy. For commonly used forging steels, the right temperature is the same as the one used for hardening – in the 1500-degree range. Depending on shop lighting, that may be bright red or orange. Unlike hardening, annealing calls for cooling the piece very slowly. The best way to do this is in a programmable heat treat oven that can be set to cool down over several hours. Lacking that kind of equipment, we do things like burying the hot piece in vermiculite or ashes overnight or heating it up in a gas forge, often with another hefty block of material, and then turning off the forge to let it cool slowly. Or, if we don't really, really need it annealed, we settle for normalizing by heating the piece and then letting it cool in still air to at least relieve some stress.

Non-ferrous metals are different. Annealing happens when the metal is heated and then cooled quickly by quenching. That's the process for hardening steel, but for non-ferrous metals it's annealing. The right temperature depends on the material, but for copper and copper alloys a dull red glow works. I've heard people describe heating until colors follow the torch around, too. At the Vulcan Forge meeting Jeff demonstrated using a Harbor Freight weed

burner to heat the copper pipe and then dunking in water to anneal. There's no rush to quench as there sometimes is when hardening steel. The quench in water may be as much to hurry things up as to make sure it anneals. Any heat source works – weed burner, propane, oxy-fuel torches. I've used gas or coal forges – carefully, because the heat to forge steel can quickly melt copper.

Cleaning aka Pickling

Copper work just needs to be cleaned a lot. Annealing leaves discoloration that we want to remove, working gets it dirty too, and soldering really leaves a mess. Jeff Mosley demonstrated cleaning copper with Ph Down, a chemical sold with the pool supplies at big box stores. Ph Down is a white powder that mixes with water to make an acid solution. One pound in five gallons of water is a common mix, but getting it just right doesn't seem to be too important. A lot of smiths keep a covered bucket or tub with the solution ready to go, and just add a little more Ph Down if it seems weak.

To clean a piece, just put it in the solution for a few minutes, then take it out and rub with steel wool. Voila, bright shiny copper! Rinse in cold water and it's ready to use. Now, this is an acid solution, so do wear rubber gloves, don't inhale the fumes, and so on.

Cleaning metal work by soaking in an acid solution is called pickling in the jewelry world. It works on many kinds of metals. Again, I shied away from saying “all” because there just might be something out there that doesn't work, but for the steels and copper alloys that I've tried, this works well.

Liver of Sulfur Patina

Jeff demonstrated using liver of sulfur to darken his copper cup at the Vulcan Forge meeting. There were questions about what, exactly, is liver of sulfur, so I thought I'd pull out my chemistry learning from, um, several decades in the past and explain all that. Well.

Liver of sulfur has been used for a very long time to apply patina to non-ferrous metals. I found that there's no neat, simple definition, but that it's a mixture of compounds of potassium and sulfur. So, no neat little chemical equations showing how it reacts with copper to form a dark-colored compound of copper and sulfur, but I'm pretty sure that's what happens.

Liver of sulfur is available from places like Rio Grande jewelry supply as "rocks", concentrated liquid, or gel. They all work the same way; just mix with water according to package directions to get a solution that you can brush on your work or just dip the work in the solution. It works faster if the piece and the solution are both a little warm. "A little warm" does NOT mean boiling or too hot to touch, just warm.

Use rubber gloves, because the stuff will stain your skin and probably isn't good for you. And have plenty of ventilation because it smells like rotten eggs and, again, probably isn't good for you.

It's important to have the workpiece absolutely clean. Finger prints, oil, grease, and dirt will all get in the way and show up in the finished product. Put on rubber gloves before the piece goes into the pickle, have clean steel wool ready, clean the piece, rinse in clean water, and then right into the liver of sulfur. Keep dipping or brushing until you get the color you want, then pull it out and rinse well to stop the process.

When the piece is dry you can rub with more steel wool or even sandpaper to just bring out highlights while leaving the piece mostly dark, or polish it back to bright while just leaving the deepest spots dark, or anywhere in between. It's all according to taste.

Finish with a coat of wax, at least, or maybe some kind of clear coat for a more durable finish.



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Dagger Forging and Grinding with Harvey Dean

Harvey Dean's topic at the Batson Bladesmithing Symposium was daggers. Whether the classic quillion dagger required for the ABS Master test or other designs like the dogbone, the key and the challenge of the dagger is the symmetry.

Compared to a single-edged blade, the dagger blade has twice as much of everything – twice as many bevels, twice as many plunge lines... and twice as many axes of symmetry. With a single-edged blade, like a hunter or bowie or chef knife, the blade must be symmetric when viewed from the spine or the edge. We all take care to make our blades straight, and I know I really have to work at making my plunge lines and bevels the same on both sides. On a dagger, not only the edge views but the side views have to be symmetric. According to Harvey, it all depends on keeping that center line – or rib, or whatever you call it – centered, straight, and crisp.

One bit of advice that rang out again in Harvey's presentation was “make a pattern”. I've heard this so many times from really accomplished makers that I've even done it a couple times myself: I draw what I want to make and then make a sheet metal pattern to compare to while forging.

Another bit of advice that seemed to resonate with the crowd was, if using damascus, pick a pattern that works. Ladder patterns can be tricky. Sometimes the pattern can make the symmetry look wrong even if the physical measurements are right. Patterns like a multi-bar twist with a weld line running down the center of the blade force you to keep the centerline right on the weld line, adding a little more difficulty. Harvey recommended a pattern



Harvey introducing his forging demonstration



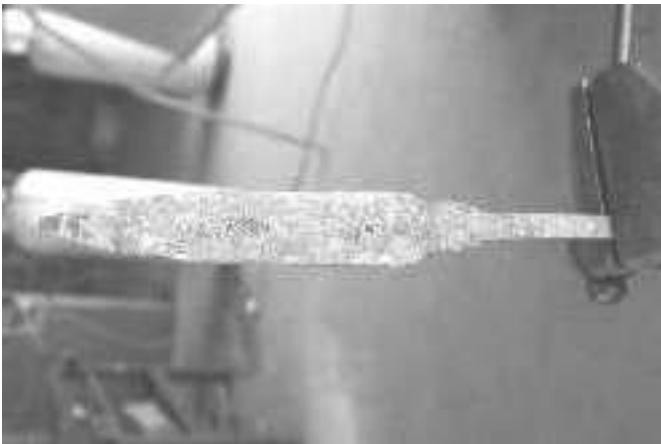
Forging the point on the bar



Pulling out choils using the corner of the power hammer dies



Forging bevels on the power hammer



Finished forging



**Pattern and partially cleaned-up blade
Harvey brought for the grinding
demonstration**

that can be drawn out without distorting, as he doesn't like to make welds longer than 6 or 7 inches. There was discussion of how to make the pattern flow into the point; I think I'm going to have to work my way up to making damascus daggers before I'll be qualified to try to report on that!

Harvey does this for a living; he does as much forging with the power hammer as possible, only using hand hammer and anvil for minor adjustments and straightening. He used a set of drawing dies. I've noticed that bladesmiths seem to favor drawing dies, I suspect because bladesmithing uses fewer tools with the power hammer compared to general blacksmithing. Blacksmiths seem to favor flat dies, which are friendlier to tool use.

Forging the dagger blade started with forging a point, then moving back to pull out the choil on both edges using the corner of the die on the power hammer, then forging the bevels, and finally drawing out the tang. And comparing with the pattern to make sure of the correct shape. Harvey did not forge a distal taper into the blade, saying that grinding would take care of giving the dagger the right taper. And he didn't taper the tang at all; the reason became clear when he started grinding. What I really noticed about the forging was that whatever he did to one side, he immediately did to the other. Pull the choil out a little on one side, then flip and pull it out the same amount on the other, and so on. Always working to maintain symmetry!

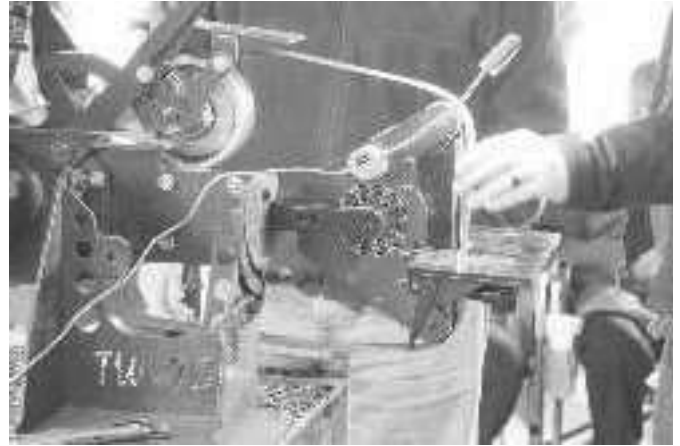
The blade that Harvey brought for his grinding demonstration had already been roughed out with an angle grinder. This isn't the first time I've heard of using an angle grinder, but it's an idea I may have to try again. The angle grinder can take off a lot of belt-eating scale before the blade ever reaches the belt grinder!

The holes in the pattern and in the ready-to-grind blade are there to keep track of the all-important centerline. The holes are drilled right on the centerline. On the blade, the hole at the tip end will be ground away in the end, but while there the holes work as witness marks. The centerline can be re-marked at any time by laying a straightedge on both holes.

Harvey used a Wuertz Machine Works TW-90 grinder for his demonstration. The grinder was fitted with a fan-cooled rotary platen instead of a ceramic or hard steel flat platen. The rotary platen has a rubber belt that runs over three idler wheels, that is, the “platen” moves with the grinding belt. The rotary platen eliminates “splice bump” from the seam where the ends of the belt are fastened together. Harvey starts grinding with 60 grit, progressing through 220, 400, and finally 15 micron before heat treating. Anti-scale compound protects the finished surface during heat treat.

The price tag on the rotary platen was said to be around \$2700. Harvey also had a fixture to hold the blade at a fixed angle. The flat ricasso and tang were clamped in a holder that could be installed on a dovetail on the fixture so that any bevel of the blade would be presented to the belt. The angle of the holder could be adjusted using a protractor. Harvey scribed center lines on the edges and on the faces of the blade and then adjusted the angle two or three times during the grinding process so that the bevel would arrive and face and edge center lines on the same pass. A little math could probably give the right angle from the start, if one were so inclined. The fixture from moentooling.com currently lists for \$625.

Harvey ground each bevel all the way finished with each grit before moving to the next bevel. For the demonstration he worked through all four bevels with 60 and then 220 grit. I'm impressed with the directness of this grinding



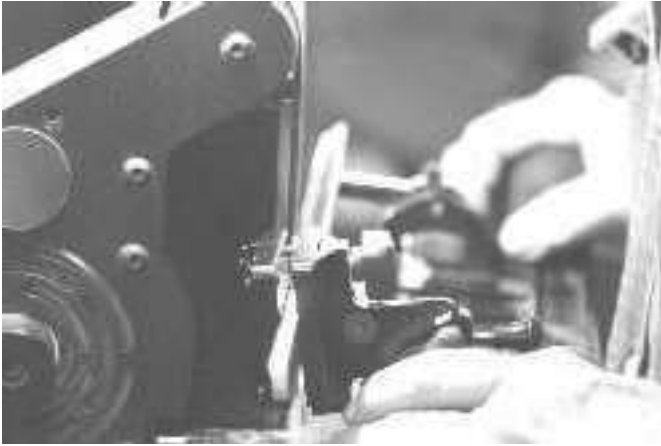
Rotary platen on the TW-90 grinder



Moen Tooling grinding fixture



Ground blade in the fixture



Grinding pass, step 1: Going in at the plunge line with the point angle out slightly from the belt



Grinding pass, step 2: Blade parallel to the face of the belt, using the full width of the belt along the bevel



Grinding pass, step 3: Approaching the point, pull the handle end out slightly

procedure. I started out making knives with files before I was taught to grind freehand. I don't make enough knives to ever quite get up the learning curve for freehand grinding. Tim Hancock's demonstration at the 2009 Symposium got me to make and use a few work rests to dramatically improve my grinding. Now Harvey's demonstration has me thinking about more fixtures!

“Nothing ever 'just happens' on my anvil. I draw it up and that's what happens on the anvil.” - Harvey Dean

Ken's Custom Iron
EST. 1995

Your one-stop-shop for:
Chuck and Rapid Tongs,
blacksmithing tooling,
accessories, apparel, and
the MZTS Power Hammer

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SCABA Shop and Swap



Your one-stop-shop for Quick and Rapid Tongs, blacksmithing tooling, accessories, apparel, and the MZ75 Power Hammer.



WWW.KENSIRON.COM

Ken's Custom Iron

37634 County Road 9, Avon, MN 56310 | 320.746.8161 | mail@kensiron.com

SCABA Shop and Swap

Limited Edition SCABA Anvils

Limited Availability!

Small Anvils - \$500.00 (plus shipping) --- Large Anvils - 700.00 (plus shipping)

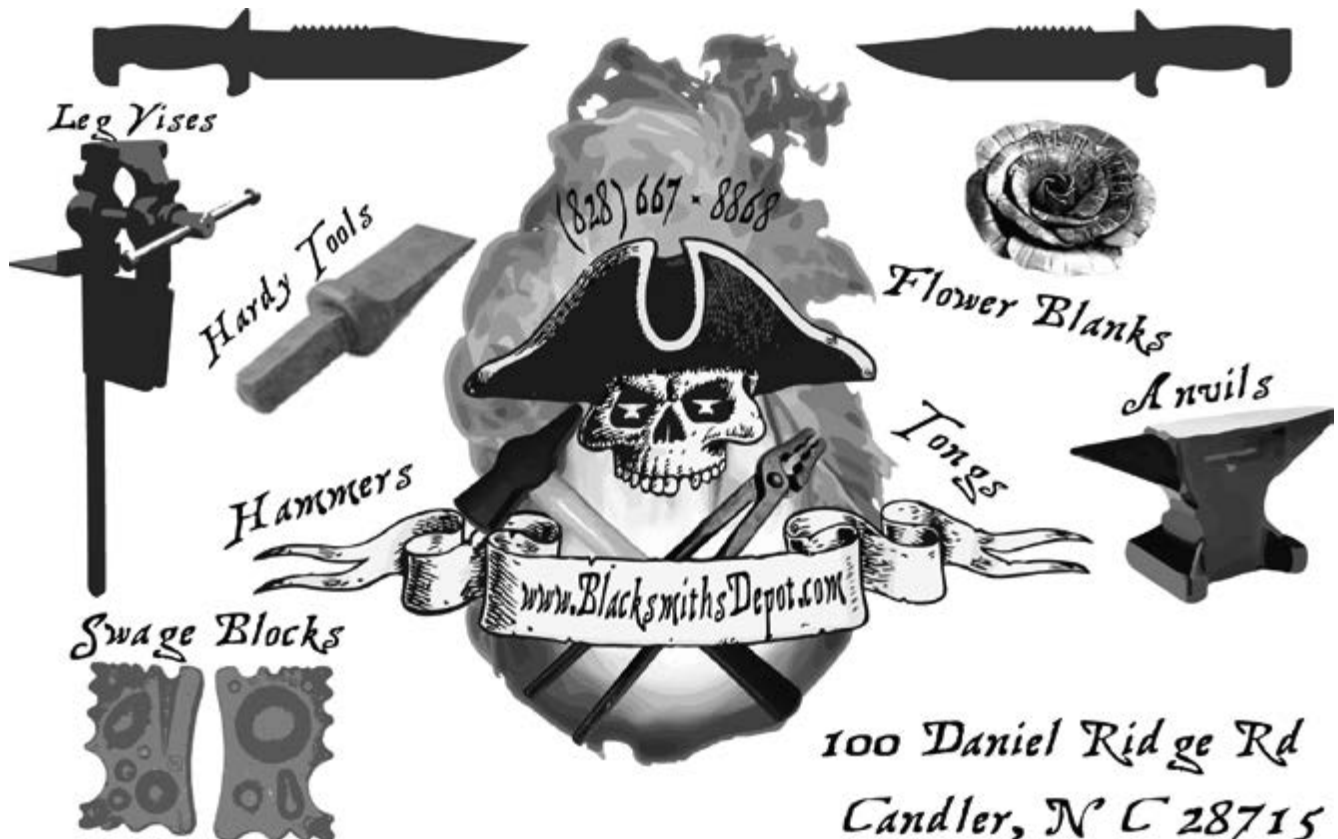
Contact Byron Doner
405-650-7520

For Sale:

Water Jet Services - Saltfork Discount

Taswallson Manufacturing is offering waterjet services at discounted rates for Saltfork members. I am currently operating nights and weekends.

Contact: Ragnar at rtaswallson@yahoo.com or 918-855-8250.



SCABA Shop and Swap

GET AN APRON THAT FITS YOU AND YOUR NEEDS

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SCABA Shop and Swap

Thank you to our Conference Vendors who graciously donated items for the Conference Auctions!

Their contributions helped to support SCABA. Please consider patronizing these vendors to return the favor!



Reeder Products Inc.

3201 Skylane Drive,
Suite 114
Carrollton, Texas
75006 United States
(469) 257-1000

Limited Quantities of Quench Oil Available!

Please contact one of the following people if interested:

Mandell Greteman 580-515-1292

Brad Nance 918-774-4291

Byron Doner 405-650-7520



Call to Order Toll Free 24/7 - 866-627-6922

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](https://www.paypal.com/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 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.

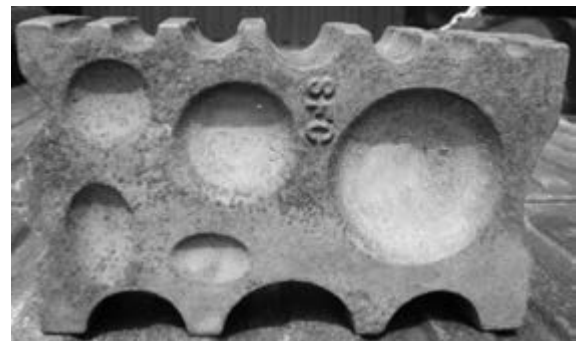
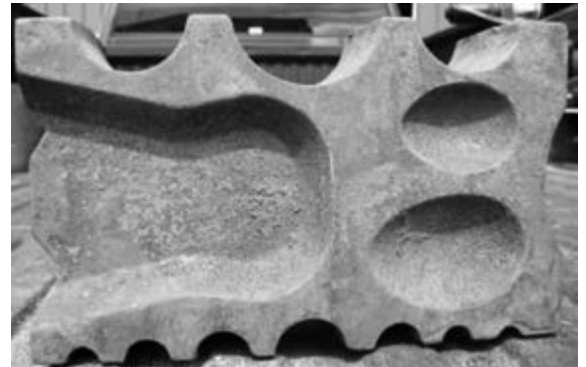
For Sale: I have numerous old tools and collectible items of various kinds including blacksmith related tools and equipment. Too many tools to list them all. Inventory is always changing.
Contact: Craig Guy (SCABA Member), Piedmont, OK
Cell Phone: 405-630-7769 (Call or Text)

SCABA Swage Blocks

**** (NOTICE: Price Change) ****

\$250.00 plus shipping.

(Same price to members and non-members.)



SCABA Floor Cones

**** (NOTICE: Price Change) ****

\$375.00 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



SCABA Shop and Swap

Club Coal:

**** (NOTICE: Price Change) ****

Saltfork Craftsmen has coal for sale. Coal is in 1-2" size pieces. The coal is \$300.00/ton or .15 /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 (\$.15 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:

****NOTICE:****

Charlie McGee is no longer hosting the coal pile in the NE region. If you would be interested in hosting a location in NE, let one of the SCABA Board members know.

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

SCABA T-Shirts!

2022 25th Anniversary SCABA T-shirts
\$25

Stonewashed Blue
(no pocket)
1 - XL, 1 - 3XL

Deep Royal (Tall)
1 - 4XLT

Smoke Grey (Tall)
1 - 2XLT

Royal (pocket)
1 - 4XL

Sand (pocket)
1 - 2XL, 1 - M

Please contact Carol Doner if interested (text preferred) at 405-760-8388.



Also Available

Coffee Mugs - \$5
Winter Caps - \$10
Car Tags - \$5

Old T-shirts are \$5.
If interested, ask Carol about sizes and years available.

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 Shop and Swap section (or items you are looking for), please send the editor your description, contact info, and any photos that you have.



SCABA Membership Application

For Annual Membership

(Please Print Clearly!)

Date _____

New Member	_____
Renewal	_____

First Name _____ Last Name _____

Married? _____ Yes _____ No _____ Spouse's Name _____

Address _____

City _____ State _____ Zip _____

Phone (Best Number to Contact) (_____) _____

e-mail _____

ABANA Member? _____ Yes _____ No _____

Newsletter Preference:	
<input type="checkbox"/>	Print Copy
<input type="checkbox"/>	E-mail Alerts for New Newsletters

I have enclosed \$40.00 for dues for one year membership from the date of acceptance.

Signed: _____

Return to: Saltfork Craftsmen, 6520 Alameda, Norman, OK 73026

Note: Registration online by Paypal OR credit card is available from the website.

www.saltforkcraftsmen.org

You do NOT need a Paypal account to use your credit card and registration/renewal is immediate.



Saltfork Regional Meeting Hosting Form

Region: _____ NE _____ SE _____ SW _____ NW

Date: Month _____ Day _____ Year _____

Name: _____

Meeting Address: _____

Host Phone (Best Number to Contact) (_____) _____

Host e-mail _____

Trade Item: _____

Lunch Provided: _____ Yes _____ No

Please provide detailed directions and/or a map to meeting location if possible. Meetings are scheduled on a first come basis.

Return to: Saltfork Craftsmen Regional Meeting Coordinator, Kathrine Mitchell

14141 S. Hiwassee Rd

Oklahoma City, OK 73165

You can also send the information in an e-mail or text or fill out the online form available on the website in the top banner of the Calendar Tab: www.saltforkcraftsmen.org/Calendar.shtm

Saltfork Craftsmen Artist Blacksmith Assoc. Inc.
6520 Alameda
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