

Saltfork Craftsmen Artist-Blacksmith Association

January/February 2022



**Russian Candle Holder by Rory Kirk
(Page 20)**

If you are interested in hosting a regional meeting in 2022, it is time to plan and secure your date as soon as possible. The 2022 Regional Meeting Calendar is enclosed on page 6.

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

President/West Workshop Coordinator:

Mandell Greteman 580-515-1292
409 East Broadway
Foss, Okla. 73647 mandell01@windstream.net

Vice-President/Conference Chair:

JJ McGill 580-369-1042
5399 Pete Nelson Rd.
Davis, OK 73030 jjmcgill88@yahoo.com

Director:

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

Director:

Rory Kirk 580-497-6426
501 S 3rd Street
Cheyenne, OK 73628 ershkirk@gmail.com

Director/East Workshop Coordinator:

Brad Nance 918-774-4291
106570 S. 4690 Rd
Sallisaw, OK 74955 bradley.nance@cnet.com

Director:

Eric Jergensen 405-414-8848
625 NW 18th
Oklahoma City, OK 73103 gericjergensen@gmail.com

Director:

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

Assignments:

Secretary and Treasurer:

Carol Doner 405-760-8388
6520 Alameda
Norman, OK 73026 caroldoner7@gmail.com

Editor/Regional Meeting Coordinator:

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

Webmaster:

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

Librarian:

Don Garner 580-302-1845
23713 E 860 Rd
Thomas, OK 73669
Call or Text. If you get voice mail, please leave a message.

Editor's Notes:

If you read the "Where is My Newsletter??" page in the last edition, you noticed that I placed an announcement asking if anyone would be interested in becoming the next editor.

In what amounts to a record response time for newsletter queries, someone has answered that call!

It will take a little time as we work together to make a smooth transition so stay tuned for a formal introduction...

- Russell Bartling, Editor

**** SCABA Board of Directors
Meeting ****

There is a Board of Directors meeting scheduled for **2:00 PM Sunday, March 20th, 2021** 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.

Material from this newsletter may be freely copied without permission for non-profit purposes. Please credit the author and this publication.

Visit our Saltfork Craftsmen Website:
www.saltforkcraftsmen.org



President's Notes:

Hello Everyone,

I hope everyone is doing well!

I hope everyone is staying warm and healthy and got all of their wishes for the holidays.

As usual, the meetings through the winter have fewer people attending and we have covid/flu season to deal with also. But there has been some forging getting done and I have noticed new people interested in blacksmithing. I guess some folks are getting cabin fever and getting out more. Brad Nance had a beginner class in the eastern part of the state and I think it went well and had a good attendance.

The ABANA conference is in Texas in 2022 and it will be a good time for members in our area to attend. It probably won't be this close again for a long time I think. If anyone would like to help out or lend some of your tools, you can contact Dan Richman at 1-972-978-9063. He says leave him a message and he will contact you. I know some of our members have already committed to help. But with events like this, it seems like there is always more to do than people available to get it done. I know there will be plenty of work and I hope it all goes well.

There are a lot blacksmithing events planned over the next few months and it will be a busy time as the weather is getting nicer. I hope everyone keeps their heads above water this coming year and I look forward to seeing everyone that I can.

Forge with a clean anvil!

Thanks, - 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.

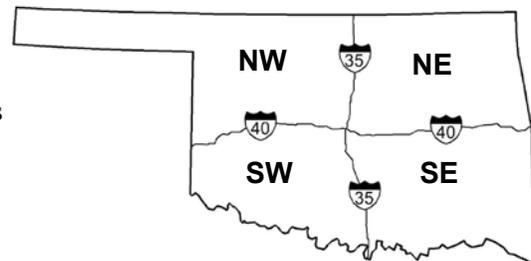
Want to host a meeting? The meeting hosting form can be found on the last page along with membership application form. If you want to host a meeting in any area, please fill out one of the host forms on the website under the calendar section or in the newsletter and e-mail the information or mail the 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. -Russell Bartling 918-633-0234 or rbartling@ionet.net

What's My Region?

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

BLACKSMITH BEGINNERS' WORKSHOP

WHEN: Saturday, March 5th

WHERE: Route 66 Museum Blacksmith Shop, Elk City, OK

Saltfork Craftsmen will be conducting a beginners Blacksmithing workshop on Saturday, March 5th, beginning at 8 A.M. and running until complete. All tools and materials will be provided.

Slots are limited so please reserve yours early.

To make reservations, or for questions, please contact:

Rory Kirk @ 580-497-6426

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.

Coronavirus Safety Concerns/Event Cancellations:

With recent developments concerning COVID19, a large number of blacksmithing related events have been canceled for safety reasons. It will be more important than ever to stay posted with websites, social media, etc. and to double check before assuming events will be held.

-Russell Bartling, Editor

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 (Open)	May 14th (Open)	May 21th (Open)	May 28th (Mandell Greteman)
Jun 4th (Open)	Jun 11th (Open)	Jun 18th (Open)	Jun 25th (Don Garner)
Jul 2nd (Open)	Jul 9th (Open)	Jul 16th (Open)	Jul 23rd (Terry Kauk)
Aug 6th (Open)	Aug 13th (Open)	Aug 20th (Open)	Aug 27th (Open)
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 (Open)	Nov 12th (Open)	Nov 19th (Open)	Nov 26th (Open)
Dec 3rd (Open)	Dec 10th (Open)	Dec 17th (Open)	Dec 24th (Open)

2022 Fifth Saturdays:

January 29th (Open)

April 30th (SCABA Annual Picnic!)

July 30th (Open)

October 29th (Open)

December 31st (Open)

January 2022

NE Regional Meeting January 1st: (Open.)

SE Regional Meeting January 8th: (Open.)

SW Regional Meeting January 15th: Open.

NW Regional Meeting January 22nd: Will be hosted by Doug Hyde at the Route 66 Museum Blacksmith Shop in Elk City.

The trade item is a forged Trillium Flower. *(There is an article in the May 2018 Saltfork Craftsmen newsletter on forging Trilliums if you want a place to start - Editor)*

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

Contact Doug Hyde at 806-679-7297 if you have any questions.

February 2022

NE Regional Meeting February 5th: (Open.)

SE Regional Meeting February 12th: (Open.)

SW Regional Meeting February 19th: Open.

NW Regional Meeting February 26th: Will be hosted by Rory Kirk at the Route 66 Museum Blacksmith Shop in Elk City.

Trade item is a railroad spike steak turner.

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.

March 2022

NE Regional Meeting March 5th: (Open.)

There is a Beginner Blacksmith Workshop on this date in Elk City. See Page 5 for details.

SE Regional Meeting March 12th: (Open.)

SW Regional Meeting March 19th: Open.

NW Regional Meeting March 26th: Will be hosted by Dorvan Ivey at the Route 66 Museum Blacksmith Shop in Elk City.

Trade item is a forged rose.

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

Contact Dorvan Ivey at 580-821-4771 if you have questions.

April 2022

NE Regional Meeting April 2nd: (Open.)

SE Regional Meeting April 9th: (Open.)

SW Regional Meeting April 16th: Open.

NW Regional Meeting April 23rd: Will be hosted by Everett Timmons at his home shop: 9300 Cottenwood Springs Trail, Borger, TX 79007.

Trade item is a kindling cutter. There are a lot of different designs for these. You can see many examples on the Internet or use your imagination. There are two examples below to get you started.

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

Contact Everett Timmons at 806-930-0052 if you have questions.



Around the State...

NW Region December Meeting: Everett Timmons hosted a meeting at the Route 66 Museum Blacksmith Shop on December 18th to get the meeting in before Christmas.

The trade item was a combo set of “period” re-enactment eating utensils (i.e., civil war era fork/knife/spoon, etc.) The exact requirements for which period was left up to each smith to decide. There were four sets made.

Rory Kirk demonstrated his version of a Russian candle holder for several interested smiths. The demo provided the material for the how-to article in this newsletter. See page 20.

A family vacationing from Poland stopped by to watch some of the forging and visit with several smiths.

Overall, it was a good productive day and everyone seemed to have a good time. - Editor









Member Gallery

KNIFE and AXE display board

by Gerald Brostek

Black walnut board, Elk horn, Axe and three knives, one RR spike, one Combat Dagger with elkhorn, and one Damascus Skinner with elkhorn handle. As per customers proposed design. Charged \$350 I realized I work too cheap! Too many manhours and materials in this project.



Member Gallery

Heart Vine w/Flowers

by Gerald Brostek

Heart shaped vine W/ flowers. Measured 40" X 50" mild steel.
I created this to be installed in my gazebo.



ABANA Conference 2022

May 11-14 Denton Fairgrounds, Texas

Folks,

Just to get the word out, Put a bug in your ear, Registration is OPEN for the ABANA 2022 Conference May 11 – 14 here at the North Texas Fair and Rodeo grounds in Denton Texas.

2022 is just getting started and I know one of the things on your bucket list is to attend this year's ABANA conference. You certainly don't want to miss it. Just look at the demonstrators we've nailed down.

Anton Yakushev, Zeevik Gottlieb, Douglas Pryor, Ellen Durkan, Frederic Crist, Randy McDaniel, Sue Howeter, Patrick Thaden, Jeffrey Funk are all coming. We've got Farrier

Cotton Elliot demonstrating and **Steve Hotz** in the Veteran's tent. Bladesmiths **JD Smith, Shane Stainton, and Pep Gomez** are in!

Tool Smiths: **Lyle Wynn & Mark Ling** will be demonstrating.

We've got an outstanding set of instructor/demonstrators in the teaching tent lead by **Mark Aspery** with **Annie Arthur, Jennifer Petrilla, Lisa Geertsen, Becky Shimpff, Victoria Ritter,** and **Carol De Maintenon**

The clubs hosting this event include:

Saltfork Craftsmen Artist-Blacksmith Association (SCABA) – Oklahoma
Louisiana Metalsmiths Association (LAMA) – Louisiana
New Mexico Artist Blacksmith Association (NMAB)– New Mexico
Houston Area Blacksmith Association (HABA) – Houston Texas
Balcones Forge – Central Texas
Four States Iron Munchers Blacksmith Association – Texarkana Texas
Texas Knifemakers Guild - Texas
North Texas Blacksmith Association (NtxBA) – Dallas / FtWorth Texas

We're fix'n to make the Texas ABANA Conference the best yet! There's lots of places to stay, lots of things to see and do. Y'all need to come down to where chili was invented, and barbeque was perfected! For all the details get on your horse and go to:

abana.org/2022-abana-conference

Saltfork members who would like to volunteer for 4 hours will get the rest of the day free.

More details to come, SEE Y'ALL THERE!! - *Fred Cole, North Texas Blacksmith Association*



ABANA Conference 2022



Anton Yakushev

Zeevik Gottlieb



ABANA Conference 2022



Douglas Pryor

Ellen Durkan



ABANA Conference 2022



Frederich Crist



Sue Howeter



ABANA Conference 2022



Jeffrey Funk



Cotton Elliot



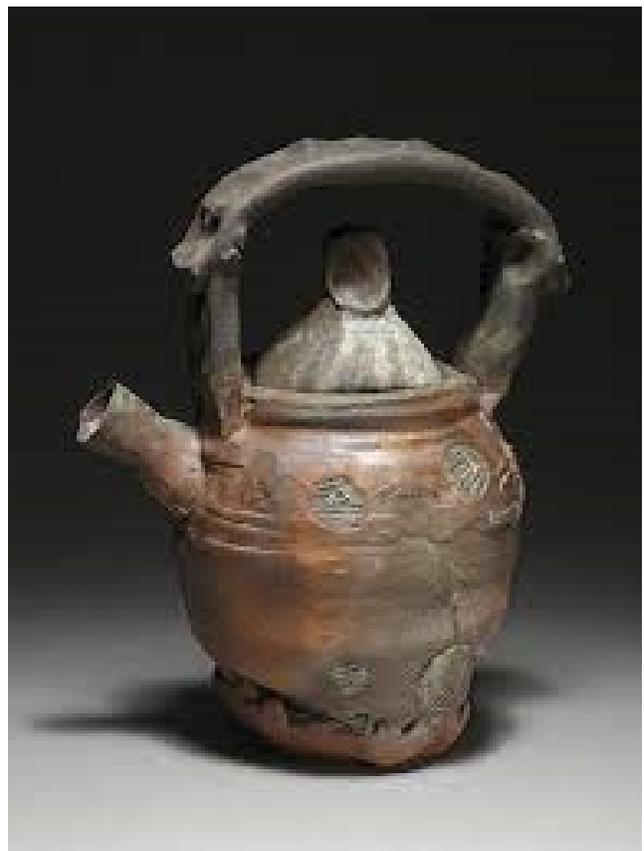
JD Smith

ABANA Conference 2022



Shane Stainton

Pep Gomez



ABANA Conference 2022



Mark Ling

Lyle Wynn



Russian Candle Holder Project

By Rory Kirk



Photo 1: A Finished Candle Holder



Photo 2: Cut 2 1/2" and Make a Convenience Bend

I make a lot of this type of candle holder (Photo 1) and they make very popular gifts. I was recently asked to demonstrate how I make them.

This is my specific method and sequence of doing the work which has proven to work well for me. You may want to make adjustments for your own specific situation and artistic tastes. I have gotten ideas and inspiration from others that helped me develop my own style so hopefully this will inspire others in the same way.

I start with a 16" length of 1/4" x 3/4" mild steel bar and cut or split each end 2 1/2" in from the ends. I usually use a band saw for this step but you can saw or chisel based on your preference. Heat up one end of the bar and make a convenience bend to prepare for tapering one leg of the split (Photo 2.)

Draw the leg out to a gentle taper about 3 1/2" long. I make a mark on the anvil to check the length. The exact dimensions are not critical but you will be scrolling the end later and the taper lends a more graceful look. After finishing the taper, chamfer the

edges with gentle hammer blows. (Photo 3.)

When you are satisfied with the taper and the preliminary surface finish, take a good heat on the piece and make another convenience bend on the finished leg while straightening the unfinished leg out for tapering. I usually use scrolling pliers to



Photo 3: Taper Each End Piece to 3 1/2" Long



Photo 4: Bending the Unfinished Leg Out for Tapering

bend out the unfinished leg then go back to the hammer to finish the convenience bend. (Photo 4.)

Now repeat the tapering steps from the first leg for the second one and keep them as equal to each other as you can. (Photo 5.)

Next scroll the ends of each taper. Start with gentle brushing hammer blows on the tip of the taper then work back until the scroll looks good to you. (Photo 6.)

Flip the piece over and straighten out the folded back leg then scroll it in the opposite direction of



Photo 5: Tapering and Chamfering the Second Leg



Photo 6: Scrolling the First Tapered Leg

the first one. I try to make each scrolled leg look more or less like a mirror image of each other. You can adjust this for personal taste as there is no single “right” way to do it (Photo 7.)

I try to get everything looking right now and that includes smooth curves that match, are straight and parallel when viewed from the end, and have a decent surface texture. There will still be plenty of adjusting to do in the final step but keeping the interim steps as finished as possible along the way will make it easier later on. When you are happy with this end, repeat all the steps on the opposite end of the main bar (Photo 8, next page.)



Photo 7: Scrolling the Second Leg



Photo 8: Main Bar Tapered and Scrolled on Both Ends

I do the next step cold with bending forks in the post vice and a scrolling wrench. We are aiming for an overall scroll shape to the main bar with one of the small legs ending up in the most interior part of the curve. I take small bites at a time and keep an eye on the overall shape. Adjust-Check-Repeat. This step will take a lot of small adjustments and you will also need to keep the overall form in line when viewed from the end. So move around and check all the angles as you coax it into the final shape you want. (Photo 9.)

Once the overall shape is very close to finished, put the piece in the vice and take off any rough places



Photo 9: Scrolling the Overall Body Shape



Photo 10: Lightly Filing the Body to Smooth the Edges

with a file. It doesn't take much filing but it really adds to the finished look. I like to smooth out any rag left over from splitting and lightly go over all the chamfered edges to make sure everything is basically smooth to the touch. (Photo 10 and Photo 11.)

You might be tempted to drill the holes that will eventually rivet the base and the candle cup to the body before you scroll it and most of the bar is still flat. But it is best to drill these after you have the base and candle cup in hand to "eyeball" the alignment with your final scrolled body shape. Minor variations can easily deviate from an original plan and I just find that this method is much easier.

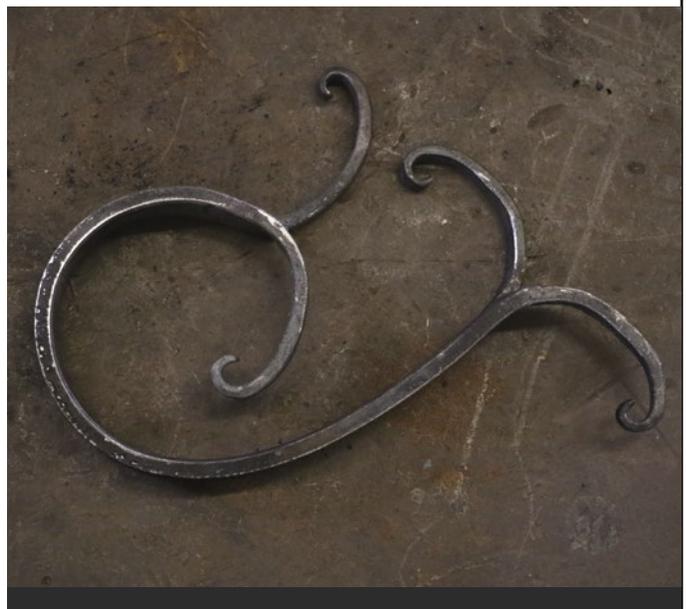


Photo 11: The Finished Body Shape Should Look Something Like This



Photo 12: Flat Disk of 3 1/2" Dia. 16 Gage for the Cup

For the candle holder cup, I use a 3 1/2" diameter disk of 16 Gage sheet metal. (Photo 12.) To form the basic shape, I swage the flat disk down in a forming ring that I made from 3/4" round rod forge welded into a ring. You can use mild steel or other material of your choice for this. My ring is 3 3/4" outside diameter and 2 1/4" inside diameter. (Yes that all adds up - Photo 13.) There are a lot of other ways you could form this piece but I like the look I get by doing this by hand.

I place the swage ring on the anvil and lay the heated disk on top of the ring then drive the center of the disk down with a short bar of 1 1/2" mild steel.



Photo 13: The Swage Ring



Photo 14: Swaging the Disk Into the Ring

(Photo 14.) Drive the disk almost all the way down until it contacts the anvil but don't do this in a single heat. The edges will curl and the disk will lose heat quickly so take an interim step to straighten and reheat. I just place the disk upside down and drive the curled edges down with the swage ring (Photo 15) or you could also use a pipe collar. If you still have enough heat, you can knock the curls down a bit while swaging but you may end up raising other areas in the process as the disk gets cool.

Now take another heat and repeat the swaging and edge de-curling steps. The shape is getting close but



Photo 15: Flattening the Edge Curl



Photo 16: Dressing the Sides on the Anvil Edge

I like to take it step further to get the swage deeper. I dress the sides and edge of the cup to move the bend out more by light hammering with a ball peen hammer on the edge of the anvil. (Photo 16.)

You are trying to move the wider crease outward here. Then do one more round of swaging and flattening on the ring. The final basic shape should end up standing about 3/4" tall (in other words, you just made a small flat bottom bowl that is 3/4" deep - Photo 17.)

To finish the edges, I like to swage in a wavy pattern. I know we have been hammering these out so far



Photo 17: The Finished Basic Shape of the Cup



Photo 18: Creating a Wavy Edge on the Cup

but this is more controlled and it makes a nice final look for the cup. I use an old windmill gear held in the post vice for the swage. You can also make a swage from round rods welded parallel to a base or use a small vee swage. I make a Sharpie or soapstone mark on the gear I use to keep a consistent placement of how far I set the cup edge into the gear as I rotate the cup to hammer in the creases. I do this cold and locate the waves by eye. (Photo 18.)

You may want to take a light first pass then deepen the waves. Once complete with the waves, place the cup upside down on the face of the anvil and true up the overall shape with light blows. (Photo 19.)



Photo 19: Truing Up the Overall Cup Shape



Photo 20: Dishing the Base

For the candle holder base, I use the same size disk but a different method. I start by sinking the disk into a Saltfork Craftsmen swage block with a large cast steel ball and a hammer. (You can just use a rounding hammer if you don't have a steel ball - Photo 20.)

Flip the now concave disk upside down and place it on the anvil face then flatten the perimeter with a heavy pipe collar. Work your way around the disk when starting to keep it centered and check it often. (Photo 21.)

You can also use the swage ring we used earlier for



Photo 21: Flattening the Edge of the Base



Photo 22: Flattening High Spots on the Base

final adjustments and don't hesitate to use the edge of the anvil to address any wayward spots. (Photo 22.)

The finished base should have a gentle convex curve inside of the flat perimeter (Photo 23.)

Now that I have all the pieces made, I like to do a final pass of overall cleaning before final assembly. It doesn't take much but I try to go over everything lightly with a sanding disk and wire wheel in my battery powered grinding tools. (Photo 24, next page.)



Photo 23: The Finished Base



Photo 24: Final Cleaning Before Assembly

Drill a hole in the center of the cup and base. I use 1/4" rivets so I use a 17/64" bit for this. That makes the hole just slightly bigger than the rivet. To locate the matching holes in the body, I locate the cup and base by eye and then mark the location. I like to set the cup on top of the body where the tail "swoops up" but exact placement is really of a matter of personal taste. Then the base needs to be located so that the cup sets level. Drill the holes in the base and file away any rag from the hole. (Photo 25.)

Next I rivet the base first. I put the head of the rivet on the horn of the anvil and peen the free end. I usually leave a little over 1/4" of the rivet proud of



Photo 26: Riveting the Base to the Body

the base for peining. I don't try to use a rivet header so there is a slight flattening of the head where it sits on the horn. I don't mind that look so I don't do anything to avoid it.

Watch the base and make adjustments as necessary. If the base gets out of line, you can move it with light hammer blows and/or gently bending it as needed. (Photo 26 and Photo 27.)

Next, rivet the cup to the body in a similar fashion as you did the base. I place the cup rivet from the bottom up and peen the end inside the cup to be pretty flat. (Photo 28.)



Photo 25: Drilling Rivet Holes in the Body



Photo 27: Straightening the Base and Body



Photo 28: Riveting the Cup to the Body

Invariably, the cup will end up slightly out of alignment with the base. And you may see other small misalignments that just don't look quite right to you. Just plan on spending some time making final adjustments as it is usually inevitable. These small adjustments would be much worse if you hadn't tried to keep everything in good shape all along the way. I often go back to the post vice with bending forks and use some combination of scrolling wrench, pliers, or even the hammer to make these adjustments. Just stop adjusting when you no longer find it amusing. You can be stuck in this step for a very long time if you are shooting for perfection. Usually, the longer I stare at a project, the more I



Photo 30: Applying Touchmark

want to tweak it. (Photo 29.)

Now is usually when I apply my touchmark by setting the body on the horn and stamping the back. By stamping directly over the center of the horn, I generally have no problems with this late step un-doing any of my previous adjustments or creating new ones. (Photo 30.)

The last step is to apply your favorite finish (usually heat and wax for me,) add a candle, and enjoy your creation. (Photo 31.)

I hope you enjoy this project! - Rory Kirk



Photo 29: Final Adjustments



Photo 31: Finished Candle Holders



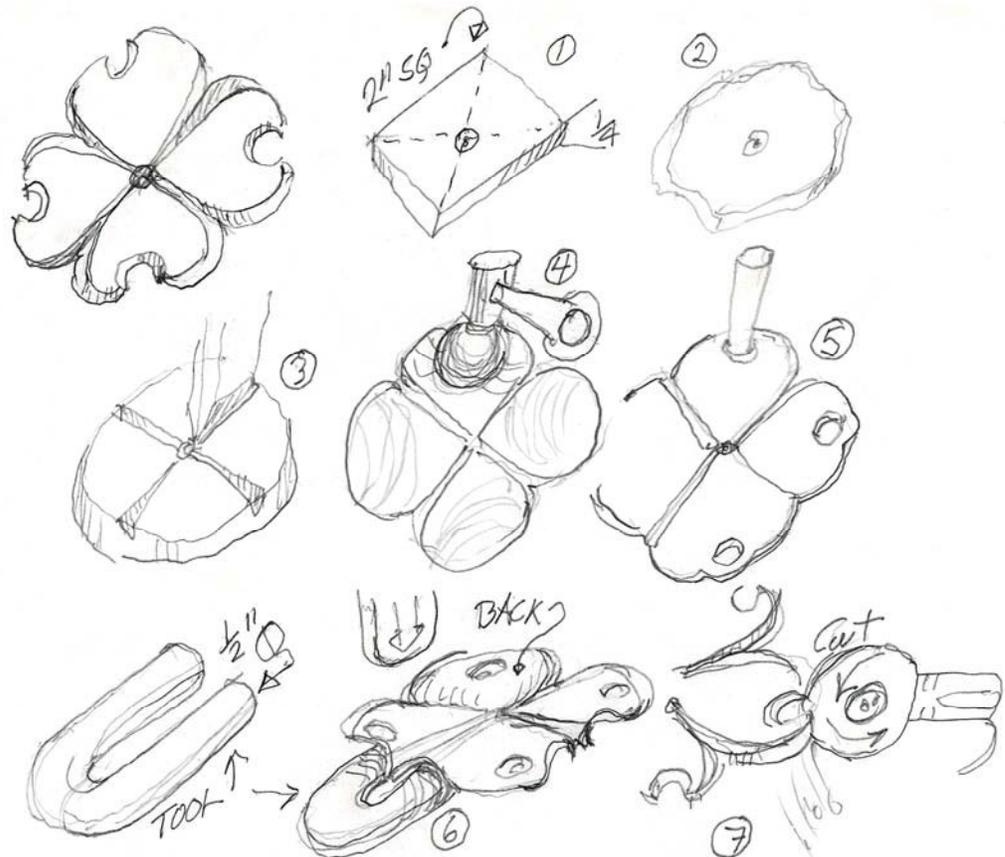
Blossom Trivet—

By Steve Alling a MABA member

The inspiration for the blossom on this trivet was someplace down the line I saw where someone had made a split and then used a fuller on the back to open the split up, which I thought made an interesting line between the petals. So that was sort of the inspiration for this trivet.

The Blossom

1. I used ¼ inch thick stock here to be able to make a deep cut between the petals. Center punch or drill the center hole.
 2. I rough shaped the square into a circle.
- Here you don't have to be terribly careful about the roundness or thickness, although I did correct some for the

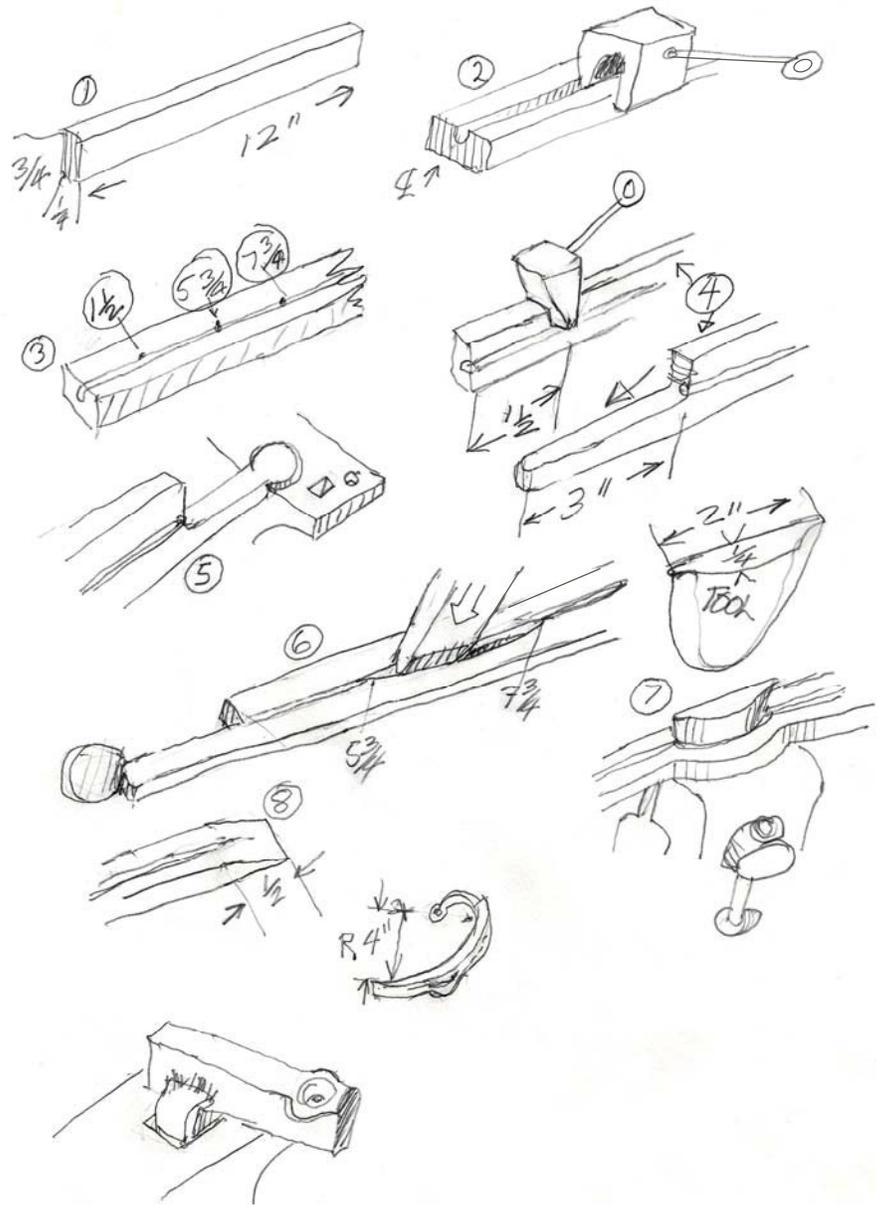


thickness. After all, the petals should look a little different.

3. Chisel deeply into the stock with a sharp chisel.
4. I used a round tool that was part of a ball joint someone left in the shop to spread the petals. Then go back and redefine the slits.
5. I punched holes in the middle of the edge of the petals leaving about 1/16 on the edge. This could have been drilled but after shaping, the surface was so rough, punching seemed the best choice.
6. With a blunt chisel or fullering tool positioned on the back of each slit, drive it down into some sort of tool or maybe your vise, to allow the slit to be opened on the good side.
7. I cut away the web left by the punching and tidied up the petals with a file. Then I heated up the blossom and with a ½ inch stop on my treadle hammer I brought all the blossoms down so that in no place were they thicker than ½ inch. This will make it easier to bring the high point flush with the frame so that things on the trivet will be steady.

The Frame

1. Measure and cut 4 pieces of stock.
2. Use a fullering tool to groove the stock in the center. I make these out of $\frac{5}{8}$ inch square by drilling through and then filing out the shape, leaving one side as a guide and welding a light handle to use under my treadle hammer. As long as the stock is hot, mild steel will last a long time.
3. Center punch in the groove, these marks will become invisible later.
4. Fuller in to make what I call the stem that will hold the blossom and allow for it's thickness. Then draw out the stem to 3 inches.
5. Create a boss on the end of the stem so you can drill a hole for the rivet to hold the blossom.
6. Slit through where the bulge for the legs will be.
7. Drive a half oval tool through the slit producing a bulge that will become the leg. I make this tool slightly wider than the slit and very sharp on the edges, that way it does a nice job of cleaning up the ends.
8. Draw out a short taper so when the legs are overlapped there will be a nice transition. Bend the body of the frame to a 4-inch radius and adjust the stems so that when the frame is together the blossoms are arranged in a nice pattern. When I have all the loose pieces in the shape they need to be I clamp everything together and put a few tack welds on the back of the frame to hold it for drilling and riveting. I've done several of these type trivets and clamping will hold it nicely together but invariably something slips and you end up with holes that are slightly off and hard to fix. I inserted two rivets in the overlap to prevent the frame from twisting and those were inserted from



the inside and riveted from the outside. I made a little tool for my hardy that hung over the edge of the anvil for this riveting job. I riveted the blossoms on to their stems then I inverted the trivet on a flat steel plate and with a torch and clamps I adjusted the blossoms so that their high points were all in a plane. This is a bit of a pain but the end results made a nice flat surface.

This article is reprinted courtesy of the Michigan Artist Blacksmith Association "The Upsetter" newsletter Jan-Feb 2022

Hammer Eye Tongs

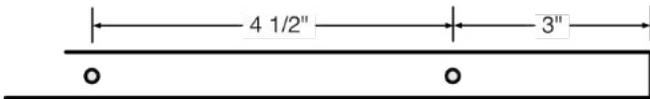
Mike Mumford, Ridgecrest



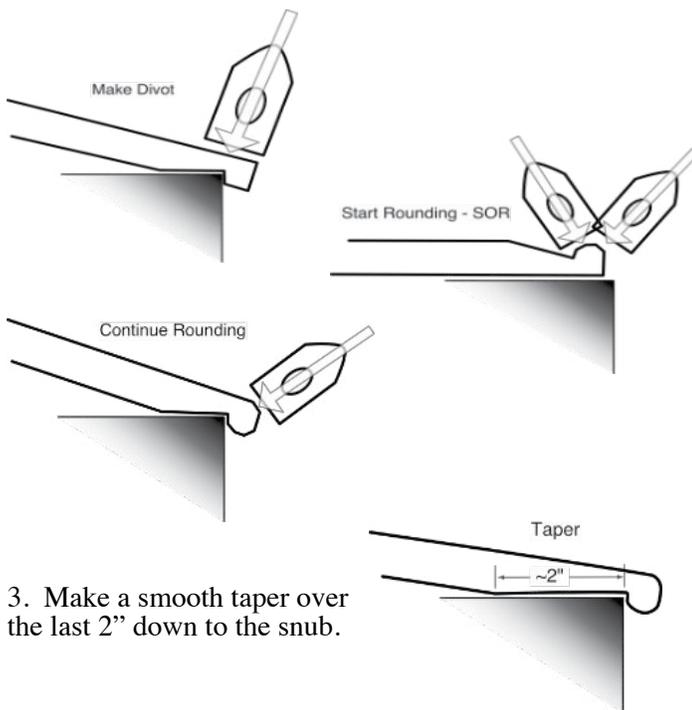
We covered tongs in the May-June 2021 Tong Edition – this article will focus on making the bits (jaws). See the Tong Edition for several ways to complete the pivot and reins.

Stock: 24" of 9/16" round mild steel.

1. Punch-mark at 3" and 7 1/2" from the end.

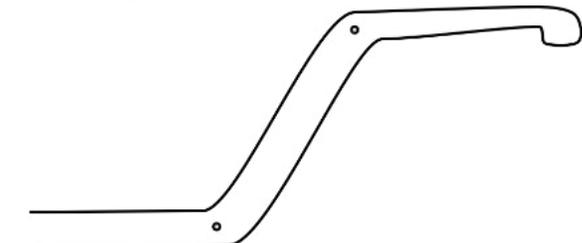


2. Make a snub end, about 1/2" - 5/8" diameter by 5/16" thick.

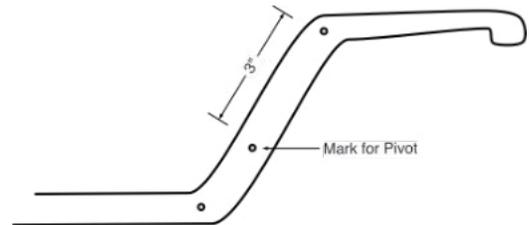


3. Make a smooth taper over the last 2" down to the snub.

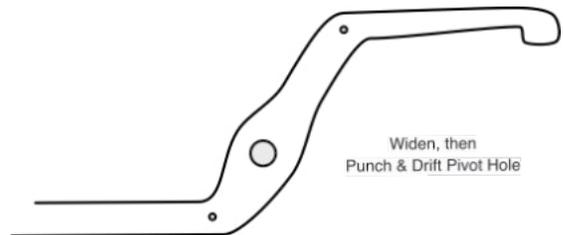
4. Using a bending fork and bending wrench, make a zig-zag at the punchmarks.



5. Make a punchmark for the pivot, 3" from the upper bend.



5. Draw (widen) the pivot area to give about 3/4" wide by 5/16" thick at the pivot.



6. Punch and drift the pivot.

7. Insert and head the rivet.

8. Align everything, making a smooth swoop to the jaws, and set the jaw spacing to your desired hammer head size.

For my size hands, I align the reins so that they are 1.5" apart and parallel, when holding the intended size of stock.

9. Trim the reins - I make these 18" from the pivot, longer than my usual,

10. Clean, then go make that hammer!

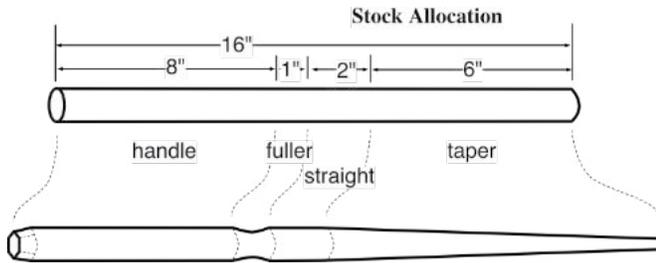
Hammer Eye Drift

John Williams, Elk Grove

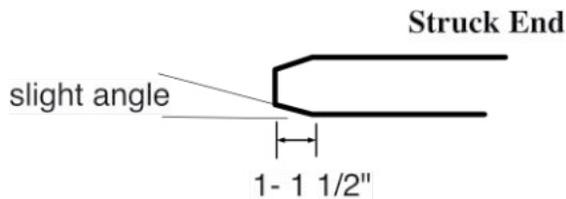
Demonstrated at Wayne's World 2018

Material: 1" diameter x 16" 4140
Drift ended up 19.5"

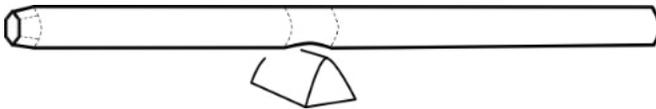
Stock Allocation:



1. Struck End - make a hexagonal taper, at a slight angle.



2. Fuller - 7" from the struck end, both sides of drift.

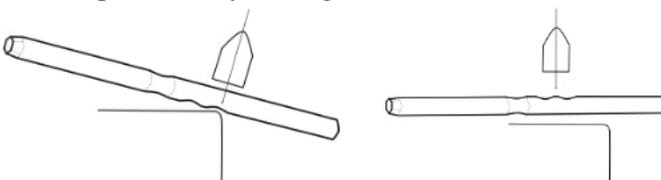


3. Add touchmark on this end.

4. Make the taper: Ideal is about a 7° taper. Move to the other end, you want the drift to taper down to about 1/2" diameter.

Start at the fuller mark, then work towards the tip.

Using the rounding side of the hammer, with half-on/half-off hits, make little lumps/divots. Flip over, then the lump becomes your target.



Roll the drift 90° and repeat. Then move forward, take another bite, about 1 1/2" further.

Once you've hammered down to the tip, then go ~1/4" up from the start point and repeat. Keep re-starting, moving towards the tip.

This should give you a square taper.

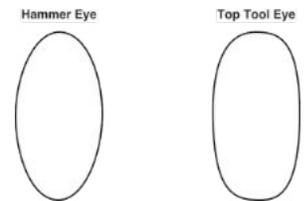
Using a smaller hammer, make the drift round, using the square-octagonal-round process. Get it nicely planished out. I will first make it round, then oval later.

Now use a striker & set hammer to avoid chatter marks. Start at the fat end of the drift, flatten one side then the other, working towards the tip.

Maintain the same aimpoint for the striker: move the work under the set hammer.

With your smaller hammer, smooth to rounded, and planish the drift.

Note: hammer eyes are oval-ish, top tool eyes have flatter sides.



Typical Eye Sizes

2 lb hammer	1" x 5/8"
Bigger hammer	1 1/8" x 11/16"
Top tool	3/4" x 3/8"



Editor's Note: when I made a drift following this workshop, I didn't have a striker. I did the work with my standard 3-lb hand hammer, then ground and polished.

Ball-Pein → Fuller

Mike Mumford, Ridgecrest

Some of you may yearn to make the exquisite handled punches and fullers like those made by Mark Aspery, John Williams, or Steve Taylor. But, some of you are antsy to go jump into hammer-making.

So, here's a quick-and-dirty approach to making a handled fuller. I learned this many years ago at a class at the John C Campbell Folk School.

Tools: Have your hammer eye tongs ready, and also your hammer eye drift in case you collapse the eye.

Material: Start with a cheap (i.e. Harbor Freight) ball pein, in the 24-oz size. From a spark test, it looks like decent high-carbon steel.

Control your heated zone – my gas forge tends to create a large hot zone. You mainly want the working end hot, with the eye and ball not too hot.

Avoid Fish-lips!

(more about avoiding fishlips on the next page)

To avoid fishlips: start by tapering across the end, making sort of a point, then go to the sides to draw them in. Do this alternately, repeating the end-side sequence (many repeats).

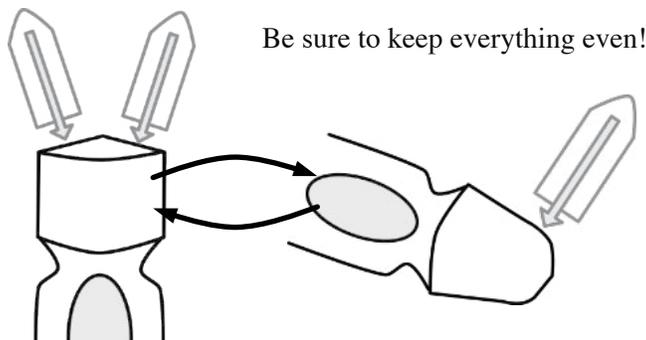


Start with the ball pein vertical in the vise, being careful not to squeeze the eye.

Hammer across the end, to make sort of a point, using a lighter hammer and rapid blows.

Then switch to a heavier hammer for the sides.

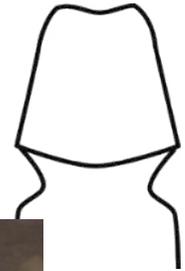
You should expect to do at least two heats on the end to every one heat on the sides.



I count blows, trying to make the same number of blows on each side. If it gets offside, stop and correct.

You will likely get bulges trying to build up - stop hammering on the side, go back to the end.

You should get a faceted end, roughly curved.



At some point, I could no longer get a good grab in the vise, so I did the rest holding with the eye tongs.

Once you have it shaped, follow John Williams' advice to continue smoothing/planishing blows as the work cools towards a black heat. Including smoothing out all those facets and lines. This should result in a fuller face that doesn't need much grinding.

If the vise left burrs on the sides, hammer off or plan to grind off later.

The end of this ball-pein started at 1¼" diameter, I had the fuller end down to a fat 3/8" in 45 minutes.

Once it cooled, I used a cutting disk to slice off the top of the ball, then grind it into a slightly domed shape.

You can heat-treat in oil if desired. I omitted this step - the fuller is fairly massive, the steel is reasonably tough, and in use I quench often.

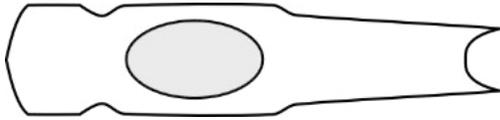
Clean and polish, add the handle.

Now, go make that hammer!



No-Fishlips Drawing Out

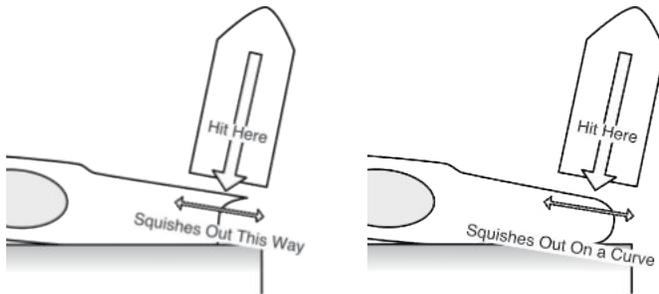
When you're drawing out the fuller, it's easy to get fishlips building up. Beginning blacksmiths often are puzzled: how do I avoid these?



Here's an introduction to one process to avoid fishlips.

Why Am I Getting Fishlips?

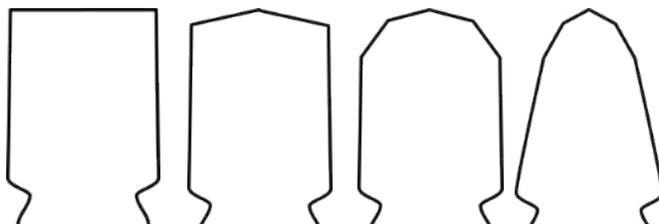
Fishlips come from the natural response of the metal, flowing out under your hammer blows.



So, How Do I Avoid These?

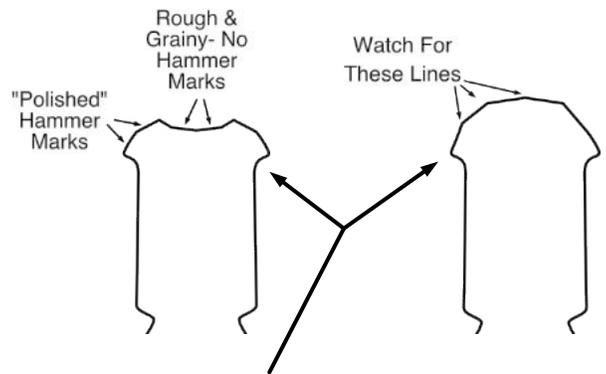
The idea is to round the end first, so that as it squishes out, it remains a rounded end.

First, make sort of a point on the end, then hit this to round it, similar to doing a Square-Octagonal-Round process.



What to Watch For

Look for the creation of polished lines or facets along the to-be-rounded face. When you start hammering, the unhammered area will be rough, scaly, and grainy from the forge. Where you've hit will build up smooth hammer marks. So, hammer on the unhammered areas.

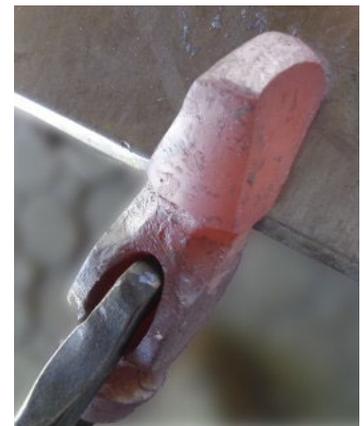


It may want to flare out - watch and hammer these flare-outs down - but, after you get the end pointy.

As your eye gets educated, you'll see where to hit next. Then, follow John Williams' advice to continue smoothing/planishing blows as the work cools towards a black heat.

This applies to any drawing-out operation. I learned this from Darryl Nelson, in an animal-heads class.

Thanks, Darryl!





ABANA

ABANA'S Education Committee Announces the National Curriculum

From ABANA: We have some exciting news from the Education Committee; ABANA has fully adopted the National Curriculum (NC), based on the curriculum of the CBA (California Blacksmith Association).

As our core mission is to perpetuate the noble art of blacksmithing, we recognize it's incumbent as a national blacksmithing organization, to share a successful and practical working curriculum with members, affiliates, and the blacksmithing world at large.

What is the National Curriculum? The NC is a departure point for those that seek a structured program of study that can be used at schools, conferences, meetings, and individual shops through one on one, small groups and self-guided study.

We present the curriculum as one way to learn blacksmithing, but certainly not the only way. From this set of goals, lessons, and benchmarks, smiths at any skill level can pick this up and continue their education. The curriculum provides the framework for the student to progress through increasingly challenging projects that focus on the skills expected of a journeyman smith, culminating with the Level III Grille. - ABANA Education Committee.



If you are interested in finding out more about the curriculum, information on all three levels is available on ABANA's website:

<https://abana.org/abana-curriculum/>



Mark Aspery has shared a series of articles from the CBA related to the Level III Grille Project and its associated tooling. I will include this series in upcoming newsletters for those who are interested. This is essentially the same information that ABANA is adopting and additional information and resources can be found on their website. - Editor

THE CALIFORNIA BLACKSMITH ASSOCIATION LEVEL III GRILLE (PART 6)



CBA Level III Grille The Central Collar, Part-1 By: Mark Aspery

This article assumes that you have already made a bottom tool blank, which has been covered in previous CBA articles, but now wish to make the bottom tool for making the central collar stock for the level III grille.

There are a few ways to do this, I'm sure. This is my approach to the subject.

I am going to forge a 1/4-inch, half-round depression into the top surface of the bottom tool. Does it have to be 1/4-inch, no, it doesn't.

I also like collars with wider beads that are not quite as proud of the strap of the collar material. These lower, wider beads are more easily forged if you are going to forge the corners of the collar prior to fitting. Figs. 1 & 2.

With the depression in place, I can then form a basic collar stock. This collar stock can then be used to further develop the bottom swage.

When sinking a rod or fuller to make a depression in a swage, I like to start at one edge to help avoid misplacement. Holding the 1/4-inch round at a slight angle to the swage, create a slight depression in the middle of one edge. Fig. 1

Lower the rod and follow it with your hammer blows until you have a depression that runs across the middle of the top surface. Fig. 2

The issue with using 1/4-inch round rod as a fuller is that it is easily damaged. Move the rod across the swage as it becomes misshapen.

Drive the rod until it is fully buried into the top surface of the bottom swage. You now have a 1/4-inch deep, 1/4-inch wide slot running across the top surface of the bottom swage.

Finish the slot by rolling the front and back edges, preventing galling of the collar stock as you forge it. Fig. 3

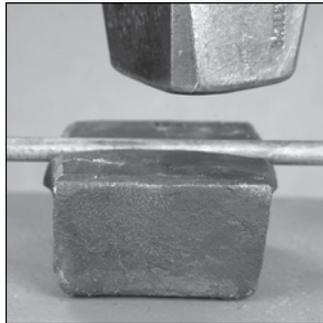
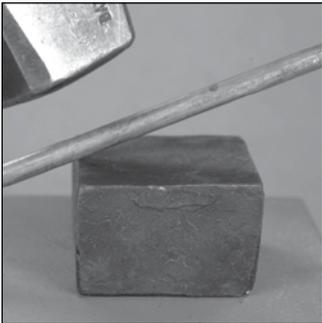
If you own a small set hammer, use it to knock off the sharp edges of the slot. Finish with a hot rasp or wait and file the swage cold at the bench.

Dress the top surface to make sure that it is reasonably flat—use your hand hammer and a hot rasp to accomplish this. Fig. 4

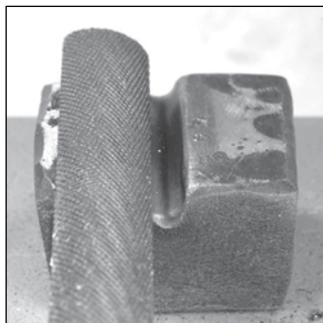
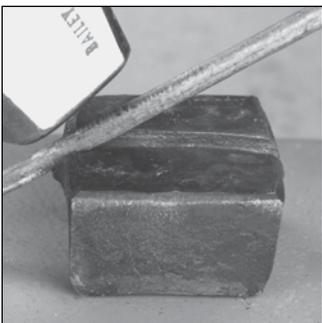
Use a length of 5/8-inch square bar to make the basic collar stock from.

I like to use square stock as I can hold it so that one corner is placed into the 1/4-inch wide slot. Fig. 5

It is important when using a die to form a shape to get the hot material down into the bottom of the die—rather like getting concrete into the bottom of a fence post hole.

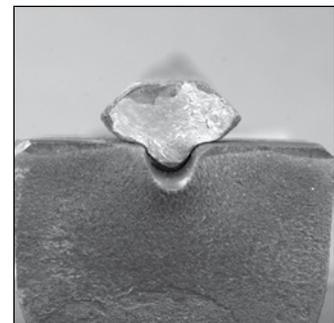
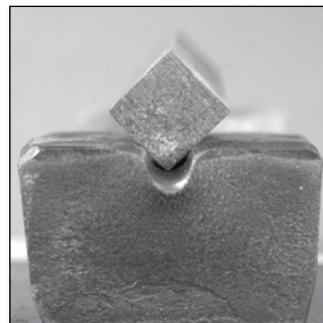


Start at one edge and drive in a 1/4-inch fuller or length of round bar—work to a 1/4-inch depth



Chamfer the ends to prevent galling the collar stock

File away the sharp edges and dress the top surface



Use a length of 5/8-inch square bar held on the bias and drive it into the filed 1/4-inch slot

COLLAR STOCK AND TOOLING

If the concrete gets hung up at the top of the hole, it can sometimes be an issue to get it down to the bottom.

Hold the square bar with the top corner directly over the bottom corner as you drive the stock down. Fig. 6

Check your work. As soon as you see the half-round shape fully developed on the bottom surface of your bar, dress the sharp edges. Fig. 7

You are not looking to develop the perfect edge at this point, but you are looking to get closer to it.

Re-heat and return to the bottom swage and drive the stock in, developing the back of the collar stock. Fig. 8

Repeat this process of working in the bottom swage and then dressing the result until you have some collar stock .

The stock should be under one-inch wide at this point. You will use this collar stock to refine the bottom swage.

Why do more to the bottom swage?

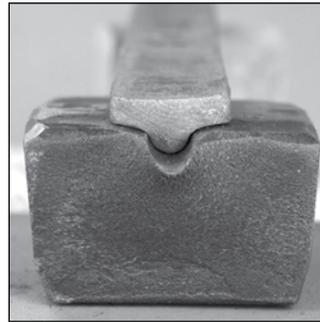
You may have noticed that the half-round bead on your collar stock wanders a little around the center-line of the bar. Wouldn't it be nice if it stayed in a single position?

If you further refine the bottom swage by driving in a suitable section of the collar stock, then the bead is now fixed in position relative to the remainder of the bar stock.

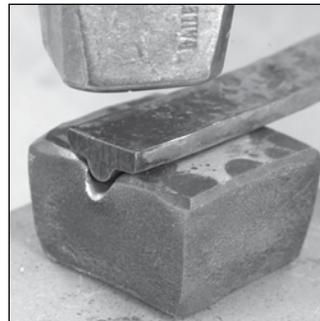
As you drive the collar stock into the bottom swage the swage will spread and thus your less than one-inch wide collar stock earlier, will now leave a closer to one-inch wide depression. Fig. 13



Continue to work in the swage, dressing the edges as you go



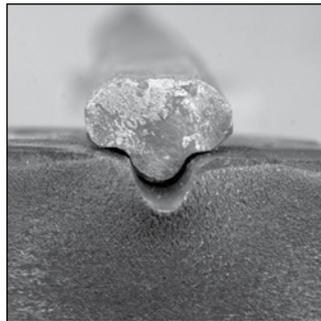
The finished result should be under one-inch wide by whatever thick—with relieved edges at the side of the half-round bead



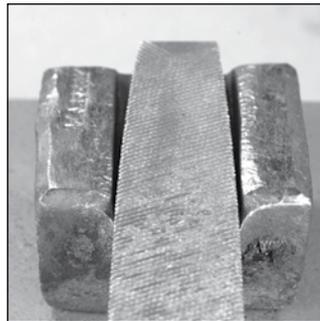
Drive the collar stock into the heated bottom swage to sink in a further depression



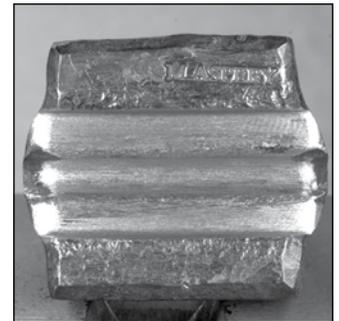
Dress the edges at the anvil



Continue to drive the material into the bottom swage



Dress the result, centering the bead and sloping the edges to achieve a mould-release effect and then case harden



COLLAR STOCK AND TOOLING

You will need to dress the depression with a file to center the bead and refine the edges. This should bring you up to the one-inch width mark in the tool for future collars. Consider sloping the edges for stock release purposes.

If you intend to forge the corners square on the collar before fitting, I would make the collar slightly thicker and not quite as wide as the finished result you want, to allow for spreading as you forge the corners.

Regardless of which method you use to apply your collar you are also going to need a top tool with a recess in the face that is the size and shape of the bead of your collar.

If you are going to forge the corners, the top tool needs to be not quite full clearance depth, allowing you to forge the bead before contacting the strap of the collar material.

For my forged collar material, I found that I needed about a $5\frac{3}{16}$ -inch long piece to make a collar with butted ends that fit the grille; that's with un-forged corners. I'd go an $\frac{1}{8}$ -inch shorter than that if I intended to forge the corners.

This two part article on the National Curriculum Grille Collar is reprinted with permission from the California Blacksmith Association - Submitted by Mark Aspery. In the next newsletter, we will expand on the collar to provide more detail on the square corner option. It is a lot more work but also this project is about building and showing forging skills! - Editor

CALIFORNIA BLACKSMITH ASSOCIATION

CBA Level III Grille The Central Collar, Part-2 By: Mark Aspery

Fitting the beaded collar of the level III grille requires a little more effort than fitting a basic collar.

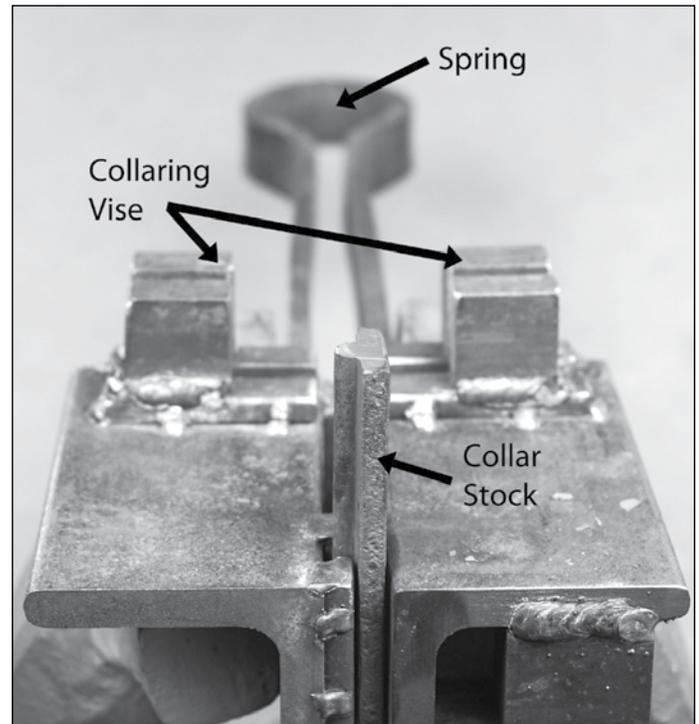
There are many ways to get this job done; this is my approach to the problem, as a smith working alone.

As the collar is the last thing to be fitted to the assembled grille, the collaring vise needs to be well above the jaws of the post vise for clearance.

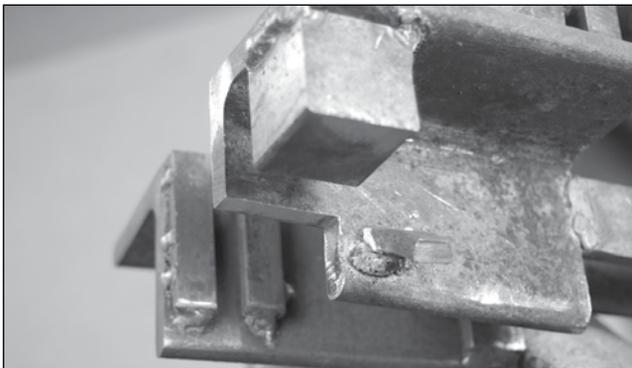
Heavy angle iron was used as the post vise jaw inserts. At one end the iron was cut away leaving as much material as the stock to be collared is wide, in this case 1 5/8-inch.

The width of the cut is slightly wider than the collaring stock used on the grille.

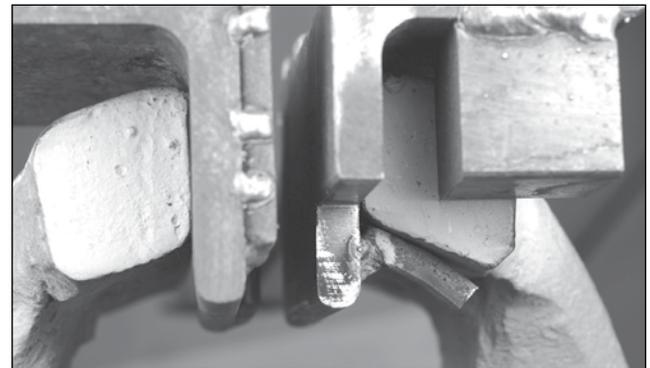
The initial 'U' shape of the collar is attained one bend at a time using a special set hammer to help make the bends.



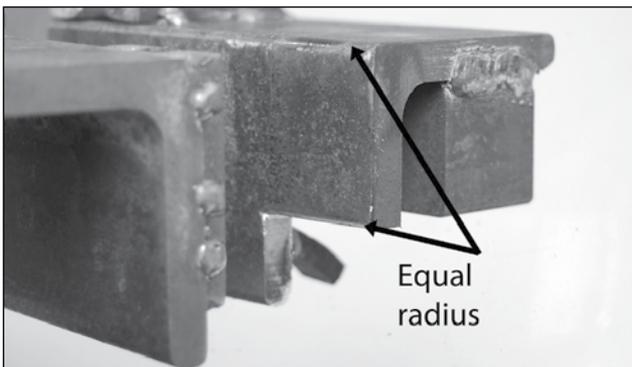
This vise jaw insert was made to create the two initial collar bends and fit the beaded collar to the grille. It is intended to be held in the post vise with the spring allowing the inserts to open and close with the vise jaws



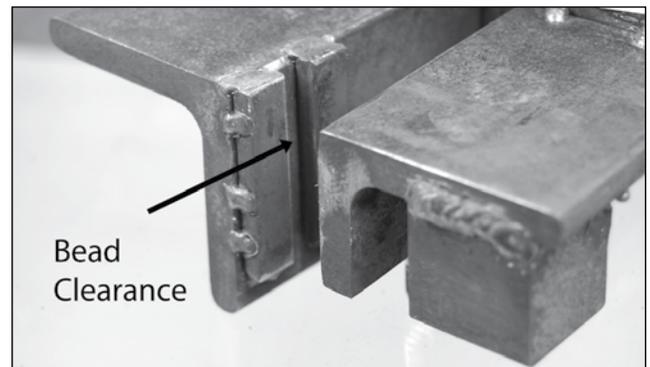
The heavy angle iron is cut to the depth equal to the width of the stock to be collared and as wide as the collar



A tab is welded to the bottom of the angle iron to prevent the apparatus from twisting in the vise



You will turn the collar over to bend the second corner; both the top and bottom edges must match your scrolls



On the other side, two pieces of 1/4" thick bar are welded on with a 5/16" gap between them to accept the collar bead

LEVEL III GRILLE

As the collar will be turned over to make the second bend, any softening of the top edge had to be replicated on the bottom edge or run the risk of your collar being too wide when fitted.

Four one-inch tall blocks were welded to four pieces of $\frac{1}{4}$ -inch thick bar. These pieces were in turn welded to the angle iron inserts with a gap built in to accept the bead of the collar. I set the gap at $\frac{5}{16}$ -inch for clearance.

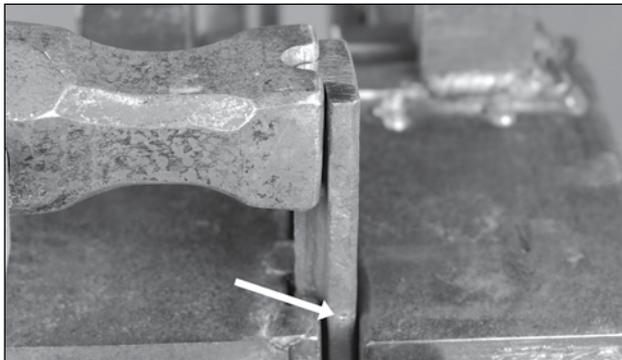
The blocks were welded to the top of the angle iron in such a way that when the collaring vise is closed about the



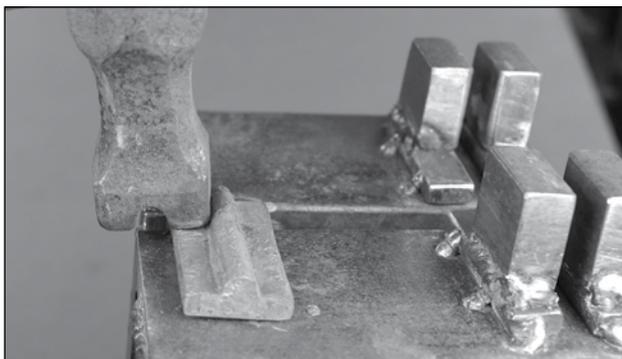
At the other end of the vise inserts, blocks were welded on. Two blocks per side with a $\frac{5}{16}$ " gap between them



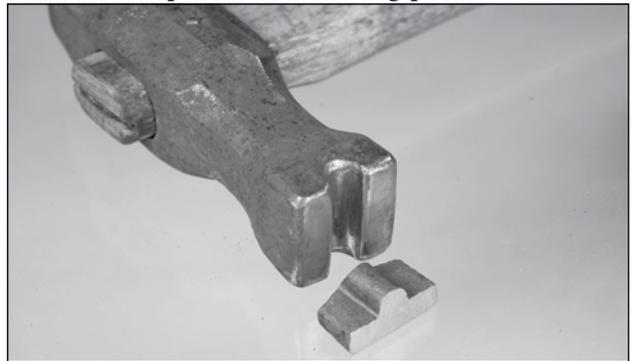
The blocks are to act as a collaring vise. Note the gap between the angle-iron pieces to allow for vise closure



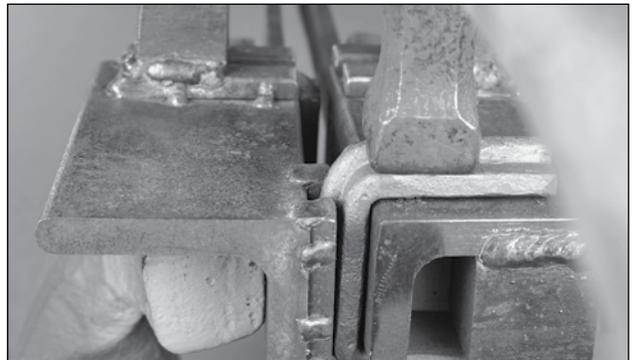
Layout the collar and center punch the edge. Heat the collar and bend using the set hammer



I occasionally use the set hammer on only one side of the collar stock to help true the stock or bend



A set hammer with a groove cut into the face to accept the collar bead is also required



Each bend is made individually. The set hammer is used to clean up the root of the bend point



Turn the collar over and bend the second corner using the block as a depth stop for the collar

CBA LEVEL III GRILLE

'U' shaped collar. There is a gap between the vise inserts to allow the vise to close a little if required.

A set hammer with a grooved face to accommodate the bead of the collar is also required to make the initial bends and to close the collar around the grille.



Load the heated collar into the collaring vise and place the grille inside both. Close the post vise jaws



Bend the second side down onto the grille and now dress the collar fit—especially at the corners



Working quickly, bend one side of the collar down onto the grille then move to the second side in the same heat

As this grille is viewed from the front, the collar has its seam located on the back side of the grille.

If I had an unacceptable gap between the ends, I would draw the material a little using the specialized set hammer.



Here is the fitted collar. I have less than 1/16" gap between the ends of the collar, which is a nice ending

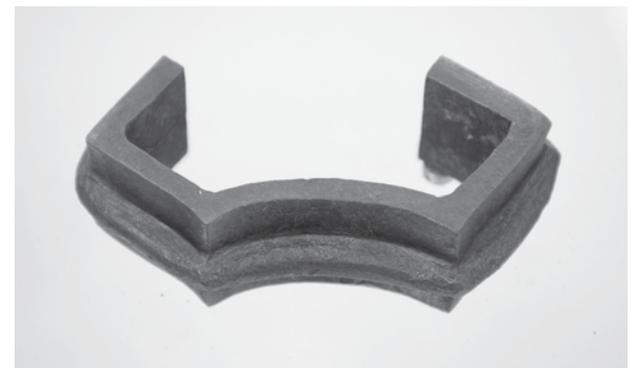
The British style of collars generally requires that they be forged to show square corners. A little difficult with the piping around the collar, but not impossible.

I start with $\frac{3}{4}$ -inch square bar, and I have a narrower bottom swage in which to make the collaring stock, although you'll need both swages to make and fit the collar.

I believe mine is akin to $\frac{3}{4}$ -inch wide, and a little over an inch tall. I made it from a length of 1-inch square, to fit my hardy hole, thinning the stock to reflect my needs.

The edges are rolled, making them soft, and in this way I can isolate the extra material needed for the square corners prior to actually bending the collar.

It certainly is a lot more fussy than just wrapping the collar around the scrollwork, but I like the end result. ...but, while you can do it on your own, it's a lot easier with a striker!



The British style of fitted collar is forged to show square corners, but it's a little harder to attain. Layout top, result bottom.

ABANA Affiliate Newsletter - January 2022

Artist-Blacksmith's Association of North America
47 Walnut Street, Suite 200
Johnstown, PA 15901-1521

HAPPY 2022 Affiliates,

Welcome to another year and another year for personal growth and taking a risk. Playing it safe, and sticking with what you know is good but trying something you haven't done before is such a rewarding endeavor. Gathering with like minded people and trying something you never have before could re energize your outlook, it could ignite the spark you had lost with "playing it safe". So I encourage all of you to make 2022 a good one, step out of your comfort zone and get forging something you never have before. Sure it may not turn out the first, second or eighth time but once it resembles what you envisioned the feeling of success will be worth the wait.



2022 ABANA Conference

ABANA's 2022 Conference registration is now open. Please join us for what will be an outstanding event May 11 – 14 2022 in Denton Texas!

BUSINESS OF BLACKSMITHING

Business of Blacksmithing digital class taught by Jerry Coe

Back due to popular demand! ABANA Education committee is very excited to announce the second digital course, Business of Blacksmithing! This class is geared towards the professional smith, new or old small or large all business minded smiths are encouraged to attend. Course instructor Jerry Coe will discuss topics such as networking for business success, developing a product line, and working with distributors. Each class will consist of a 45 minute lecture followed by question and answer.

1. Business 1: January 22nd 8pm Eastern, 5pm Pacific
2. Business 2: January 23rd 8pm Eastern, 5pm Pacific

Member price: \$100 for both classes

Non-Member price: \$165, includes both classes and a 1 year ABANA membership

Registration can be coordinated through ABANA Home office or the following link:

814-254-0462

<https://abana.org/business-of-blacksmithing/#!event-register/2022/1/22/business-of-blacksmithing-class-with-jerry-coe>

exedir@abana.org

ABANA Affiliate Newsletter (Continued...)

30th Annual Ozark Conference

30th Annual
Ozark Conference
April 28th - May 1st , 2022
Missouri State Fairgrounds
Sedalia, MO
pre-registration must be postmarked by April 1st

We will meet again at the Missouri State Fairgrounds (MSF) in Sedalia, MO. Located just 19 miles South of I-70 on US-65 at the junction of US-65 & US-50.

Don't forget our traditional fund raisers: Benefit Auction, Raffle, and BAM Boutique—as these are BAM's major source of income for the year. Items deemed to be valued at more than \$25 should be donated to the Auction.

Please be courteous to our instructors and fellow attendees by keeping your personal conversations outside the demo areas and remain seated so that others are able to see.

Due to safety concerns, safety glasses are required at all events. Please keep a safe distance from forges and demonstrators unless invited to move closer.

Thank You.

Conference Committee

Questions?

Contact:

Mike Gorzel

(636) 336-6347

mo.blacksmith.conference@gmail.com

Sites are still free to registered participants in designated areas.

Vendor spaces will be assigned and tables will be available from the Fairgrounds at \$8 / table. To make arrangements please contact:

Karen Bouckaert

1-636-673-1996

Congratulations to those who completed and passed their curriculum levels.

Beth Holmberg, Portland, ME - 1) National Intermediate Instructor
2) Level III certificate

Joining the certificate recipients awarded in May 2021:

Mark Asprey, Springville, CA - National Curriculum Instructor

Victoria Ritter, Orangeville, CA - National Curriculum Instructor

David Carroll, Garden Grove, CA - National Curriculum Instructor

John Williams, Elk Grove, CA - National Curriculum Instructor

Frank Annighofer, Roscoe, MT - National Curriculum Instructor

Becky Schimpff, Studio City, CA - National Intermediate Instructor

ABANA Affiliate Newsletter (Continued...)

If you want to further your skills and get Nationally recognized, check out the ABANA.org web site and click on the Education Tab, then click National Curriculum.

ABANA Mission Statement

The Artist-Blacksmith's Association of North America (ABANA) is dedicated to perpetuating the noble art of blacksmithing. A blacksmith is one who shapes and forges iron with hammer and anvil. ABANA encourages and facilitates the training of blacksmiths; disseminates information about sources of material and equipment; exposes the art of blacksmithing to the public; serves as a center of information about blacksmithing for the general public, architects, interior designers, and other interested parties.

DONATION

Frank Turley's personal workstation has been acquired by ABANA. This asset will be part of the permanent collection in the ABANA museum in Johnstown and will introduce the public to its significance.

The Turley Forge Blacksmithing School was the oldest- and longest-running blacksmith school in the nation. There are many blacksmiths who studied under or worked with Frank.

ABANA members and former students are encouraged to support the acquisition, transport, and installation of this significant piece of blacksmithing history in ABANA's museum by contributing to the Turley Forging Workstation campaign.

Frank Turley has a long history with ABANA as well, as he was the first Bealer Award Winner and the last Heritage Award winner, two of ABANA's premiere awards.

The Turley Forging Workstation will be a rotating exhibit in ABANA's museum, and we look forward to your support in preserving this significant workstation.

Affiliates!!!!!!!!

Submit your stories or pictures to be displayed in the Affiliate Newsletter or potentially the Hammers Blow or Anvils Ring. Email submissions to ironcloverforge@gmail.com

Kind regards,

Affiliate Committee

Chris Rowan-Chairman

Scott Kretschmer

John Williams

Jerry Boyd

ADDRESS

ABANA Home Office

PO Box 462, Johnstown PA 15907

GET IN TOUCH

Phone: (814) 254-4817

Email: exedir@abana.org

SCABA Shop and Swap

For Sale: Coal Forge - \$300 OBO

Very nice heavy duty forge with removable hood. No blower.

33" Tall, 32" Wide, 33" Deep

Contact: Mark Carter (Before 10:00 PM) at 405-613-5215



SCABA Shop and Swap

For Sale:

50 Lb Little Giant Power Hammer - Asking \$4,800

In good shape. Owned by me since 1961 or 1962. Has been on loan for several years with limited use and kept well oiled. Currently has a 3 phase motor installed. Located in Wagoner, OK. **Contact William Burling at 918-485-1508.**



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



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

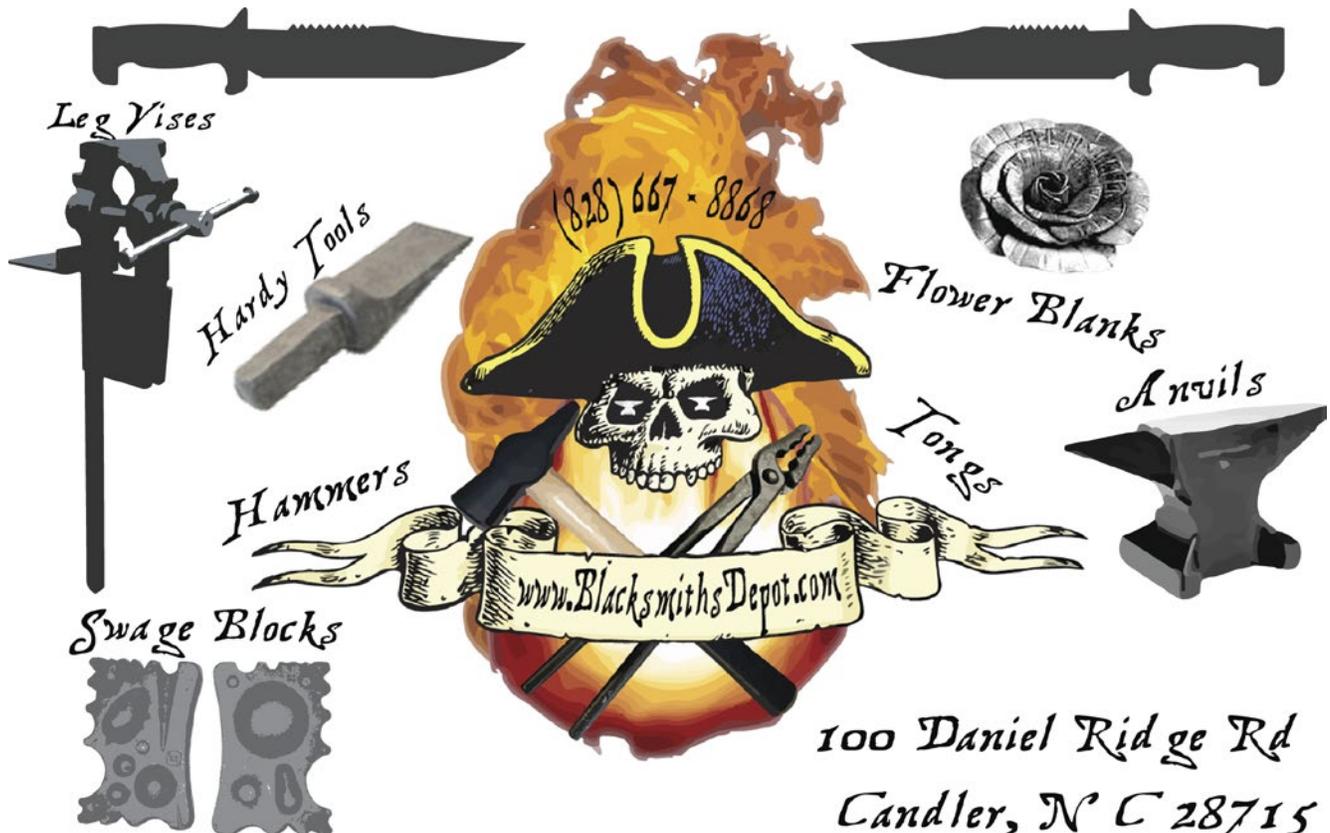
SCABA Shop and Swap



Home of the Original Quick and Rapid Tongs

Shop Ken's Custom Iron
for all your blacksmithing tools and accessories

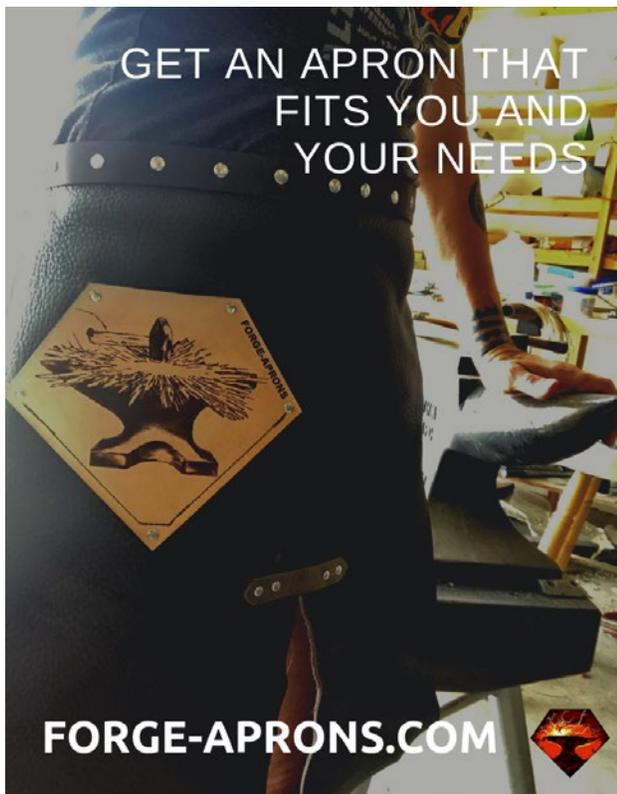
www.kensiron.com



100 Daniel Ridge Rd
Candler, N C 28715

SCABA Shop and Swap

GET AN APRON THAT FITS YOU AND YOUR NEEDS



FORGE-APRONS.COM 

KAYNE & SON -- Blacksmiths Depot

Custom Hardware, Inc.

100 Daniel Ridge Rd.
828-667-8868

Candler, N.C. 28715
fax: 828-665-8303

Steve Kayne

- Tools for the Metalworker
- Hammers & Tongs
- Spring Swages & Texture tools
- Anvils, Vices, Stakes and Hardy tools
- Books & Videos
- Specialty Fasteners
- Blacksmithing
- Custom Hinges and Handles
- Thumb latch sets & Lock sets
- Exterior/Interior Hardware
- Builders/Architectural Hardware

BlacksmithsDepot.com - CustomForgedHardware.com



Ken's Custom Iron, LLC

37634 County Road 9
Avon, MN 56310
(320) 746-8161
mail@kensiron.com

Blacksmith Supply

Modern Tool For the Modern Blacksmith
www.blacksmithsupply.com

John Elliott

jelliott@blacksmithsupply.com
804-530-0290

P.O. Box
Chester, VA 23831



Blacksmithsupply.com

Raker Knives & Steel

Ray Kirk ABS-MS



www.rakerknives.com
gadugiblade@yahoo.com

918-207-8076
Tahlequah, Ok

T STAR LEATHER



Brett Smith
310 E. Fry Terrace
Claremore, OK 74017
410-251-4463
tstarleather@gmail.com
www.TStarLeather.com

 Fine Hand Crafted Leather Work
Craftsmanship, Detail, Creativity, Excellence



"T Star Smith"
SASS #72768 

SCABA Shop and Swap



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

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

Bill Davis Forge Welded Tomahawk DVD

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

Don Garner: 580-302-1845

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



For Sale:

Tire Hammer Plans by Clay Spencer

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

Beverly shear blades sharpened

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

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 Shop and Swap

SCABA Library DVD's Available:

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

- Robb Gunter Basic Blacksmithing parts 1,2,3 and the controlled hand forging series
- Clay Spencer SCABA conf.2013 pts. 1,2 and 3
- Jerry Darnell 18th century lighting, door latches and hinges
- Brent Baily SCABA conf. 2011
- Mark Aspery SCABA conf. 2011
- Robb Gunter SCABA conf. 1998
- Robb, Brad and Chad Gunter 2009 joinery, forging, repousse, scrollwork, etc.
- Bill Bastas SCABA 2002 pts. 1 - 6
- Jim Keith SCABA conf.2007
- Power hammer forging with Clifton Ralph pts. 1 - 5
- Doug Merkel SCABA 2001
- Bob Alexander SCABA 2008
- A. Finn SCABA 2008
- Bob Patrick SCABA 2004
- Gordon Williams SCABA 2010
- Daryl Nelson SCABA 2010
- Jim and Kathleen Poor SCABA 2001
- Ed and Brian Brazeal SCABA 2006
- Ray Kirk Knives SCABA 2002
- Frank Turley SCABA 1997
- Frank Turley SCABA 2003
- Bill Epps SCABA 2003
- M. Hamburger SCABA 2007

Librarian: Don Garner 580-302-1845 (Cell)
Call or Text. If you get voice mail, please leave a message.

Have an Item for Sale? Item Wanted?

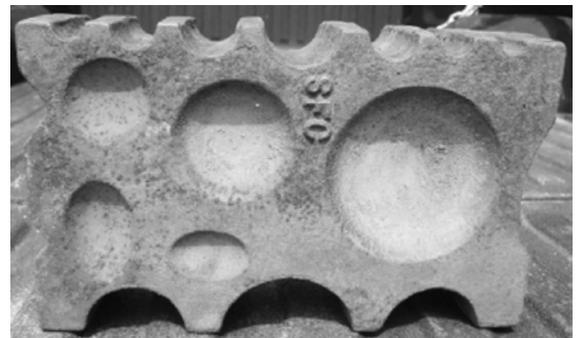
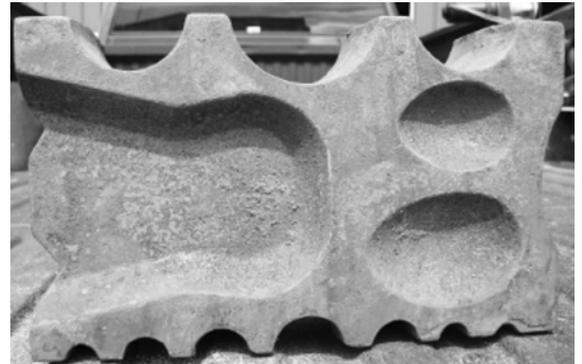
If you have any items that are appropriate for Blacksmiths that you would like to list in the Shop and Swap section (or items you are looking for), please send me your description, contact info, and any photos that you have.

SCABA Swage Blocks

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

\$250.00 plus shipping.

(Same price to members and non-members.)



SCABA Floor Cones



\$275.00 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:

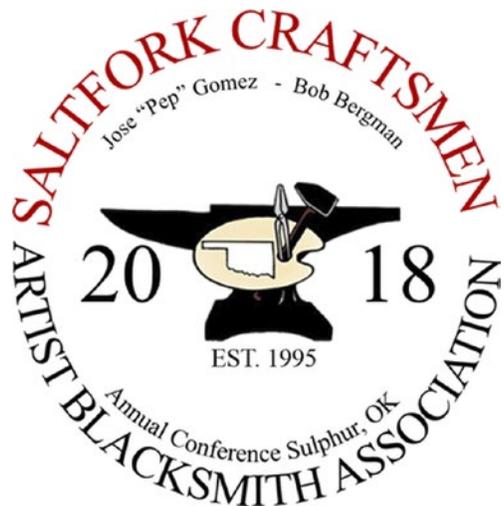
******NOTICE:******

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.

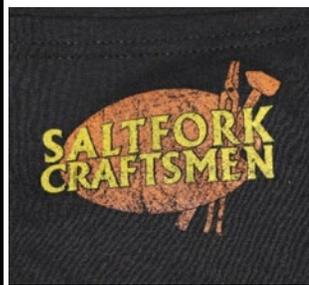
SCABA T-Shirts!

2018 Saltfork Collector T-shirts are available with the 2018 Conference Logo. \$5.00 (plus shipping if applicable.) Contact Josh Perkins to check sizes and quantities that are still available.



Legacy SCABA T-shirts and long sleeve denim shirts are also available on clearance while supplies last. T-Shirts are \$5.00 and Denim Shirts are \$10.00. (Plus shipping if applicable.) Contact Josh Perkins to check sizes and quantities that are still available.

If you would like to purchase shirts, contact Josh Perkins (918) 269-3523.



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 me 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"/>	No Print Copy
<input type="checkbox"/>	E-mail Alerts for New Newsletters

I have enclosed \$30.00 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, Russell Bartling

70 N 160th W Ave

Sand Springs, OK 74063

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
Norman, OK. 73026

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

Address Service Requested

