

The Anvil's Horn

A Publication of: The Arizona Artist Blacksmith Association

Issue No. 130

January 2008



Conner Smith won the Flower Contest with this handy rose.

This is his first metal art project.

See page 18 for more Flower Contest.

Get a color version of the Anvil's Horn. See Page 10

President's Message:

Thank you all for electing me as your new president. It was a hard campaign; I feel the main factor in my victory was the fact that I was unopposed. Still, I'm told, the election was close. April will be a very tough act to follow. I thought she was a very effective and organized leader, and certainly left AABA in better shape than she found it.

I have a few goals that I'd like to accomplish. Most importantly, I think we need new blood, both as members and leaders. Blacksmithing has had a renaissance in the last 30 years, but now perhaps the number of interested people has reached a plateau, and we're not getting any younger. I believe we need to strengthen our outreach program to, for instance, notify high school and college welding, metalsmithing, sculpture and blacksmithing classes, as well as scouting groups and metalsmithing related businesses, of our demos. Also, I think we should make it financially easier for students to attend, to have a welcoming and helping attitude towards all new attendees, and to mentor them. We already do these things to some extent; I'm suggesting that we can do them better, resulting in a larger membership, which will enable us to have better demos, workshops and seminars. If you would like to serve with me on the Outreach Committee, please get in touch; it would be good to have members from all areas of the state.

Hope to see all of you at my shop in January, to watch Jim Pepperyl work his magic. I was hoping to serve an elk roast dinner Sat. night, but the elk didn't cooperate, so BYO Meat.

Ira

AABA OFFICERS and BOARD OF DIRECTORS

PRESIDENT: Ira Wiesenfeld 1801 Overton Rd. Tucson 85737 520-742-5274 treeira@hotmail.com

VICE PRESIDENT: Lucy McEvilly-Schwabb 7 E Helena Dr. Phoenix 85022 602-942-2402 ohlucy2@cox.net

SECRETARY: Mary Ann Delp 1775 E. Ocotillo Road Phoenix 85016 602-279-6702 maryann.delp@cox.net

TREASURER: Len Ledet 24200 N. Alma School Rd. Scottsdale 85255 480-502-9498 lledet@earthlink.net

EDUCATION COORDINATOR: Doug Kluender 73 W. Holly St. Phoenix 85003 602-818-1230 dougkluender@msn.com

LIBRARIAN : Roger LaBrash 1329 W. Lincoln Phoenix 85007 602-716-9600 Grizz1329@aol.com

EDITOR: Dan Jennings 2522 W Loughlin Dr. Chandler 85224 phone and fax: 480-839-6339 danshammer@cox.net

DIRECTORS: Mike Cooper, Debbie Devine, Geoff Gifford, Ivan Hill, , Ron Kinyon, Doug Kluender, Roger LaBrash, Leonard Ledet, Lucy McElvilly-Schwab, Rick Miller, David Starr, Ron Unger, April Witzke, George Witzke

January Demo: January 20 & 21

Featuring: Jim Pepperyl

At Ira Wiesenfeld's 1801 W. Overton Rd Tucson, AZ

Registration begins at 8:00 a.m./ Demonstration begins at 9:00 a.m.

Jim will be demonstrating his specialty—hardware:

- Spanish planished clavos and decorative escutcheons
- Bar latches, thumbers and keepers
- Sash latch and strike
- Postigo parts (grill, latches and hinges)
- Modern 'guts'
 - Tubular latches
 - Deadbolt assemblies
 - Mortise case locks

*Hardware
by
Jim Pepperyl*



- Lunch on Saturday is on your own
- Dinner on Saturday BYO meat; everything else provided by SOAZ folks.
- Camping (or flopping on Ira's floor) is encouraged.
- People are invited to bring equipment and forge Sat 4-6 p.m. and also bring musical instruments for the campfire Sat Night.
- Tailgating is also encouraged.



*Jim's
shop
door*

*Remember to bring items for
Iron In The Hat and Show and Tell*

Directions to Ira's:
1801 W. Overton Rd. Tucson

Exit I-10 at Cortero Road (Exit 246)
Go East on Cortero. (2.4 mi)
Turn left on Thorneydale (1 mi) to Overton.
Turn Right. Go past the stop sign at Shan-
non, down a hill, past stop sign at La Cholla.
Turn right at Verch Way and make an imme-
diate right into the driveway.

As always, safety glasses are required.

November Demo Report: by Bonnie Harvey

November's presentation BEYOND BUGS was a raucous cacophony of objects and presenters that needed to be exterminated quickly. Scorpions with articulated legs, pinchers and tails, fold formed angle iron scorpions, beetles from both Mars and Earth were passed around the crowd of 70+ metalsmiths. John Doss, Karen Berrigan, Keith Jones, Bonnie Harvey and Dale Harvey worked very hard on the overall concept of design, using nature as a model. Their work emphasized form, texture, connections and coloring metal. They entertained with off-key singing, "Itzy Bitzy Arachnid", and "Bad Bugs, Bad Bugs, Whatz You Gonna Do?" There were also dumb jokes that would only make an entomologist smile.

The demonstration of the fold form scorpion and complex bark scorpion sparked many ideas and comments. Next, John used stake repousse and a staple connection to exaggerate the hills and valleys of the insect's anatomy. The line fold beetles from outer space were a product of Keith's wild imagination. Keith and Dale attached the body to the wings with jump rings.

The crowd was on its feet, if only to move over to see enameling on steel. It was obvious that many people were interested in torch firing enamel. John, Karen, Dale and Keith demonstrated "hot dusting" of enamel on the textured tops of the bugs while torch firing from underneath. Dale emphasized that only nonleaded enamels should be used for torch firing. One of the interesting aspects of enameling is, although you cannot mix colors together, you can build layers with several transparent layers over an opaque base and the bare metal itself. The appealing part of enamel is that it can last years (some examples date from 1400 B.C.). Enamel does not need to be sealed because it is glass, and it is valued for its color and visual effect. The presenters predict that Arizona smiths will lead the way with creative use of enamel on steel in the near future.

Bonnie, Dale and Keith moved too quickly to butterflies and moths because they failed to remember to sing the last song, "know when to hold them, know when to fold them". Maybe they will save that for a future demo. Speaking of folds, Keith demonstrated T-folds in steel, while Bonnie tried to steal the crowd's attention with permanent inks, colored pencils and sharpie markers on steel and copper. Bonnie was surprised and pleased at how much she liked colored pencils on steel. Her luna moth was detailed and accurate with its lime-peel green Prismacolor pencils. Several people commented on the beauty of Dale's stylized steel butterfly. They liked the subtle transitional layering of colors on steel. Another interesting discovery for Bonnie was the fact that the yellow sharpie marker turns gold and the orange



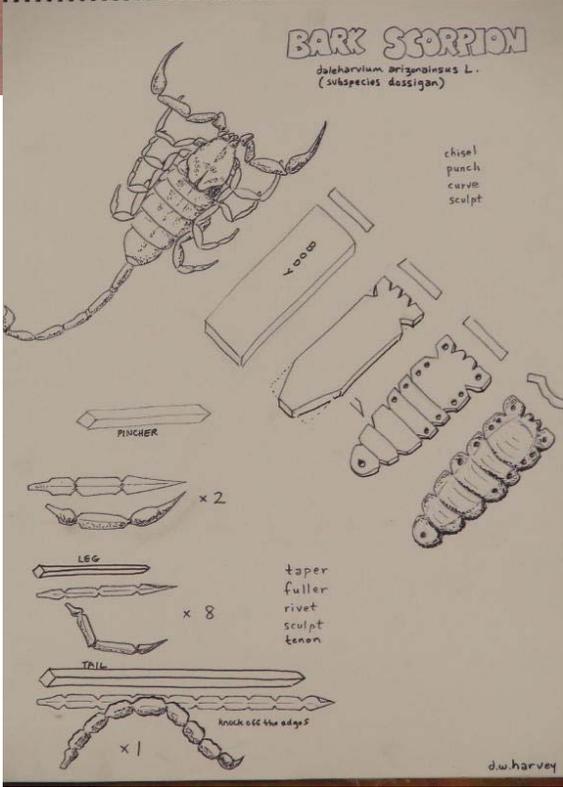
sharpie marker turns red when used on copper and exposed to liver of sulfur. The results happened instantly. You could almost hear the gears in people's minds working.



These articulating, enameled bugs are a few of the critters Dale and Bonnie brought to show.



Dale had several very professional how-to drawings like this one to help illustrate their demo.



These photos of the butterflies and moths won't mean much in grayscale, but if you get the enameled color version, you'll be able to see the strength of the colors Bonnie was able to achieve using Prismacolor pencils and Sharpies. Also, check the website for these photos in color.



Helpful tip for curved staircase hand rail.

By Brian Hughes

I recently did a curved staircase railing that was a little unusual. It was made up of three parts, wall mounted from the top, down over a knee wall, to a newel end at the bottom. Normally I would make the template right on the stairs to get the right arc and twist. In this case though the wall was so out of plumb that plan just wasn't going to work. Instead I took some brown wrapping paper and taped it to the wall all along the area where the railing would be. I marked off vertically at each tread 34" to somewhat guide me along the wall as I drew in the railing. I didn't just go from mark to mark but made a line that was graceful as it came down the stairs. This was very helpful because I could stand back and look at the line and change it as I saw fit. The building code for railing height is 34" to 38" vertically from the toe of each tread, which I maintained.

The template material I use is 3/16" x 1 1/2" flat strip which I hammer edge ways in a bending form right on the job. Hammer and twist until I get the bar to fit just exactly matching up to the drawing on the wall. I use 1 1/2" wide stock because it equals the building code for the space between the wall and hand rail. So when I'm back at the shop I can bend the real rail to fit inside the arc of the template and its just right.

The finished railing is 3/4" x 2" flat bar with a heavily hammered edge on top and a 1 1/2" half oval cap. This is a nice stout railing you can get a grip on! The arc is put into the half oval using a hydraulic press with special dies to avoid marring the edge. The half oval is then riveted to the flat bar, some in the shop some in the field.

There was some creative fastening to come up with as well, because naturally the builder didn't think about anything that was eventually going to be hung or set on the wall or stairs. The bottom stair tread on this job was hollow. My solution was to set in an "epoxy tube". I drilled a 1 1/2" hole through the stone and the plyboard and inserted a steel tube with a lag screw welded on the bottom to screw into the subfloor. My floor mount had a tang welded on it that went into the tube surrounded by epoxy. The newel plate then was fastened to the mount plate. It doesn't move.

As you can see from the photos I used some cast steel parts I purchased from a catalog. This was a tough decision to make as I hadn't used them before. I thought they were the best option to get the correct, French style look in a reasonable amount of time. I treated these pieces just as I would any other part: cut up, heat, bend, and make fit. They are covered with bronze gilders paste.

I would like to take this opportunity to thank my assistant, Mike Riemer, for making many of these parts for me. He has become a very talented artist blacksmith.



WORK SMARTER IN THE SHOP: Hand Tools By Barry Denton

To me there is nothing better than going up to the shop and having all my tools organized, polished, tight, and ready to go to work. Normally the day before I start a new project I will make sure everything is in order. There is nothing more irritating than starting a project and having to stop because you can't find something or you have to repair it. During my shoeing career Sunday afternoons were always spent sharpening and repairing tools for the week ahead. Because I punched and counter punched hundreds of horseshoes each week, I would keep about 6 of each style of punch on hand. In the normal course of work I would break or melt the tips of my punches so I always had another to move on to. This allowed me to keep the dollars rolling in by not stopping to repair a tool. I simply laid the damaged one aside and proceeded with the next punch. The damaged punch would wait until Sunday afternoon to be repaired. The point being, not to hold up production due to breakage.

The most important tool in my box is my hammer. My primary hammer is a rounding hammer, next is my cross pein, and third is a ball pein. Each of those hammers perform their functions very well if they are properly maintained. I switch hammers to make my working time more efficient. Yes, I can probably do 90% of my work with just one hammer, but it makes it much easier on me if I have the right hammer for each job. Blacksmithing is hard, taxing work so why not make it as easy as you can on yourself? All three of my primary hammers weigh the same, so when I happen to switch hammers I don't have to readjust my body to accommodate the new hammer. I also have secondary hammers of heavier and lighter weights for different applications, but for now let's concentrate on our primary hammers. '

The first thing in my mind when I pick up a hammer is balance. Hammer balance allows a fluid even swing when you are striking metal. If your hammer is balanced it will swing with minimal effort, will rebound nicely, hit squarely, not turn in your hand and not make your forearm tie up.

Avoid hammers that are clubby and unbalanced as they will only contribute to the destruction of your arms. Hammers are very much like cars. You can go anywhere in a Volkswagen that you can go in a Lincoln. However, when you arrive in a Lincoln you will be a lot more relaxed and less worn out. Expensive hammers are always worth the extra money. What you hammer with everyday when you are 25, will have a direct effect on how you

hammer when you are 45.

The face should be constantly watched and polished. This keeps your work free from unnecessary marks left by a chipped or distorted face. A few minutes on a belt sander with a #400 belt goes along way on an air hardened hammer head.

Something else that is important is the tightness of the head. The head should be absolutely solid on the handle. If it is moving around you are wasting energy. Maintaining tight hammer heads under the drastic conditions of the Mojave Desert takes some ingenuity and extra effort. First of all I drill all my hammer heads through the middle from side to side and put a pin in them. About once a month all my hammers find their way to a bucket with about 2" of anti freeze in the bottom. I put them in head first and soak them about 4 hrs. The anti freeze seems to keep the head tight for a long time and does not rot the wood as quickly as water. I have tried many things over the years, but this is what works best for me.

Lastly let's talk about tongs. The worst thing you can have in a blacksmith shop are ill fitting or poor working tongs. Remember that your hammer hand is the "power" hand, but your tong hand is your "smart" hand. Therefore, use a little time before you start a project to make certain all the tongs you will use fit the work, swing open easily, and fit comfortably in your hands. If you are trying to present a professional image of your self in front of a customer there is not a worse thing to watch than a blacksmith fumbling with tongs that don't fit or don't open. Your work gets out of position and so do your hammer blows which in turn distort your forging project. I like all my tong reins small and rounded so they feel good in my hands. If I buy a pair of tongs at a yard sale that are big and clunky I'll take the rivet out and forge them down to my comfort zone. Tongs are very easy to make so I really like the control I have when I do that. If I buy a new pair of tongs, I will buy the best I can and still alter them. Forging and belt sanding go a long way to making a pretty and comfortable pair of tongs. When you are working and a rivet seizes up on you, dip your tongs into the water bucket quickly, then immediately drop the end of one rein on the anvil face. Nine times out of ten "jogging the rivet" in this manner will free it up.

Hopefully you have a few new ideas on maintaining your hand tools. Now get out there and be efficient! It only makes your life easier.

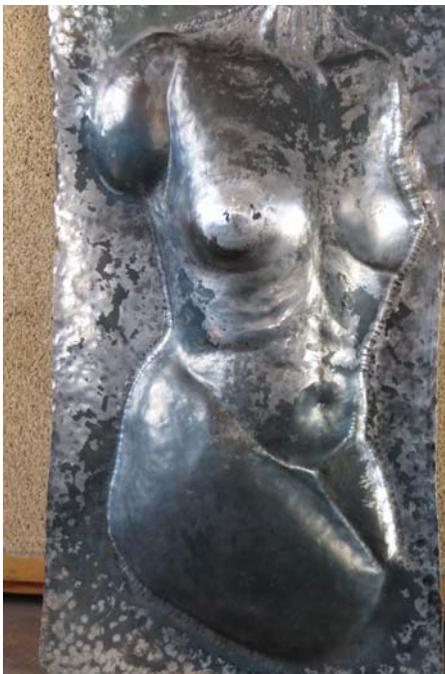
Chris Contos' "The Lady"



I drew directly on the steel with a soft red pencil in a reversed image. I then traced the lines with a small tracing tool.

Below: This shot captured the optical illusion of a positive form from a detailed negative space - the side with red marks.

Below Right: This is the positive form before the first annealing.



Left: After the second (final) round of hammering. Overleaf: The color exploded after the clear coat, from a dusty green brown to a flashy dark brown / black colors. I muted that finish before the piece was completed. The actual finish also has soft browns, chestnut browns and raw steel blended in the surface.

Get the emailed version of The Anvil's Horn to see how striking the patina really is. Ed.



Chemicals used on the torso were Birchwood Casey Black and Ron Young's Japanese Brown. The steel on the frame was also Birchwood Casey Black. The pieces were final coated with clear acrylics and wax.



The frame is welded from flat mild steel bar with a flame colored copper sheet attached. The copper sheet was mounted on the sides with sixteen small copper rivets. The torso was mounted to the front of the copper with four large copper rivets.



CALENDAR 2008

January 20 & 21	Demo: Jim Pepperyl	Ira Wiesenfeld's	Tucson
January 20	BOD Meeting	Ira Wiesenfeld's	Tucson
February 9 & 10	Tractor Days	Sahuaro Ranch	Glendale
February 16 & 17	Conference: Frank Turley/G. Witzke	NM Farm & Ranch Museum	Las Cruces, NM
March 15	Demo: Lorelei Sims	Mesa Arts Center	Mesa, AZ
May 17 & 18	Demo: TBD	Bar U Bar	Skull Valley, AZ

SWABA/AABA

Regional Winter Conference

In this month's The Anvil's Horn is a brochure with all the info and registration form for this conference. Why not take advantage of this opportunity to get to meet folks from our neighboring state.

For more info, or to sign up, contact the NM Farm and Ranch Museum at (575) 522-4100 or visit their website at swabawebmaster@comcast.net. We look forward to seeing you there.

Sahuaro Ranch:

Antique Tractor & Engine Show

February 9 & 10 2008, 9 AM to 4 PM Sponsored by Sahuaro Ranch and the Arizona Early Day Gas Engine and Tractor Asso.

AABA and Sahuaro Ranch would like to have blacksmiths working on both Saturday and Sunday. It is a great opportunity to show what we do; practice demonstrating and answering questions from the public.

It is a pretty casual format. You can bring a project to work on, bring questions about how to solve a particular forging problem, or just show up to hammer and socialize. Don't forget, they have cool old machinery to look at and listen to and a lot of fun events you get to see for free!

Sahuaro Ranch is located at 9802 N 59th Ave in Glendale. For more info contact Doug Kluender 602-818-1230.



Workshops

The following one day workshops are in the planning stage. They will be held in central Phoenix during the first part of 2008. Workshops include:

Forge Building

A 1 day workshop where you build your very own propane forge.

Anvil Stands

Tired of that termite infested stump? Build a sturdy 3 leg metal stand.

Vise Stands

Build a sturdy, light weight, easy to move stand for your vise.

The Ins & Outs of Security Doors

Learn the "trade secrets", sources of materials and how to avoid costly mistakes in this informative 1 day workshop. Members interested in any of these workshops should contact Doug Kluender at 602-818-1230 or email Dougkluender@MSN.com.

Workshops to be scheduled based on interest and mutual convenience.

Referral Available on the Website.

The AABA board has a Referral page for our members who would like to be listed. Our website attracts a lot of people looking for iron work. To be listed on the Referral page check the website for the form or email: webadmin@AZ-blacksmiths.org. and type Referral in the subject. You will be amazed at the amount of potential business that is out there.

AABA can not and will not recommend any individual blacksmith or company. This listing is for AABA members only.

2008 Dues are Due. Don't forget to send yours. Use the form below

Website: AZ-blacksmiths.org

Library

Librarian, Roger La Brash is working on plans to make the library more accessible to members. Videos are the most sought after items and the BOD has approved a budget that will add more.

We still have several books and videos that are checked out and overdue. Please check your book shelves and return anything that may have been overlooked. Contact Roger LaBrash: Grizz1329@aol.com or 602-716-9600

Mark Aspery Returns!

March 17 through 21, 2008, Mark will teach an Advanced Skills class at Sahuaro Ranch. Featuring Traditional gate making, Large Scale Joinery and Stake Repousse, the course will focus on individual skill development and technical expertise.

While instruction will be offered on making tooling, the tooling will be supplied so that more time can be devoted to learning the joinery and repousse skills.

Course related materials and tooling will be provided.

- Cost: \$550.00 including fuel and materials.
- Limited Enrollment. First paid, first served
- Info: Call Doug @ 602-818-1230 or Email: dougkluender@msn.com

Bill Pieh Resource for Metalwork at Pieh Tool

Camp Verde, Arizona

Beginner/Intermediate Blacksmithing

Gordon Williams, instructor

January 11-13, 2008

February 22-24, 2008

March 28-30, 2008

April 18-20, 2008

May 1-3, 2008

Intermediate/Advanced Blacksmithing

Gordon Williams, instructor

February 1-3, 2008

March 14-16, 2008

April 11-13, 2008

(Classes limited to 6 students)

Lodging now available on site.

Classes are \$455 and include materials
www.piehtoolco.com or 888-743-4866 or 928-554-0700. 661 Howards Road Ste J.

Anvil's Horn Via Email

This service is available to members only and we ask that you do not forward the newsletter to non-members. To sign up, email webadmin@AZ-blacksmiths.org and type "Yes- AABA newsletter" in the subject.

AABA New Member and Membership Renewal Form

NAME _____
ADDRESS _____ CITY _____ STATE _____
TELEPHONE _____ EMAIL _____ ZIP _____
PROFESSIONAL BLACKSMITH _____ HOBBYIST _____ FARRIER _____
INTERESTED IN THE ART _____ TEACHER _____ OTHER _____
OCCUPATION OR SKILL _____

PLEASE CHECK ONE:

REGULAR MEMBERSHIP (\$30) _____

FAMILY MEMBERSHIP (\$35) _____

Make Check Payable to AABA

Mail to: Mary Ann LaRoche
AABA Membership
1775 E. Ocotillo Rd.
Phoenix, AZ 85016

Blacksmith Association of Missouri Hosts its 17th Annual Ozark Conference May 1, 2 & 3, 2008

Missouri State Fairgrounds in Sedalia, MO

With demonstrators: Josef Habermann and Heiner Zimmermann, plus US smiths Bob Patrick, Darryl Nelson, the team of Michael Bendele & Joe Bonifas, and the team of Steve Mankowski & Shelton Browder from Colonial Williamsburg this promises to be a great conference. There will be numerous options for your housing, including camping with or without hook ups, and lots of places to find food, so we hope you will join us.

Vendor sites will be under the same roof as the demonstrators—a wonderful, huge, open-sided brick and concrete pavilion on the grounds of the Missouri State Fair in Sedalia, Missouri. While the pavilion is covered and offers weather protection, blowing rain could find its way to the floor in some places, and Midwest weather is unpredictable, so please still plan your attire accordingly.

We are planning a display on the history of power hammers. We are trying to assemble as many varieties of hammers that have been available in the past as well as those available today. As part of this special exhibit, Sid Seudemier is planning to bring the first and the last 25-pound “Little Giant” as well as many other historically interesting hammers. Most will be there only for display, but some will actually be available for hammering!

Rome Hutchings, grandson of Francis Whitaker, is overseeing a ring project that will be completed at this conference. For more information about submitting a ring, please see the article in the summer issue of *The Anvil's Ring*.

With all the things BAM is planning, we think this will be our best conference yet—and we'd love to have you come and be a part of it. After all, we do all this ***For Love of The Craft!***

For more information contact: Kirk Sullens
Kirk@kirksullens.com or phone 417-863-8628

Pre-Registration Form

17th Annual Ozark Conference May 1, 2, 3, 2008

Pre-Registration

Early Bird # _____ x _____ \$60

(post-marked by 12/31/07)

Pre-Registration # _____ x _____ \$80

(post-marked by 04/15/08)

At the Door # _____ x _____ \$100

Saturday Night Banquet#

_____ x _____ \$13

(pre-registration only, 1st come, 1st served)

Workshops *(with paid registration)*

Basket Weaving # _____ x _____ \$30

(22 max)

Broom Tying # _____ x _____ \$30

(20 max)

Finger Weaving # _____ x _____ \$20

(20 max)

Would you like to be notified if other activities are added? Yes No

BAM Membership Dues

_____ x _____ \$25

Total Enclosed *(Make check out to BAM)*

\$ _____

(Sorry, but we can not accept credit/debit card payment.)

Mail check & form to:

Bruce Herzog—BAM Treasurer
2212 Aileswick Drive St. Louis, MO 63129-3604
314-892-4690
e-mail: bjherzog@msn.com

Name _____

Others Attending *(Spouse & Children under 18 are FREE with a paid adult)* _____

Address _____

City _____ State Zip _____

Editors note: ABANA has elected not to hold a conference in 2008. The Anvil's Horn will attempt to provide information on alternative conferences that AABA members may be interested in attending.

The Bill Callaway award by Dan Jennings

A few years ago Bill Callaway decided to retire from the AABA board after more than 2 decades of continuous service. He created the Anvil's Horn and was president, secretary and treasurer. He was the driving force to get AABA into the ABANA family and served on the ABANA board and as its treasurer. Bill is also responsible for chairing two of the most successful ABANA conferences. He spent 3 years and more than 4000 hours working on the 2000 conference.

Phoenix Forge played host to AABA demos and board meetings more times than anyone can remember. In the days when there were no blacksmithing classes, Bill and Bob Rummage taught and hosted classes at their shop.

Perhaps more significantly, Bill has been a guiding light for AABA and ABANA, keeping both associations focused on the educational aspect of blacksmithing. In the days when very few people had forging skills, when there was no model for blacksmith's associations' activities, and no format instruction, Bill led the way. We are what we are because of Bill's direction.

When I first became interested in blacksmithing, there was no internet in my world. Books and tools were hidden where I couldn't find them. A few historic sites had blacksmiths who demonstrated. (I spent hours in blacksmith shops at places like Greenfield Village, and Sutter Mill.) I had spent nearly two years trying to do some forging when I wandered into Phoenix Forge. Bill told me I needed to join AABA and ABANA, which I did. That was the beginning of a whole new world for me.

I went to all the AABA demos; then went home and did whatever was shown. When John McCellan demo'd a bear head, I went home and made one. Dorothy Stiegler showed us how to do flowers, I eventually made dozens. I made knives, domascus, ducks, steers, pokers and tools. Coming from a machine shop I was better at making tools than forging, so I made a lot of tools. When Ron Kinyon brought the first Kinyon Simple Air Hammer to a demo, I went home and started working on one (before Ron's book was complete). I'm pretty sure it was Kinyon Hammer number two.

I took the first available class at Phoenix Forge. Bill and Bob showed us how to make a Hans Peot style gas forge. The weekend after the class was over I hosted a forge building workshop for classmates. We built 12 forges and donated one to AABA.

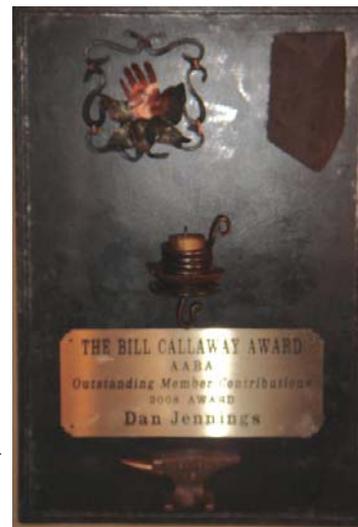
A few years later when my business partner and I decided we had had enough of each other, I knew I wanted to do blacksmithing full time. But after a year of making furniture to put in galleries and crafty stuff for craft stores, I wouldn't be able to afford to continue unless I won the lottery. Lots of folks told me that you have to do architectural work to make any money, but I didn't know enough to do that kind of work. I had made the decision that I needed to abandon the idea of being a full time blacksmith when Peter Sevin asked if I would help him with some projects. I was elated! I worked with Peter for 18 months. He is the most patient person on the face of the earth (or maybe the best actor). He never seemed to get frustrated with me but always was encouraging and willing to show me as many times as it took for me to get it.

After 18 months of the 45 mile commute and the desire to do some things on my own, I agonized over parting ways with Pete. When I left, I had the skills to do the quality and scope of work that would pay the bills. In the months that followed Peter sent me customers including one that has been my main source of revenue for the last 10 years.

Throughout the 15 years I have been a member of AABA, countless people have unselfishly shared their knowledge, time, and friendship. I am constantly in awe at how creative, intelligent and skilled AABA members are. They have changed, enriched and improved my life. I can never repay all that I have received and will never match Bill's contributions, but I have tried pay back or pay forward as much as possible.

I am sure that Bill and Doug (previous Callaway Award winners) will agree that the best reward is the knowledge that someone has been inspired, some roadblock has been removed, and that someone has benefited from our effort. The recognition is secondary, but greatly appreciated.

I am honored to be a recipient of the Bill Callaway Award.



My deepest appreciation to: Mary Ann, Lucy, Geoff, Ivan and Len who collaborated on making the award.

Mastering the Fundamentals of Blacksmithing

Mark Aspery's Class at Saguaro Ranch By Michael Sobrado

It is another beautiful day at Saguaro Ranch Park, roosters crowing and all. The historic blacksmith shop, maintained by the AABA, is a wonderful place to learn our ancient trade. The facility has a great feel to it and I am still very excited to be here. We sat down in our chairs to begin day three of the class. Although I am a full-time smith I'm a little tired. My hands hurt and I have a forging blister below my normal callous on my right hand where changing my hammer swing has taken its toll.

I happened to be looking at the instructor's anvil and noticed a piece of steel scale suspended from the horn by a short length of spider silk. The scale was turning slowly in the breeze and the early morning sun was making the silk shine with a rainbow of colors. It was an amazing contrast to the sheer size and weight of the anvil it was hanging from.

There is some sort of metaphor for blacksmithing there but I am not sure what it is. It seemed to say to me, pay attention and you will see wonders large and small. This craft is still magic to me and I feel very lucky to have the time and resources to be taking this class. My AABA scholarship has taken some of the financial pressure of missing five workdays off my fledgling wrought-iron business.

I have twelve pages of notes and drawings from the class. I have read Mark's book and use it as the textbook for the class that I teach at the Mesa Arts Center. None of that can adequately convey how much I learned just by watching Mark Aspery in action. You can easily see his long years of experience on top of a true blacksmith's education. While he swings his hammer like a crazy person, if you pay attention to where he is hitting you realize that he is always in control. He moves an amazing amount of steel in one heat when he gets going, demonstrating that you should "always work all appropriate sides of the bar". If a picture is worth a thousand words, the DVD is worth ten thousand.

The class is entitled "Mastering the Fundamentals" and goes a long way toward allowing the student to do just that. We learned to use the various blacksmithing techniques to forge our own set of tools from $\frac{3}{4}$ " round sucker-rod. From forging the tools we went on to use them to forge other tools and the wizard bottle opener.

I soon realized that Mark's work stood out in the fact that when he completed a piece it was really hard to tell what size and shape bar it was originally. The entire piece is worked to give it facets, character, and visual interest. That is something I noticed is lacking in my own work and needs to be addressed.

The class began with correct anvil height, proper hammer technique, and hot rasping. Mark is a farrier as well as a blacksmith and a big fan of hot rasping. A surprising amount of material can be removed from a hot steel bar held



in a vise using a worn farrier's rasp.

Throughout our forty hours of class time we covered most of the basics of blacksmithing. We did some drawing and tapering, taking the bar from square to octagon and finally round (actually sixteen-agon then round, but nobody knows the actual word). Forge welding theory and practice were taught. Basic metallurgy was touched upon over several days and the principles of heat treatment were pretty well explained.

Mark prefers to use hand held tools such as hot-cut chisels, butcher tools, and slot punches, rather than the hardy-tool variety. The hand-held tools have the advantage of allowing the smith to see what he is hitting. The tools must not be too heavy since we have to "overcome the tools inertia" in order to get it to do any work for us. The tools should also be well made for a variety of reasons including the smith's pride in his own work and impressing the client with beautiful iron forged to create more beautiful iron.

Each student completed one or more of the following:

Leaf

Chisel

Butcher chisel

Wizard eye socket punch

Wiz eye punch

3/4" slot punch

Wizard bottle opener

Flux Spoon

Scrolling tongs

Flower

Monkey tool

Hammer eye drift

Tenon



Mark is adding material to the class as it goes and making changes based on feedback from his students. Worthwhile additions to the pure blacksmithing part of the class are some lessons and thoughts on design and art as they relate to wrought ironwork. This is another aspect of my own work I find to be lacking and really appreciate a new direction to go in. Mark's comment "well designed but poorly made will outsell well made but poorly designed". That explains why my work has met with mixed results at the art fairs I have attended.



Mark will be teaching an advance skill class on March 17-21. See page 11 for more details.

Pieh Tool: The New location has a Wonderful New Look

By Dan Jennings

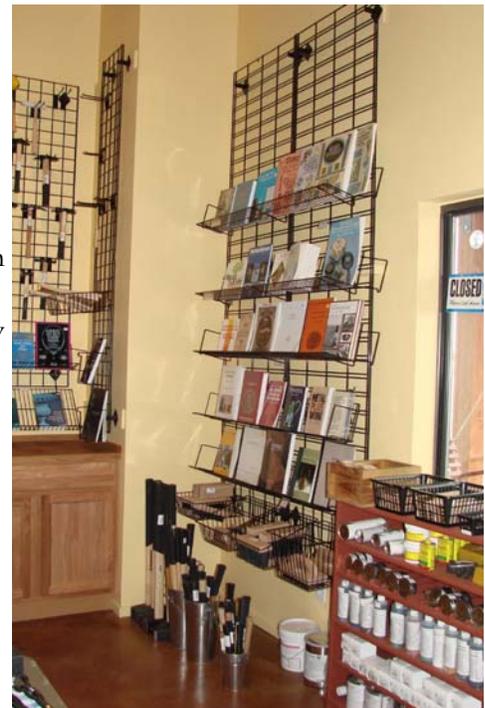
I took the opportunity to stop in at Pieh Tool Sunday morning after the September demo in Camp Verde.

The original dark warehouse filled with boxes is gone.

The new store has a boutique feel, but instead of tea cups and handmade napkins there are blacksmithing tools. Everything is on display so you can easily find what you need and even find some things you didn't know you needed.

There are two distinct sections of the store. The main section has blacksmithing tools, supplies, and books. The other section has farrier supplies. Both sections were amply stocked. Large windows that look into the shop/classroom allow shoppers to observe without the noise and heat of the forges.

The large shop/classroom has naturally finished wood walls that give it a comfortable, blacksmith shop feel. The shop is outfitted with an abundance of high quality tools, including a power hammer. A large overhead door opens to the rear of the building offering a view of the mountains (and the storage units), fresh air, and an overflow area for activities best performed away from the forges.



For those who need a place to flop while attending class there is a bunk-room upstairs, with 4 bunks, bath and a hot tub.



Photos from a recent intermediate/advanced class taught by Gordon Williams. At Pieh Tool. Students, Jason Brownell, Debbie Hannappol, Keith Jones, Terry Howell, and John Doss, completed the sign bracket project in 3 days.



We don't see Gordon Williams at our demos very often because he is usually teaching classes at Pieh Tool on the weekends.. My trip to Pieh Tool was rewarded not only by getting to say hello to Gordon, but also to see some of his current work. I have known Gordon for about 15 years and have enjoyed watching his transition from novice, to excellent blacksmith, to accomplished artist.



November Flower Contest: Impressive Results



The contestants: Left to right: Dale Harvey, Lucy McEvilly-Schwabb, Chris Contos, Ivan Hill, Conner Smith, Mark Finn, Jim Sheehan, John Kruger, Roger LaBrash. Here are a few of the entries. For some inexcusable reason we are not sure of each flower's creator, so we'll leave it up to you to guess.



R: this wasn't in the contest, but we thought you'd like to see it.



Classifieds

Stick Welding Rod: Steel, stainless, and hard facing. Silfos 5 and 15 brazing rod for non ferrous. Most in original sealed containers. Asking about 1/3 of new cost. Steel remnants, most shapes \$.15/ lb. Tom Woods 602-841-1218

Classified ads are free to members and can be submitted by email to: danshammer@cox.net or by mail to Dan Jennings 2522 W. Loughlin Dr. Chandler, AZ. 85224

70 lbs post vice, perfect condition. \$125. 00. Antique hand crank / belt drive drill press \$175.00. Call Mark Finn 928 282 3661

For Sale, used Striker air hammer, low hours, 88 Lb, Self contained, 5 Hp, spare dies, 1500 Lb base, \$6900. Call Ron Kinyon 602-568-8276

Doctor says: stop doing heavy work. So, equipment that might tempt me to do heavy work is going up for sale. Antique PELS gear & cam operated ironworker, large tall cone, 19th century wagon tire bender, 50# Little Giant, large heavy welding table, antique bending forks, Champion hand crank blower, Doall band saw, 150# +/- swage block with original cast iron stand, soft coal, misc. bench tooling, etc. Most of this equipment came from an east coast shop that began operations in 1892. Power equipment on site to load your truck or trailer. Ralph Shepard, Sierra Vista, AZ. Email: mayo_shep@msn.com for details, pictures, and prices. 520-378-2829 (home) 520-266-0446 (cell)

Plasma Cutter LTEC PCM-750i. Never used commercially, hobby use only. LTEC was bought by ESAB. This unit works perfectly, cuts up to 3/4", severs up to 1". Uses shop air. I have extra tips, etc. Selling since I bought a new one for my CNC setup. Paid \$2300 for it, will sell for \$1000 OBO. I also have for sale my box of horse shoeing equipment. Hammer, nippers, file, crimper, hoof stand, etc. \$100 for all. Call Bill Micka . 520-299-6299 or email wmicka@earthlink.net.

Two new/old e-books. Weiner Kunstschmiedarbeiten (1928) and La Fidelle Ouverture de l'Art du Serrurier (1627). Now eight titles are available on CD \$4 ea. Or all 8 for \$24 postpaid. www.hammerguy@bellsouth.net or Brian Gilbert, 3404 Hartford Dr. Chattanooga, TN 37415

Kinyon Simple Air Hammer pneumatic kits. Includes cylinder, valves, fittings and hose. Ron Kinyon 602-568-8276

Sources

Blacksmith's Journal

Monthly journal. 1 yr \$37 . Complete set of back issues (1900+ pgs) \$480. Ph. 800-944-6134. PO box 1699 Washington, MO 63090 website: www.blacksmithsjournal.com

Bar U Bar Supply

The source for anvils, post vises, and other new & used blacksmith tools. Barry Denton ph 928-442-3290 email: barubar@hughes.net website: www.barubar.com

IMS (formerly Capitol Metals). Full service supplier of Steel, Stainless, Brass, Aluminum, Copper. 5150 S. 48 ST. PHX. 602-454-1500

Brown's Farriers Forge Supply

Mostly farrier supplies, but has hammers, tongs and other blacksmith goodies. Ph. 480-838- 4455 863 E. Baseline Rd. Tempe 85283 (behind

Pieh Tool Company Inc.

Blacksmith Supplies, Coal, coke, & Kasenit #1 in 1# cans, 661 Howards Road Suite J Camp Verde, AZ 86322 888-743-4866 ,www.piehtoolco.com

Chile Forge

Next generation gas forges www.chileforge.com 520/360-2141

Norm Larson Books

Sells hard to get blacksmithing and knife making books. 800-743-4766 email: larbooks@impulse.net

Smokin' Steel Design. CNC Plasma Cutting., Ornamental, structural, furniture, and Cad. Geoff ph: 602-402-1610

Pacific Insulation Company

Supplier of high temp insulating materials. Bricks, Kaowool and other refractories. 215 S. 14 St. Phoenix. 602-276-1361

Brent Bailey. A blacksmith in California specializing in custom tools and ornamental forgings for artisans. www.brentbaileyforge.com

Blue Moon Press, Ltd.

Metalwork books, some of which are only available through them. Bluemoonpress.org Toll free ph. 866-627-6922.



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Dan Jennings 2522 W. Loughlin Dr. Chandler, AZ 85224 Tel (480) 839-6339 Fax (480)839-6339 Danshammer@cox.net