

The Anvil's Horn

A Publication of: The Arizona Artist Blacksmith Association

Issue No. 134

September 2008



Silver inlay bit by Alan Cressey. See page 9

President's Message:

I wasn't able to go to the meeting in Flagstaff; my kids were in town. Some of you remember them from meetings years ago; they've grown to be fine people and I'm proud of them. And I heard that the meeting was excellent; good demos- thanks to the demonstrators, lots of new faces, and people stepped up to the anvil and tried what was demo'd. The Historical Society sounds like a great place for our meetings.

Our next meeting, in Camp Verde (a hotbed of smithing) will be fantastic as well. Gordon and Chris are excellent demonstrators, Bill and Karen are wonderful hosts, the shop tour will be awesome, so it's a good meeting to really make a weekend out of. There are motels nearby, camping at Bills, and it will have cooled off at 5000 feet. Last year our brewmeister, Joel brought up some of his best; I drank quite a lot Sat. night, and realized Bill could really sing well! I'll ask Joel to bring up some brew again this year.

My thanks to Bonnie Harvey for volunteering to chair the auction committee; she'll need plenty of help so contact her to see what you can do. And forge something special for the auction; our scholarship program does a lot of good and deserves our support.

When you're done forging a fine piece for the auction, forge a vessel for Grizz's Nov. meeting (mine's already done!). And then forge a contemporary sculpture piece for the Tubac exhibition (submission deadline Sept 10- I can help transport pieces). And then have a beer; in fact after all that work have several, and then you too can appreciate Bill's singing.

Ira

AABA OFFICERS and BOARD OF DIRECTORS

PRESIDENT: Ira Wiesenfeld 1801 Overton Rd. Tucson 85737 520-742-5274 treeira@hotmail.com
VICE PRESIDENT: Roger LaBrash 1329 W. Lincoln Phoenix 85007 602-716-9660 Grizz1329@aol.com
SECRETARY: Mary Ann LaRoche 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 602-716-9660 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, Ivan Hill, Ron Kinyon, Doug Kluender, Roger LaBrash, Leonard Ledet, Betsy Miller, Rick Miller, Bill Morris, Richard Rozinski, Michael Sobrado, Ron Unger, Ken Webb .

AABA DEMO: September 20 & 21, 2008

Gordon Williams on Saturday

Chris Contos on Sunday

Plus Tours of Local Blacksmith Shops

Location: Bill and Karen Morris' 195 W. Fort McDowell Place, Camp Verde, AZ

Phone: 928-567-2804

E-mail: azmorris195@msn.com

Registration: 8:30 a.m. **Demonstration:** 9 a.m.

Registration Fee: \$10 Members \$15 Non-Members

Demonstrators:

On **Saturday** Gordon Williams, a well-known blacksmith and blacksmithing instructor from Camp Verde, will demonstrate the forging of an iron and copper coat rack, the texturing of steel pinecones, and several leaf making techniques.

On **Sunday** Chris Contos, a Prescott area blacksmith, jewelry maker and engraver, will present his "Contemporary Interpretations Of Traditional Blacksmithing Techniques."

- Plenty of space is available for tent camping and **limited space** is available for dry RV camping.
- The Zane Grey RV Park and several motels are nearby.
- Lunch on Saturday will be on your own. There are several restaurants and fast food places in the area.
- On Saturday night Bill and Karen will host a bring your own meat/fish and adult beverage Bar-B-Que. Tossed salad, beans, coffee, soda, water, dessert, and music will be supplied.
- On Sunday, coffee will be available, but breakfast will be on your own.
- Several local smiths will be opening their shops to visitors. The shops are all within 15 minutes of the Morris' house and directions will be provided. (Bonnie says the Ice Cream machine will be producing at the Harvey Forge.)

There are numerous places of interest in the Camp Verde area including Pieh Tool, Ft. Verde State Park, Montezuma's Castle, Montezuma's Well, and the Cliff Castle Casino. Sedona and the Red Rocks are approximately 40 minutes away. On Saturday from 8 a.m. to 12 noon the Camp Verde Farmers' Market takes place 10 minutes away. .

Directions to the Morris House

From Phoenix or Flagstaff:

I-17 North (PHX) or South (FLAG) to General Crook Trail, Exit 285

Turn right at the stop sign at the end of the ramp. At the next stop sign, turn right onto East 260 toward Payson. Drive east on AZ 260 to Quarterhorse Lane which is opposite the closed Ranger Station and is the first right turn after you cross the Verde River bridge. Turn right onto Quarterhorse. Quarterhorse (about ½ mile) to Ft Apache. Turn right onto Ft. Apache to Ft. McDowell (first street on the left). Turn left. Ft. McDowell to number 195 which is the white house with maroon trim on the left after the road curves.

From the East:

Highway 260 to Quarterhorse Lane (opposite the closed Ranger Station and before you cross the Verde River). Turn left onto Quarterhorse to Ft Apache (about ½ mile). Turn right onto Ft. Apache to Ft. McDowell (first street on the left). Turn left. Ft. McDowell to number 195 which is the white house with maroon trim on the left after the road curves.

Don't forget to bring items for Iron In The Hat and Show and Tell.

As always, safety glasses are required.

July Demo Report:



The Pioneer Museum in Flagstaff turned out to be a great venue. There was plenty of room, lots of parking and places to camp. The weather was cool and it didn't rain—who could ask for more in Arizona in July.



Demonstrators: (CW) Bill Morris, Gordon Williams, Steve Fisher, Jim Sheehan and Doug Kluender (next page) put on a great show.

Bill showed napkins rings, Gordon made a leaf hook, Steve RR spike knife with a pineapple twisted handle (see back cover), and Jim a flesh fork.



Doug demonstrated a braided handle. Below shows the progression. If you can figure out how it gets from the twisted pieces in the center to the finished braid you're doing better than most of us who watched it being done. It looked like magic.



L: Dale Harvey, AABA's official illustrator, watches with pad and pencil in hand. See Dale's drawings on page 16.

Below: A couple of Steve's knives



Hap and Clark studying some of the demo tools.

Doug and Bill spent Friday setting up the shade and forging stations.



Moving Metal

By Jerry R. Brink

A Weekend Devoted To Discovering Chasing and Repousse

Tap, tap. Tap, tap, tap were the sounds in Roger LaBash's *Grizzly Forge* on the June 20th weekend. Normally you would hear hammering, grinding, and clanging metal, but this weekend Doug Kluender and I were learning the ancient art— dating back to as early 1,400 BCE—of *Chasing and Repousse* from Roger LaBrash.

The attached photo's show two finished copper flower pieces, Doug's on the right and mine on the left. Using the same pattern shown in the line drawing, notice the differences in style and interpretation.

What is *Chasing and Repousse*? *Chasing* means to push in, and *repoussé* (re-pō-zāy) means to push out. Used together, *chasing* and *repousse* refer to a metalworking technique, used on malleable metals (copper, gold, or silver), that shapes them by hammering on the metal from the back side. When all the lines are chased, the metal is turned over and *repousséd* to produce the front of the piece. The metal will be turned, annealed, cleaned, and worked many times with numerous tools and thousands of taps until it is deemed finished by the artist. For three days, under Roger's supervision, Doug and I sat at a table tapping our flat 4"x 4" copper sheet into a delicate and "priceless" flower, destined for the Smithsonian.

Interestingly, *chasing* and *repoussé* use the plasticity of metal, i.e., shaping by small degrees, just as with blacksmithing, but there is no loss of metal in the process. As it is stretched locally, the surface remains continuous. Understandably, the process is fairly slow, especially in the beginning, but speed will increase with skill. Each tap on hammer leaves an honest imprint of the tool shape that will usually be visible in the finished product, unlike blacksmithing where such evidence is often intentionally eliminated.



Roger discussed the variety of tools we would need for our simple flower design. For our project, we used two small hammers, measured in millimeters, 28mm and 30mm across their face. In addition, instead of 2 lb chisels hand forged from sucker rod, we used small 4" nail-like tools with special shaped tips. As in bygone days, the craftsmen generally made tools based on their design goals. Roger gave us that option to further personalize our design. Typically hand-built tools were made from bars of tool steel, forged and tempered at the tip. We used an oxyacetylene torch to forge and heat-treat the steel, and we also had a saw to cut designs into the tip of our tools for patterns rather than heating and hammering them in.

Some of primary tools include, **Liners, Planishers, Matters, and Domers**. **Liners** have slightly rounded thin tips, not too thin, however, or they will cut the metal. These are used to mark out the design, and then, in the finishing stages, to refine any thin outlines. **Planishers** have smooth, flat tips used for pushing out large, flat areas of metal. **Matters** have patterns cut into them for design detail. Matters can also be made by filing a thin line around a steel bar, hardening and then shaping it to make a fine grain pattern. **Domers** are used to push out rounded or oval areas of metal; these can be somewhat pointed or almost flat. For the experi-

ence of it, Doug and I each made a few tools that we used to personalize our flower project. If making tools is not a priority, Roger sells starter kits that will get you tapping immediately.

Is blacksmithing less time consuming than chasing and repousse'? It depends on the complexity of your design. Doug and I spent three days completing one 4"x 4" copper flower and several tools; so we've minimized that learning curve. Other time investments are design, which can take considerable time, as in blacksmithing; repetition of multiple stages: annealing a sheet of metal, cleaning and removing the pitch between annealings, setting up a pitch bowl, working carefully with punches, and turning and working your metal sheet numerous times with various tools before your final design is complete.

The *repousse'* method involves placing a thin sheet of copper in an iron bowl of heated pitch. Pitch is a slightly soft clay-like material, which hardens when cooled, or becomes liquefied to a peanut-butter consistency when heated. Pitch is used to provide a solid base to work on, while allowing the metal to be shaped without obstruction. Pitch works well in a round bowl. Ours was an 8" cast iron vessel sitting in a rubber ring, but it could have as easily been a bag stuffed with sand. This simple arrangement, carried through thousands of years, allows for greater stability, rotation, and angling of the pitch bowl. For larger objects, a retired cast iron camping skillet, once used for bacon and eggs, makes an excellent bowl. Naturally, the larger your design the larger the iron pitch bowl needs to be. In order to get the pitch soft enough to grab the metal it is heated with a hairdryer or a heat gun. If the pitch is too hard, the metal will be thinned and damaged; if too soft, there will be inadequate control over the metal indentations. Good pitch must be hard enough to hold its shape, but soft enough to yield to the tools. When the masterpiece is completed, the pitch bowl is sealed in an airtight plastic bag and stored until the next time.

Can you guess the most famous chasing and repousse' art in America? Hint. A famous sculpture honored on the 4th of July.

Good job! It is the Statue of Liberty. The statue was formed by French artists in copper *repousse'* sections using wooden structures to shape each

piece during the hammering process.

Another excellent example of monumental copper *repousse'* sculpture is Portlandia by Raymond Kaskey, which was installed in 1985 in downtown Portland, Oregon.

For those of you who might be intrigued with adding *Chase and Repousse'* to your metal working repertoire, do it! Adding a copper, bronze, or silver accent to a hand forged black smith art object, is the perfect accent to make a good piece, unique and great. My experience learning it under the tutelage of Roger "Grizz" LaBrash's was excellent. I highly recommend it. You may contact Roger LaBrash for information relating to the next *Chasing and Repousse'* class at 602-716-9660 or www.grizzlyiron.com.

Tap, tap. Tap, tap, tap.



Pattern drawing

His Cowboy Life Spurred Hobby Just a Bit

In the ranching world, his handmade bits and spurs are pure works of art.

By: Ken Wysocky, Whitefish Bay, Wisconsin Photos: by Barry Denton

(Note: this article appeared in the October-November 2007 issue of COUNTRY magazine and is reprinted with permission from the editor)

At 93, Alan Cressey is long retired from life as an active cowboy. But he still rides tall in the saddle, thanks to a hobby he took up 30 years ago: handcrafting fine bits and spurs inlaid and overlaid with silver.

True aficionados of authentic, richly detailed Western gear consider Alan a Rembrandt of the ranching world. He fashions a limited number of his highly sought-after bits and spurs each year at his ranch in Camp Verde, Arizona.

"Alan makes bits and spurs the way they were made 150 years ago," observes Barry Denton, a close friend who helps with the more rigorous aspects of forging these works of art. "There are easier ways to make them, but he refuses to use modern tools."

The price depends on the amount of silver needed, which is not cheap. Alan uses sterling for overlay and pure silver for inlay.

For cowboys who want the real deal instead of knock-off imports, though, the premium price is worth it. A Cressey bit or spur evokes the essence of cowboy life—Stetson hats, sweat-stained saddles, dusty trails, nickering horses and the comforting smells of a tack room.

Real cowboys don't want bits and spurs made in Korea or Japan," Alan chuckles. "But this is a hobby, not a business. I keep at it because the more I work, the better I feel."

Rural Roots

Alan was born in 1914 on a cattle ranch in Merrill, Oregon. He comes from true pioneer stock. His grandmother traveled across the Plains in a covered wagon in the 1860s, and his grandfather worked his way west as a carpenter for the Union Pacific Railroad, building bridges and trestles for the transcontinental railroad.

"He was there when they drove in the golden spike in Utah," Alan notes.

A couple years after Alan's birth, his family moved to a small farm in southern California, near San Bernardino. Even as a child, Alan knew farming wasn't for him.

"I knew I didn't want that kind of life," he recalls. "I didn't want to dig in the ground. I wanted to be a cowboy. I wanted to sit on a horse and get up off the ground."

He left home at 16 to work on a ranch. At 31, he moved to Arizona because there were "too many people in California." Some 20 years later, in 1967, he moved to Camp Verde to become a ranch foreman.

In 1977, retired from cowboy life, he made his first set of spurs and fell in love with the hammer, anvil and forge.

"The ranch where I worked at the time had a blacksmith shop, so I knew a thing or two about blacksmithing," Alan says. "I also had worked with a bit and spur maker for about a year, and he showed me how to inlay and overlay with silver."

"So when someone needed spurs one day, I made a pair out of a piece of steel. Then someone needed a bridle bit. Before long, that was all I was doing."

Quality, Not Quantity

In the last 30 years, Alan esti-





ARTIST AT WORK: Alan works on a bit in his shop. He figures he's made about 150 in the last 30 years.

mates he's made 150 pairs of spurs and about as many bits. "People just bring in their own designs and ask me to make them," he says.

He says it takes about 30 hours to complete a piece. The spurs are made of "mild" steel, while the bits are fashioned out of "sweet" steel, which is softer, on the order of wrought iron, he notes.

Does Alan consider his bits and spurs works of art? "Well, that's what people say," he says modestly. "I just try to make them as good as I can. Cowboys are very proud of their bits and spurs."

Alan doesn't make many spurs these days because it's getting harder to hammer out the heated metal during the forging process.

"But I'm still making bridle bits," he says. "I'm working on one right now. Most of the bits I make are what's called the Santa Barbara de-

sign—a spade bit. It's a real cowboy bit for someone who really knows how to handle horses."

Cowboy Connection

Alan's customers are from as far away as Australia—and all his work has come through word of mouth.

"I've never done any advertising," he says proudly. "Somebody sees my work, then comes and asks me if I can make some for them. That's the way it's been all along."

Everything Alan makes is stamped with his distinctive brand. This design, registered more than 50 years ago, was originally used for branding horses.

Was cowboying all he'd hoped for as a youngster?

"Oh, I should say so," Alan says. "I led the cowboy life for 40 years, and I wouldn't have changed it for anything."

With his own cowboy years behind him, he plans to keep making bits and spurs as long as he can, for one simple reason: "It's my way of staying connected to the cowboy life."

November Demo Vessel Challenge!

By now, everyone has heard about Grizz' and Jason's vessel challenge and by now, most people have at least considered something they could make. But, in case you haven't come up with an idea yet take a look at page 15 for a little inspiration.

Have you also heard about all the expensive prizes you could win in all the different categories (most creative, most bizarre, biggest, smallest, impossible, etc.)? No? - well me either, but prizes or not, it is always fun to be involved and to see what other AABA members can dream up. Give it a shot.

A vessel can be anything that can hold or contain something. It must have metal in it but does not have to be entirely metal.

Dan

CALENDAR 2008

September 20 & 21	Demo Verde Valley Smiths	Bill & Karen Morris'	Camp Verde
October 11	Auction/ AABA Luncheon	Sahuaro Ranch	Glendale, AZ
November 15	Demo Fred Zweig	Grizzly Welding	Phoenix, AZ
January 17	Demo Henry Pomfret	Sahuaro Ranch	Glendale, AZ
March 21	Demo	Ira's	Tucson, AZ

AABA Auction and Awards Banquet

It is time to make plans and auction items for the eighth annual Reed Carlock Fundraiser Auction and Luncheon to be held October 11, 2008.

This year's Auction Chair is Bonnie Harvey and by now, we all know that when the Harvey's are involved, something special is going to happen.

So, get busy and start your auction piece. Why not make this your year to push your limits and imagination and make something really extraordinary?

Registration will start at 11:00 am with lunch served at noon. Food will be catered by the Burnt Biscuit Bunch. Look for registration info in the mail in September.

For more info or to volunteer contact Bonnie Harvey 602-956-4694. Email: bmac728@cox.net

Coming Demos

November at Grizzly Iron, Inc. Fred Zweig will demonstrate facing in repousse. Fred is a repousse and jewelry artist and resides in Tucson, AZ. He has been teaching classes for many years in Tucson. He is the moderator of the chasing and repousse site on ArtMetal.com. Don't forget to bring a vessel for the Vessel Challenge.

January Demo: British blacksmith Henry Pomfret on January 17 at Sahuaro Ranch.

"I worked as a self-employed blacksmith from 1984-1991. From 1992 to 1995 I taught blacksmithing in Botswana and on my return worked as a journeyman smith in the UK until 1999. I have taught blacksmithing at Herefordshire College of Technology, Hereford, since 2000, teaching at all levels from foundation, through diploma to degree. Also in 2007 I was admitted as a Licenciate to the Worshipful Company of Blacksmiths."

Attending a Henry Pomfret demonstration is, for most of us, a once in a lifetime opportunity. You won't want to miss it!

Blacksmithing Class Level 1B starts October 1

This is a continuation of the 8 week course held last May and June. This course is geared to the beginning blacksmith with a few skills. It focuses on the essential skills of blacksmithing at the anvil.

Details:

Dan Jennings instructor

Wednesday evenings 6:30 to 9:30

Starting October 1 through November 19

2522 W. Loughlin Dr. Chandler 85224

Cost \$295 includes material and supplies

Limited to 6 students (priority will be given to students who took the first session, but accommodations will be attempted for those who didn't).

To sign up, or for additional info contact:

Dan Jennings 480-510-3569 or

email Danshammer@cox.net

Forge Contemporary Sculpture Exhibition

Tubac Center of the Arts

Here's our chance to have a blacksmithing exhibition this year. Lets make it a success; it can lead to others. Go to www.tubacartscenter.org for info and forms; you can submit online by Sept. 10. I can transport pieces from Tucson to Tubac. Call me with questions. Ira 520 742-5274

Deadline: October 7 for the November issue of the Anvil's Horn. Earlier would be greatly appreciated. Articles, photos, notices, and ads can be emailed to: Danshammer@cox.net or mailed to AABA 2522 W. Loughlin Dr. Chandler, AZ 85224

Thanks for sending in your 2008 Dues.

Website: **AZ-blacksmiths.org**

News from ABANA

The central office has changed. Heather Hutton has moved on. ABANA has contracted with Diane Walden, WH&L Associates, LLC, to provide services as the new ABANA Central Office. Walden and her team, Teresa Hannon, technical services, Victoria Lonergan, membership, and Denise Propps, finance, are looking forward to working with ABANA.

ABANA Central Office Phone: 703-680-1632
15754 Widewater Drive Fax: 703-680-6222
Dumfries, VA 22025-1212 e-mail:
abana@abana.org

ABANA Election coming up

Exercise your right to influence the future of ABANA by voting for the candidates who will do the best job for the organization. Look for your ballot in the next Anvil's Ring.

The ABANA 2010 Conference

Plans are being made to hold the 2010 Conference at the Mud Island River Park in Memphis, TN during the first week in June. Accommodations will be at nearby hotels; food provided by local caterers (no university cots and buffets). The board is planning a more profitable conference at less cost to the attendees. It sounds like it is shaping up to be a great conference, in an exciting location.

For more ABANA info: www.abana.org

AABA Website

John Doss has taken over as AABA webmaster. John has made several changes and additions in a very short amount of time.

The Technical Literature section is a great addition. If you have anything you could add to this collection, John would welcome hearing from you.

Also, check out the Member Gallery. I noticed my pics are somewhat (OK, like 15 years) out of date, we should all take a little time to send photos to add or update the gallery.

Great job John!

Referral on the Website.

Acting upon legal advise, the AABA board has discontinued the Members' Blacksmith Referral page.

The US Supreme Court has ruled that organizations who promote private businesses are to be considered trade organizations; not 501 C3 not-for-profit organizations.

AABA will no longer recommend blacksmiths to the general public in any publication or website.

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

Non-Profit Art Centers

Great venue to show your stuff!

Are you forging some nice stuff; pieces that are well made and interesting, whether functional or not? But then you're not sure what to do with them; you've given the family presents, sold items to your friends, but haven't a clue how to approach and work with a gallery (and trust me, they can be challenging to work with).

Well, have I got an idea for you - non-profit art centers. Some of the larger ones are Shemer and Mesa Arts Center (where Michael Sobrado teaches) in Phoenix, Tohono Chul in Tucson, Sedona Art Center and Tubac Center of the Arts (where there's an upcoming forged sculpture exhibition).

These art centers exist to support the arts; they offer classes, exhibitions and member events. They often offer members' exhibitions; as a member you can display one or more pieces. There might be prizes for Best in Show and other categories, and as a member you'll be notified of their other exhibitions. I find that my resume and my confidence improves every time I'm in a show, and when I've won an award you can't drag me out of my shop for months afterwards!

Another organization worth joining is Arizona Designer Craftsmen, which has several chapters around Arizona. There are 2 levels of membership, regular and juried, and they have members' shows at both levels, and meetings that are great for networking. ADC and the non-profits are easily found on the internet.

One last idea; when you're a member of an art center, have shown in their exhibitions, maybe won an award, suggest to them that they host an AABA blacksmithing exhibition, with some of us demonstrating at the opening. It's a win-win-win; good for them, good for us as individuals, and good for us as an association.

Ira

More Tools...

This has been another great year of learning for me. It was all about education and tools! My thanks go out to the scholarship committee; who open the doors of learning to us all. The AABA board assembled educational opportunities, from enameling to dragon carving, that have broadened my world of design.

This past March I attended the Mark Aspery class at the Sahuaro Ranch in Glendale. At the start of the week, we learned the finer points of stake repoussé and controlled stretching of steel. Ever since the class, I have been making new tools. The projects on the fire now are two sets of ornate shelf brackets that utilize many of the new techniques and tools. I will be sharing what I learned at the Camp Verde gathering in September.

The second half of the week was filled with traditional joinery for gates. I came to better understand the processes of slitting, drifting, upsetting, and right angle bends when moving the heavy steel. While I had done some right angle bends and upsetting on light stock, I never really understood the concept until we hand hammered steel almost two inches thick. With luck, I may just have my first garden gate to show at Camp Verde too.

Every time there is a workshop or class, I end up making more tools. Since there is always more to learn, my tool collection is destined to grow. I plan to tempt you all to grow your tool collections also.

See you at Bill and Karen's home for another great weekend event!

Thank you AABA,
Chris Contos

NOT BLUE ANYMORE

by Barry Denton

Cowboys on a ranch always get razzed pretty bad if they get something new. A new saddle, bit, wife, or spurs can set off any number of moans & groans & practical jokes because of it. For example new saddles "squeak" until they are broke in. This causes the others you are riding with to make several "noisy" remarks etc. It also causes the lucky or unlucky guy with the new saddle to do everything in his power to stop the squeak as fast as possible. At night you will see him putting extra oil on the leather. In the morning he will be putting baby powder between the saddle skirts, but of course the smell will start another round of sarcastic conversation. Now the next problem is getting a new bit or pair of spurs.

Bit & spurmakers tend to "blue" their items to increase their appeal because of the contrast between the blued steel and the silver. They also blue these items to prevent rust. When a cowboy gets a new bit for Christmas the first thing he sets out to do, is get the bluing off and start the metal rusting.

The best formula I've seen for this is to take a five gallon bucket and fill half full with horse manure. Fill with water and stir until you have a fine horse manure oatmeal. Insert your "blued" item and leave for 24 hours. The next day it will be ready to go. Now this is an inexpensive, effective, and highly scientific way to age anything blued. This also works well for reenactment folks that want to make steel items look old, such as guns, swords, knives, etc.

Please don't send me inquiries regarding the effectiveness of other types of manure. I am only a specialist in horse manure. You'll have to call a politician for the other kinds.

Dumb Things Not to Do

By Doug Kluender

I used to have a very nice little dial indicator. I know, dial indicators are not normal blacksmith tools but bear with me, there is a lesson here. Over time the dial had become a little slow moving. I figured that in my gritty shop environment it had become dirty and needed cleaning. A few drops of paint thinner on the tip yielded some immediate improvement. Remembering that paint thinner leaves an oily residue, I switched to acetone. More improvement, things were looking up.

Having other things to do, I poured a little acetone into a container and submerged the tip of the dial indicator to soak for a little while. I covered the container for safety.

The next day I remembered the dial indicator and thought that it should be working like new by now. Well, it was, very smooth and responsive. The only problem now was that the clear cover on the dial resembled a mottled semi-transparent potato chip. Powerful solvents do funny things to plastic parts, especially in a closed environment.

Several thoughts come to mind. There is a reason for the warning labels about using solvents only in well-ventilated areas. Perhaps the repair of delicate instruments should be left to trained professionals. If a little bit of something is good, more isn't necessarily better.

My little dial indicator will continue to work until dust settles into its' unprotected delicate innards. When it finally ceases to function, I'll probably frame it, as a reminder of life's little follies.

He who receives an idea from me receives instruction for himself without lessening mine; as he who lights his taper at mine receives light without darkening me.

Thomas Jefferson

Contributed by Maurice Hamburger

Gallery



L: Fireplace surround by Mary Ann LaRoche

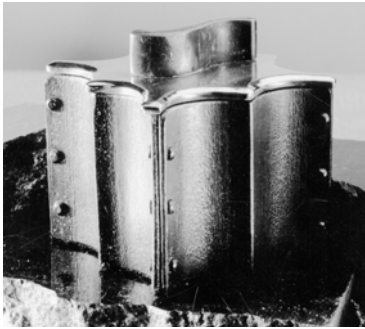
Below: Mirror by John Doss.

Below Left: Patina steel, range hood by K Kofford.



With the Vessel Challenge and the AABA Auction on the horizon, we thought you might need a little

Inspiration



Angle Iron makes the sides from this box Phoenix Forge



A copper fountain like this one, by Dean Timmons, might be the prize winner.



*A 2 drawer, barrel top jewel box might impress the woman in your life .
By Dan Jennings*



The match box has already been done by Mo Hamburger , but maybe you can think of some other common place items to translate into metal

Rocky Mountain Smith, Kam-ber Sokulsky gussied up this beer stein.

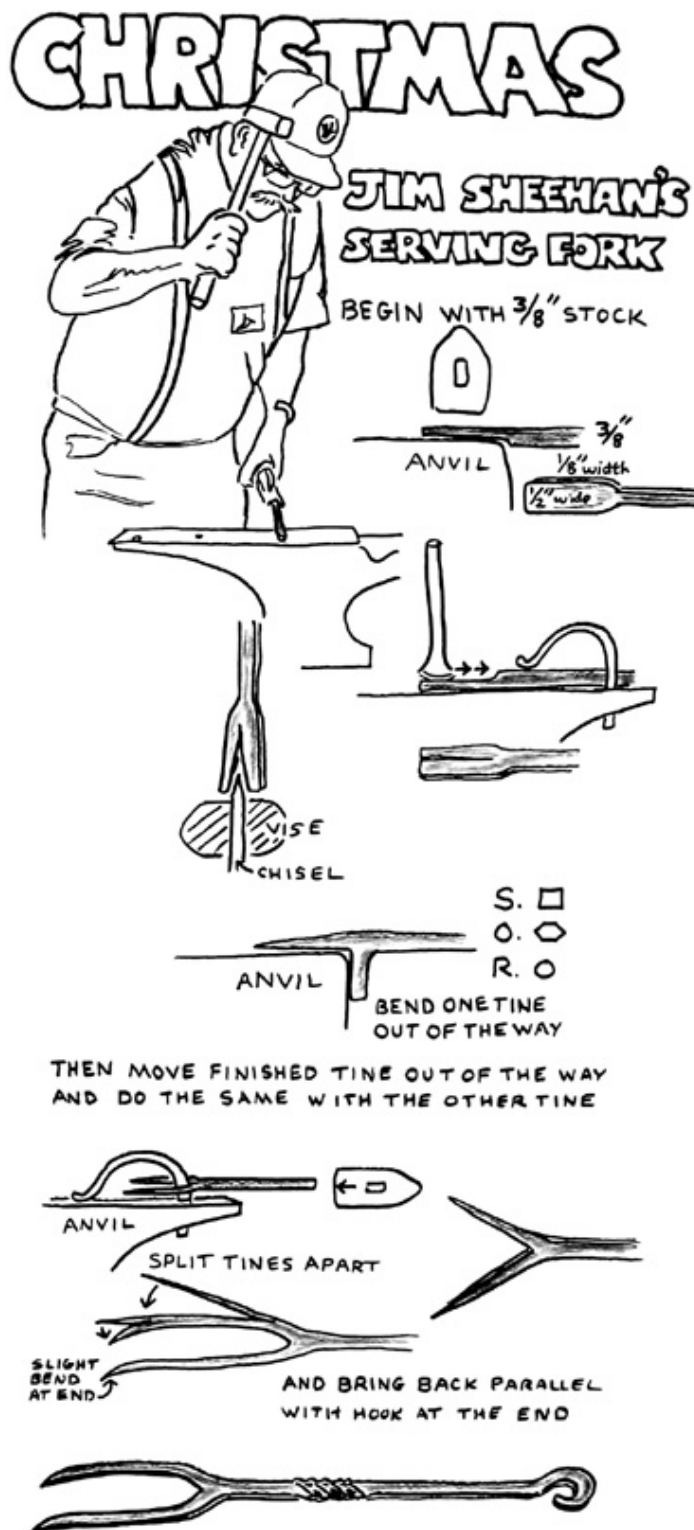
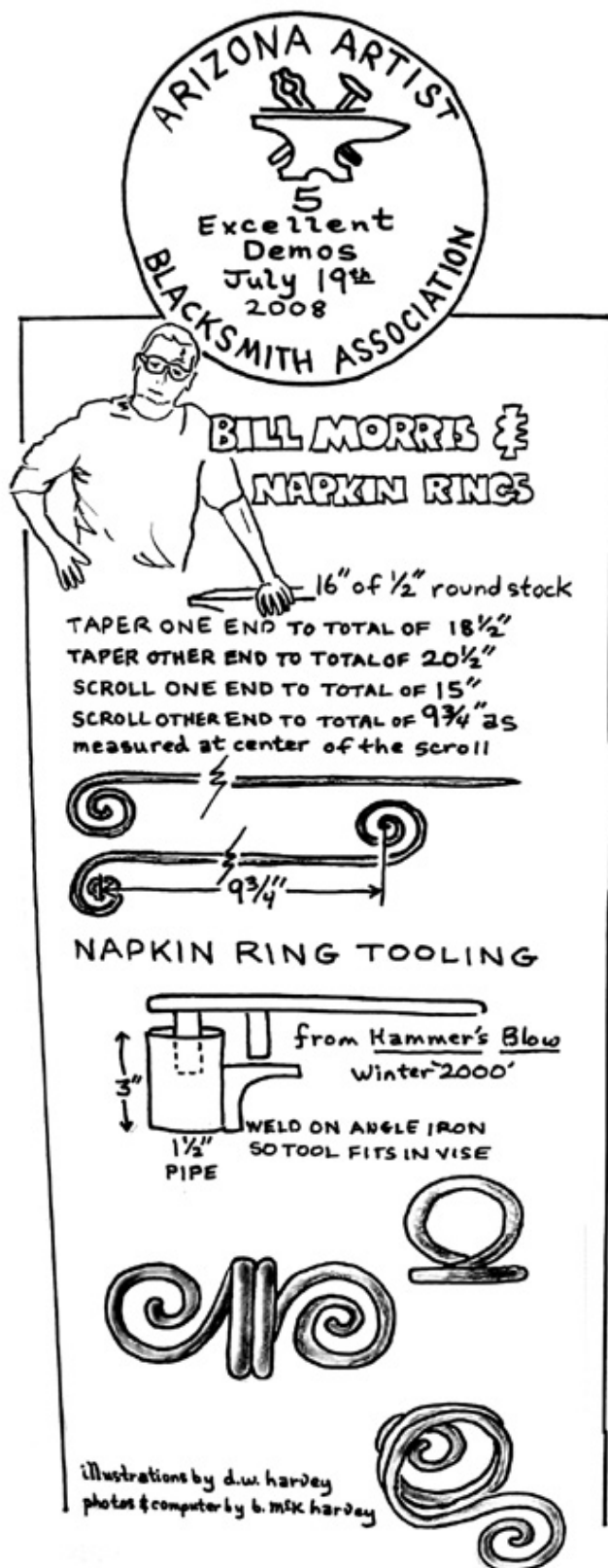


Caleb Kullman dovetailed the edges of angle iron to create this simple, but elegant box.

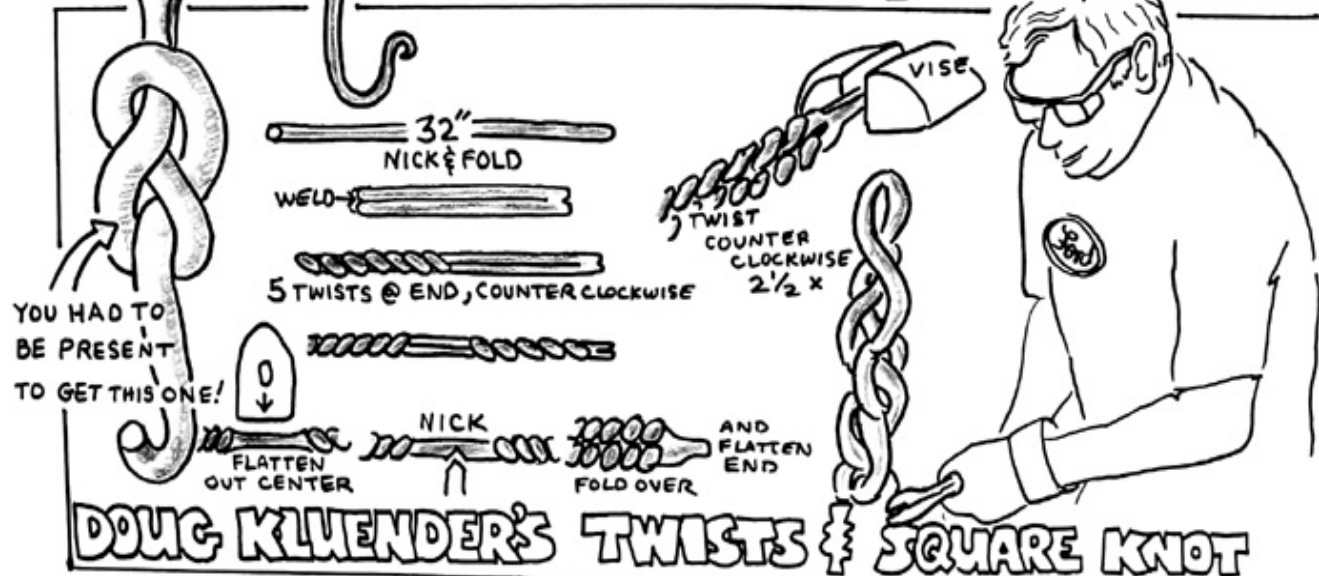
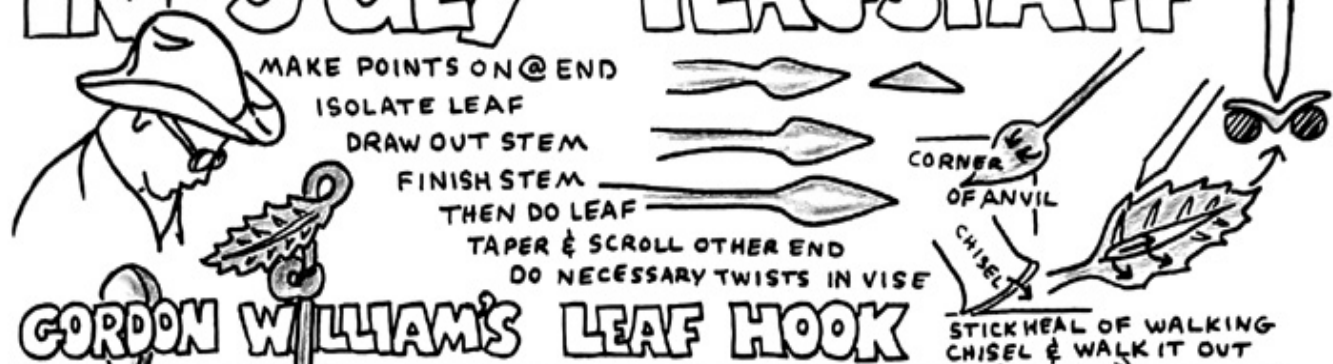


Peened notches make the joint.. Balls are forge welded ala James Viste. By Dan Jennings

In case you didn't make the July demo, here's what you missed and how to do it. From Dale and Bonnie Harvey



IN JULY... FLAGSTAFF



Harold Hilborn - Holy Hammer Ironworks

Harold, I heard that you had started your own welding/blacksmith shop. Congratulations! I would like to put an announcement in the newsletter – I think everyone would be interested.
Ed.

Hi Dan, Well you heard right. I have taken a leap of faith, with a small safety net of course. My company's name is Holy Hammer Ironworks. I have a K-17 residential and commercial contractors license for welding, structural steel and aluminum erection. I hope to take the business the way of blacksmithing, certified welding, custom metal fabrication and repair. I will do high end ornamental iron but no pool fencing or window grills.

My shop is about 900 sq ft. and is located in Tucson behind the Park Place Mall on the Tuller School campus, which my wife is the director of. I started the business because she needed to have 1,600 feet of fencing fabricated and installed on the 7 acre campus where we also live and take care of 3 elderly nuns. We have 11 buildings which I also perform maintenance on.

I currently have finished my end of a sculpture which I am a contributing artist on. It will honor the early women of Tucson and be displayed on the UofA Campus.

People can contact me at (520) 603- 6723 or email at HHilborn@aol.com .

Best regards,
Harold



New Work

from Richard Rozinski



L: Life Force V

R: Votive VRev 3



Classifieds

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

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Doug Kluender 602-818-1230

Kinyon Simple Air Hammer ,
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many. It delivers 200 blows
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"Mark 2". 30 Lb head weight, to-
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hammer was made to be portable,
short and light weight It will run
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or Brian Gilbert, 3404 Hartford
Dr. Chattanooga, TN 37415

Sources

Rocky Mountain Smiths have vid-
eos available of their conference
demonstrators. Most of these are
high quality edited, multi-camera
videos. For more info go to:
www.rockymountainsmiths.org

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Above: Steve Fisher demo'd this RR spike knife at Flagstaff. Steve uses high carbon spikes (HC is stamped into the head) which are 1090 steel.

R: Steve's storyboard progresses from left to right. Above the story board are some of the many-tools Steve has made since taking one of Mark Aspery's classes.



Mary Ann LaRoche
1775 E. Ocotillo Rd.
Phoenix, AZ 85016

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