

The Anvil's Horn

A Publication of: The Arizona Artist Blacksmith Association

Issue No. 155

March, 2012



Dragon Slayer by Len Ledet
Len made a weyr for the Doctors who
helped Char Ledet slay the cancer dragon.



President's Message:

Grizz is down, but not out. His recent knee surgery went well, but a blood clot has kept him flat on his back for several weeks. We wish him all the best.

The March demo features Randy McDaniel. I first ran into Randy at the '98 ABANA conference where I bought his book A Blacksmithing Primer. Since then I have noticed that he has become a favorite demonstrator for several ABANA affiliates and often teaches at the East coast craft schools. I have enjoyed his book and am looking forward to finally getting to see him hammer.

In recent years the board has opted to stick with local demonstrators, not only because AABA has so many talented blacksmiths, but also because it is less expensive. Occasionally, however, a new perspective is in order. Randy comes from a place where he can find iron that was forged before our country was born. Where architectural styles are very different from the mud hut, tile roof Spanish colonial we find in the Southwest.

Bringing Randy out from Pennsylvania requires we pay his air fare and shipping for his equipment. We're saving some money by having him bunk with members and by transporting him to and from Phoenix Sky Harbor (airfare is cheaper than flying into Tucson). So, we're hoping you'll support this effort and be prepared to shell out a little more money for the demonstration. \$20 will get you in Saturday or Sunday or both days.

Thanks Harold Hilborn, Ira Wiesenfeld and Bill Ganoe for stoking the fire and forging this event. As always, we really appreciate Harold and the Tuller School for letting us use Holy Hammer Ironworks (just seeing Harold's shop is worth the trip).

In other AABA news welcome and thanks to Jay Griffon, our new Sahuaro Ranch liaison. If you would like to help out at the school days demos or with the events we'd sure appreciate the effort. See page 9 for more info.

Ed

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Demo March 17 & 18

Demonstrator: Randy McDaniel

At Harold Hilborn's Holy Hammer Ironworks in Tucson

Registration begins at 8:00 am Demo at 9:00 Registration fee: \$20 for one day or two

If you're wondering why you recognize the name Randy McDaniel, he is the author of the book A Blacksmithing Primer, A Course In Basic And Intermediate Blacksmithing. He has taught basic and advanced techniques in workshops at the University of the Arts, Philadelphia, PA, Penland School of Crafts, J.C. Campbell Craft School, Appalachian Center for Crafts, New England School of Metalwork, and Peters Valley Craft School. Randy was also a lecturer and demonstrator for the Artist-Blacksmith Association of North America's International Conference at Alfred, New York in 1990 and at LaCrosse, Wisconsin in 2002.

Saturday, Randy will do a demonstration based on the ironwork of Bethlehem, PA. He has chosen this city due to the amount of colonial ironwork from the 1740's still in place there and the connection with the book, *Early American Wrought Iron*, by Albert Sonn. He will forge a German/Moravian style shutter dog and a slide bolt. Time permitting he will stray from this theme and forge a cowboy hat.

Sunday, Randy will show us how to forge animal heads and make the required tools. Dragon, ram, mouse and human heads are on the list.

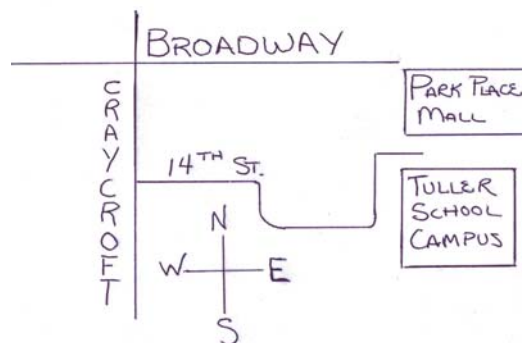
- Lunch on Saturday will be provided on site for a reasonable fee.
- Campers and RV's will have plenty of room on site. (Harold Hilborn at hhiborn@aol.com)
- Ira has offered a couple beds at his house (treeira@hotmail.com)
- Tailgating is encouraged
- Remember to bring something for Iron In The Hat and Show and Tell

"We will be hosting our annual St Patrick's Day Party Saturday night after the demo for our friends, families and staff of Tuller School. Anyone who plans on staying in Tucson over night is invited. We will have copious amounts of corn beef cabbage, potatoes, carrots and onions for every one. BYOB and we will have a keg. So. get your green on! We might even have live music provided by the Desert Blue Grass Association." Harold

Directions to Tuller School and Holy Hammer Ironworks.

*Mapquest is wrong! If you use Mapquest and are lost
call Harold 520-603-6723*

- Take I-10 to Tucson
- Exit 258 Broadway Blvd. Go East about 6 miles.
- Turn right (South) on Craycroft Rd. about .3 miles.
- Turn left (East) on 14th St. 14th curves to the right and bends to the left. And left again



January Demo Report: Blacksmith Shop in a Box

Photos by Doug Kluender and Dan Jennings

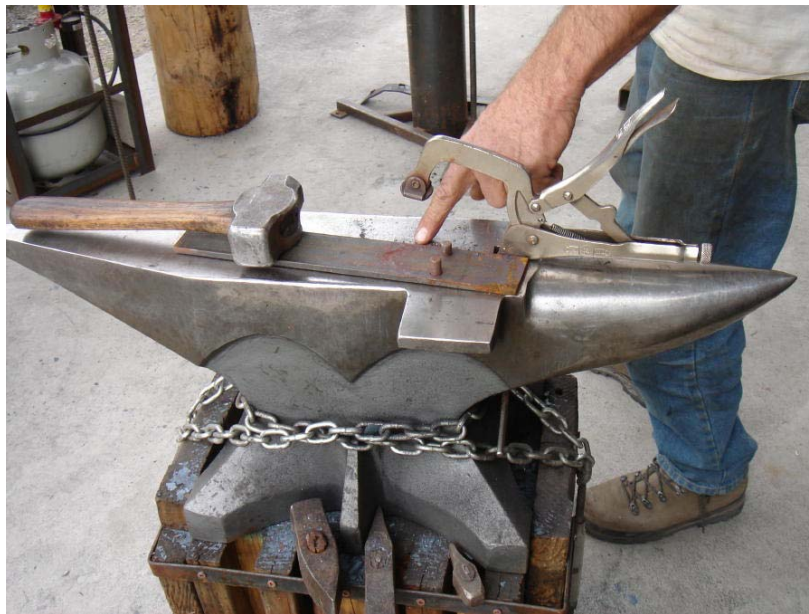
We had a nice turnout on a cold day—even the Verde Valley contingent thought it was a little on the chilly side. Several students, some first and second timers, and of course most of the long timers were in attendance. Paul Dief did a great job of including information for everyone. He kept an enticing tempo, interspersing explanations and technical guidance with his wacky personality.

The blacksmith shop in a box offered some great inspiration. It is efficient, and compact. The views and surroundings are inspiring, and it's semi portable when the time comes for him to move on. There's a glass artist across the drive, so expect to see a lot of glass incorporated in Paul's future activities.



Dief figures the location is temporary. When he wants to (or has) move everything goes in the shipping container, the roof folds down, and the whole shop is loaded on a truck to be moved to the new location. The concrete slab is the only thing that gets left behind.





*Dief's anvil, stand
Vise Grip hold down
and a simple fixture.*



*Left and right:
Dief Art*



*Forged Jewelry by
Sarah Harms*

Kinyon Simple Post Vise

Answering a plea for a simple post vise, Ron Kinyon came up with an alternative to trying to find and buy a 100 year old vise or spend big on a new Pakistani made vise. We think this vise actually performs better than the alternatives.

- The jaws are removable which allows them to be virtually any size and shape.
- The jaws have a bit of clearance to the posts, which allows some conformity to tapered work.
- The bottom pivot is adjustable to accommodate widths up to 4" while maintaining parallel jaws.
- The vise can be built any height.
- Build cost is around \$150. (depends on choice of base and number and style of jaws).

The posts are 2 x 2 x 1/4 wall box tube. The jaws are built on receiver tube cut 3" long (2 1/2 x 1/4 wall box). 1 x 1 1/2 cold rolled steel make the jaws. 3/8" x 3" strap makes the top jaw gusset and the lower pivot brackets. 3/8 x 1 1/2 strap is used for the clamp. Grade 8 bolts make the pivots and the clamp stop.

The screw is 1 1/4" Acme because the nut is 2" across the hex. The Acme threaded rod can be purchased from Enco in 3' or 6' lengths. However, each vise only requires 4 1/2". A little lathe work is required.

Options for the base include 3 legs, a base big enough to stand on, and a receiver tube concreted underground (making the vise solid with the earth, but removable for storage).



Ron used receiver tube to attach the bottom of the vise to the base. Here you see two possibilities.

R: Notice he welded the tube to a smaller plate and bolted it to the large plate. It would be difficult to weld to the large plate without it warping, which would make the base wobble.

Ron is planning to host a few vise building workshops sometime in the future. If you are interested in attending one email Ron at ronkinyon@aol.com

If you build one on your own let Ron and I know what great ideas you came up with.



Jaws: the 3/8" gusset is flush with the top of the 1 x 1 1/2 and tops the 2 21/2 square tube. Clamping and carefully tacking the pieces before welding will keep everything square. These jaws are 5" long, but they could be any length. All material is mild steel, so far. We don't know if another material would be advantageous.



The bolt at the left has a piece of tube 2" long to keep the clamp spaced properly.

The 4 1/2" long acme screw is turned to 1" diameter on the clamping end which will allow the screw to be removed if it mushrooms during use. The other end is turned to fit the ID of the 1" x .125 DOM (3/4"). The handle is 3/4" with the DOM forming the end stops.



The ends of the posts are left open. The 1/2" diameter pivot holes and the clamp holes are 1" apart. The hole in the moveable post is drilled 1/4" off center which allows the post to be turned 180 degrees for a 1/2" adjustment. The 1/2" adjustment may not be required, as the jaws hold tightly throughout 1 inch of adjustment..

The pivot tube fits tightly in the 3/8 x 3" plates to keep it from moving left and right. The bolt protruding downward from the outside of the pivot tube retains an extension spring. The other end of the spring is connected to a hook on the fixed post with a 4" length of chain. When the pivot point is moved to another hole, the chain can be lengthened.



Ron made one jaw with a 1" square hole to fit his hardies.

Kinyon Post Vise: Another version

by Dan Jennings



This is my version of the Kinyon post vise. I moved the pivot point to the bottom of the fixed leg to give the pivot plate more support and to reduce the angle of the jaws. We haven't noticed a significant improvement for the user over Ron's configuration..

I used a 2" wide leaf spring and linkage because I didn't have room for the return spring below the pivot bolt like Ron used. It works well, but added work and complexity.

I added a removable shelf because I always need a place to stow bending forks, hammers and tongs. If I had moved the clamp down 1", I could have used a piece of receiver tube to hold the shelf.

Ron welded 1" x .125 wall DOM to the screw to hold the handle. I didn't have the DOM so I used a big nut that I had. It works fine, but the DOM is easier to build.

I think a post vise should be about the same height as the user's anvil. This one is a little shorter than Ron's.

I added some 2" box tube cut 2" long to the base of the vise to hold the extra jaws.



The V notches in these jaws were Doug Kluender's idea. They hold any size hardy, tapered or straight and hold them very tight.

I plan on building 2 more sets of dies, but haven't decided on a configuration, yet.

I used an acme threaded rod and nut from a scaffold jack, because that is what I had. I'm concerned it may not hold up very well because the nut is thinner than the purchased acme nut. If it does wear out, replacement will be easy.

In the photo at the left there is a piece of 1/4 x 2 x 2" strap with a hole to accommodate the turned end of the screw. Inside the hole I put an 1/8" thick disc of brass for the screw to bear against. The brass acts as a thrust bearing and keeps the screw from galling on the 2" box tube. The hole acts as a guide for the screw.

Left Photo: The first time I used the vise, I found the shelf was in the way of my twisting wrench. I made the shelf 9" x 6". I need to turn it 90 degrees to eliminate that interference.

Wrap up

The goal was to design and build a post vise that was affordable and available. The result is a design that holds better than traditional post vises. With traditional post vises the jaws are designed to be parallel at a specific dimension, usually around 7/8" + -. Smaller stock is only held on at the top of the jaw, larger only at the bottom. We get full jaw contact from 1/4" to 1" which holds the stock very well.

The ability to build alternate jaw configurations is mind boggling. Just having short 3" long jaws would often solve a forging problem. Burying a receiver tube in the ground and having the vise connected to the earth and still be portable is another possible attribute.

Ron is planning on having a vise building workshop, but many of you can and will build your own. Ron and I would appreciate your feedback and ideas. Of course, if you build one, please send me photos.

Ask the Old Fart

Hey Old Fart – I've been chewing on the idea of going from hobby blacksmith to making a go at doing this for money. Got any tips?

Yep. Go for it! See ya next issue – just kidding. My idea of the perfect life is one where your passion is your profession. It just doesn't get any better than this. Here are a few pointers.

Set your price for a job and then raise it before you tell the client. Most smiths I know have a hard time charging enough for their work. We (yes that includes yours truly) get stuck in the "What would I pay for it" trap. It matters not what we would pay for it. It matters what it is worth. Bottom line – charge enough for your work so you can make a decent living. Most of the time the first number that pops into your head is too low. So ponder it for a bit and then raise it. And what ever else you do please don't consider the materials cost in your price. Painters don't consider the cost of paint when pricing their paintings otherwise paintings would be real cheap. Same goes for iron work.

Never ever lower your price because the customer can't afford it. Once you do this you have sent a message that your price means nothing and is subject to negotiation. If they balk at the price come back with a simpler design for less money. I've done this many times and most of the time the client finally agrees to the original design at the higher price.

Debt is bad! I can't stress this enough. Don't go hog wild and buy all sorts of equipment on the theory you will be more productive. You just might be more productive but you'll also be working your arse off to pay the bank before you can buy food. Start with what you have and put the profits into more tools. It is OK to buy a new tool for a new job as long as the job will more than pay for the tool. Don't buy the tool until you have actually have the job.

See ya at the anvil.

A Sahuaro Ranch Smithy Introduction

I'm Jay Griffin and I've become the new "Steward" of the blacksmith shop at the Sahuaro Ranch Park Historic Area in Glendale Arizona. As Steward, I'm also acting as an AABA liaison/contact person with the Glendale Parks/SRPFA and Historic Society. There are a few events held at the Ranch which provide opportunity for blacksmithing presence/demos in addition to being a venue for our own group's events.

There are also occasional school tours arranged ad hoc that the Historic Society much appreciates if a blacksmith can have a fire going and provide some 'real live' experience and engage the students regarding the craft.

As Steward, I've committed to being available for as many events as I can, but even then, longer events are much more enjoyable if at least 2 to 3 or more smiths can rotate keeping a fire and doing a project, or if one smith works in the fire and another can engage with the 'traffic. If you are interested in participating in these events, please email me regarding your interest and to what degree you feel comfortable participating.

There are 3 big events coming that I know of plus a few school tour dates. So far, I'm able to be there for all of the events listed below except for the school tour on February 28th.

MAR 9 Arizona Beef Council
MAR 24-25 Folk & Heritage Festival
OCT 19-21 Wild Western Festival
School Tours:
THR FEB 23 10-1
TUE FEB 28 9-1;

If you've helped at the Ranch in the past, I think you'll like seeing some of the changes in the shop.

With that, I hope you give this some consideration. .

Keep a clean fire,
Jay Griffin
jay@rtznj.com

CALENDAR 2011

February 26	BOD Meeting	John Silvestre's	Apache Junction
March 3	Open Forge	Grizzly Iron	Phoenix
March 3	Open Forge	Holy Hammer Ironworks	Tucson
March 17	Demo : Randy McDaniel	Holy Hammer Ironworks	Tucson
April 7	Open Forge	Grizzly Iron	Phoenix
April 7	Open Forge	Holy Hammer Ironworks	Tucson
May 19	Demo	Bar-U-Bar	Skull Valley
July 7	Demo: Jaime Escobedo	Jaime Escobedo's	Payson
July 18-21	ABANA Conference	Fairgrounds	Rapid City, SD

Iron and Art in the Desert

Date: March 24th from 3 till 9pm

Location: The Pera Club, a venue built by SRP for their employees and special events. 1 E. Continental Dr. This is across from the Phoenix Zoo in Papago Park, bordering Phoenix and Tempe

Sponsors include Wells Fargo, SRP, APS, along with many others. This is our third annual Iron in the desert event, but this year there will be a Clay Artist joining us, that is the reason for the name change.

This is a great event to help people in need but also to showcase some of your work as well as sell it!

Contact; "GRIZZ" @ grizz@grizzlyiron.com or 602-716-9660

Board of Directors Meeting

Sunday, Feb 26, 2 pm at John Silverstre's Home/ shop.
4879 N. Monterey Dr., Apache Junction 85120

This will be a BBQ potluck, John will be furnishing the Chicken or steak. Bring a dish to pass. Let "GRIZZ" know how many are attending as well as what meat you want.

Open Forge: Tucson

Holy Hammer Ironworks. First Saturdays through May.
8:00 am until it's done.

Questions? Give Harold a call at (520) 603-6723.

Open Forge: Phoenix

Grizzly Iron is hosting their monthly open forge 8:00 am until around noon.

Grizzly Iron, Inc

1329 W Lincoln St., Phoenix, AZ 85007

Deadline: April 6 for the May issue of the Anvil's Horn. Articles, photos, notices, and ads can be emailed to: Danshammer@cox.net or mailed to AABA 2522 W. Loughlin Dr. Chandler, AZ 85224

Election Results

President: RODGER (Grizz) LaBRASH
1st VP: PAUL (Dief) DIEFENDERFER
2nd VP: DOUG KLUENDER
Secretary: TERRY PORTER
Treasurer: LEN LEDET

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IVAN HILL	PAT CLARK
BILL MORRIS	SARAH HARMS
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CHRIS CONTOS	JASON LaBRASH
TYLER ADAMS	KRISTIN LOVING
GORDON WILLIAMS	JIM SHEEHAN
JOHN SILVESTRE	IRA WIESENFELD

Welcome New Members

Dave Koenig	Bryan Umphrey
Dick Heimann	Wayne Little
Tom DeMaria	Chris Thayer
Terry & Cindy Pyland	

Vern Lewis Welding New AABA Contact Person

Dan Hurst (ph: 602-316-4140) is our new contact person at Vern Lewis. Dan is their tech support and process training specialist. (he also teaches TIG at MCC on Tuesday/Thursday evenings). If you need help deciding on new or used equipment or with a specific welding technique, contact Dan.

Dan has also negotiated an even better deal for AABA members which is available at any Vern Lewis, just tell them you're an Arizona Artist Blacksmith Association member.

Delivery is only \$ 8.00 per trip.

Vern Lewis Welding has 6 Arizona locations

AABA Website: AZ-blacksmiths.org

Mesa Arts Center Classes

Classes can be searched for and registered for at:
www.mesaartscenter.com or 480-644-6500

Blacksmithing: Making Damascus Steel for Knives or Jewelry
Section: CAF11BL004-01
Instructor: Frank Christensen
8 Weeks Tuesdays 6 pm - 10 pm
\$173 Resident, \$207 Non Resident

Blacksmithing: Skills of Hand-Forging Iron
Section: CAF11BL005-01
Instructor: Michael Sobrado 16 Weeks
Thursdays 6 pm - 9 pm
\$241 Mesa Resident \$289 Mesa Non Resident
Course will instruct the novice in the magic of hand-forging iron. Students will learn to use hammers and fire to shape steel into art.

Fall Classes start in August.
The Mesa Art Center is located at 1 E. Main St., Mesa

Yavapai College Metalsmithing

Chris Contos is now teaching Jewelry and Metalsmithing classes at Yavapai College. The focus is on non-ferrous metals, stone setting, surface textures and metal formation techniques.

Chris will offer three levels of coursework: beginning Jewelry class, Jewelry II, and Advanced Projects. These three credit classes are offered on Monday and Wednesday with many open lab hours during the week.

New classes start in August.

Feel free to contact Chris with any questions:
christopher.contos@gmail.com

Pieh Tool Educational Opportunities

Beginner/Intermediate Blacksmithing Classes with Gordon Williams

Classes for 2012:

Feb. 24-26, 2012

Apr. 13-15, 2012

May 18-20, 2012

\$455 per 30 hour class. All materials and equipment are provided.

Bill Pieh Resource for Metalwork at Pieh Tool in Camp Verde, Arizona. Contact: 928-554-0700 or
www.piehtoolco.com

MCC Blacksmithing & Welding

The MCC blacksmithing program is one of the best deals around - over 60 hours of instruction for just under \$450 and that includes material and propane! Saturday (Jaime Escobedo instructor) and evening classes (Dan Jennings instructor) are available. Blacksmithing is WLD103.

TIG, MIG, Arc, Gas, and Art classes are all available, as is certification in any of those welding methods at Mesa Community College, Southern and Dobson in Mesa.

If you try to register for any Welding Department classes on line, you might find all classes are closed (full). Contact Dan at danshammer@cox.net with the class number (time and days) of the class you'd like to take—I'll get an override number so you can sign up.

For more info go to: www.mesacc.edu

AABA New Member and Membership Renewal Form

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Email _____
Professional blacksmith _____ Hobbyist _____ Farrier _____ Blade smith _____
Your main blacksmithing interest _____
Occupation or skill _____
Please check one:
Regular membership (\$30) _____
Family membership (\$35) _____

Mail to: Terry Porter
2310 E. Melrose St.
Gilbert, AZ 85297

Make Check Payable to AABA

Bellows Made by Eric Thing

Photos by Bill Ganoe



Check out Eric's other tools, work and techniques at Anvilfire.com Click on Armoury

Videoing your work

My entry-level camcorder is a Kodak® 'Play Sport' HD camera. It costs around \$120 for the camera + memory. I take this to demos etc. around the country I also use it as a teaching aid to show a student what I am seeing them do. For my other videos I have a Canon® HDV camcorder for around \$700.

Here are some of the things that I do to create a video. I work alone with the camera on a tripod and use either the record button on the camcorder or a remote to start the recording.

Shooting the hot work is like filming into a bright light. You can expose for the bright bulb and have a black background or you can expose for the background and have the bulb look like a white blur. I try to level out the playing field a little and bring both extremes a little closer together.

On the camera:

Set the camcorder to 'Spotlight' mode – The hot steel is like a spot-lit singer; a bright object with a dark background, so why not treat it as such.

Put a 'Neutral Density' (ND) filter on your camera lens.

This is rather akin to sunglasses for the camera.

You may need an adaptor to go from your camcorders screw-in filter size up to the available filter size. My camcorder has a 37 mm screw thread, but my ND filters are 49mm. I have a 37 to 49mm adapter. I use a ND #2 filter – sometimes a #4. I also place a clear filter on the camera to protect the lens and other, more costly, filters from damage from sparks, scale etc.

Set the 'White Balance' on your camera. Consult your owners' manual on how to do this. It is well worth doing as it sets the camera up to read colors accurately when recording.

In the forge:

Flood the filmed area with light. You cannot over-expose the hot steel, but you can better illuminate the background. Doing so brings the background exposure levels closer to that of the hot material.

I use daylight florescent bulbs. In fact I have 'Husky' work-lights from Home Depot. These are 65 watt

Mark Aspery Springfield, Ca.

fluorescent bulbs which are daylight rated 6500K (equivalent to a 300 watt incandescent bulb) on a tripod stand for \$60.00 including the Governor's cut. Of course you get what you pay for... I have three of these arranged around the hot work. Home depot #s Model # 637-152 Store SKU # 637152. These lights can be used for your still photography as well. You have to tweak them a little to make them face down, but nothing too major is required.

Make sure that any background is not going to distract the viewer

Sound:

I have an external mic for my videos, but I don't think that is always necessary. Don't compete with tools and equipment for attention. Keep any descriptive dialogue separate from the work and turn the sound down on the forging sections when editing.

Frame the video:

Get close to your work if that is what the video is about. Zoom out if you want to show a body position, technique or piece of equipment. Panoramas of someone forging in the distant background aren't going to help support your written article much.

Editing:

Give the film a title and credits – see instructions below.

Don't use fancy transitions from one clip to the next – teddy bears somersaulting across the screen to bring in a new clip can be a bit distracting.

I use an Apple/I-Mac computer with I-Movie as my editing software. ADOBE has a video editing software package called Premier elements for a Windows platform. Other editing software comes with some camcorders.

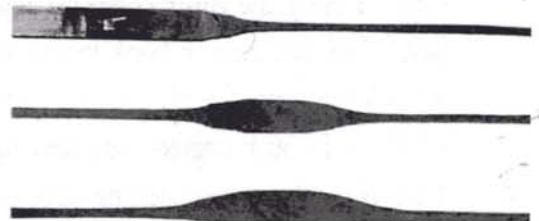
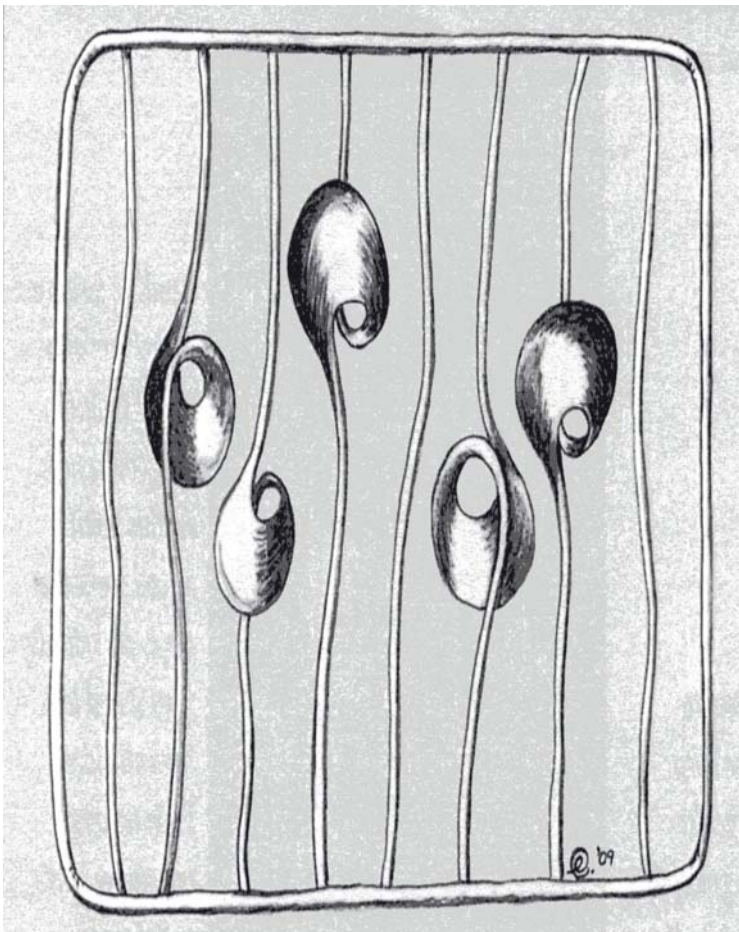
Paul Zimmermann's Harmony Element

From an Article in the CBA Newsletter
By Andrew Kyte

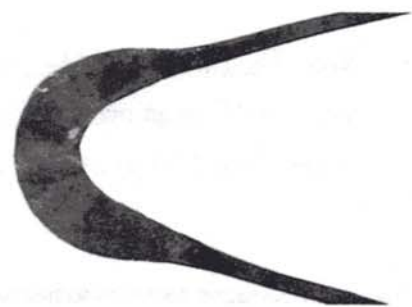
Paul Zimmermann (Pliezhausen, Germany) developed this form in the 1980's as an alternative to scrolls. He realized that many times it wasn't the scrolls that customers found appealing, but rather the movement of the line and form.

The Harmony element can be forged out of square, round or flat bar using the same methods that follow. In this case 35mm x 6mm (approximately 1 1/4 x 1 1/2) is used.

Paul viewed this form as an exercise that should always be experimented with to find something new.

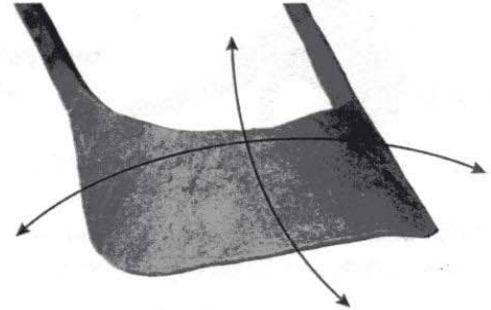


Draw out both ends of your bar creating a quick transition into a cross section of approximately 10mm x 10mm. Then offset each leg creating a flat side and a humped side on the piece.



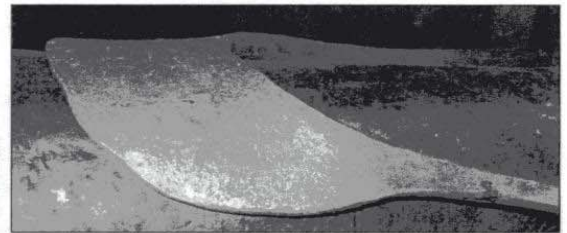
Bend the original sized material into a "U" shape. This is one of the most important steps in the process. The curve should be graceful inside as well as outside.

Harmony



Take a good heat on the curved section and begin to spread the material as uniformly as possible. Rotate it under the hammer in a circular motion to distribute even blows, thinning the outside while keeping the inside a little thicker.

Now you will curve the piece in two directions.



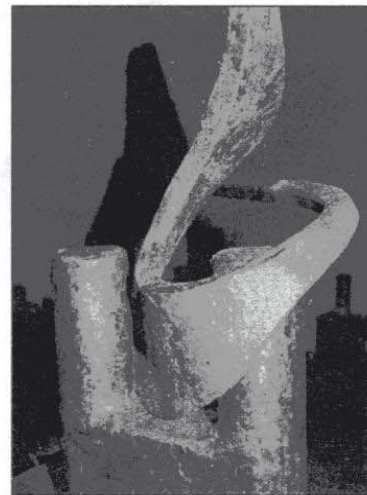
Forge the piece over the horn while also lifting up slightly.



It is best to really analyze the piece now because once you begin the next step, there is no opportunity to tweak. Using a dome-faced hammer, even up the curves and smooth out any kinks that may have developed.



Moving closer to the tip of the horn begin to forge the piece into a graceful curve behind itself.



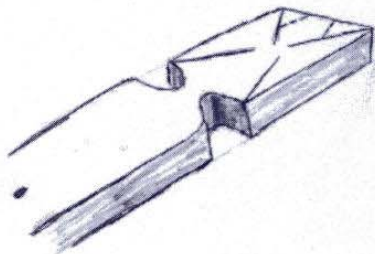
Bending forks and a torch are also useful tools to get good results. At this point as you work the piece, periodically turn it and look from all sides. Even up any remaining kinks or flat spots.



The piece should be fluid and moving in all dimensions, with unlimited possible forms it can take.

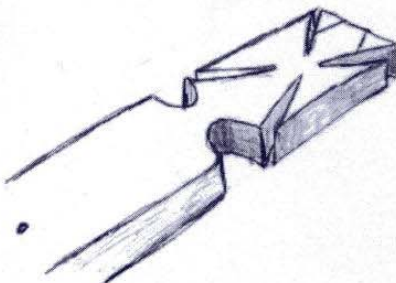
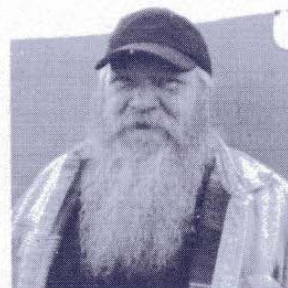
Forged Angel Hook

By: Bill Clemens



Made from 5 inches of 1/4" x 1" Stock

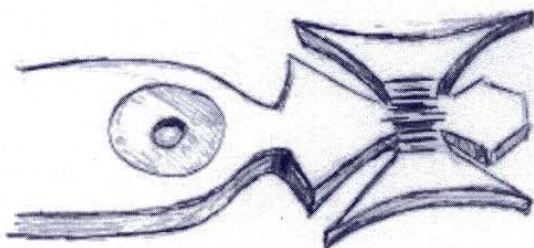
Begin by marking bar at 2 inches and at 5 inches from end.



Fuller in at 2 inches to about 1/4 in wide.

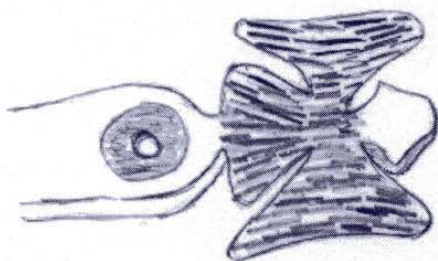
Cool and mark cut lines with cold chisel as shown above. Top diagonal lines are at 45 degrees and about 1/2 in long. Bottom lines start approximately 1/4 inch below top lines and extent to corners of fullered edge.

Heat and cut with chisel from one side only. Back with Cutting plate to protect anvil face.

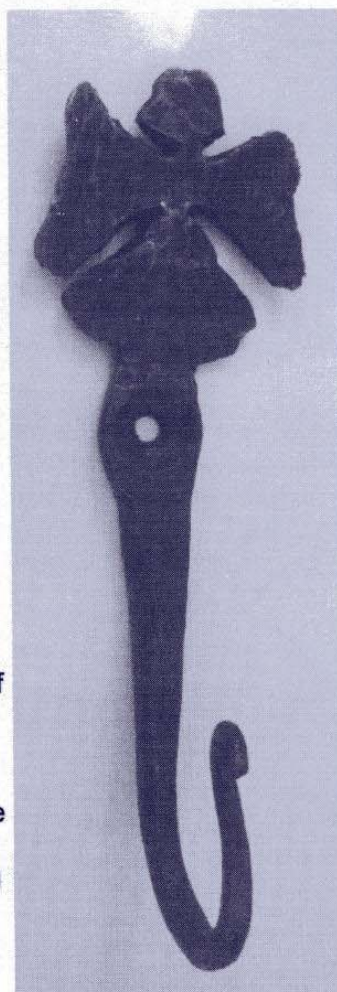


Round bottom edges of fullered area. Use large bull nose punch or ball pein hammer to create a dimple for mounting hole. Punch hole. Cut corners off to form head. Now begin to spread wings, starting

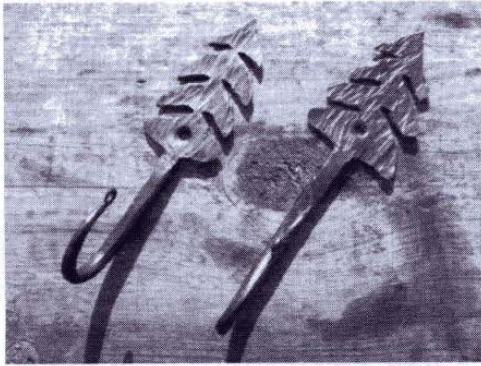
at center with a small cross pein hammer.



Once wings are separated from body round top corners of head on edge of anvil. Then continue to forge wings and body with small cross pein hammer. Use cross pein in line with points to spread and soften them first before spreading the rest of the wings.



*Reprinted from the Newsletter of the Pittsburgh Area Artist Blacksmith Association
December 2011*

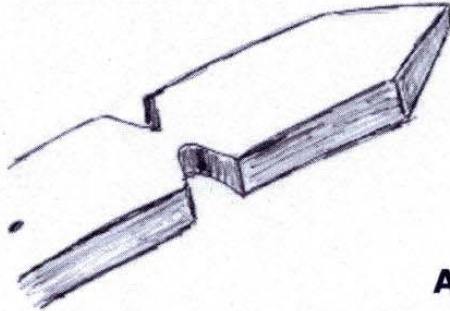


Tree Hook

By: Bill Clemens

5 inches of 1/4"
x 1" Stock

Mark bar at 3
inches (for tree)
and 5 inches (2
inches for hook)



A

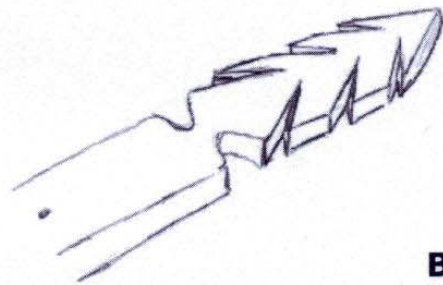
Photo A

Forge a short point on bar for top of tree. Keep thickness of point at about 1/8" thick.

Fuller at 3 inch mark to about 1/4 inch wide.

Photo B

Cool bar and mark cuts to form branches. Note spacing of cut increases from top to bottom of tree. Also as show the cuts are symmetric and about 1/4 inch short of center line of bar. One tree in picture was forged with staggered cuts, for a different look.



B

Photo C

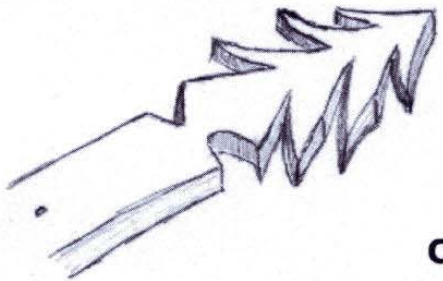
Finish cuts working only from one side and using cutting plate to protect anvil face.

Photo D

Use small cross pein hammer to forge tree. Start by fullering down the center of tree to help separate the branches.

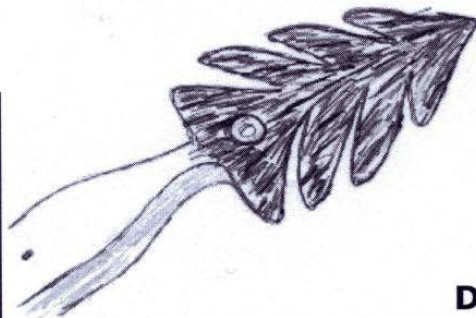
Use bull nose punch to make dimple and then punch mounting hole.

Cut bar at 5 inch mark and forge hook.



C

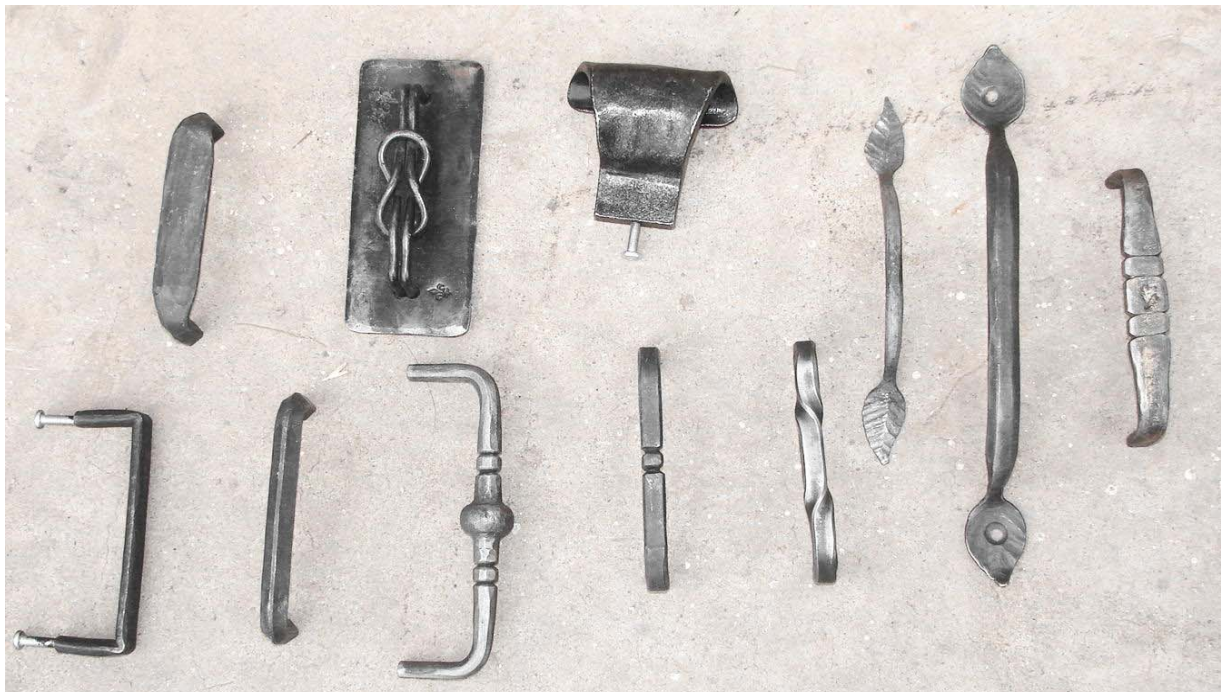
Bill Clemens is an ABANA Board Member and one of the organizers of this year's ABANA Conference in Rapid City, South Dakota. July 18-21. He is an excellent smith and has had work featured in the *Anvil's Ring*. At Jymm Hoffman's this fall, Bill attended the event and brought the "Angel Hook". This simple hook can be a great gift for those individuals that would appreciate a blacksmith item. Yes, you still have time to make that gift—no excuses!!!!



D

*Reprinted from the Newsletter of the Pittsburg Area Artist Blacksmith Association
December 2011*

Idea Page - Handles at Grizzly Iron



Classifieds

Classified ads are free to members and can be submitted by email to: danshammer@cox.net

Sales Tent like you see at Craft Shows. Specifications:

1. 10' by 10' folding tent
2. 10 shelf racks 3' x 5'6" 1" box tube
3. 38 aluminum shelves 3' by 9"
4. multi colored pastel cloth back drops for racks
5. Aluminum boxes store everything but the racks.
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\$195.00

Anvil stumps. Cut square, any length, Ponderosa. \$40
Contact Gordon Williams
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1", 1 1/4" and 2" Round
12-14" Lengths. \$3 per pound
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Wanted: Wanted- disc plows, low carbon RR spikes, small RR spikes, rototiller and snowblower tines, large horseshoes, wrought iron. Will pay bottom dollar!
Ira 520-742-5274
treeira@hotmail.com

80 pound Kinyon Mark 11 power hammer. Contact Ron for info.
Ron also has air hammer pneumatic kits. Includes cylinder, valves, fittings and hose.
Ron Kinyon 602-568-8276

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Sources

Rocky Mountain Smiths have videos 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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Scottsdale Farrier Supply

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Dan 602-316-4140

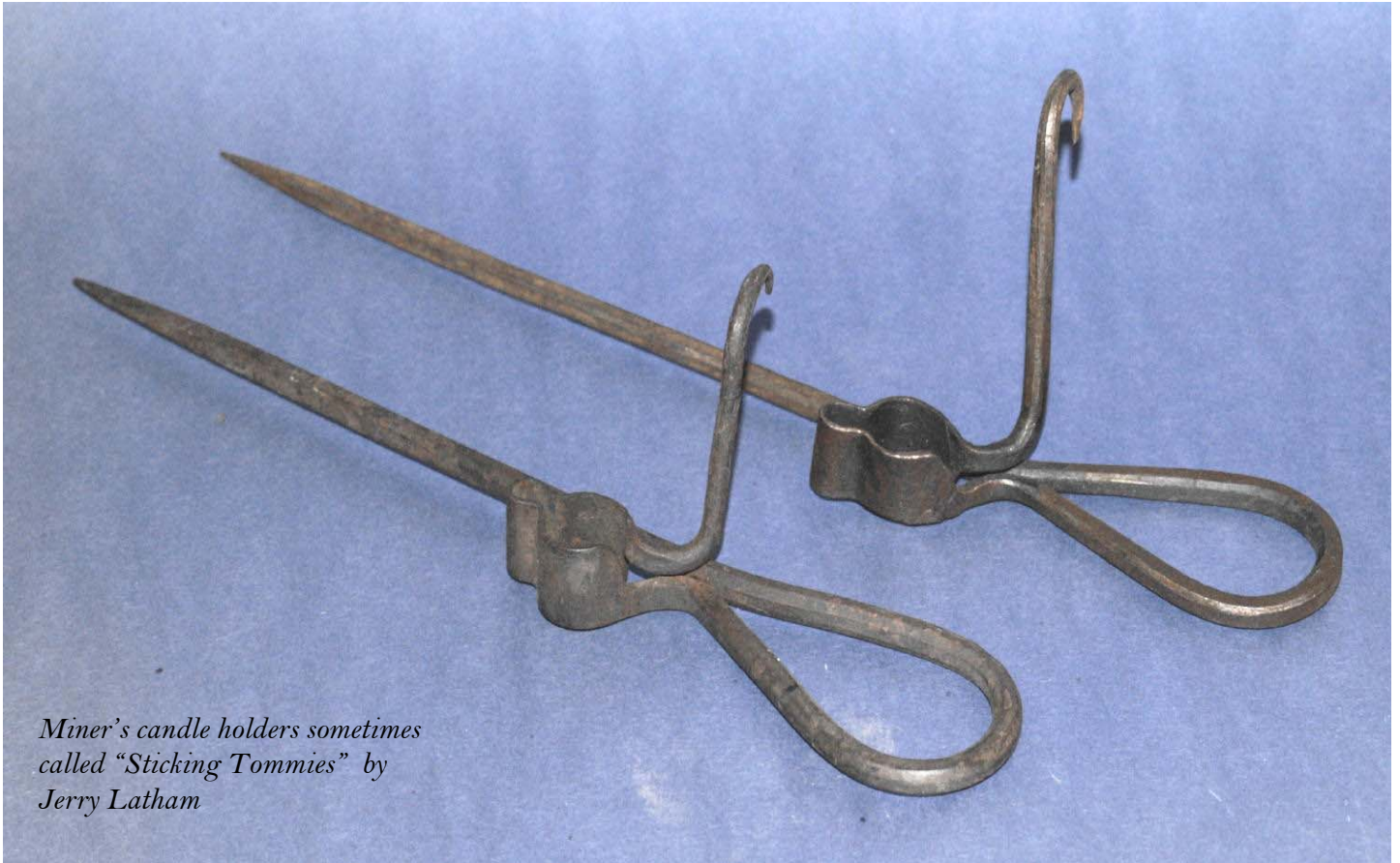
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The Anvil's Horn is the official newsletter of the Arizona Artist Blacksmith Association. Published every other month preceding the bimonthly meetings of the Association, the newsletter is oriented toward anyone interested in blacksmithing and related forms of metal work. Membership is available at the rate of \$30 for individuals; \$35 for families and includes a subscription to the *The Anvil's Horn* for one year. Every attempt has been made to ensure the accuracy of information appearing here, but no liability is assumed by the Association, its officers or editor for errors, damages, or injuries resulting from any design, use, construction or application of said information. Uncopyrighted material may be used freely by other similar organizations provided proper credit is given. Any copyrighted articles appearing herein should not be reproduced without permission of the author. Matters relating to newsletter submissions, corrections, etc. should be addressed to the editor: Dan Jennings 2522 W. Loughlin Dr. ,Chandler, AZ 85224 Tel: 480-510-3569 Fax: 480-839-6339 Danshammer@cox.net

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*Miner's candle holders sometimes
called "Sticking Tommies" by
Jerry Latham*