

The Anvil's Horn

A Publication of the Arizona Artist Blacksmith Association

Issue No. 165 November 2013



Adrian Legge, Demo at Camp Verde, September 21, 2013

President's Message:

The fiscal facts of life

Deficit spending, fiscal cliff, unsustainable: These are the words we see in the headlines about the economy and government spending. We hear of cut backs and belt tightening by people everywhere. But these same words also apply to AABA.

Although AABA is a not for profit association, we still need to have positive income and cash flow to stay in business. Here are some of the basic fiscal facts: The annual dues barely cover the cost of printing and mailing the newsletter. There are fixed overhead expenses such as insurance, tax return preparation, banking fees, printing and postage that must be covered. Demo attendance fees have not been covering the cost of putting on these events. In addition to the direct demonstrator costs there are sanitation and shop expenses plus fuel and material costs. We have been using local talent where ever possible and have teamed up with other associations to reduce the cost of bring in top notch international demonstrators. In spite of these efforts it is still necessary to use money set aside for our educational program to offset these cost of our events.

In short our current business model and our spending habits are unsustainable. The board is addressing these problems and devising plans to resolve them. We are examining the programs of other organizations to see what is working for them. One thing is clear; we must increase revenue and/or reduce expenses in order to survive. The possibilities include higher dues and demo fees, reducing the number of events or both.

I am calling on our members to put forth ideas to keep AABA viable. While we are at it, elections are just around the corner so please step up with your ideas and join the board to help implement them.

Safe and productive forging, and don't forget your auction items.

Doug Kluender

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Demonstration: Saturday, November 9, 2013 At the Presidio San Agustin del Tucson

In cooperation with the Tucson Trust for Historic Preservation and the City of Tucson Parks and Recreation Department

Demonstrator: Mark Aspery

Mark will cover some of the concepts and techniques from his new book, *The Skills of A Blacksmith, Volume III: Mastering the Fundamentals of Traditional Joinery*.

Registration begins at 8:00 AM, the demonstration starts at 9:00 AM.
Registration fee: \$20 for members, \$25 for non-members

Tucson members: We need volunteers to help set up at 7:30 Saturday morning. Also to help break down late Saturday afternoon.

Bring something for Iron-in-the-Hat and the show-and-tell table

Dry camping or lodging in the house is available at Ira Wiesenfeld's in northwest Tucson Friday and Saturday night. He will be serving breakfast Sunday morning. Call Ira at 520-742-5274 for full details and to confirm space. Dry camping also at Harold Hilborn's. Call 520-603-6723 for details.

Lunch on Saturday will be on your own. There are several restaurants and fast food places in the area.

Saturday evening BBQ at Harold Hilborn's. BYO food and drinks. Salad will be provided. Music will be provided by the Desert Bluegrass Association. Directions will be provided at the demo.

There are several places of interest near the Presidio including the Tucson Art Museum, Old Town Artisans, and El Presidio Park with the old Pima County Court House, built in 1929 in Mission Revival style, at the east end. A little further away is the St. Augustine Cathedral with the magnificent grotto and amphitheater done by our own Joe Hernandez.

Remember Iron in the Hat

Thanks to all of you who have participated in Iron in the Hat. By purchasing tickets and donating items, you help support AABA events and projects. Items for donation can be a tool, piece of art, something you don't need in your shop, a great book, t-shirt, hat ... something an AABA member would enjoy.

Directions to the Presidio San Agustin del Tucson, 122 W. Washington St., Tucson, AZ

I-10 to the Speedway exit (exit 257).

Take Speedway east to Main Ave. (1st light east of the underpasses).

Take Main south. Main becomes Granada just past the RR grade crossing.

Take Granada south through the 6th St. light to Franklin (1st street past the 6th St. light.)

Take Franklin east to Court St. (3rd intersection).

Take Court south to Washington (2nd intersection)

Turn east on Washington.

The Presidio main gate is 1/2 block east on Washington. There is no parking in the Presidio grounds, but this block is best for unloading. See map on page 4 for on-street parking.

As always, safety glasses are required.

The Setting for Our November Demonstration: El Presidio San Agustin del Tucson

Bill Ganoe

Our November demonstration will be held at the partially reconstructed El Presidio San Agustin del Tucson. It was one of several presidios or forts built along the northern frontier of colonial Mexico or New Spain. They served to protect settlers and missions in the frontier area. As such, these presidios were a long way from the lively, comfortable life to the south, say in Mexico City or Queretaro.

The original Presidio San Agustin del Tucson was designated in 1775 and by 1776 a log stockade had been started. A more secure fort built of adobe bricks was started in the early 1780. It enclosed an area of almost 11 acres. Within the walls were quarters for officers and soldiers and their families as well as parade grounds, store houses, stables, a church, and, of course, a smithy. Archeologists have determined that the smithy was located near the present day Tucson city hall. At some time in the early 1800s, that smithy became the resting place of the Tucson meteorite, the ring-shaped meteorite about 4 feet in diameter weighing almost 1,400 pounds which was used as an anvil. That meteorite/anvil was "captured" and sent to the Smithsonian Institution in Washington, DC, when the U.S. military arrived to take command of the area in 1856. There is a light weight replica in the Flandrau Planetarium on the University of Arizona campus.

The blacksmith, or armorer as military blacksmiths were known, was pretty much a jack-of-all trades. Of course he made horse shoes and shoed horses and mules. He also made and repaired weapons including guns, knives, swords, spears and lances. And he made and repaired other things such as chains, plows, hoes, shovels, wagon parts, hinges, etc. When he could, he would use new rods and plates of iron, but in many cases he had to recycle metal. For example he might have made a knife or lance point from a worn out horse shoe.

The problem was that new iron was hard to come by. Although iron ore was found many places around the area, no iron, or at least very little, was produced in colonial Mexico. Most colonists who might have mined and smelted iron seemed to be more interested in silver. Beside that, in an effort to protect the existing iron

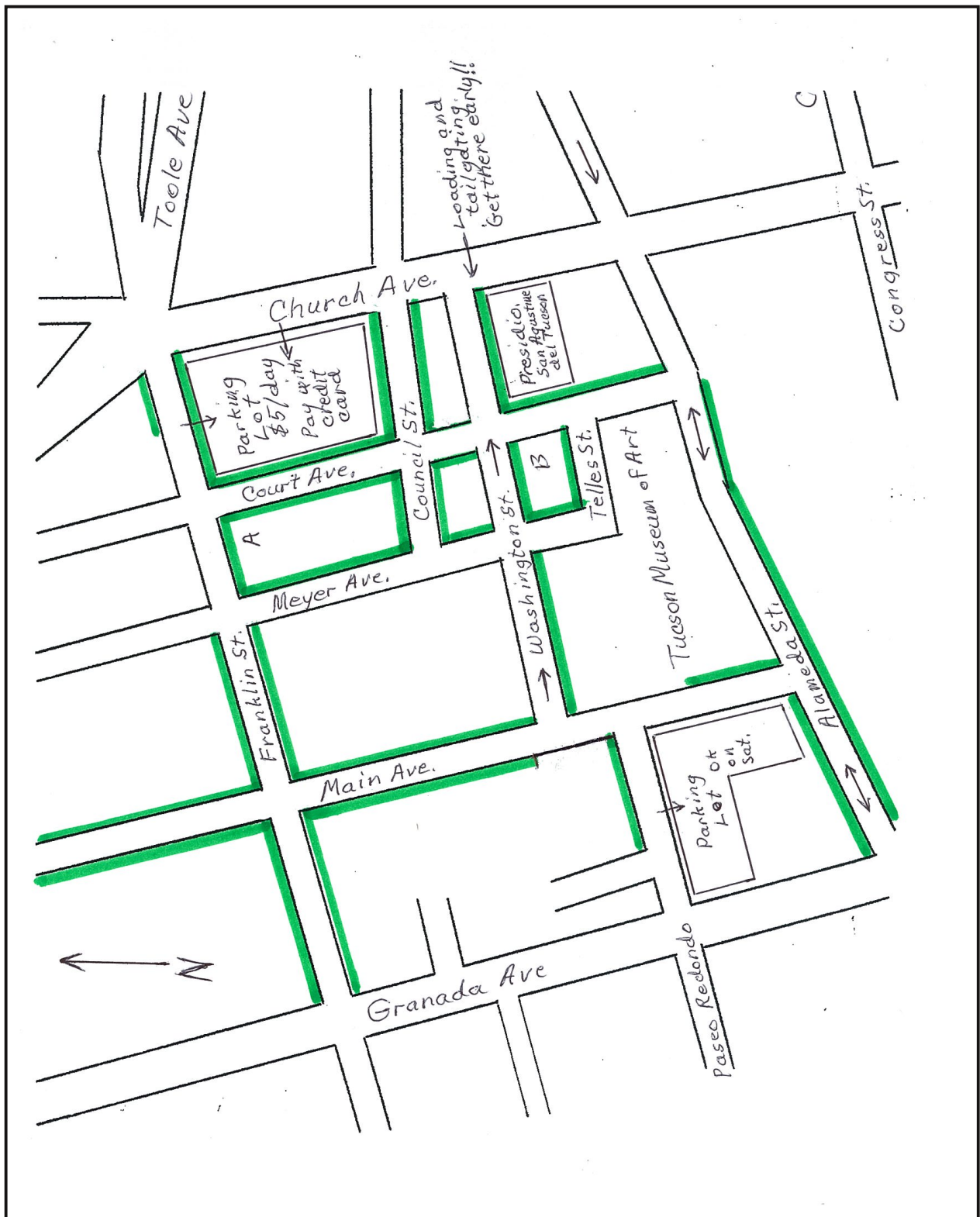
industry in northern Spain the Spanish king declared that no iron could be produced in colonial Mexico. So iron had to be shipped across the Atlantic ocean, off-loaded at Veracruz, and hauled up to the frontier by slow mule train. That meant that iron was hard to come by and very expensive when it could be had.

Of course, some things were shipped in. Things like good guns, cannons. and iron for horse shoes. Many other things like cooking utensils and farm implements were more likely to have been brought along by new settlers or soldiers newly assigned to the post. Some things were probably ordered and shipped from suppliers far to the south. In either case, when those items wore out, the owner would probably have to do without for a while or make do with an local alternative. An example of this is the heavy iron griddles known as comals that settlers used to cook on. In many cases they were replaced with clay utensils that nearby friendly Indians used.

And the living conditions in general were rather austere. The population of Spanish colonists was rather thin and scattered. Of that population few were blacksmiths and even fewer were highly trained master smiths. And not all of them were conscientious and reliable. Since their numbers were small, their time was probably crowded with mundane tasks like shoeing horses and repairing things.

Given the threat of attacks by hostile indians, the vagaries disease and weather, and the problem of limited supplies, life on the frontier required a good measure of courage, acceptance, and ingenuity. And the colonial blacksmith had to exercise an extra measure of these qualities to succeed at his job.

Our demonstration on Saturday, November 9, at the Presidio will involve traditional joinery and making items that might be right at home in the fort over 200 years ago, but the techniques are, of course, still valid for blacksmiths today. And, if you can ignore the people in modern clothes and the modern buildings towering over the Presidio, you can try to image the demonstrators hard at work in the late 1700s. And you might even walk away with some new ideas for your next art show or client meeting.



Restaurants: (A) El Charro, (B) La Cucina, (C) Subway

Streets near the Tucson Presidio

Heavy lines indicate areas of on-street parking that are not restricted on weekends. Some areas have parking meters. Those meters are not patrolled on weekends. Some areas are posted with signs saying, for example, "No Parking Without Permit During Posted Hours". The posted hours for those areas are typically 8 to 5 M-F.. You still need to be careful. There are small sections along those streets that have permanent restrictions.

**Joinery Workshop with Mark Aspery
Sunday and Monday, November 10 and 11, 2013
Harold Hillborn's Holy Hammer Ironworks
at Tuller School, 5870 E. 14th St., Tucson, AZ**

This will be an in-depth look at the skills and techniques Mark covers in his new book, *The Skills of a Blacksmith, Volume III: Mastering the Fundamentals of Traditional Joinery*

Registration fee: \$200

A \$50 deposit is required by November 1.

Full payment is due by November 5.

Reservations will be taken on a "first-come, first-served" basis. In order to secure a spot in workshop, the full \$200 fee or a \$50 deposit must be paid. If we fill up the first workshop on Sunday and Monday, we will start registration for a second workshop Tuesday and Wednesday. When you register, let us know if you absolutely cannot attend the Tuesday-Wednesday workshop. We will need a minimum of 6 additional registrations to proceed with the Tuesday-Wednesday workshop.

A minimum of 6 registrations is required for the workshop to be presented. We must have that minimum by November 1. If that minimum is not reached by November 1, any fees or deposits will be returned to the senders. People can cancel their registration up to November 1 and receive a full refund of any money paid. There will be no refunds for cancellations after November 1.

The registration fee or deposit (check or money order) can be sent to:

AABA November Workshop
%Bill Ganoe
PO Box 40233
Tucson, AZ 85717

Make checks payable to Arizona Artist Blacksmith Association.

Credit card payments can also be made through PayPal at:

<http://www.phoenixrockgym.com/aaba/pp-aspery.htm>

Skills required: This is not a workshop for novices. Attendees should be confident in their ability to perform basic forging techniques and should be able to hammer for several hours each day.

Lodging in the house or dry camping is available at Ira Wiesenfeld's in northwest Tucson. Call Ira at 520-742-5274 for full details and to confirm space. Dry camping is also available at Harold Hilborn's. Call Harold at 520-603-6723 for details. There are also plenty of motels along I-10 in Tucson.

See page 16 for more details about Mark and this workshop.

September Demo Report: Adrian Legge at Bill Morris' shop in Camp Verde



Start with a piece of angle ...



Putting it together



Nice weld



*Cleanup
(Photo by Barry Denton)*

September Demo Report: Adrian Legge (cont.)



*Gordon Williams (left) striking for Adrian Legge
(Photo by Doug Kluender)*



*Assisting Adrian Legge were Gordon Williams (left)
and Mark Aspery. (Photo by Bill Morris)*



It's done.

September Demo Report: Adrian Legge (cont.)



Adrian Legge at Gordon William's shop Sunday morning. (Photo by Doug Kluender)



Show and tell



Tailgating

CALENDAR 2013 - 2014

November 9	Demo, Mark Aspery	Presidio San Agustin	Tucson
November 10 - 11	Workshop, Mark Aspery	Holy Hammer Ironworks	Tucson
December 7	AABA Auction	Sahuaro Ranch	Glendale
December 8	Open Forge	Desert Rat Forge	Cave Creek
January 4	Open Forge	Holy Hammer Ironworks	Tucson
January 12	Open Forge	Desert Rat Forge	Cave Creek
January 18	Demo	Desert Rat Forge	Cave Creek

Welcome New Members

Don Ortiz, Mesa
 Robert (Bear) Patterson, Phoenix
 Jacob Sanchez, Prescott
 Machele Necker, Surprise
 Youree F. Wilkes, Phoenix
 Brian Bell, Chandler
 William Kraetz, Scottsdale
 Charles Meineke, Phoenix
 John Hatton, Mayer
 Ric Hawthorne, Pine
 Joel Richards, Chino Valley

Pieh Tool Blacksmithing Classes

Beginning/Intermediate Classes with Gordon Williams

Schedule:

Nov. 22 - 24, 2013
 Dec. 13 - 15, 2013
 Jan. 17 - 19, 2014
 Feb. 21 - 23, 2014
 Mar. 21 - 23, 2014

\$455 for three days of classes at Pieh Tool in Campe Verde. For complete details call 928-554-0700 or browse to www.piehtool.com.

Coal Order

Michael Sobrado is putting together a bulk coal order, and he is looking for members who are interested in getting in on it. This will be large chunk coal from the mine near Durango Colorado. He has tried it and reports that it is very nice to forge with.

Please email Michael Sobrado at dragonforge1@cox.net with your contact information and how much coal you would be interested in purchasing. If you have called or emailed previously please email once more with "AABA Bulk Coal Purchase" in your subject line and include your contact information.

Bagging and breaking up into smaller pieces will be available for an extra fee. We are trying to get the pricing under \$20 for 50lbs including shipping to Mesa, AZ. The plan is to proceed when we have enough buyers to make a reasonable sized coal purchase.

MCC Blacksmithing & Welding

The Mesa Community College 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 WLD 103.

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.

You should be able to sign up for spring 2014 classes now. For more info go to: www.mesacc.edu

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.

AABA Website: www.az-blacksmiths.org

Open Forge: Tucson

Harold Hilborn will be hosting an open forge on Saturday January 4, 2014. There will be no open forge in Tucson for November or December.

Questions, comments or suggestions?

Contact Harold at:

Holy Hammer Ironworks,

%Tuller School, 5870 E 14 St., Tucson

520-603-6723 or hhiborn@aol.com

Open Forge: Desert Rat Forge

Paul Diefenderfer will host an open forge on the second Sunday of each month (except October and November 2013) from 9 am to noon, followed by lunch (You gotta' buy your own.) at the world famous Big Earls Greasy Eats in Cave Creek.

Desert Rat Forge is at: 40218 N. 78th St. Cave Creek. 602-509-1543 or

dief@phoenixrockgym.com

Directions: From the center of Cave Creek (the 4-way stop at Cave Creek Rd & School House Rd.) head north on School House 1.5 miles to Highland Rd. (If you get to the 4-way stop at Fleming Springs you have gone a tad too far.) Turn right (east) on Highland. After about 1 mile the pavement ends. Keep going on the gravel road until the pavement starts up again. Turn right through the stone walls down a paved driveway. You are there!

We made the news

The Camp Verde Bugle did a piece on our September demo at Bill and Karen Morris' place. Check it out at: <http://campverdebugleonline.com/main.asp?SectionID=99&SubSectionID=1656>

If You Are Attending An Open Forge...

You might not be aware but this, but these events are not funded by the AABA . They are hosted by our members for all of our benefit. So if you participate in forging ,welding, use shop materials, or accidentally damaged something. Please offer do donate to help out or help with the cost of replacing a item. Thank you! From all of your open forge hosts.

Gordon Williams Blacksmith School

Gordon Williams teaches the regular 3-day classes at the Pieh Tool shop in Camp Verde. He is also teaching short (4-hour) classes and intensive 6-day classes at his shop near Camp Verde. Check out the details at <http://www.gwblacksmithschool.com>

Deadline: December 1

for the January issue of the Anvil's Horn.

Send articles, pictures, etc. by email to:
editor@azblacksmiths.org

or by regular mail to:

Bill Ganoe
PO Box 40233
Tucson, AZ 85717

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

Silent Hammer

Bill Murray, one of the original blacksmiths in Arizona and the Arizona Artist Blacksmith Association passed away on August 10, 2013 at the age of 92. He was given a military funeral with burial in the Ft. Bliss cemetery at El Paso, TX.

Unfortunately, I never knew Bill. He moved to Alamogordo before I got hooked on blacksmithing. But several people who knew Bill submitted some of their memories of Bill. I'll yield the floor (or page) to them.

Most of you have probably already heard of the passing of Bill Murray. I would like to say a few words about Bill. I met Bill at my first blacksmith demo around 1990. I was examining a gas forge in Peter Seven's shop, thinking I might be able to build one if I understood how it worked. Enter Mr. Murray, he explained how it worked, temperatures that could be achieved, pros and cons of different refractories. Everything I needed to know to make one. His manner was always just sharing information and never condescending. That is what I think made him such an effective teacher, along with his great depth of knowledge. People who were acquainted with Bill knew he had a very curious and active mind. He thoroughly enjoyed helping people.

He gave unselfishly of his time and energy to grow and support our association and to help make it what it is today. He worked diligently on the Board of Directors and encouraged our members actively. He was what we should aspire to be.

In closing I would like to say Bill Murray was the most fun and enjoyable person I ever shared Fire and Anvil with. I will always remember him and he will be missed.

John R. Kruger

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When I was asked to write about Bill Murray, being lazy, I called John Kruger and asked for some gems about Bill. Little did I know that he was also asked to write something about Bill. So here goes my small contribution about Bill and his lasting legacy to blacksmithing in Arizona and New Mexico.

Bill retired from the Army where he was an officer. I guess this is where he got his leadership skills. He helped many people to get into blacksmithing by showing them what they needed (even if they didn't know what they needed). He

knew forges, tools, where to get information, supplies etc. Bill would find out what you were interested in and then he would show up at your shop and say, "let's get started" I have these plans on how to do it. And then watched as you worked and he told you how to do it.

John Kruger was easily led into projects that required skill brains and an unceasing capacity for hard work. John made a machine to thin out billets of metal to form great Knife blanks. Very few people could have made this Rube Goldberg machine, but Johnny and Bill got-er-done.

Bill liked to move around. Must have been his army training, never spending too much time in one place. From Tucson he went to Green Valley. His excuse was he wanted to make a whole bunch of widows happy by accepting dinner invites from them. He called them his Casserole Klatches. He then went to Alamogordo to enlighten the blacksmithing community in New Mexico. He did a great job there also. Just ask Pep and other New Mexico blacksmiths. He was a great teacher and motivator.

I had the great fortune of spending a lot of time around Bill, he was an expert on medicine also. He was a cancer survivor and spent an inordinate amount of time counseling and transporting other cancer patients to therapy. He became an expert on medical procedures and medications to treat various forms of cancer.

Many people, both in blacksmithing and other pursuits, were touched and helped by bill. He was one of the finest people I have had the pleasure of knowing.

John Segura

Silent Hammer (cont.)

Bill Murray was one of my early mentors in blacksmithing. At the beginning of my career in blacksmithing, he took the time to show me the basics at the work shops we used to have. He even helped me make my first forge weld. He is a big part of why I hold the open forges at my shop today because of the example he set for me. Also he encouraged me to be on the board of directors early on. Saying how it was just as important to be a leader and not just a member in this organization.

Later on in life he would just show up on my door step on a Saturday morning with coffee, donuts and a pile of pattern welded samples he wanted to show and teach me about. He was a good friend to me and when he moved to New Mexico I did miss him and thought of him often. I am glad I got to see him a couple of times after he moved.

He was also instrumental in getting Doug Thompson and his brother started in their blacksmithing business in the early 1980's. He helped them make their first gas forge, gave them their first anvil, a old Peter Wright (Which Doug still uses today.) and a 25 lb Little Giant Power Hammer to them out.

He truly was a very kind and, generous man!

Harold Hilborn

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Charles William Murray wandered in to my life on a soft June morning in 2006. There was a light rain falling which only served to fill the desert air with the thick moist smells of sage and sand. I was hosting a Southwest Artist Blacksmith Association meeting in my brand new shop when Mr. Murray sauntered in holding a folded blue tarp as an improvised umbrella over his weathered hat. As he entered the shop he pulled the tarp back, peered around as if he was surveying something that he had missed dearly, and muttered in his soft raspy voice, "Oh boy... we're gonna make some knives here..." It's not often that one can mark the day that their life changed, but this was definitely it. I immediately introduced myself and showed him around my

rendition of a blacksmith's shop which I had barely finished arranging a week before the meeting. Bill wandered between the forges, anvils, tools and hammers surveying all of them and assessing their suitability for pattern welding and blade making while regaling everyone with tales of yesteryear. As he made his way around the shop I rapidly figured out that Mr. Murray was the type of individual that had a mind like a steel trap, a passion deeper than the Mariana Trench, the life experience of three men, and the desire to share all of it with anyone that was willing. And I was willing.

Before he left that day, Mr. Murray gave me a bit of "homework"; a simple stack of 11 layers of old saw blade and tool steel. He told me that he would be back to check on my progress the following weekend. I recall telling him that my ability to forge weld was questionable at best and that I would almost surely liquefy this project before it ever resembled a blade. He replied, "You will rise to the occasion!" as he shuffled back to his truck and began his 70 mile trip back home to Alamogordo. I did rise to that occasion and many more, and Mr. Murray and I rapidly became very close friends. He would come by almost every weekend with a whole new set of challenges which pushed my ability and my machinery to their limits it seemed. One Saturday Bill studied the size of billets that we were putting together and decided that I needed a bigger hammer. We discussed the merits of all of the available machines and before he knew it I had a KA 75 air hammer sitting in the corner of the shop waiting to chew on some steel. This was the way of things to come.

A two horsepower belt grinder, a 155 pound air hammer, barrels full of vermiculite, buckets of quench oil, piles of tools and tool steel, mountains of coal, and several tanks of propane later the set up was complete. Mr. Murray would sit in the corner listening to Ace Cannon playing on the stereo sipping on a drizzle of some libation, shaking his head, and tell me that I was "like a dog on a root". He was the master of the perfectly timed odd saying, but when he said jump I took a leap of faith. Together Mr. Murray and I navigated the pitfalls of building up the shop, and inadvertently, that shop became a piece of him.

Silent Hammer (cont.)

For several years he continued to make the weekly journey to my house from Alamogordo, bringing with him some magic bits of metal to be forge-welded, or a book to be studied, or some amazing little tool that re defined the process of bladesmithing as a whole. In this time, he pushed my abilities years further than I would have ever thought possible by pointing out all of the opportunities for failure and steering me towards success. And when we were through, all that remained of those little pieces of metal were bars of fine pattern welded steel, sometimes 6 or more in a weekend, all of which Mr. Murray would pile in his truck and, unbeknownst to me, attempt to use as bait to lure other blacksmiths to the dark side of bladesmithing.

You see, Mr. Murray was not one to stop or even slow down. Even at the ripe 'ole age of 90, he would travel from smithy to smithy all over New Mexico and Arizona collecting bits of steel for pattern welding, visiting with smiths and sprinkling bars of Damascus around trying to entice anyone he could into this art which he loved so very much. Unfortunately, Mr. Murray's health began to wobble and it became necessary for him to go to an assisted living home in Alamogordo, an environment which was not compatible with several of the loves of his life such as forging. He also had to leave his treasured dog Cassie, a copper colored corgi-boxer mix with the manners of a southern lady. She eventually came to live with me, thereby becoming the official shop dog. The time between trips grew longer; sometimes we would go three weeks to a month without working on a "new pattern", discussing the finer points of the up-and-coming generation, or the current administration. Mr. Murray was an opinionated gentleman whom always kept himself well educated as to the state of the world, and always troubled himself with the world's issues. As his health faded the fires grew cold and his visits to my shop grew less frequent, and my visits to see him in Alamogordo started happening more often, so I could take Cassie to visit with him and brighten his spirits.

From time to time he would have a friend sneak him down to the shop, or he would have his daughter-in-law bring him by for a meal and a visit on the way to or from his frequent doctor

appointments. And though it was clear to see that the fire was burning brightly in his heart and in his mind, it was also plain to see that he was growing physically weary. Over the course of a few of the last visits that we shared, Mr. Murray sat by at his shop at his home and directed me through box after box of slivers of exotic woods collected from every corner of the earth and rare slivers of every conceivable type of blade metal. Everything was a treasure to Mr. Murray. Everything was quite simply a knife that he had not gotten to work on yet. As we sat there rummaging through a lifetimes collection of the finer ingredients of bladesmithing he said to me something that I will never forget..."I always thought that I would have time to get to that one...and now here I am...My mind is willing but my body won't let me..."

It was my honor to be Mr. Murray's right hand when his own grew weary. It was my privilege to be the one that he chose to maintain the fire, and the one that he chose to guide through the labyrinth of pattern welding. He was a friend, and a mentor who will be missed dearly, and his loss has left a void in the heart of anyone who knew him. We all benefited from having Bill share his knowledge. Besides, he had great laugh and a wicked grin. It was a pleasure to know him.

Charles William "Bill" Murray
Born September 5, 1921
Died August 10, 2013

Jose "Pep" Gomez



2013 AABA Annual Auction and Banquet

Our annual auction and banquet is fast approaching, but the date has changed and is now on Saturday December 7th. It will be held at Sahuaro Ranch as usual with the main course being cooked by our own members and you guys will bring a side dish pot luck style. Look for the registration card in the next newsletter to order your main dish.

Don't forget to bring a forged item to donate to the auction as well! No matter what your skill level, your items will be appreciated. If all you can make is a key chain or a bottle opener, we want it. But if you are willing to make a table or a mirror frame, we won't refuse it either. All of your donated items will be auctioned off to raise money to help fund and offset the costs of the great demonstrators that we are having at some of the bimonthly demos over the next year.

Also, we are not looking for just forged knickknacks and furniture for our auction. If you happen to have some extra tools that you're not using or maybe they need a little fixing up, bring them with you. This is your chance to unload these heavy burdens and let someone who really needs them take them home.

As always, we still need help with this year's auction and banquet dinner. We need help with everything from planning to cooking the food. We will also need your help with equipment for cooking as well as portable heaters in case it gets a little chilly. If you need something to do or you have something to offer contact Jason and he'll get you working.

You can call Jason at 602-717-1459 or email him at jason@grizzlyiron.com.



One of the vessels that Maurice Hamberger made for the 2011 auction. (photo by Wally Warnke)



Dan Jennings contributed this table which was voted Best of Class in the Advanced Division and also received the People's Choice Award at the 2011 Auction. (photo by Wally Warnke)



Terry Porter contributed this wizard bottle opener for the 2011 Auction. (photo by Wally Warnke)

Call To Artists

For all AABA members

from Cathi Borthwick

We are working with the folks at Tohono Chul in Tucson to host an outdoor ironwork exhibit such as we've done the last two years at The Arboretum of Flagstaff. It looks like the exhibit will take place in early 2014. More details will be available soon but, in the meantime, be thinking of what you could make for this exhibit. It would be wonderful to get a lot of members participating in this event as it offers a great chance to introduce the public to individual blacksmiths and to AABA.

Joinery Workshop with Mark Aspery (Cont.)

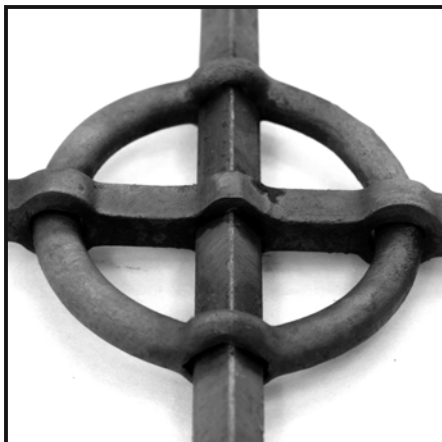
Since I have last demonstrated for the New England Smiths, I have taken on the job as editor for ABANA's Hammer's Blow magazine and written a third in my "how-to" series of books, this one about Traditional Joinery. It should be out in time for the September conference with copies available for purchase.

I have been involved with the ABANA education committee as it is trying to work out a National Curriculum.

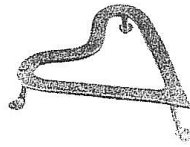
I think that the single most important event that has improved my blacksmithing has been teaching it, either at the anvil or in book form – having to know the root of the skill or information. At this time I do not do any regular commission blacksmithing, just the occasional small job, so I am a little out-of-touch with that side of the profession.

I will be demonstrating some elements of the National Curriculum grille project and taking an in-depth look at the tools and underpinning knowledge required to make it. The grille element will involve some scroll and leaf work (water leaves), collars and collaring vise, with some forge welding thrown in for good measure. As usual for my demo's, tools will factor highly in the content. The tools will include the leafing hammer, crimping stake (for the water leaves), a bottom swage with a complex design let into it (for the welded collar) and a forged collaring vise. I hope to see you there, be safe in the interim.

Mark Aspery



TRIVET of the MONTH



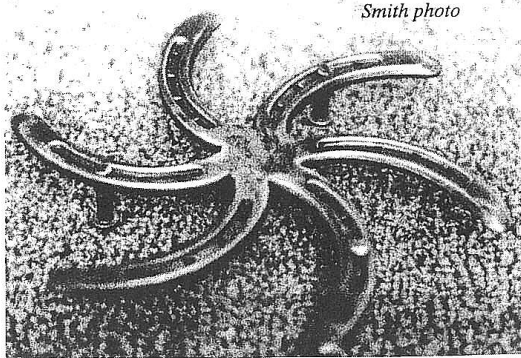
"Reuse the Shoes"
by Doug Merkel

Don't throw away those used horse shoes. Instead of using plain bar stock for small items consider using new or used horse shoes to add a little texture and meaning to those forged items many of us give away during shows or as gifts. Here is a trivet that is made out of horse shoes.

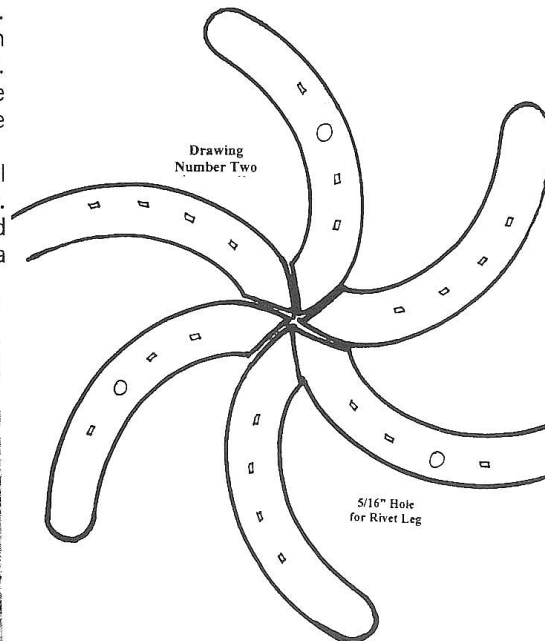
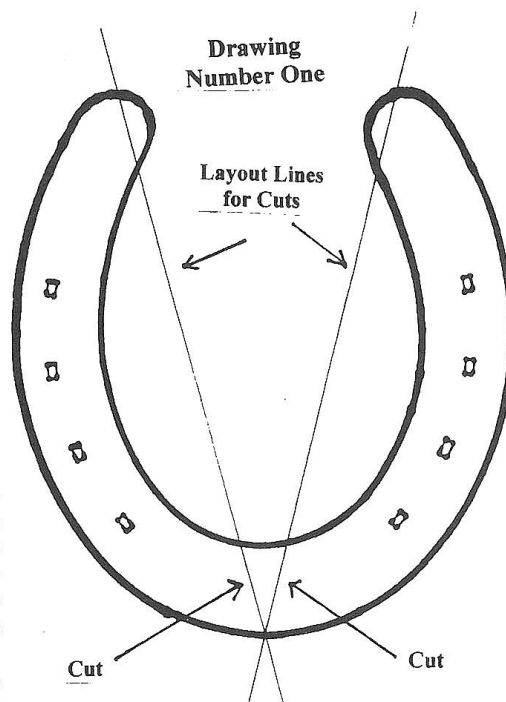
You need six (6) shoes all of the same size and six (6) 5/16" x 1 1/2" rivets. Cut the horse shoes in half by removing a small wedge of metal with your saw, hot cut or cold cut. The right halves make one trivet while the left halves make a second trivet. See drawing one. Line up the pieces as shown in drawing two to make a pin-wheel. Clamp to table, weld together the centers on both top and bottom, grind level and wire brush.

Pick out the same nail hole on three of the arms and drill a 5/16" hole through the shoe from the back (side of shoe without the crease). Go slow so that the drill bit does not catch on the edges of the crease as it comes through. Put in the rivet from the back and weld in place from the back. Turn it over and peen over the edges of the rivet.

Wire brush, use a torch to color the metal and apply a wax finish or finish of your choice. Do the same with the other halves and you end up with two trivets. One for you and one as a gift.



THE BLACKSMITH GUILD OF CENTRAL MARYLAND, INC.



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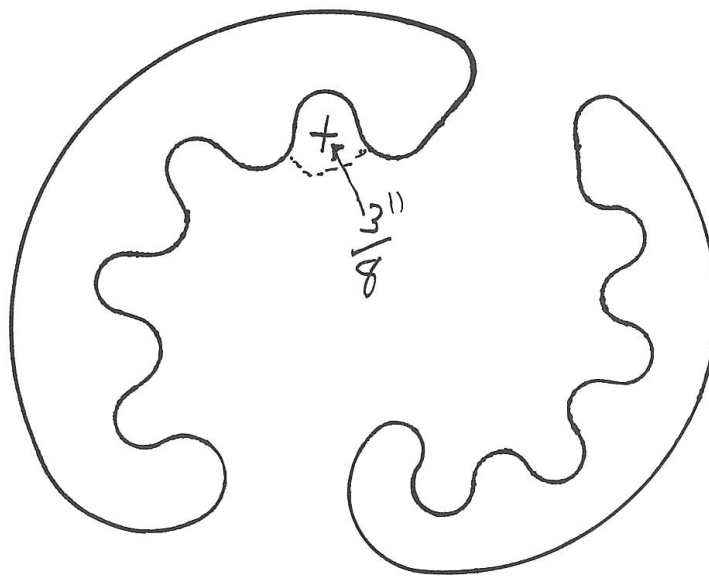
Interesting way to recycle old horse shoes, but probably too much of a luxury to have been done by the colonial blacksmiths at the Tucson Presidio. Reprinted from the newsletter of the Blacksmith Guild of Central Maryland, "Hammer & Tong", October/November 2000.

Tong Rings

Albin Drzewianowski

A number of people after seeing mine, have asked for patterns so that they can make their own. I got these at the Ashville, ABANA Confernece in 1998. There is a large and a small. If you want to, you can adjust the size of the patterns by going to a copy machine that has enlarge and reduce capability.

Trace the pattern on to a piece of steel. Use a 3/8" drill to drill out the inner curves. Then cut out the rest of the piece. You can radius the outside edges so that they will be more comfortable to your hand, but keep the inside edges nice and square. This way they will grip the tong reins better.



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