

The Anvil's Horn

A Publication of the Arizona Artist Blacksmith Association

Issue No. 171 November 2014



*Different ways to texture scrolls
From George Witzke's demonstration at Camp Verde on September 20, 2014*

President's Message:

Where has this year gone? It seems like only yesterday we were anticipating the summer heat and figuring how to cope with it. Now the kids are heading for school and the snow birds will soon be on their way.

Speaking of changes, it is time to consider some that are coming to AABA. As previously announced, I will be stepping aside as President at the end of this year. Paul Diefenderfer has offered to step up and Jason LaBrash has assumed the responsibility for putting together our programs in 2015. We still need people to come forward and carry on the tradition by volunteering to serve as board members.

When I first became an AABA member I was amazed by the talent and teamwork that emerged in our organization. The preparation for the 2000 Flagstaff conference was my initiation period. Our chapter worked for 2 years to put together what is still considered to be the best ABANA conference ever held. By the time you read this the 2014 conference will be history. Several of our members attended and returned with some fresh ideas.

During the years that I have been a member, our organization, AABA has enjoyed the reputation of being one of the most active chapters/affiliates in the country. This is due in large part to working with our neighboring chapters to share the cost of bringing in new talent. The Brits: Peter Parkinson, Henry Pomfret, Adrian Legge, Richard Bent, and Mark Constable are just a few we have been able to import. We were also able to bring in well-known Smiths from throughout the U.S. I hope that the board will continue with this tradition.

I'm sorry that I missed the Flagstaff event. From the photos and what I have been told, Jay did his usual excellent job with the copper raising demonstration. The Camp Verde event featuring George Witzke had a great turnout.

The annual auction is just around the corner, so get busy and create something wonderful.

Doug Kluender

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Annual AABA Banquet and Auction **Saturday, November 22, 2014**

Sahuaro Ranch
Glendale, AZ



Auction of cool items



Awards and recognition

Check-in starts at 11:00 AM. Food service starts at noon

- Please register before November 15th by mailing in the registration card in this issue.
- Entrees of steak, chicken, or veggie burgers will be provided. See the registration card for prices.
- Bring a side dish to share.
- The event will be in the Packing Shed near the Blacksmith Shop.

Bring a contribution for the auction

- Anything from a key chain or bottle opener to a table or mirror.
- Extra tools or materials that you don't need can also be donated for the auction.

Questions: Call Jason at 602-717-1459

Directions to Sahuaro Ranch

Glendale, AZ

- I-17 to Dunlap Ave.
- West on Dunlap (which turns into Olive Ave.) to 59th Ave.
- North on 59th Ave. to Brown St.
- West on Brown
- Just past 60th Ln.(on the right) turn left and go through the gate.

September Demo Report

Demonstrators: George and April Witzke

Bill Ganoe

Over 40 members and guests came to our September demo which was hosted by Bill and Karen Morris at their place in Camp Verde. George Witzke started things off on Saturday morning. His focus was on texture. George said, "Texture reflects light. It has lief. It begs to be touched." Jim Sheean chimed in, "Texture is 'value added'". Do anything you can to bring dimension to your work, to take metal from flat and smooth. Put hammer marks on it. You could chamfer, bevel, rivet, upset, slit ... use your imagination.

George suggested getting some Art Deco books for good ideas and details for textures.

For tools, George suggested collecting junk ball pein hammers from yard sales. Modify the heads for different textures. Use a welder to put different patterns of beads on the hammer head. Cut a pattern into the head with a grinder. Or you could use a chisel on a red hot hammer head. Spring swages are good too, especially for texturing opposite sides of a piece. If you're using a spring swage, make it from heave stock. It doesn't flex as much if you don't hit it

square on. But keep in mind that whatever you use for texturing tools, they should be considered consumables. Sooner or later, they're going to break.

After lunch and the Iron-In-The-Hat drawing, April Witzke demonstrated patinas. She focused first on Guilders Paste. Her advice was to apply it dry with a small paint brush then coat it with a clear sealer. (Guilders Paste will wear off.) Paint it on, let it set (just barely), then wipe off the excess with a clean cloth. If you have a textured surface, Terry cloth gets deeper into the depressions than smooth cloth. If you don't like it, you can wipe the paste off with paint thinner. If your paste is old and dry, crush up some in paint thinner or mineral spirits. April said that black can be great, but colored patinas attract more customers. She estimated that color can add 20% - 30% to your original price.

But Guilders Paste can be applied with more than just a dry paint brush. April observed that "Finger painting can be so much fun with Guilders Paste."

(Photos by Bill Ganoe unless otherwise noted)



A Recipe for a Copper Patina

April Witzke

Roebic K77, otherwise known as root killer and found at your local hardware store, makes a nice copper patina on steel? Mix 1 bottle with 5 gallons of water to make a Copper Sulfate Solution. Then, in a 16oz spray bottle, mix 5oz of CSS with 1 oz muriatic acid. Top bottle off with hydrogen peroxide & mix gently. Spray it on clean, warm steel. Rinse with water to halt process. Dry. (Note that the hydrogen peroxide will degrade in just a few days.)

[Don't forget the protective gear, and be sure to pour the acid into water, not the other way around. Editor]



Bill Morris (left) reviewed procedures and logistics for the demo



Jason LaBrash (left) introduced George Wittzke, our morning demonstrator

September Demo Report (cont.)



George showed various hammer heads modified to produce different textures.



George discussed spring swages for texturing



A flower with textures



Textures in a leaf



Examples of tools modified to create textures. (photos by David Bridenbugh)



Example of cutting a pattern into a hammer head and then striking a work surface

September Demo Report (cont.)



Is the belt leather or iron? An example of what George Witzke did with texturing and copper patina. (photo by David Bridenbaugh)



April Witzke discussing patinas and finishes.



Iron in the Hat attracted a lot of attention. Dief stood in for Len.



*Show and Tell
Picture frame and jewelry: Sarah Harms
Crosses: Wade Smith*



Our hosts, Bill and Karen Morris

ABANA 2014

Bill Ganoe

One of the things I did over the summer was to attend the ABANA 2014 Conference. It was staged at the Delaware State Fairgrounds in Harrington, Delaware. From August 13 - 16 I had a great time renewing old acquaintances, making new ones, learning new things, and whiffing the perfume of coal smoke for almost four solid days. There was far too much going on and too many things to see to describe everything in a couple of pages. If you want complete lists of events and demonstrators, go to the ABANA website, **www.abana.org**. I will point out a few (very few) of the highlights here.

Of course there were several demonstrations and seminars and vendors and tailgating and just general socializing. I spent several hours with tailgaters wondering just how I was going to get this hammer or that anvil to fit in my carry-on bag. (A word of advice: If you fly to a major blacksmithing event like this, be sure to schedule an extra day or two at the site so you can arrange transportation for any big treasures you might pick up.) The weather was good, the food generally ok, the banquet food and organization was excellent, and the gallery was loaded with interesting pieces.

Mark Aspery was given the Bealer Award for 2014. It is awarded to "...people who have served in the field of blacksmithing and made a significant impact and contribution, viewed from a long range of time." The award is named for Alex Bealer.

Alex Bealer, of course, was the author of the book, *The Art of Blacksmithing*, which was a major factor in reawakening interest in blacksmithing in the midst of decline in the mid-20th Century.

One of the seminars that I thought was very good was "Business Pointers for Blacksmiths" by Carolyn Boone-Schallmo. She is a successful working artist/illustrator and the daughter of the blacksmith Daniel Boone VII. Here are some of the nuggets from her presentation related to selling at art shows.

"A craftsman gets ideas and techniques at Michaels. An artist creates ideas. Take the ideas, make them your own, and make them unique."

"When you do a show, don't bury your head in your iPad. If you're not selling, watch prospects closely. Watch their eyes." Notice what they look at.

"People don't buy what you make. They buy what you love."

"Bring things up to the customers' eye level. Don't leave them flat on the table."

"You need a master piece, a big, high priced item to get people into your booth. It's not intended to be sold. If you sell it, make another one and raise your price. But always have something in your booth that you can sell for \$5.00 -- or at least less than \$20. Have *lots* of those things."

In another seminar, *Drawing Techniques for Blacksmiths*, by Michael Robear, I found the advice to overcome artist's block very helpful when trying to sketch out an idea. Just draw a line, respond to that line, then the next, etc. Don't try to think of the whole drawing at once. A simple idea, but one that is easily lost in the pressure to produce.

I missed several good demos, but one I was really sorry I missed was the Joinery demonstration by Jeffrey Funk. Among other things, he punched and drifted a piece of igneous rock to make a ceremonial axe head.

The gallery held a many, many interesting and inspiring pieces. They ranged from the whimsical to the functional. This included a collection of recently made replicas of artifacts from the Mästermyr Find (the Viking age tool chest found in Sweden). There was also a display of anvils from the Fisher & Norris Factory Museum.

I found it very interesting that there were several dynamic pieces in the gallery: mobiles, weighted pendulums, etc. One example was "Interaction" by Sven Bauer. (Picture on pg. 9)

If you want a more complete experience of the ABANA Conference, I suggest you go to the next one in person. It's going to be July 13 - 16, 2016, in Salt Lake City.

(Photos by Bill Ganoe unless otherwise noted)

ABANA 2014 (cont.)



Familiar faces. (from the left) Bill Ganoe, Charola Martinek, Steve Miller, Devin Mace, Drex Martinek, William Pieh, and Clark Martinek.



Most of the tailgating was in a livestock exhibition hall.



Jeffrey Funk punching and drifting a molten rock to form an axe head. (Photo: Steve Miller)



Display for the joinery demonstration by Daniel Miller



Students at work in the teaching tent.



Peter Renzetti creating some of his "Puddle People". He uses 1/16" steel welding rod and shapes the molten bead.



An example of Peter Renzetti's "Puddle People".



Aislinn Lewis, an apprentice at Colonial Williamsburg, forge welding parts for the 18th Century weathervane being built by the Colonial Williamsburg team.

ABANA 2014 (cont.) In The Gallery



*"The Coupler's Will" by
Daniel Miller*



*"Waiting to Speak" by Zach Lihatsch
(photo by Steve Miller)*



*"Interaction" by Sven
Bauer (photo by
Steve Miller)*



*"Organics" by Clark
Martinek*



*"Gunsmith vise" by
Eddie Rainey*



A chest by Phil Heath

At the Fisher & Norris Factory Museum display



*Fisher #10 Chainmakers anvil,
1,000 lbs. 1917. Largest
chainmakers anvil produced by
Fisher*



*Back: One of the first Fisher anvils, 1844
Front: One of the last Fisher/Crossley
anvils, 50 lbs., 12/17/1979*



*Just how did they forge
those tight links?*

Calendar 2014 - 2015

October 12	Open Forge	Desert Rat Forge	Cave Creek
November 1	Open Forge	Holy Hammer Ironworks	Tucson
November 9	Open Forge	Desert Rat Forge	Cave Creek
November 22	AABA Auction/Banquet	Sahuaro Ranch	Glendale
December 6	Open Forge	Holy Hammer Ironworks	Tucson
December 14	Open Forge	Desert Rat Forge	Cave Creek
January 17, 2015	Demo, Heather McLarty	Presidio San Agustin	Tucson

Classes at Pieh Tool Beginning/Intermediate Classes with Gordon Williams

Dec. 5-7, 2014

Jan. 23 - 25, 2015

\$455 for three days of classes at Pieh Tool in
Campe Verde.

Copper Christmas Ornaments with April Bower

Nov. 16, 2014

For complete details call 928-554-0700 or browse
to www.piehtool.com.

Exhibits Committee

Have you ever wanted to spread the word about
blacksmithing and how it is alive and well in the
twenty first century? Do you wish more people
knew about you and your ironwork? Have you
longed for places to sell some of your creations?

If you answered yes to any of those questions
you'll be interested to know that AABA has
created the Exhibits Committee to address those
issues.

The Committee is focusing on botanical forms
right now, but they intend to include other areas of
blacksmithing as time goes on. See more details
on page 15.

Welcome New Members

Nicholas D'Oliveira	Phoenix, AZ
Stephen Salasek	Phoenix, AZ
Eugene Duran-Alcantar	Phoenix, AZ
Bob Anderson	Phoenix, AZ
Dan Spellman	Casa Grande, AZ
Bernie Molaskey	Clarkdale, AZ
Doug Freund	Jerome, AZ
Brian Chappell	Goodyear, AZ
Gary Tulin	Sedona, AZ
Michelle Davis	Arivaca, AZ
Erik Rakestraw	Tucson, AZ

2014 AABA Election

It's election time again for AABA Officers and
some of the members of the Board of Directors
who will serve beginning in 2015. An election
ballot is included as an insert in this issue. Please
vote and return you ballot by Nov. 15, 2014, to
Terry Porter
2013 E. Melrose St.
Gilbert, AZ 85297

Coal order

The AABA Coal Buy Preorder for 2014 is over.
The coal was delivered in mid-April. We still
have several tons available for purchase starting
at \$25 for 50 lbs. Larger quantity pricing will be
determined on a case by case basis. Please
contact Michael Sobrado at
dragonforge1@cox.net with your inquiries.

MCC Blacksmithing & Welding

The Mesa Community College blacksmithing
program is an excellent deal - over 60 hours of
instruction including 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.

Classes fill up early. For more information go to:
www.mesacc.edu

If you try to register for any Welding Department
classes on line, and you find all the classes are
closed (full). Contact me (Dan Jennings) 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.azblacksmiths.org

Open Forge: Tucson

Harold Hilborn will be hosting an open forge on Saturday, November 1, 2014 from 9 to noon.

Holy Hammer Ironworks,
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 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!

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 www.gwblacksmithschool.com

Deadline for the January issue

November 29 is the deadline submitting photos and articles 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 Membership

Benefits for members include:

Reduced registration fees at demonstrations and workshops

A one year subscription to the bi-monthly newsletter, *The Anvil's Horn*

Connection to members throughout the state who can answer questions and give advice.

Free classified ads in the *Anvil's Horn* and on the AABA web site.

email notices when event details change or new events are scheduled on short notice.

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 (\$35)		Mail to: Terry Porter	
Family membership (\$40)		2310 E. Melrose St.	
		Gilbert, AZ 85297	

Make Check Payable to AABA

Call to Artists

The Tohono Chul Park in Tucson is considering an exhibition next spring. No details yet, but if you are interested in participating, keep an eye on the Tohono Chul web site, <http://www.tohonochulpark.org>, as 2014 draws to a close. You could also check with a member of the AABA Exhibits Committee listed below.

Getting The Word Out: The AABA Exhibits Committee

Have you ever wanted to spread the word about blacksmithing and how it is alive and well in the twenty first century? Do you wish more people knew about you and your ironwork? Have you longed for places to sell some of your creations?

If you answered yes to any of those questions you'll be interested to know that AABA has created the Exhibits Committee to address those issues.

Currently the committee consists of Ira Wiesenfeld, Steve Miller, and Cathi Borthwick. Their task is to come up with exhibit opportunities for AABA members to show and sell their work to the general public.

In the last three years AABA has helped organize several ironwork exhibits – an annual exhibit of outdoor ironwork at The Arboretum in Flagstaff and, in 2014, an outdoor ironwork exhibit at Tohono Chul in Tucson. These exhibits have been well received by the public and the hosting organizations but it would be nice to have more smiths participating. The

Exhibits Committee is currently working on proposals for new indoor and outdoor exhibits particularly in the Phoenix area. But they need your help!

They need to know who is interested in participating in these exhibits and they need to build a database of images and resumes in order to apply to some of the venues. If you have any interest in participating (or if you'd like to join the committee), please contact one of the current committee members:

Ira Wiesenfeld at treeira@hotmail.com

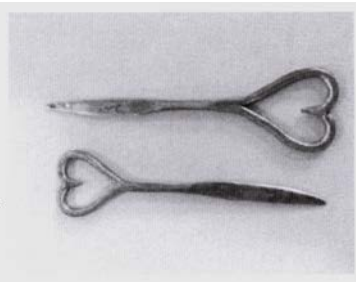
Steve Miller at stevemiller.az@cox.net

Cathi Borthwick at flag_forge@earthlink.net

There has also been some discussion about holding some workshops that are skill specific to help smiths create work for the exhibits. One idea was to have a workshop on botanical forms which would cover a variety of styles and techniques to help inspire some new work for the Botanical Blacksmiths exhibits. If you have any interest in this workshop (or have ideas for others you'd like to see), please contact Ira, Steve, or Cathi at the email addresses listed above.

Beginner Project

At the ABANA Conference in Harrington, Delaware this summer, the work demonstrated as well as on display was amazing. There were also projects that were available at all skill levels such as this letter opener. It is a handy project to teach because it involves developing basic skills such as drawing out, but drawing out equal lengths for the heart handle and forging out a simple letter opener blade. For those of you that need a quick project to demonstrate, teach or a give-away, think about making this letter opener, your "heart" will be in it!



Reprinted from the newsletter of the Pittsburgh Area Artist-Blacksmith Association, October 2014.

Gallery

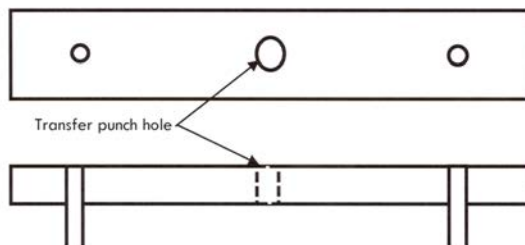


*Geoffrey's Walk
by Paul Diefenderfer*

This is an etched piece I just installed in memory of Geoffrey Platts – a local up here in Cave Creek. I used my electric etching process to put symbols of Geoffrey's life on both side. It is 15 sections cut from a 4"x10" sheet of 3/8" steel.

Centering Jig

At the last meeting I borrowed a video from our library and the demonstrator was using a centering jig. It seems every time I need to split a piece of metal my chisel veer's off the center line. This simple jig can be used to set up some reference marks to make more accurate cuts. Start with any size bar, maybe $\frac{1}{2} \times 1 \times 8$. Drill two holes for the pins. The pins should be $\frac{3}{8}$ in diameter or larger. Set them 4 to 5 inches apart. Now be very accurate and drill a hole directly in the center of the two pins. This hole should be large enough for a transfer punch. When finding the center, the pins straddle each side of the workpiece and use the transfer punch to make reference marks every inch or so.



We have a great library full of books and videos where you can find a lot of helpful information. Please be responsible and return any checked out material at the next meeting. If you cannot make it let the librarian know.

Reprinted from the Top of the Anvil, the newsletter of the Bonneville Forge Council, Aug/Sep 2014

Botanical Blacksmiths 2014

Cathi Borthwick

AABA and The Arboretum at Flagstaff hosted the 3rd annual Botanical Blacksmiths exhibit which features outdoor ironwork created by members of AABA. The work, which included a nice mix of functional and sculptural pieces, was on display (and for sale) from July 1 through September 29 in the gardens at The Arboretum. The smiths participating in this year's exhibit included Cathi Borthwick, Denise Edwards, and Scott Sweebe from Flagstaff; Joel Richards from Chino Valley; Rodger LaBrash and Steve Miller from Phoenix; and Ira Wiesenfeld from Tucson. The smiths were also invited to show smaller pieces in the Arboretum's gift shop. Several pieces from the exhibit sold as did a variety of work from the gift shop.

This year the Botanical Blacksmiths were invited to be the featured artists at the Arboretum's Summer Soiree. Five smiths (Cathi Borthwick, Denise Edwards, Rodger LaBrash, Steve Miller, and Ira Wiensenfeld)

collaborated to create a large vase that held a variety of hand forged flowers and leaves. The piece was auctioned off at the Soiree to help raise funds for The Arboretum. It also provided more exposure and publicity for the ironwork exhibit, the participating smiths, and AABA.

The leaves are beginning to turn in the Northland and this year's exhibit is coming to an end. The Arboretum is interested in hosting the exhibit again in 2015, so it's not too early to start working on your entry for next year's exhibit. Remember this exhibit is non juried and provides a way for you to show your work and for the public to learn more about ironwork.

(Photos by Cathi Borthwick unless otherwise noted.)



Vase and flowers



*Flammer
by Joel Richards*



*Bluegrass
by Cathi Borthwick
(Photo by Kenneth Walters)*



*Mesquite Bench
by Ira Wiesenfeld*

Botanical Blacksmiths 2014 (cont.)



Mystic
by Roger LaBrash



Twirling Butterflies
by Denise Edwards
(Photo by David Bridenbaugh)

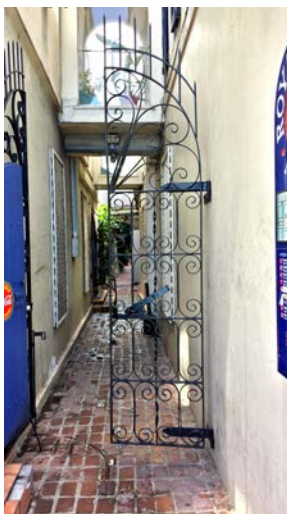


Curly Grass
by Scott Sweebe

What I Did On My Summer Vacation

Steve Miller

I was in the US Virgin Islands recently. We sailed for 7 days around St John island. We only went ashore a couple of times. On the way back to the airport we checked out down town Charlotte Amalie on St Thomas. Here are some photos of iron gates on buildings in Charlotte Amalie -- some of which were built in the 16th Century and were used by pirates.



Silent Hammer Hap Danielson

An Extraordinary Man, Forty Five Dollars And Concrete

Peter Sevin

Hap Danielson died peacefully on August 15th at the age of 87. Hap and his wife Margaret had celebrated their 60th wedding anniversary two weeks previously. Hap was a long time AABA member who joined in 1982. Hap and Bill Callaway were acquainted through their association with the Girl Scouts and when Hap expressed his interest in blacksmithing Bill signed him up right then and there.

Over the years Hap served as a board member, handled the merchandise (along with Margaret) and for many years served as the steward of the Sahuaro Ranch blacksmith shop. As steward he opened the shop and demonstrated his skills for countless school



children and presented a small hook or a horseshoe nail ring to every child who watched. He also opened the shop and demonstrated for the tractor shows,

folk festivals, and Sahuaro Ranch days. Opening the shop meant preparing the forges, repairing the equipment, getting the tools ready and most importantly, cleaning the bird poop off everything. For his many contributions to AABA Hap was presented with the 2012 Bill Callaway award.

Hap was born in Red Wing, Minnesota and was one of three children. Hap's ancestry was of Norwegian immigrants. Some years ago Hap and Margaret travelled to Norway to trace his ancestors which was probably no small feat when a good portion of the population was named Danielson. Hap's father was a mechanic and Hap had a childhood like most in those days. Chores and plenty of outdoor activities, which included walking to school through blizzards (uphill both ways)

When WWII started Hap was in high school and while still in school enlisted in the army at age 17. Hap's father had served in the army during WWI but the war ended before he reached the front. When WWII began Hap's father enlisted again and served in the Sea Bees (construction battalion). Although he was under no obligation to serve he felt he still owed

his country! Hap told me he wanted to be like his dad so he enlisted as soon as he was able. Hap wanted to be a pilot became a cadet in the Army Air Force. The war ended before he completed his training but he still became a pilot after the war. All of this took on a special significance for me when Hap related to me that he would visit his father's grave in Minnesota on Memorial Day while on his yearly trip to his summer cabin on Long Lake. It was at that point when I began to see Hap as more than "one of the guys" but as an extraordinary man. From then on I listened carefully to his stories and my admiration for him grew.

After the war Hap enrolled at the University of Minnesota and studied civil engineering. During one of his summer jobs Hap came across a 40 acre property on Long Lake which he purchased for forty five dollars. He often reminded me of this, and it became a one of our running jokes. Me: What did you pay for that place? It was \$4500 wasn't it? Hap: \$45. Me: no way! Hap: \$45. Me: \$450? Hap: \$45.

After graduation Hap began working in the construction industry. One of his first jobs took him to the South Pacific to build a site for an A-bomb test. It was during this time that he began courting Margaret and upon returning he proposed to her with the caveat that his work would require them to uproot and move from site to site as a construction manager. Margaret accepted and thus began a career that crossed America. Hap told me that at every new stop Margaret would settle them in their mobile home and proceed to befriend everyone around them. When their two children Craig and Clare reached school age they decided to buy a home in Phoenix. Hap still had to travel to job sites but kept them close to Phoenix so he could be home for weekends.



In 1998 Tom Brokaw wrote a book entitled "The Greatest Generation" which described the sacrifices that people made during WWII and later proceeded to build the country we are so fortunate to live in. As a member of that generation Hap worked on highways, bridges, dams, aqueducts, missile silos and many other projects. I think of Hap every time I drive on an interstate highway.
(continued on page 17)

Silent Hammer (cont.)

Hap Danielson

After Hap retired he turned his attention to his many hobbies which included bee keeping, rock hounding, blacksmithing, and gardening to mention a few. He also poured concrete and built block walls as a sideline activity. He became a frequent visitor to my shop and when Maurice Hamburger moved to my shop in 1999 we began our tradition of having lunch together on Fridays which Hap never missed until his failing health made it necessary to move to an assisted living facility. From then on I would pick up his favorite tacos and we would lunch in his room on Thursdays. We spent time talking and covering a wide range of topics and although he told me his

memory was failing he seemed to remember most of the important things.

We continued our weekly lunch right up to the end, but one of the most wonderful visits came when Dave Hickson and I dropped in to see him in the hospital a week before he died. Dave, as everyone knows, lights up any room he walks into and we were soon telling stories and chuckling. Hap would grin and give me a sidelong glance as he had many times before. I will always be thankful for that last visit. Me: "Hey Hap! I am thinking about pouring a cement pad over there." Hap: "It's not cement it's CONCRETE!!!"

On the passing of a gentleman

Mike Cooper

I didn't know Hap for very long, but I'm proud to count him among my true friends. He's one of the first people I met when I first joined the Arizona Artist Blacksmith Association, and he made me feel welcome right away.

Hap made everybody feel welcome; from new members to the children he taught blacksmithing basics to during the time he spent at Saguaro Ranch. He had a way of making them feel comfortable with his stories and his slow, measured way of speaking. He was as at ease speaking to visitors to the Antique Tractor Days at Saguaro Ranch as he was talking to his friends at one of the Association meetings.

Hap served on the Board of Directors where his calm, no-nonsense demeanor helped to keep things functioning smoothly.

For many years Hap and Margaret handled the sales of T-shirts and other items for the benefit of the Association. They made nearly every meeting,

lugging boxes of merchandise and manning the sales table even though it meant they couldn't see much of the presentation.

He had a few pet peeves, among them the misuse of the word, "cement". Whenever anyone within earshot would utter the words "cement mixer", he'd immediately correct them, saying "That's a concrete mixer! Cement is an ingredient of concrete."

Hap's talent for original art surfaced at nearly every meeting where he brought a new handmade knife, a chair, or other decorative piece. He often used found materials in innovative ways in his works, and he freely gave materials to others to inspire them to make something special from them. I still cherish the piece of wrought iron and the track pin he gave me.

Hap was such a rock, such a big, solid figure, that his passing will leave a hole that can't be filled. We're all gonna miss you, big guy. But, we're all better for having known you.

Other memories

I got interested in smithing after seeing Gordon Williams at a craft festival in Cave Creek. I joined AABA at Gordon's suggestion. I couldn't make the first few meetings, but I saw a notice in the newsletter from Hap asking for help on doing morning demos for school kids at Sahuaro Ranch. I called Hap and told him I had no blacksmithing experience. He asked "Could I hold a hammer?" I said, "Yes.", and he said come on over. Hap taught me how to make simple hooks. I have been smithing ever since and find much joy in hammering iron. Thanks Hap! -- Paul Diefenderfer

He was quite a guy, gave me one of his hammers. -- Lucy Schwab

I have known Hap for 16 years, not as a friend but a blacksmith. He was always kind to me, and have the utmost respect for him. -- Harold Hilborn

Artist-Blacksmith Association of North America

Blacksmithing, the cornerstone of all crafts for centuries, has come back to life. Once rendered nearly obsolete by the Industrial Revolution and 20th Century technology, this ancient craft has undergone a contemporary renaissance. A new appreciation of the honest, enduring qualities of forged metal has developed.

At the heart of this revival has been the Artist-Blacksmith's Association of North America, Inc., a non-profit educational association dedicated to the dissemination of knowledge about the art and craft. Started by a handful of isolated blacksmiths in Georgia in 1973, ABANA now serves nearly 4,000 members.

As part of your Membership Benefits you will receive 4 issues of the Anvil's Ring and 4 issues of the Hammer's Blow Magazine each year you are a member. These magazines can not be subscribed separately but are only received by our members. We have recently added a youth membership at a reduced rate, this membership available to those 18 or under includes a subscription to only the Hammer's Blow magazine.

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The Arizona Artist Blacksmith Association is an affiliate of the Artist-Blacksmith Association of North America.

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Classified ads are free to members and can be submitted by email to: editor@azblacksmiths.org

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Warren, Ariel, and Jesse at a recent Open Forge at Desert Rat Forge.