

SOFA SOUNDS



SOF&A
SOUTHERN OHIO FORGE & ANVIL

DECEMBER 84/JANUARY 85

c/o 1135-6 Spinning Road, Dayton, OH 45432-1641

BOARD OF DIRECTORS:

Emmert Studebaker
Ron Thompson
Robert S. Zeller
Ralph Hopkins
David Sprenkel

OFFICERS:

Hans G. Peot, President
Duane Wegley, Vice President
Richard A. Franklin, Secretary/Treasurer

EDITOR:

Kenneth Scharabok

UPCOMING EVENTS:

- December 1st SOFA MEETING, followed by a demonstration by Bob Zeller on making a tomahawk with a mild steel body and piece of file for the blade. This will be preceded by a presentation by Hans Peot on production techniques for the Air Force's B-1 bomber. Hans is the chief civilian in the B-1 Systems Program Office at WP-AFB.
- January 5th SOFA MEETING, followed by work on the homestead gate.
- February 2nd SOFA MEETING, followed by work on the homestead gate.

THIS AND THAT:

I erred in indicating that the ABANA 86 Conference would be in Santa Fe. It will be hosted by the Arizona Blacksmith Ass'n in Flagstaff, AZ during the month of August. Flagstaff is high and cool in the summer. The ABA group was wearing "ABANA 86" T-shirts at the ABANA 84 Conference and apparently intends to top that one. Speaking of the ABANA 84 Conference, someone was selling black "ABANA 84" caps which had two back flaps to cover the neck area. During one evenings entertainment one of the entertainers asked the other if these guys were something like Lawrence of Arabia. The reply was, "No, I think they belong to the French Forging Legion". I guess you had to be there.

Francis Whitaker has been nominated as a National Treasure in the Folks Arts Program of the National Endowment for the Arts in Washington, DC. If he is chosen as a National Treasure, he will be awarded \$5,000 and be honored at a dinner in Washington, DC. To assist in his selection you can write a letter of recommendation to Ms. Pat Sanders, National Endowment for the Arts, 2401 E. Street NW, Washington, DC 20506, emphasizing how much he has contributed to the resurgence of blacksmithing in the U.S. As expressed in the newsletter of the Upper Midwest Blacksmith Ass'n, "Sure, we think he is great, but except for improving our work, there has never been a way to really say "thank you"! But now the National Endowment for the Arts is in the act. Take pen in hand. Now is your turn to help Francis."

MEETING NOTES:

The normal first Saturday meeting for October was cancelled in light of the annual SOFA picnic on October 13th at Hopkins Machine Co. north of Vandalia. While the picnic crowd was sparse, those who attended seemed to enjoy themselves. Food was in abundance, Ron Thompson and a couple of others played a variety of musical instruments, and the softball equipment was put to use. The concensus was that, while the weather wasn't unpleasant, the 1985 picnic should be held earlier in the year. A special thanks goes to Ralph Hopkins for doing the bulk of the work on the picnic - thanks Ralph!

The November 3rd meeting was held at the Studebaker Homestead. So much went on that I am only going to highlight it for you here. For further info on specific items, you can contact me directly at 252-3001 most evenings and weekends:

SOFA's President, Hans Peot, said that he had received several pieces of correspondence:

-- One from the Arizona Artist-Blacksmith Ass'n announcing that the tentative dates of the ABANA '86 Conference in Flagstaff, AZ are August 14th-18th. To help raise seed money to put on the conference, they are going to produce and sell 1985 calendars for \$4.00 each which will display blacksmithing-related activities. To complete this calendar (and possibly 1986 and beyond), they need contributions as follows: photos of old or new blacksmith shops; photos of fine pieces of hand-forged work; names, birth-dates and other interesting info about ABANA chapters or well known blacksmiths; and dates of specific events which would be of interest to the ABANA membership. Photos should be black and white (glossy 8"x10" if possible). Send to Cindy Sevin, ABANA Calendar Committee (3646 W. Lawrence Lane, Phoenix, AZ 85020). Our group will receive 50 of the 1985 calendars to sell locally.

-- SOFA received a nice thank you letter from the Mum Festival Committee (Tipp City) for the SOFA/ABANA float in their parade. This presents our group to the general public and we need to do more of it. The Mum Festival float had two forges on it with three smiths working. Let us know if you know of a parade we could enter a SOFA/ABANA float in so we can work out the details. The float could be a pick-up truck with a hand-cranked blower forge, anvil and working smith in the back.

-- Jim Flemings is heading up the Nomination Committee for ABANA members to serve on the Board of Directors. Nominations (based on the signature of ten ABANA members in good standing) must be made by Nov. 30th, so if you want to nominate someone in the local chapter, contact me immediately for an endorsement/qualification statement form.

-- ABANA sends out a President's Message letter to the head of each chapter. I am going to include these in the other chapter newsletter binder I bring to each meeting for you to look through. The President's Message letter (and the other chapter newsletters) contain a lot of interesting info and are well worth looking through. One of the items of note is that Russ Johnson (808 Tree Mountain Parkway, Stone Mountain, GA 30083) is updating the ABANA Demonstrator List so if you are willing to demonstrate at the various ABANA chapter conferences, get you name, address, fee rate (usually so much per day plus expenses), your experience, and areas of demonstration to him ASAP.

-- The National Ornamental Metal Museum needs donations to keep operating. You can help by sending a cash donation to them at 374 W. California, Memphis, TN 38106. This is a very worthwhile effort which we should try to support (as well as the Yellin Foundation) at our Quad-State Round-ups. I recommend that you working smiths produce and sell an item with the proceeds being sent to either the National Ornamental Metal Museum or the Yellin Foundation (1482 Maple Ave., Paoli, PA 19301). The Yellin Shop is in need of repairs, tools and money. Scratch each others back folks.

-- Dorothy Stiegler (ABANA's Publicity Chairman) requested that we send the name and address of local TV and Radio stations and newspapers so she can compile a list for

announcing ABANA related news. I will do it for the Dayton area but need help in the outlying areas. Please reproduce a copy of the TV and Radio station and newspaper listings in your phonebook and send them to me for transmittal to Dorothy (please don't assume that the other SOFA member in your phonebook is going to do it).

Other items:

-- Larry Wood brought in a page out of the catalog for Dover Publications (31 East 2nd St., Mineola, NY 11501) which included Gerald Geerling's book "Wrought Iron in Architecture", which documents the many uses of wrought iron in architecture from the 15th through the 20th century. Cost is \$9.95 plus S&H. Write for a catalog. In addition, Larry brought an article titled "Tools That Carved America Now Very Collectible" out of the "Antique Week/Tri-State Trader". This, along with other articles I run across, will be included in the ABANA chapter newsletter binder. Larry also announced that he would be holding another "Introduction to Blacksmithing" class shortly and would hold workshops for the more experienced members if you will let him know the areas you would be interested in improving your work. Contact Larry at 233-6751.

-- I have available 15 pages of notes from a five day workshop held by Francis Whitaker in 1982 (from the newsletter of the Northeastern Blacksmiths Ass'n). I will send these notes (from the first three days) to any local (or other group) member for \$2.00 to cover my cost of reproduction and mailing. These notes are great and I guarantee well worth this cost. I am trying to obtain the notes from the last two days of this workshop. Wouldn't it be great if ABANA sponsored Mr. Whitaker to write a "Fundamentals of Blacksmithing" handbook for each ABANA member!

-- I brought up the question of a Quad-State Round-up '85 and the concensus was that we should definitely hold one. Emmert Studebaker offered the use of the homestead. We are going ahead on this for sometime in the fall of next year but are going to need HELP!!! on various committees. The SOFA Executive Committee will meet shortly to appoint an executive committee for the Round-up, who will then arrange for other committees. We hope to make this a real group effort so don't be surprised if, as a SOFA member, you are volunteered to help on the conference. Let's all work together to make the Quad-State Round-up '85 something to enjoy rather than leaving it up to a small group of the "hard core" members to do all the work.

-- We are still going to do the gate as a token of appreciation for Emmert but need more designs to choose from. How about you guys and gals taking pen to paper and putting in your two cents worth. The designs which arrive by the next meeting will be reviewed by Larry Wood and Emmert for feasibility/suitability and a final decision made. Get those designs in - heck, I sent one in and I'm not an engineer or designer. If you can't make the next meeting, send your designs to Hans Peot at 6425 S. Scarff Rd., New Carlisle, OH 45344.

-- Someone left a collapsible umbrella at the meeting held at Larry Wood's home. If it is yours, contact Larry at 233-6751 to arrange to retrieve it.

-- The last general item concerns this newsletter. Frankly, I exceeded the newsletter budget on the last issue in that the printing and mailing cost exceeded one-sixth of the annual members dues income. After some discussion, it was decided to keep the newsletter from 3 to 5 pages published bi-monthly. However, to help finance it, we are going to start such income producing activity as passing the hat at meetings, raffling off items at 50¢ per chance (Emmert has donated two hot cut hardies for the raffle at the December meeting but we will need other donations to keep this going) and other income producers to be worked out. We are going to try not to raise our local dues since the feeling seems to be that membership in ABANA (\$25 per year) and SOFA (\$5 per year) is an appropriate level of membership dues, but I would like to note that most of the other ABANA chapters local dues are \$10 per year. In my opinion, we need this newsletter to

keep in touch since we cover a fairly wide area. By the way, thanks for all of the n. compliments you paid me on the last issue (now if you all will send me input for future issues).

The demonstration portion of the meeting was interesting to me as I was the demonstrator, trying to make a ram's head poker. I am a beginning blacksmith (I don't even consider myself an "advanced beginner") so we learned together on this. At one point someone asked me what I would do if one of the horns broke off. I replied, "I'll cry and go home". Not five minutes later, guess what, one of the horns broke off about two inches from the head - so I grinned and promptly lowered the age of that particular ram. I am not particularly proud of the end product but I think it showed, if nothing else, that even beginning blacksmiths can contribute to the group's knowledge. I'd like to see others of you demonstrate something you are interested in - you can't make more mistakes than my "baptism of fire". After I finished, Larry Wood took over the forge to demonstrate a double fish-tail scroll for a wall along a set of steps and making links and setting a rivet for a set of hoisting hooks.

We were encouraged to see a number of new faces and picked up several new members. SOFA is growing nicely, largely through the newspaper notices of the meetings/demonstrations and word of mouth from you members - keep it up. If every member brought in one new member the next year, we could reach over 150 members. I don't consider that an unrealistic goal. I strongly encourage all SOFA members who can to attend the next meeting (Leroy Rolston comes down from Lima to attend).

PROBABLE ORIGIN OF THE TERMS "HARDY" AND "PRITCHEL" HOLES IN THE ANVIL by Ken Scharabok

When I was unable to determine the origin of these terms from blacksmiths, I checked out the Funk and Wagnalls New Standard Dictionary of the English Language, 1950 edition.

HARDY (ALSO SPELLED HARDIE): -- hardy: 1) a square-shanked chisel or fuller for inserting in a hardy hole, 2) able to withstand fatigue, privation, etc.; robust; vigorous. -- hardy hole: a hole in a blacksmith's anvil for the insertion of a calking tool or other pieces. -- calk: 1) (n) a plate with sharp points worn on the sole of a boot, shoe or clog to prevent slipping, 2) (vt) to furnish with calks, as a horse's shoe. -- calk swage: a tool for forming horseshoe calks.

From the above, I speculate that the hardie hole was originally formed to hold a calking swage or chisel for a ferrier to make calks on the bottom of horseshoe. Since these swages or chisels would have been fairly large in relation to a pritchel, the term "hardie" (as used to describe something robust in size) may have come into usage, i.e., "That a hardie tool you have there".

PRITCHEL: -- pritchel: 1) (Farriery) a punch for making or enlarging a nailhole in a horseshoe; used also in handling the shoe, 2) (Local Eng.) an iron share with a stout handle for making holes in the ground (Dim. of Pritch, var. of Prick). -- pritch: (Prov. Eng.) any pointed instrument; a prick.

Thus, it appears that both the terms "hardie" and "pritchel" originated with ferriers in England and Scotland, with the calk swage becoming known as a hardie chisel and the ferrier's punch (or prick) becoming known as a pritchel.

Speaking of ferriers, according to the newsletter of the Tullie Smith House Blacksmith Guild, the word "farrier" comes from the French word "ferrer", which means to fit with iron.

FINISHES - PART I:

Over the next several newsletters I will serialize an article on finishes I gleaned from a number of sources since no job is complete until a nice finish has been applied to bring out those lines and highlights which enhance a piece of work and protect it from the elements. The first two parts will be finishes from various publications and the final parts will be finishes I obtained from contacting a number of blacksmiths listed as demonstrators by ABANA. The source for each of these finishes will be given at the end of each part. If you have any special finish you use, please send it to me for an addendum to this series.

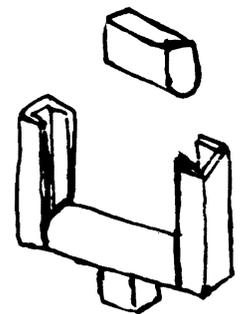
1. BURNT ON OIL - Apply a coat of oil (old motor oil) to the surface and heat the metal until the oily surface burns and turns black. This leaves a flat black finish which is very attractive.
2. WAX FINISH #1 - Warm your metal to a temperature at which a wax high in carnuba will melt easily when applied to the material. Let the metal cool and buff with a polish rag.
3. FLAT BLACK PAINT - After your metal cools, apply a flat black spray paint liberally and let dry. Rub the metal with a fine grade steel wool to highlight the hammer marks, twists and corners.
4. LINSEED OIL, TURPENTINE AND BEESWAX - This is an old blacksmiths finish used by quite a few. Mix the three ingredients together in equal parts and apply to the metal with a paint brush. In dry climates rub this down with a rag leaving only a very thin film to avoid a heavy build-up which can be peeled off.
5. TUMBLING - One of the nicest finishes of all is to tumble the finished product (avoid tumbling fragile objects) in a large tumbler filled with broken pieces of tile, punchouts from a punch press or other small pieces of metal. Tumbling deburrs and rounds corners, smooths the metal removing any scale and leaves a nice dull gray finish which can then be sealed.
6. BLACK SHOE POLISH - If your item gets scratched in transit to a show, cover the scratch with ordinary black shoe polish.
7. WAX FINISH #2 - Using a wax finish on your work has several advantages over other finishes. Not only does the wax seal the work to moisture, it allows the natural color and "hand-forged" look to show through. Johnson's Paste Wax has been found to work quite well. There are several important steps to exercise to obtain the desired finish. First of all, brush the item with a wire brush from a dull red heat all the way to a "black heat". You cannot brush too much! This will burnish a beautiful sheen on the piece. Be careful not to wax while the piece is too hot. This will burn the wax and leave a dark brown residue. An acid brush works quite well for applying wax on a large piece such as a fire place poker. To obtain a polished finish, blow dry the piece with an air compressor hose while the wax is still liquid. If you don't have a compressor, take a soft cloth and simply polish the piece when it is cool enough to handle, wiping off any excess wax to provide an even finish.
8. WAX FINISH #3 - Hard paste wax, such as Trewax, Butchers Wax, Simonize or Beeswax, put on hot.
9. MIXTURE RECIPE #1 - Two parts boiled linseed oil, one part turpentine, hard wax the size of a walnut for each pint of solution, and some Japan drier.

SOURCES: 1-5 from the newsletter of the Arizona Blacksmith Ass'n. 6 from Nol Putnam's demonstration at the ABANA 84 Conference. 7 from The Pounders Press, newsletter of the Southwest Artist-Blacksmiths' Ass'n. 8&9 from the newsletter of the Northeastern Blacksmiths Ass'n.

SHOP TIPS:

It is not easy to drill, either by hand or with an impact drill, a hole in concrete exactly where you want it. For some reason the hole invariably drifts off the punch mark that you laid off so carefully with a square and tape. The first two blows obliterate the punch mark so just exactly where was the bloomin' thing? It can be relocated exactly if, before striking the star drill with your hammer, you first carefully mark off, with a piece of soap stone or a scribe, a line exactly through the mark. Then at right angles pass another line across the punch mark. When the center mark disappears the drill can be kept in a central location by reference to the marks radiating from it. As the hole deepens, rotating the drill between blows is much easier if it is clamped firmly in a vise grips. Sharpening a dull star drill is a bit touchy. I've found I can get a fair point by using a 1/16th thick abrasive wheel. (Provided by Emmert Studebaker).

One item which impressed me from the ABANA 84 Conference was a guillotine fuller. I have never heard of one and it was a dandy. It would be easy to use for those of us working alone most of the time. You set it up with a channel iron piece on each side with the top fuller just sliding up and down in the side tracks. A piece at the bottom fits into the hardy hole and frees one hand from holding any part of the fuller. It is a great idea and it works. Here is a rough, really rough sketch of one so you can figure out how to make it. (By Jim Ryan in the newsletter of the Upper Midwest Blacksmith Ass'n). ((It appears that the top fuller would have to extend higher than the channels. Otherwise, you might hit the channels instead of the fuller. - ks))



An alternative to using coal dust to keep a punch from sticking is to use salt. Make a strong salt brine and put in a heated punch before the first blow. Also cool the punch in this brine. It leaves a white coating of salt which acts as a releasing agent. (By Don Hawley in The Pounders Press, newsletter of the Southwest Artist-Blacksmith Ass'n).

If you shift your ash dump bucket to retrieve the small pieces of coke, don't use it in a forge welding fire. It will also contain small clinkers which may contaminate your fire. It's fine for a heating fire though. (From Larry Wood).

Use a clay liner in a cast iron rivet forge. It will help prevent the cast iron bowl from cracking. --- A handy holddown tool can be made from a "C" clamp. Weld a short rod slightly smaller than your pritchel hole to the bottom platform of the clamp. You can then clamp it down to hold items for cutting, punching, etc. (From the newsletter of the Blacksmiths' Guild of the Potomac).

The life of hand-cranked, geared blowers can be adversely affected by the habit of suddenly stopping the blast with the handle instead of allowing it to coast to a stop. (From The Appalachian Blacksmiths Ass'n newsletter).

When demonstrating forge welding or hot cutting, always pay close attention to the crowd - in particular the little people who are just the right height to be exposed to flying particles at face height. You can reduce the danger by moving your anvil farther from the crowd and watching the direction you plan the work in relation to the observers. I use a rope to distance myself from the crowd. Yet this arrangement allows me to maintain a good communicative contact with them. (From The Tuyere, newsletter of the Illinois Valley Blacksmiths Ass'n).

One of the best ways to clean your fire before welding is to throw a handful of ordinary table salt into the fire. This causes all of the clinkers to accumulate

in the bottom, where they can be easily lifted out. (From The Anvil's Horn, newsletter of the Arizona Artist-Blacksmith Ass'n).

To give new life to old files, here's a tip from one of Alexander Weyger's books. Put the files in the bottom of a plastic tub and pour the contents of a dead battery on them. 24-hours later, they should come out clean, grey and crispy sharp. One thing though, wash them with soap and water and dry in a warm place after rinsing or they will rust immediately. Perhaps an alkaline soak would be worth trying. You may have to double or triple the soaking time as the battery acid gets weaker. (By Berkley Tack from the Jan/Feb 84 issue of Blacksmith's Gazette).

During restoration of a Champion trip hammer, I did a lot of research in a number of areas and stumbled across the following piece of information regarding the brake. The mechanical brake mechanism in its unaltered state does not provide enough friction when it rubs on the flywheel as the footpedal is released. Machinery's Handbook states that popular (wood) possesses the highest coefficient of friction of any wood. My experience would indicate that this is true. All I did was to shape a thin piece of popular 1/8"-3/16" thick to conform to the curve of the brake and the flywheel and cement it in place with auto body filler (that stuff sticks to anything). The popular brake shoe will stop my 55lb Champion in midstroke when operating at full tilt. Try it, you'll like it. (By Henry Rehm in the newsletter of the Northeastern Blacksmiths Ass'n).

How to read anvil weights: Most anvil weights are coded on one side in a series of numbers looking something like "1 1 18". The first number represents multiples of 112 lbs, the second multiples of one-quarter of 112 lbs (or 28 lbs) and the last number represents actual pounds. Thus, "1 1 18" would be 112 lbs plus 28 lbs plus 18 lbs or 158 lbs. This system is based on the British "Imperial" Weight System which dates to the Middle Ages when a specific stone of 14 lbs was selected as the weight standard. Two stones equaled one quarter-weight and four quarter-weights equaled a hundred-weight (or 112 lbs). Twenty hundred-weights equaled one Imperial Ton of 2,240 lbs. The two anvils I have seen which had a "10" on one foot weighed out at 100 lbs. Keep in mind that an anvil is likely to be plus or minus a few pounds from the recorded weight.

SOURCES:

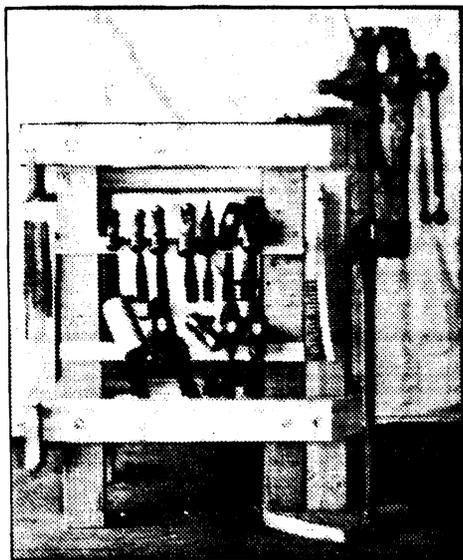
- Blacksmith books can be obtained from Norm Larson (5426 Highway 246, Lompac, CA 93436) and Jim Fleming (Rt. 1, Box 784, Bonanza, OR 97623). The latter specializes in out-of-print books. Send a SASE (that's a self-addressed, stamped envelope) for price list.
- Kankakee Valley Forge (RR. 1, Box 180, Bourbonnais, IL 60914) has new cone mandrels with tong groove for \$175 and swage blocks for \$80. The small mandrels I brought back from the last Indiana Blacksmith Assn. conference for \$15 (my cost) are actually the top piece from the cone mandrel. I intend to attend the next IBA conference so if you are interested in a small mandrel (about 12" high and 3" wide at the base), let me know to bring one back for you.
- Glendale Forge (Monk St., Thaxted, Essex, England) has a catalog of blacksmith supplies for \$3. With the current exchange rate, some of the tools may be very reasonably priced.
- The E-Z Bender from Locon Tool Co. (P.O. Box 8, Lacon, IL 61540) will bend 5/8" rod cold or 1" rod hot. Mounts in a vice. \$137.10 complete or \$6 for plans and parts list. Will make a number of complex bends. Send SASE for more info.

A Blacksmith's Tool Bench

By Ray Rossi

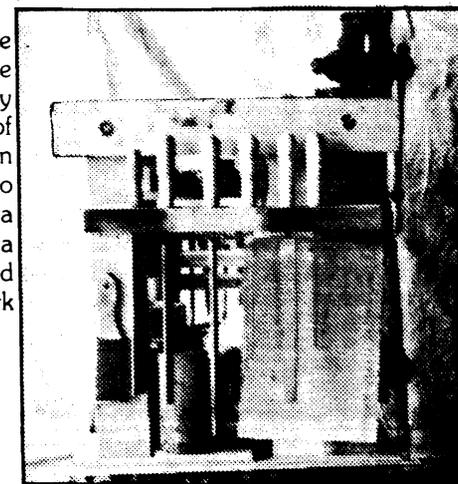
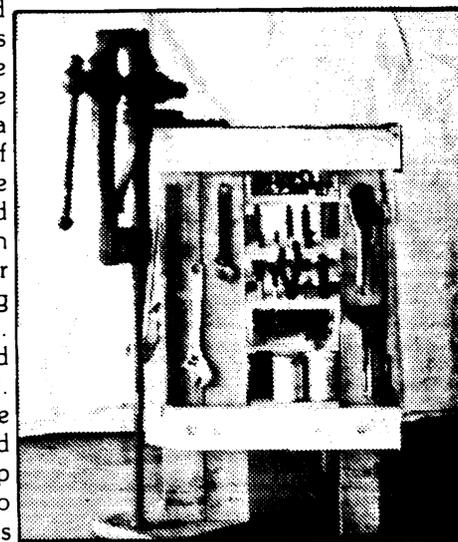
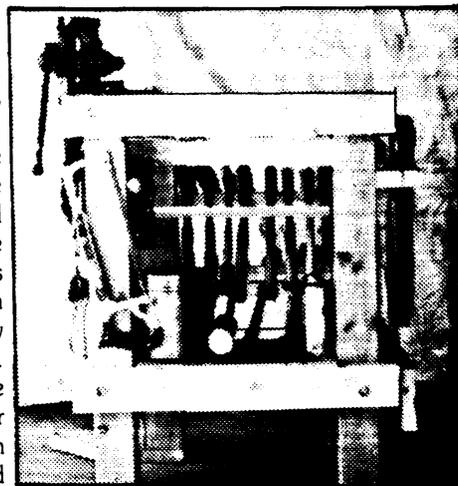
[Reprinted from *Blacksmith's Gazette*]

The pursuit of my interest in blacksmithing while living in a suburban setting has resulted in a number of interesting problems. A building in the backyard was not too practical, which left the garage as the likely candidate for housing the shop. However, in addition to my blacksmithing equipment, the garage also had to house the family motor pool as well as other sundry items. This meant that the blacksmithing equipment had to be stored out of the way when not in use. Having a sturdily mounted post vise and the normal assortment of hand tools readily available and organized was a problem. Early attempts using tool racks mounted on the garage wall resulted in tools being scattered about or being several feet away when needed. My solution to this problem is shown in the accompanying photographs.



The tool bench illustrated provides a rigid mount for the post vise and keeps hammers, files, punches, etc. organized within easy reach. The bench uses 4 x 4's for the legs with the leg on which the post vise is mounted using four 4 x 4's. The rest of the bench is made of 2 x 4's. The bench is 21" wide, 27" long and 33½" high with dimensions being determined by the post vise height and storage space. The post vise is mounted at an angle to the bench to allow easy access for working. Along one side of the bench are mounted two racks to hold hammers with the handles angled down into the bench which makes these easy to see and remove. A wire brush also hangs on this side. The opposite side of the bench holds a hacksaw, bending jig and has a shelf on which is kept quench oil, case hardening compound, linseed oil, and a cutting plate. One end of the bench has a series of angled racks for punches and provides a place to hang several wrenches and vise grip pliers. Containers of welding flux are located on a shelf on the bottom of this end. The other end of the bench has a file rack and holds a wooden block used for straightening twisted stock. The top of the bench is open with a shelf to hold whatever miscellaneous items may be needed for a job.

In use the bench is placed to one side of the anvil and keeps the majority of what I need within easy grasp. For storage it is placed out of the way against the garage wall. I plan to add a set of retractable casters to make moving the bench easier. Such a bench would be as well suited to a permanent location as mobile, and while not unique, has made my work easier.



From *The Blacksmith's Gazette* (P.O. Box 1268-SOFA, Mt. Vernon, WA 98273. \$14/6 issues, \$25/12 issues or \$36/18 issues). Reprinted by blanket permission.

MORE ON THE QUAD-STATE ROUND-UP '85: One of the first preparation steps for the Round-up next year will be the selection and contacting of potential demonstrators. Please let the organizers know your desires for demonstrations. We could possibly have demonstrations of arts and crafts-type items as the main theme with other demonstrations on such things as horseshoeing, wood carving, knife blade finishing, lighting fixture making and blacksmithing with air-powered tools. We have a lot of talent in the local area so please let the organizers know if you would be willing to be a demonstrator. Your input will help us make the Round-up more successful.

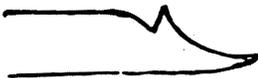
For the Beginning Blacksmith.

A method of lap welding demonstrated by Bill Fiorini.

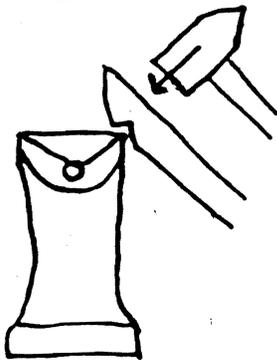
1. bump up ends at angle



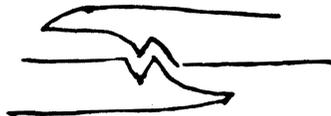
3. Result of step 2.



4. draw out ends of both pieces



2. hit on sharp edge of anvil
(or perhaps on a cold cut hardie - ks)



5. Lap with notches hooking to give a better chance at a good weld.



Cyril Colnik's masterpiece, done at age 17. This piece was on display at the 1984 ABANA Conference.
(Taken from the Appalachian Blacksmiths Association news letter).

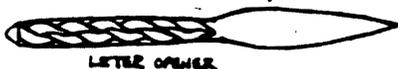
(Taken from the Upper Mid-West Blacksmiths Association newsletter.)

((The above were extracted from the newsletter of the Appalachian Area ABANA Chapter. This reprint of the window grill doesn't do it justice as it is simply beautiful. The details on the center figure, such as the muscles, are incredible. ks)).

6 STEMS TWIST

① 1/4" ROUND ROD

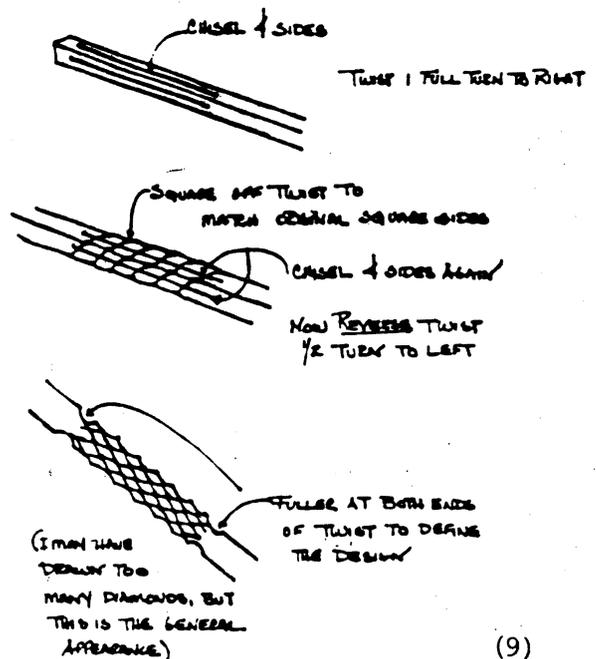
1. TACK WELD ENDS - ② BUNDLES ① ② RODS
2. TWIST ② BUNDLES ③ TIMES CLOCKWISE (RIGHT)
3. NOW TACK WELD ④ TWISTED BUNDLES TOGETHER
THESE ENDS CAN LIE FLAT SIDE BY SIDE LATER
WILL BE HELD IN THE VISE EASIER
4. NOW TWIST ⑤ BUNDLES TOGETHER
COUNTER CLOCKWISE (DON'T ALLOW
ORIGINAL TWIST TO OPEN TOO FAR)
5. STOP THIS TWIST WHEN THE LOOPS
LINE UP, STEADY PACE
6. TAKE ANOTHER HEAT & STRENGTHEN
ON A WOOD SADDLE.
7. NOW SQUEEZE UP, HAMMERED
DOWN FIRMLY TIGHT.
8. FILE WELD ENDS & DRAW OUT AN
END FOR A LETTER OR PUNCH BLADE
9. OR FILE WELD TO A POINT FOR A HANDLE.



LETTER OPENER

PINEAPPLE EFFECT

1/2" SQ. STOCK



Twist techniques by Roger Lorance as reported in the newsletter of the Upper MidWest Blacksmith Ass'n.

- There is apparently a standing joke that if you hear of used blacksmith tools or equipment for sale, you had better beat Bill Gichner from Iron Age Antiques to it. Bill has a large building full of tools and equipment. Send your want list for an availability/price quote to Iron Age Antiques, Ocean View, DE 19970 or call (302) 539-5344 or 539-6274.

- Thomas C. Moore (RD #2, Box 354, Glen Rock, PA 17327 - 717/235-4122) has for sale a Champion hand blower #400 for \$45, an electric forge blower with reostat for \$60, leg vices, miscellaneous tongs and hammers.

- Homier Dist. Co (1328 Etna Ave., Huntington, IN 46750) carries a number of low cost (made in Taiwan) tools which I have found to be very useable if you don't abuse them. Examples, 3 lb crosspein hammer for \$4.95, 4 lb crosspein hammer for \$5.95, block wire brush for \$1.69 and long handled wire brush for .99¢.

- Charles Erb (RD #1, Fredericktown, PA 15333 - 412/757/6811) has an assortment of tongs of various sizes, hand forged, reins from 16" to 48" for \$6 to \$12 each. He also sells wrought iron in 1/4" to 3/4" square or rectangular.

CLASSIFIED ADS: (Classified ads are free to SOFA members [and other ABANA Chapters selling promotional material]. Others are charged 10¢ per word per issue.)

FOR SALE: Anvils; 100 lb in EC, \$100, 100 lb with refinished plate and horn, \$110, 127 lb in GC, \$127 and 127 lb ferrier's anvil with two pritchel holes in GC, \$127. Twelve pairs of assorted tongs, \$8 to \$15 (will swap). Shag bark hickory handles for striker hammers, \$4.50 each. WANTED: Portable forge suitable for demo purposes. Ken Scharabok, 252-3001 evenings/weekends.

FOR SALE: Kashara trip hammer, either 25 or 50 lbs, all bearings in good shape, needs a motor. Priced to sell at \$350. Maurey Lewis, Rt 2, Box 25081, Ft. Jennings, OH 45844 or phone (419) 642-3925.

FOR SALE: Champion 400 blower (gears tight) and smaller Tiger blower (smooth gears) - asking \$100 for both. Complete, large, cast iron Bullalo forge with electric motor (with reostat and air damper) and Vulcan 14 firepot in EC - asking \$250. Cast iron forge with motor driven blower but no motor or firepot (needs 9 1/2" round pot and motor mount parts), as is, asking \$100. Call Norm Stuckey at 878-5116.

SOFA SOUNDS is the bi-monthly newsletter of the Southern Ohio Forge and Anvil Chapter of the North American Artist-Blacksmith Ass'n (ABANA). Other ABANA chapters may reprint non-copyrighted material as long as proper credit is given.

SOFA SOUNDS

c/o Ken Scharabok, Editor
1135-6 Spinning Rd.
Dayton, OH 45432-1641

