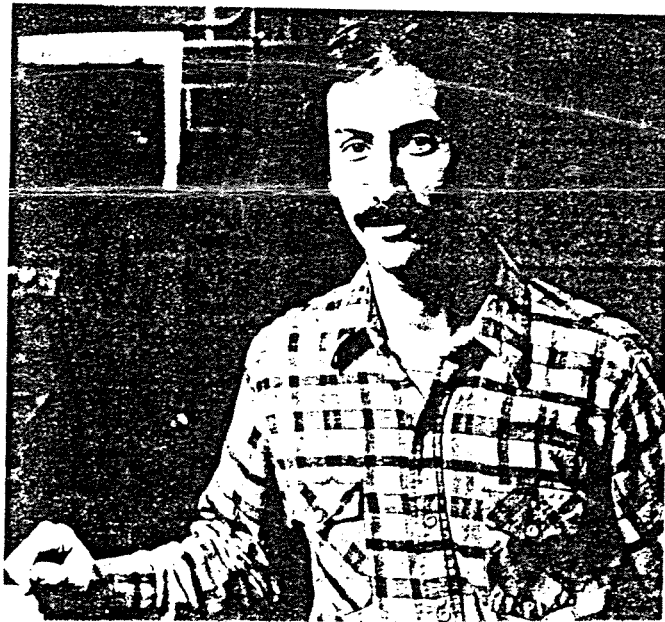


THE NEWSLETTER

OF THE BLACKSMITHS' GUILD OF THE POTOMAC, INC.

FEBRUARY 1986
VOL. VIII No. 1



Brad Silberberg
President
1986

The Blacksmiths' Guild of the Potomac

1986 Board of Directors

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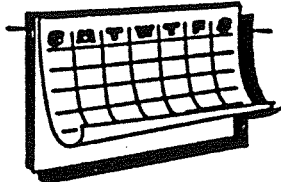
BUILDING:	Tom Copas	978-8896
CORPORATION:	Fay LeCompte	620-9515
LIBRARY:	Ray McClure	430-4735
MEMBERSHIP:	Tom Coker	942-8573
NEWSLETTER:	Judy Boone	474-2967
PROGRAM (Friday):	Dan Boone	474-2967
HOSPITALITY:	Ed Jackson	549-2829
DOOR PRIZE:	Tom Coker	942-8573
DEMONSTRATIONS:	Chris Worsley	960-9030
EDUCATION:	Tina Chisena	933-0676
BLACKSMITH DAYS:	Tom Copas	978-8896
HOTLINE:	Tom Soles	686-9010
SPECIAL EVENTS:	Tina Chisena	933-0676

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UPCOMING EVENTS:

- ✓ Feb. 7 Dan Boone, Decorative Wall Hangers
- ✓ Feb. 21 Charlie Abel, Video Movies
- ✓ Mar. 7 Larry Woltz, Gas Welding
- ✓ Mar. 21 Mike Pena, Demonstrations of Various Equipment at his shop
- Apr. 4 Chris Worsley, Napkin rings
- Apr. 18 Brad Silberberg, Creatures
- May 2 Willard Piggott, Cow Bells
- May 16 Bill Gichner, Tool Making
- June 6 Nol Putnam, Questions and answers in the Shop
- June 20 Fay LeCompte, Cooking and Meat Forks
- July 4 No Meeting
- July 18 Karl Saalbach, History of Iron
- Aug. 1 Open (Would you like to volunteer?)
- Aug. 13-17 ABANA Conference 1986 Northern Arizona University, Flagstaff,
- Sept. 5 Open (It's your turn!)
- Sept. 19 Dan Boone, Animal Heads
- Dec. 5 Christmas Party



Mark your
calendars . . .



Above is our tentative calendar for 1986. As you can see, there is plenty going on, so join in. There is also room for more of you to either demonstrate, give talks and/or slide shows come on share with us. Just call Dan Boone at 4742967 to volunteer. Let's hear from YOU!!

MAR 15 - PATINA (Potomac Antique Tools & Industries Association) 5th Annual Auction at George Mason Elementary School, Alexandria, VA. There will be some hand forged items, and some blacksmithing tools auctioned. All members should receive a notice containing a list of available items by the middle of February. If you do not receive a notice please call Tom Coker, (301)942-8573.

APR 21-26 - 3rd Yellin Foundation Workshop, Philadelphia, PA. Francis Whitaker, Jack Andrews and Fred Crist will lead experienced smiths in remaking the shop's missing northwest corner gate. Demonstrations are also planned of microcomputer graphics and its potential for ironwork design. Metalworkers interested in participating should contact the Foundation at 5520 Arch Street, Philadelphia, PA 19139 (215)472-3127.

MAY 12-17 - First World Congress of Artistic Smiths, Aachen, West Germany. The congress will be under the official sponsorship of the Aachen Chamber of Artisans (Handwerkskammer), expected to attract approximately 400 artistic blacksmiths from around the world. ABANA is trying to put together an inclusive tour package leaving New York May 8, returning from Amsterdam, Holland, May 19. Approximate cost \$1,000 each. If interested, contact ABANA as soon as possible.

AUG 2-3 - Blacksmithing competition at the Blacksmith Shop, Haverhill, Iowa, cash prizes, entry fee \$10. Contact Dolores Jennings, Director, Box 128, Haverhill, Iowa 50120 (515-475-3432).

AUG 13-17 - ABANA National Conference 1986, at Northern Arizona University, Flagstaff, AZ.

Meeting - March 21

FORGING CONTEST

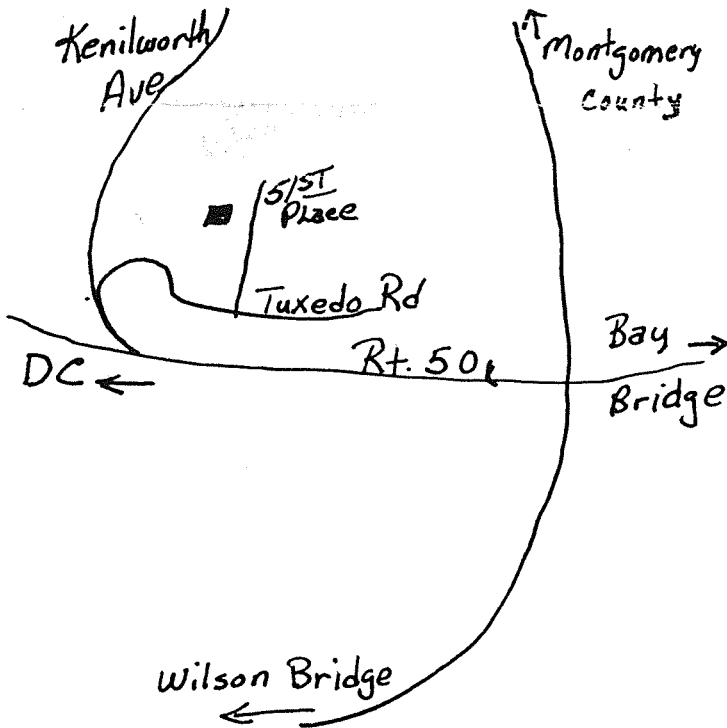
MIKE PENA'S SHOP

Action Fabricators & Erectors
2306 51st Place
Hyattsville, MD

(301)322-7600

DIRECTIONS - Take Washington Beltway to Route 50 (WEST - inside beltway), go to second exit - Kenilworth Avenue (NORTHbound), almost immediately after you get on ramp there will be an exit for TUXEDO Road (RIGHT turn), follow Tuxedo Road to 51st Place (1st LEFT), shop is 1½ blocks on LEFT.

YA'LL COME!!!



The third BGOP Forging Contest was held after the business meeting on January 18. Four teams participated, each started with an 18" piece of stock. The winners drew their piece of stock out 7-3/8".

Team #1 was:

Dennis Bennett
Jan Kochansky

Two tied for second:

Charlie Abel
Ed Jackson

Dan Boone
Barron Brown

Third place went to:

Tina Chisena
Adrian Clary

All four teams received a lot of encouragement from those watching.

LEAF MAKING

After the business meeting on January 3, Brad Silberberg gave a demonstration on making leaves. After showing several different leaf ideas, he turned the anvil over to the audience and several other varieties of leaves were made by them. It was interesting to hear and see all the variations that were made.

WANTED

Generous member to contribute one or more ball pein hammers to the forge stock of tools. Can you help out?



BOARD OF DIRECTORS

Brad Silberberg was selected the Board of Directors to serve for the coming year as President. Other officers will include: Tina Chesina, Vice President; Ed Jackson Secretary; Tom Coker, Treasurer; Danny Boone, Member at Large of Executive Committee.

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SCHOLARSHIP AVAILABLE

An anonymous benefactor has contributed \$1,000 to support educational travel by a worthy member or members of the Guild. Applications and justifications should be forwarded to the President several months in advance of the proposed travel. Consideration will be given, not only to the benefits to be derived by the recipient, but also how the recipient plans to enhance the art of blacksmithing for the benefit of other members as a result of the activity.

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BLACKSMITHING DAYS

Plans are underway to hold Blacksmithing Days in Greenbelt, MD, May 31 and June 1.

The Board is trying to develop a decorative object to be made during Blacksmithing Days, that will be raffled off at the end of the auction. (Anyone purchasing something at the auction will be automatically entered in the raffle.) If you have an idea for this decorative item, please contact a Board member.

More information to come on Blacksmithing days shortly.

President's Message

I would first like to thank outgoing President, Fay LeCompte, for all the wonderful work he has done to bring the Blacksmiths' Guild of the Potomac to where it is today. His will be a tough act to follow.

In the coming months I hope to institute some changes that will bring our organization further along its road to maturity. I will need the help of all members to do so. I encourage everyone to participate on whatever levels they can to continue to make the Blacksmiths' Guild of the Potomac a forum for sharing blacksmithing knowledge, comradeship, and community service. Please feel free to call me at home in the coming evenings with any questions or suggestions.

Brad Silberberg

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SHOP MASTER

The Board is considering naming a Shop Master, to oversee things that go on at the shop at Gulf Branch Nature Center. A decision should be made shortly and will be announced in the next newsletter.

! IMPORTANT NOTICE !

Have you paid your dues yet???? If not, this may be your LAST newsletter.

If you haven't paid your dues yet (shame on you!), mail them to:

Tom Coker, Membership Chairman
12611 Bluhill Road
Wheaton, MD 20906

DO IT NOW!! DON'T FORGET!!

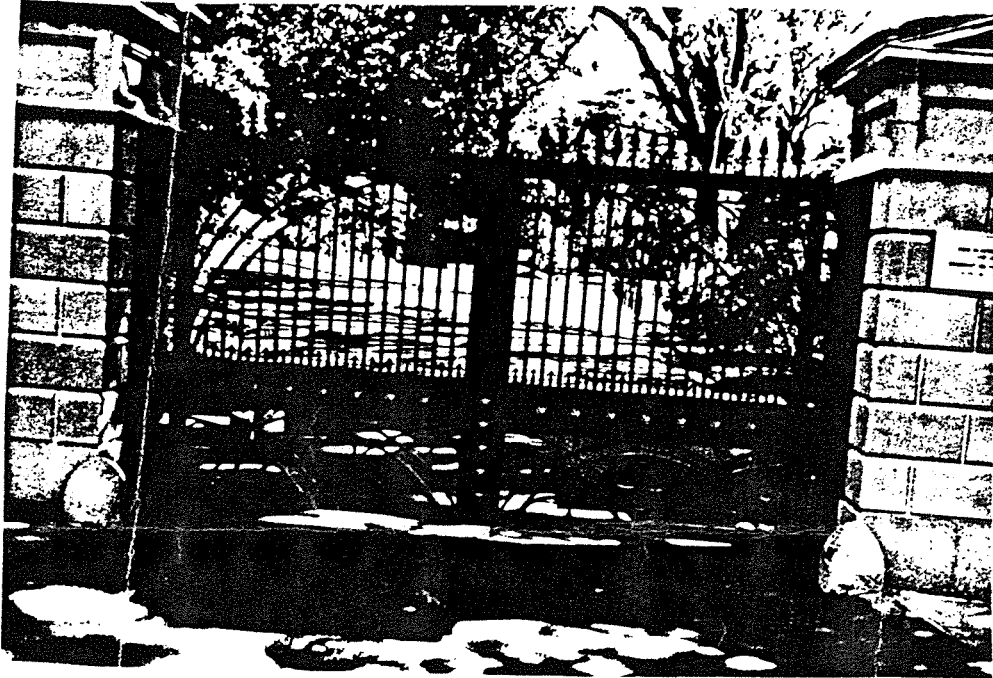
WASHINGTON'S IRONWORK! ! !

WHERE?

WHO?

WHEN?

Can you identify this ironwork? It is prominently displayed somewhere in the City of Washington. See how well you know the ironwork in our area. Each issue we will include a picture of ironwork from somewhere in the area and publish its identity in the following issue. If you would like to try to stump our readers you are invited to send in a picture (or many if you like!) for future issues. Come on, join in the fun!



From The President of ABANA:

"Learn to love the fire, the striking of hot iron on the anvil, the ringing blow as guidance in the building of character.

Open your mind to the craft, to the things you may have thought impossible.

Dare to overreach your abilities and you will be amazed at your accomplishment to do the impossible.

Be disciplined in this craft's requirements and you will experience freedom of expression never before realized.

Blacksmithing is an endless learning experience. The more you learn, the more you find you need to know, the more you develop the ability to teach yourself.

Years of learning, working and doing the very best you can will result in a desire to teach someone else what you have learned.

In this manner, blacksmithing will continue forever."


ABANA President

GOD'S OWN SCARF

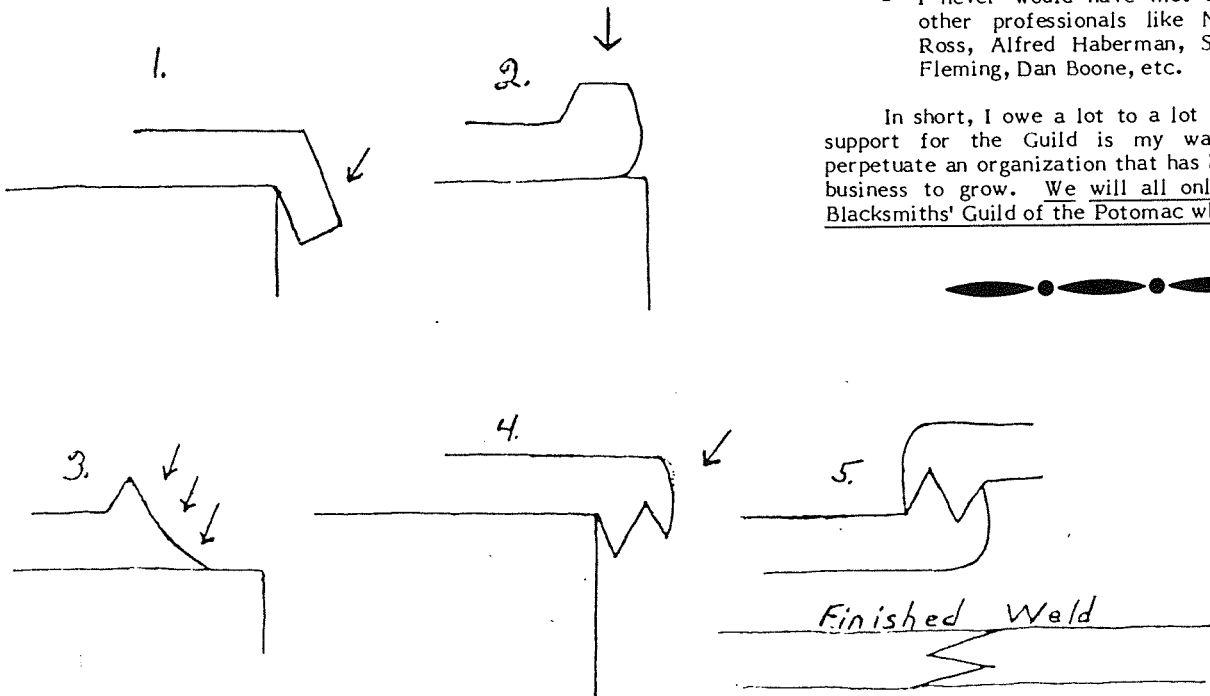
by Daryl Nelson
Puget Sound Region
NW Blacksmith Association 1980

In late August in a small town in Eastern Washington a group of about 15 smiths and farriers gathered for a 2 day palaver, hosted by Chesaw Ideal Forge. The agenda had included Tom Bredlow and two more men. Mr. Bredlow had to cancel at the last minute, leaving many people disappointed and even kept some from attending. Little did they know, for the men who did perform were also masters at the forge. Mr. Bob Marshal, from Mission, B.C., and a small brawny man from Wales, Mr. Glyn Owen David. Mr. David was two times British Champion Farrier, and is a working blacksmith at a coal mine in the hills of Wales.

Mr. David astounded the crowd with his wizardry at the forge as he produced various shoes and tools, using many techniques and tools none of us had ever seen before, and with the smoothness and exactness that comes only from many years at the anvil. On more than one occasion he had everyone keeping time with their feet to a lively tune he would tap out while he and Mr. Marshal drew out heavy stock.

One of the many things Mr. David taught us was a scarf unlike any I have seen. I was so impressed with this scarf that I had to try it shortly after returning home. Time and time again I tried to miss a weld using this scarf by fumbling, dropping and generally fouling up, but succeeded in missing one only after a long day in a dirty fire and dropping one of the pieces twice at an orange heat. So I have duly dubbed this G.O.D.'s Scarf. The procedure is to bend the two pieces being jumped at about an 80° angle, 3/4 of an inch from the ends, and upset, keeping your angle. The end of the scarf is then planed and bent sharply back up. It gives you a non-slipping scarf that produces a layered weld. Try it, you'll like it.

Reprinted from California
Blacksmith's Newsletter, 1986



Why I Belong to the Blacksmiths' Guild of the Potomac

by Brad Silberberg

While rushing around on the afternoon of a Friday night BGOP meeting, I'm often asked by friends and family members, "Why do you bother going to Guild meetings?" I explain that the overriding reason I attend on a regular basis is to support the organization. "Why do that?" I'm then asked. I then talk about why the Guild is important to the members and the community. "But what's in it for you?" I'm queried. I generally supply my answer in list form, thus:

If not for the Blacksmiths' Guild of the Potomac . . . :

- I wouldn't have so many wonderful friends.
- I would never have known where to get an anvil or leg vise.
- I would not have met other blacksmiths from this country or around the world.
- I wouldn't learn about new materials or old tools.
- I wouldn't know about books like Edge of the Anvil or the works of Otto Schmirler.
- I wouldn't know about Samuel Yellin and his work.
- I wouldn't know about ABANA or have attended their marvelous conferences.
- I wouldn't be able to call Fay LeCompte about soldering or tinsmithing.
- I couldn't call Larry Woltz to answer my technical questions about welding.
- I couldn't call Tom Soles to ask about machine shop work.
- I wouldn't have Charlie Reyner as a resource on pewter and casting.
- I wouldn't be able to ask Tina Chisena about buffing, chemical patinas or golf.
- I couldn't call Adam Schutz and ask for help with an oversize assembly job (Thanks again Adam !2!)
- I couldn't count on Chris Worsley for graphic arts advice or a sick joke.
- I wouldn't have been able to call on the "Concrete Guild of the Potomac" to help pour a slab for an addition to my old shop (You know who you are!).
- I would not have had several referrals of blacksmithing work.
- I never would have met and learned from other professionals like Nol Putnam, Pete Ross, Alfred Haberman, Steve Curtis, Jim Fleming, Dan Boone, etc.

In short, I owe a lot to a lot of people and my support for the Guild is my way of helping to perpetuate an organization that has helped me and my business to grow. We will all only get out of the Blacksmiths' Guild of the Potomac what we give to it.

PORTABLE ANVIL/VISE BENCH

This is an anvil and post vise combination designed to be used for blacksmithing demonstrations away from the shop. It can also be useful for smiths who do not have a shop. It is easily stored and can double as a sawhorse. The anvil, bench, and vise with its post, separate for easy transportation. Wing nuts allow quick assembly. The weight of the anvil makes the vise very stable, allowing twisting and bending of heavy stock.

Commercial pine or old barn lumber can be used; 2 x 8" or 2 x 10" planks can be used depending on the size of your anvil and vise. Electric weld 1" angle iron to your anvil base. Four 5/16" holes in the angle iron make an easy way to bolt the anvil down so it won't rock.

Construct the bench as you would a sawhorse. Leave the legs long. Cut them off after all four are attached, to give the correct height for you and your anvil. Trim the top plank to match the vise end legs so that the post will be perpendicular to the ground. Nail short lengths of 2 x 4 under the top plank to reinforce each set of legs. Use 1 x 8 boards to reinforce the legs on each end and to form a shelf space under the bench. Add boards lengthwise on the far side to enclose the shelf. A 2 x 4 must be nailed at ground level between the legs on the vise end. If you miscalculate and cut the legs too short, nail boards or 2 x 4's under each set of legs to raise the bench height before attaching the post.

Match the post size to your vise. An oak 8 x 8 x 36" will fit most vises. A post can be made from 2 x 8" or 2 x 10" planks nailed together. Set the vise foot onto a block of wood nailed to the base of the post. If the vise must be removed from its post for use in your shop, instead of lag bolts, attach it with hex machine bolts to a drilled and tapped 3/8" plate permanently bolted to the post top.

Use two sections of 2" angle iron to mount the post to the bench. Old bedframes are a good source of this size or bend some 1/8" steel plate. Bolt the angle iron permanently to the post with 5/16 x 3" lag bolts. Four 3/8 x 2 1/2" carriage bolts with wing nuts make the post demountable from the bench. Countersink the heads of the two bolts coming thru the 2 x 4 on the ground. Cut oversize holes in the angle iron with your torch so the post slips on and off the bench easily with no thread damage. Cut holes in the angle iron you have welded to the anvil base. Use 1/4 x 2 1/2" bolts with wing nuts to bolt down the anvil.

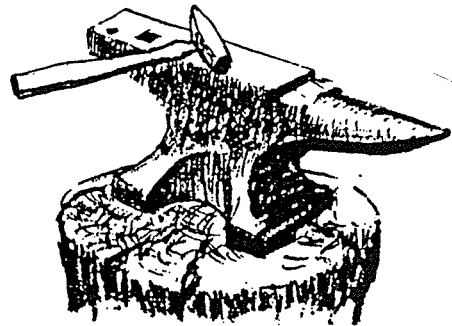
Use your own short, large-headed nails to nail in the 1 x 8" boards. Pre-drill pilot holes for forged nails to avoid board splitting. Carve or burn your and your forge's name into these boards.

Enjoy forging without the frustration of a wobbly anvil or a shaky vise.

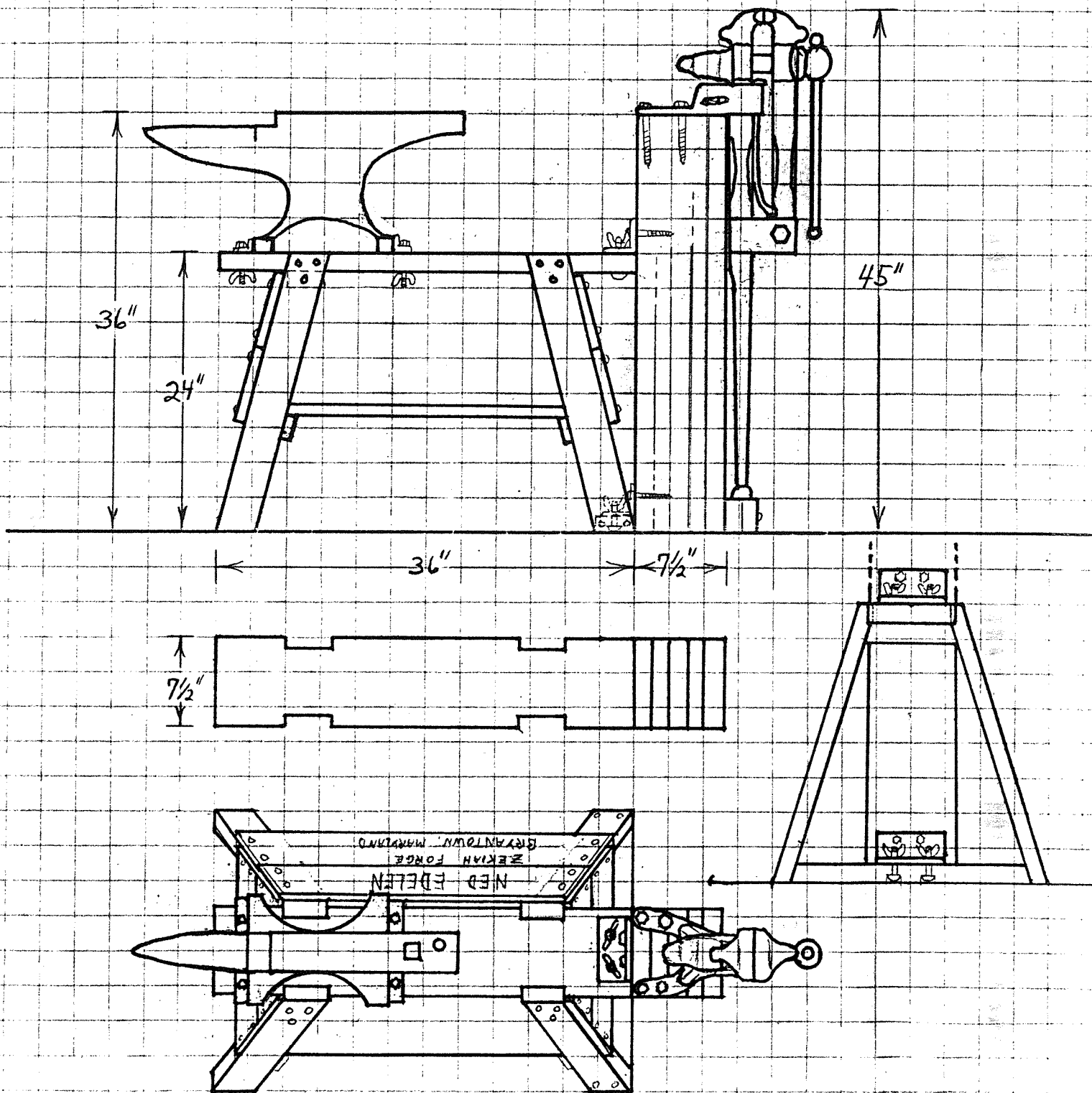
MATERIAL LIST

Bench and post	Two -	2 x 8 x 10's
Legs	One -	2 x 4 x 10'
Braces	One -	2 x 4 x 6'
Boards	Two -	1 x 8 x 10'
Lag bolts - Vise	Four -	5/16 x 4"
Lag bolts - Post	Four -	5/16 x 3"
Carriage bolts - post (plus wing nuts, washers)	Four -	3/8 x 2 1/2"
Machine bolts - anvil (plus wing nuts, washers)	Four -	1/4 x 2 1/2"

Ned Edlen
January 1986



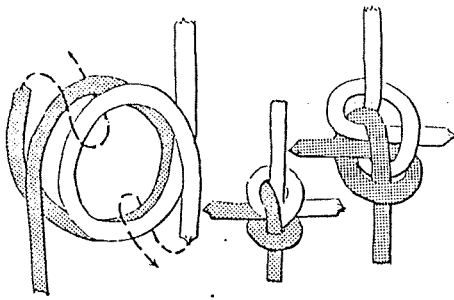
PORTABLE ANVIL/VISE BENCH



1" = 1"

Ned Edelen
1986

ZEPPELIN KNOT



About half a century ago the Zeppelin "knot" shown here was used to bend (i.e., join or tie) together the ends of lines (ropes) used to moor the tremendous Lighter-Than-Air ships of the US Navy. The word knot is in quotes because purists like to use "knot" when one line is involved (as in a bowline knot) and "bend" when two lines are involved. This bend is also known as the Rosendahl bend, after the senior commander of the Navy's LTA program. Despite its value, the bend is almost unknown, and cannot be found in books on knots. Ashley's bend number 1452 is somewhat similar but the author complains that it is complicated to tie.

After brief practice, it is easy to tie, even in pitch darkness. It is a reliable fastening, not apt to loosen or upset and easy to untie.

To learn how to tie this bend, first practice on the deck. Lay the two lines end-to-end with some overlap. Form one end into a bight (loop), running clockwise from the standing part (the portion of line not needed for the bend) to the end and tuck that end under the standing part so that the end is down. Form the other end into a clockwise bight, from the standing part to the end, but place that end on top of its standing part so that the end is up. Place the second bight on top of the first bight as shown in the left diagram. Note that the end which is down is still down and the end which was up is still up, but that the bights are now paired.

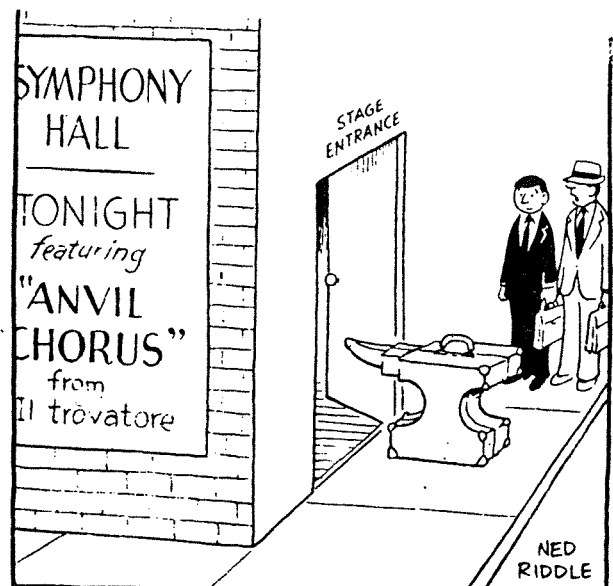
Take the down end and thread it up around the outside of the paired bights and down through the center as shown by the dotted line. Similarly, take the up end and thread it down around the outside of the paired bights and up through the center. Note that the down end is again down and the up end is again up.

Tighten the bend by pulling on the standing parts, being sure that the ends don't slip back through the paired bights. As you tighten, the bend goes through contortions and ends up as shown in the center figure. A most unusual looking bend, with ends sticking out, like arms.

After a little practice on the deck, you will be able to tie this bend in the air using your two hands. If you remember about the up and down ends, (once up, always up, and vice versa) you will never forget how to tie this bend. Also, where the directions say clockwise above, you can choose to go counterclockwise, but you must be consistent with both bights.

If the bend is loosened, it looks as shown in the right figure. The looks are deceptively simple, because it is difficult to tie the bend by reference of the figure on the right. This fact makes the bend a secret securing means. If anyone unties your bend, they will be unable to retie it unless they know the secret of the left figure.

Submitted by H. K. Saalbach as useful to blacksmiths faced with a rigging problem, in the absence of a forging hint at hand.



"They shouldn't leave an instrument unattended like that. Someone might make off with it."

Washington's Ironwork

HELP NEEDED!

Don't forget to be on the lookout for ironwork in the Washington, DC area. The Guild is trying to put together a catalog of as much ironwork as possible, your help is needed. Please note any you have located on the enclosed form which is already addressed to Tom Copas, who is charged with compiling all data received. Please help us!

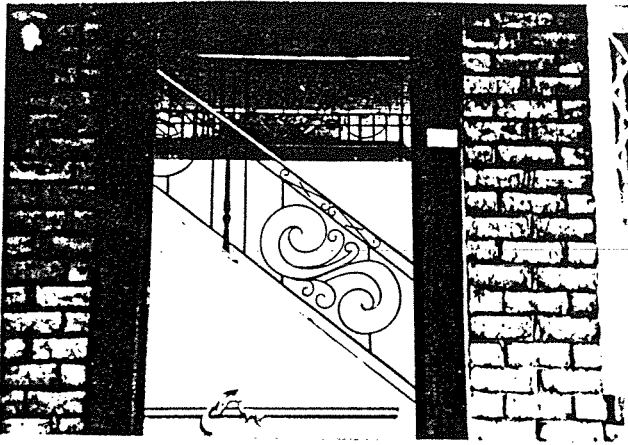
If you can get pictures, we would like to include them in the newsletter, as the one included in this issue. Come on, join in the search, it might be fun!

Donations are needed for the raffles held at each meeting. These raffles provide a major source of income for the Guild, therefore, it is desirable to continue these at each meeting. If you have anything you care to contribute it will be greatly appreciated.

The Board is also seeking a couple of really special items that may possibly be offered at special raffles during the year. If you have anything you would like to contribute, please contact Tom Coker, (301)942-8573. Thanks.



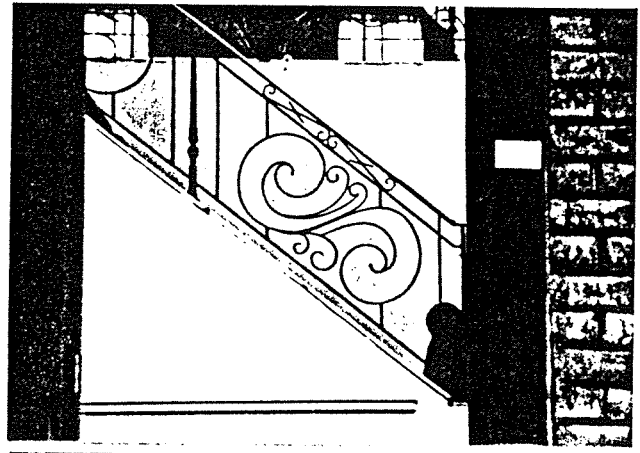
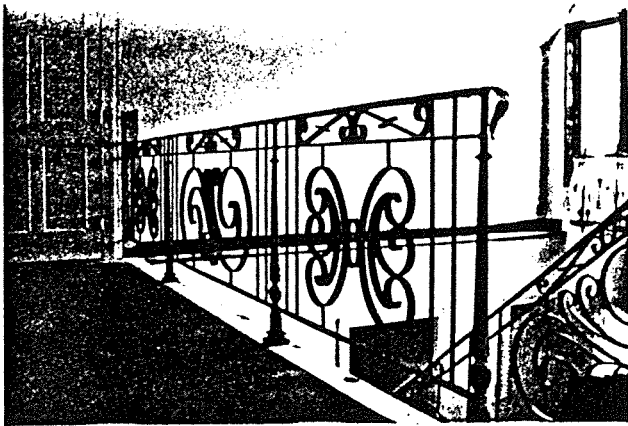
Ruth Cook, Executive Secretary, ABANA; Judy Boone, BGOP Newsletter Editor, and friend.



These pictures show details of rails recently hand forged and installed by Guild member Mike Pena. There are three rails in the group, one goes up the stairway as shown, the other two are on either side of an open hallway above the main entrance.

The rails consist of the heavy posts which are cast, top rails of brass, and the rest of the work hand forged steel.

The rails were installed in a newly built home in Potomac, Maryland.



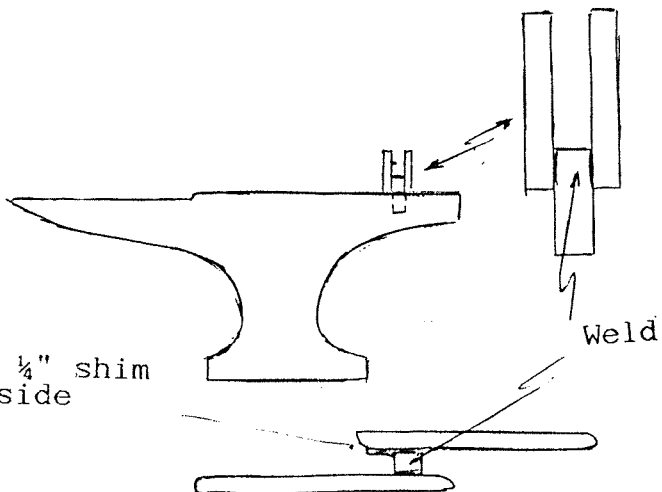
LAZY MAN'S TOOLS

Don Miele submits the following twisting handle and hardy holder for the busy smith. Don says this will speed twisting time, and when your iron is hot, time is very important.

FOR SALE

Hand tools, large forge, and other items too numerous to list. Contact Tom Coker, 12611 Bluhill Road, Wheaton, MD 20906, (301)942-8573.

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Twisting hardy & handle

Late model, 50 lb. Little Giant trip hammer in mint condition. Never been used or set up. Current retail price for a new 50 lb. Little Giant is \$10,210.07! But I will sell this one for just \$3,600, including an extra set of new dies. Dies for a 50 lb. Little Giant are currently over \$600! If you want a brand new hammer, but don't have \$10,210.07, this is just right for you. Call C. G Sakowski, The Unicorn Forge, Rt. 1, Box 50, Barnveld, WI 53507, (608)795-4541.

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HELPFUL HINTS
for
HARMONIOUS HITTING

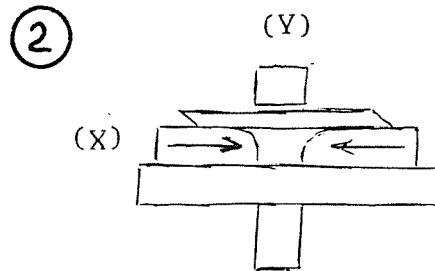
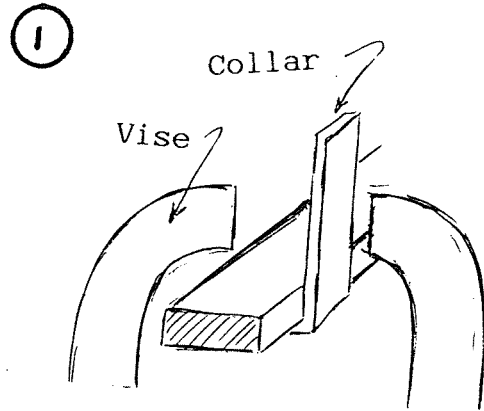
A continuation of hints collected over the years by Nol Putnam that he willingly shares with us:

COLLARS: Sizing? For RECTANGULAR cut your collar material with the following formula: The perimeter of the iron to be collared plus $2\frac{1}{2}$ times the thickness of the collaring material. Then be sure to bevel the ends of the collar on opposite sides. For ROUND bars, the collar length is the diameter of the bar plus the thickness of the material times $3\frac{1}{7}$. Remember that when you cut a collar for a round bar it must look like this:



I have made up a series of forms around which I shape the collars. The first bend is easy to make by bending the collar 90° in the vise. On the second bend, the leg gets in the way. Hence the tool is as wide as the collar needs to be, but deep enough so that the jaws of the vise grab it and not the newly formed leg (see drawing 1). If there is a large run of collars it would be quicker to make a special jig, perhaps with a tail for the hardy hole. It is similar to the jig for making a latch keeper (see drawing 2). The second method has the advantage of being useable when placing the collars on the piece. Knock off the hardy hole tail, place on the layout table and use as a form to keep all the pieces together while closing the collar around the pieces. It is important that you not allow the collar to distort. When placing individual collars on your work, heat only that portion that needs to be bent down, use the cross

pein of a light hammer, and strike your first blows just above the corner to PULL the collar around the corner, being sure to use the heaviest backup hammer that you can get into the work.



X = Width of work plus collar

Y = Width of work

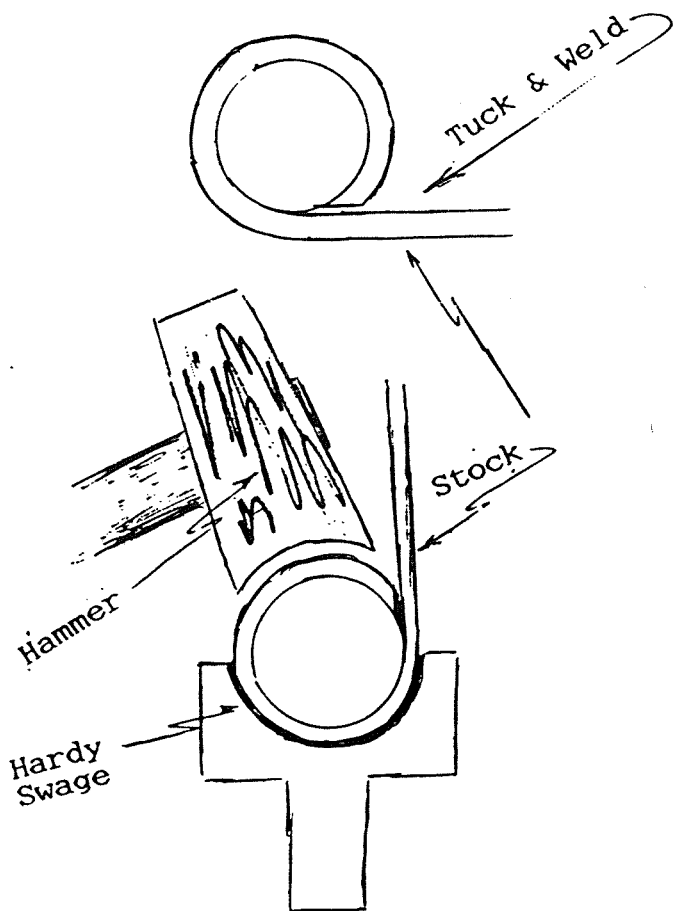
FULLERING: In making decorative fuller marks, use your small diameter fullers. Mark the iron cold first making a small "v" groove. If done too deep, it will be hard to follow with a rounded fuller. When done hot there is the danger of getting your line out of true.

Handled tools are always easier to work with than hand held. There seems to be more control, especially when hot. This is not possible when using the small tools for chasting or repousse.

HINGE EYE: Do the hardest part first . . . a sharp bevel on the edge of the anvil. Start the roll of the eye from the same side as you have made the bevel. If the eye is more than 1" wide you will have to dish the piece from

the reverse, so that in rolling it the sides do not flair up. Roll out one half of the eye and then insert your pin/mandrel. Roll the rest of the way and true up. Take the pin out and close the eye slightly - nothing worse than floppy hinges! The eye can be reamed out with appropriate size drill or a three flute counter sink. For pins, use cold rolled stock. The size is truer and the stock smoother - less friction.

In doing a run of these eyes, Dave Munn found a bottom fuller of the completed eye size was useful for truing up. Dave also made a second tool that helped tuck the rolled bevel in place.



ON ANVILS: Much is made of square corners, of how to redress the anvil, of what rod to use, and how the devil do I get it true again. Yes? It is more important that the anvil be correct for you in size. That you feel comfortable around it. Take the time to make a good set of hardy tools. These should include a squared hardy tool - large enough not to bounce, with edges ground to different radii.

In our shop, each of us is now working on the Swedish Kohlswa. Mine is five years old, Dave's is about three, and Claudia's is brand new. We worked them very gently for at least two years; never with cold stock, for they tend to be a little soft from the factory, but work hardened very well.

We are all right-handed and all our horns point to the right. It drives traditionalists crazy. But it sure is easier to work things around the horn - you don't have to lean across the anvil and to the left to see where things are going. And second, with fear and trepidation I ground the leading edge of the far side of my anvil to a good $\frac{1}{2}$ " bevel back three inches from the "so-called" cutting plate. I did the same thing to the edge of the anvil above the "so-called" cutting plate. (This from Bill Gichner.) When putting a sharp bevel on a piece I need not fear if I miss, for neither the anvil nor my hammer will be dinged.

SQUARE BENDS: In sizing these or laying out, allow $\frac{1}{2}$ the thickness of the metal on each side of the bend in order to make the square. Remember to use a light hammer and sharp, rapid blows.





NAME _____ DATE _____
 ADDRESS _____ TELEPHONE _____
 STREET _____ HOME _____
 CITY STATE ZIP CODE BUSINESS _____

BLACKSMITHING EXPERIENCE _____

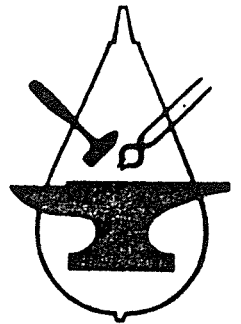
AREAS OF INTEREST _____

INTERESTED IN PROCURING: COAL COKE ANVIL FORGE POST VISE BLOWER HAND TOOLS
 OTHER _____

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 ANNUAL DUES \$10

RETURN APPLICATION WITH \$25 TO:
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 c/o GULF BRANCH NATURE CENTER
 3608 NORTH MILITARY ROAD
 ARLINGTON, VIRGINIA 22207

MEMBERSHIP APPLICATION
 Membership in ABANA includes a subscription
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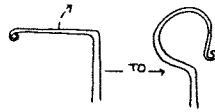
Cedarburg, Wisconsin 53012

CHECK MUST ACCOMPANY APPLICATION

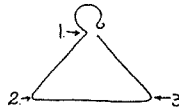
DINNER TRIANGLE

USE ONE PIECE OF $\frac{3}{8}$ " ϕ OR \square 42" LONG (TRIANGLE) AND ONE PIECE OF $\frac{3}{8}$ " ϕ OR \square 7" LONG (STRIKER).

1. FORGE TAPER, (ROUND TAPER ON ϕ , SQUARE TAPER ON \square) AND CURL ON ONE END OF LONG BAR. BEND 90° IN VISE 6" FROM TIP. FORM HOOK OVER HORN STARTING THE BEND FROM THE TIP:



2. MEASURE REMAINING STRAIGHT STOCK AND MARK INTO THIRDS. (SOAP-STONE, WHITE PENCIL ETC.)
3. MAKE BENDS IN VISE COOLING THE BAR TO LEAVE A HEATED ZONE OF ABOUT $\frac{1}{2}$ " CENTERED ON THE MARK.
4. BEND IN ORDER:



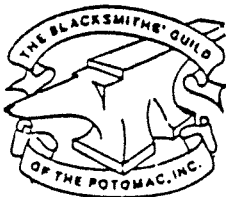
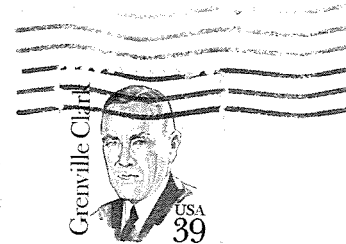
5. MAKE SURE THAT THE TRIANGLE LAYS ON ONE FLAT PLANE.
6. USING SHORT PIECE FORGE TAPER AND CURL BEND 90° THEN BEND OVER HORN TO FORM A CLOSED RING:



7. ATTACH STRIKER TO TRIANGLE WITH LEATHER THONG OR STRING.



Check the HOTLINE (202) 364-0539.



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 Greenbelt, MD 20770

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 Vienna, VA 22180

FIRST CLASS MAIL