

The Upset

MISSISSIPPI FORGE COUNCIL
MAY 2007



Copper and brass fountain by members of the Mississippi Forge Council
To be raffled at our May Conference.
Proceeds are to benefit one of our members dealing with cancer.
See page 14 for more details

MISSISSIPPI FORGE COUNCIL CONFERENCE 2007
MAY 24—27
STEVE WILLIAMSON, FEATURED DEMONSTRATOR
Details page 5

MISSISSIPPI FORGE COUNCIL 2007 CONFERENCE

Thursday, May 24th - Friday, 25th

Dragon Workshop with Steve Williamson

Create your own dragon using Steve's techniques.
Materials included.

Pre Registration: 7:30am-8:30am

Class: 8:30am-12:00noon, 1:00pm-4:30pm
(12 person limit) Cost: \$100

Saturday - May 26th

Forging Dragons by Steve Williamson

Registration: Starts 7:30am

Demonstration: 9:00am-12:00pm

Lunch provided

Demonstration: 1:00pm to 4:30 pm

Dinner: 4:30pm

Catered by Christine Norquist

Conference Attendees Cost: \$40.00

General Public - Contribution Appreciated

Auction

Saturday, 5:00pm-until
Handcrafted Items donated
from Ms Forge Council
members and friends
Public Welcome!

Sunday - May 27th

Demonstration: 9:00am-12:00pm, 1:00pm-3:00pm
Forging Dragons by Steve Williamson



On-Site Demonstrators: Saturday - May 26th



Jewelry
BETSY LILES

Glass Blowing
TONY HARRIS



Flint Knapping
JOE GILBERT

Stained Glass
TERESA HAYGOOD



Wood Carving
GEORGE BERRY

Visit our website at www.msforgecouncil.com for more info.

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Thanks to Patti Mitchell for her time and effort in designing and producing the conference poster on the inside cover. Wait till you see the t-shirts. You're good Patti!

PRESIDENT'S MESSAGE

Most of the plans for the 2007 conference are complete but there are still many things to take care of. I hope each of you are thinking about what you can do to make this our best conference ever.

As we did last year we will have several guest craftsmen on the grounds to show their wares and how they are made. The following is a partial list of those who will be with us and what they will be doing:

- Betsy Liles will be presenting some of her spectacular jewelry and also will be doing some engraving on steel, copper and brass.
- Teresa Haygood will be doing mosaics.
- Joe Gilbert will demonstrate flint knapping.
- Tony Harris and Susan Gee will be doing the popular lampworking demonstration again this year.
- George Berry will be demonstrating his marvelous woodcarving talent.

A class will be held on Thursday and Friday and will be led by our guest demonstrator, Steve Williamson, from Columbia, TN. We will be making tools to create a dragon then make the dragon. The cost for this class is \$100. Send your fee to Jon McIntosh, 2454 N. Cheryl Dr. Jackson, Ms. Material will be provided, bring your tools.

The format this year will be similar to last year. The wine and cheese party will be Friday night and we will have a silent auction. Steve will do a slide presentation showcasing some of his previous work.

Bring some of your work to be displayed and also some items for the silent auction. Our regular auction will take place Saturday at 5:00pm. The auction has a lot bearing on our income for the year so do your best to donate something for the auction. Anthony Goodrum will again be our auctioneer, We always look forward to having he and Carol be a part of our conference.

Special thanks go out to several people for their generosity in inviting us to their shops for a demonstrations. January saw many of us at Randall Minton's in Abbeville, MS Randall showed us some tricks on metal sponning as well as the technique of making a hatchet and forge welding a piece of tool steel on place for the cutting edge.

In February we returned to the shop at the Ag Museum for a double demo. Ricky Wynn brought his sheet metal brake and did some interesting things with it and new member Bruce Cohen clarified the finer points of brazing. Thanks to both of them.

Our March meeting was held at Ed Wozniak's shop in Harrisville, MS. Not only does he have a nice shop he is building a tremendous looking house. Ed showed us a technique he had worked out himself for making copper molding. I hope he invites us back, Thanks Ed.

This will be the last newsletter before the conference in May. Call me if you have any ideas on how to make our conference better or if you would to volunteer to help. Bill 601-720-7342

Meeting Demonstrators / Demonstrations

Note: Unless otherwise noted; the Mississippi Forge Council meetings are held at the Agricultural and Forestry Museum on Lakeland Dr. Hwy 25, in Jackson, MS. on the second Saturday of each month, except June. Meetings start at 9:00 am. We never know how long we will be there so be prepared to feed yourself if necessary. Snacks are available at the General Store.

If there are new members or visitors interested, we will generally have a 'green coal' beginner's class after the demonstration. This usually lasts about 3 hours. Be sure to check out the MFC schedule on the web site www.msforgecouncil.com any late changes in the meeting plans will be announced there.

**ALSO: IF YOU ARE NOT GETTING OUR EMAILS PLEASE CONTACT
JPIGOTT111@COMCAST.NET AND LET US GET YOU ON THE LIST.**



PASSING

*We have lost two of our friends recently.
Linda Jarreau, wife of Glenn Jarreau and Patty
Robinson, wife of Ray Robinson, both, lost their bat-
tles with long term illnesses.*

*Glenn and Ray, please know that our hearts and
our prayers go out to you and your families as you
mourn your loved ones.*

Mississippi Forge Council Conference 2007

Thursday/Friday - May 24th-25th

Featured Demonstrator: Steve Williamson

Forging Dragons

Create your own dragon using Steve's techniques.

Materials included.

Pre Registration: 7:30am-8:30am

Class: 8:30am-12:00noon

Lunch available at Ag Museum Cafe

1:00pm- 4:30pm

(12 person limit)

Cost: \$100

Friday - May 25th

Wine & Cheese Party

Iron in the Hat

6:00pm-8:00pm

Presentation by Steve Williamson

Saturday - May 26th

Registration: Starts 7:30 am

Demonstration: 9:00am-12:00pm

Forging Dragons by Steve Williamson

Lunch provided

1:00 pm to 4:30 pm Dragon demo. Sometime during this time period Terry Vandeventer, the Herpetologist, will present his snake demonstration. This has nothing to do with blacksmithing but is good information for us all. You will enjoy this.

Saturday - May 26th

Dinner: 4:30pm

On site fish fry arranged by Christine Norquist

Auction: 5:00pm-until

On-Site Demonstrators:

Betsy Liles - Jewelry

Tony Harris - Glass Blowing

George Berry - Wood Carving

Teresa Haygood - Stained Glass

Joe Gilbert - Flint Napping

Sunday - May 27th

Demonstration: 9:00am-until Steve has had enough.

Forging Dragons by Steve Williamson

REDUCING THE SIZE OF A HOLE

by: Tommy Ward

Here are a couple of tricks for reducing the size of a drilled or punched hole that is found to be slightly larger than desired.

One method is to find a ball bearing with a diameter larger than the hole and drive it against the opening with a hammer to push the metal around the lip into the hole. This technique can be done cold, but may require heating the piece to a forging temperature if more material is to be moved or if the work is particularly hard. Repeat the process on the reverse side.

Another approach is to heat the area around the hole to a bright red and then carefully quench the "bottom" side of the work (the hole should be perpendicular to the water) while leaving the "top" part outside of the water. The submerged area will cool rapidly and shrink somewhat, but the portion of the metal remaining outside of the water will be drawn in more as it slowly air-cools - resulting in the "top" half of the hole being reduced in size. Reheat the piece and repeat the process on the opposite side. I have found it easier to hold the work precisely half-submerged by bending up some coat hanger supports that span my slack tub. Make a couple of dry runs to get things adjusted, and then quenching will be a simple matter of laying the heated material on the hangers that have been preadjusted for the correct depth. If you're really curious about how the shrinkage of the metal can be influenced, play around with the leaving the piece in the water until it cools to room temperature, or taking it out of the water and allowing it to air-cool after the initial quench.

Both of these techniques work better, of course, on thicker pieces of metal, and with a little practice can reduce the size of a hole by a surprising amount.

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From 'the forge'

I am wearing a brace on my hand until I see the hand surgeon.

>I started not being able to grip things strongly and fingers going

>numb, so I went to my doctor and she said I may need surgery on that wrist. Bummmmer!

>Jerry

Jerry, The suggestion I got years ago when I was in that state, was to get one of those really thick blue rubber bands used in groceries to hold bundles of broccoli. Just put it over the tips of the fingers and thumb, and

(try to) open your fingers wide. Repeat ad nauseum. The object is to

build up the opposite sets of muscles from the gripping ones used in smithing, tennis playing, or typing... helps to remove pressure on the

nerve sheath. It worked for me, your mileage may vary. Either way, good luck.

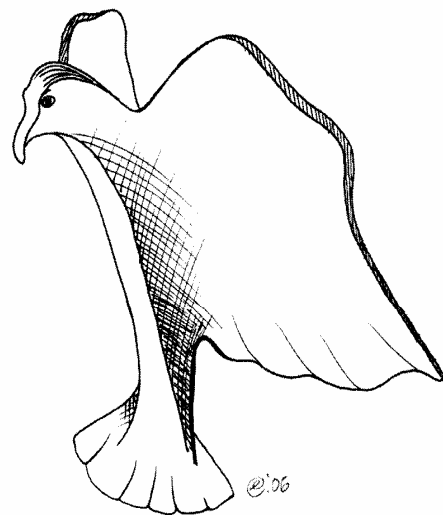
Michael D. Horgan , lughaid@earthlink.net <http://members.aol.com/lughaid/> posting from

Old style propane tanks CAN be filled according to para. 2.1.3.5 of
> the "Liquefied Petroleum Gas Code" Exception No. 1, which states "All
> cylinders used in industrial truck service, including forklift truck
> cylinders and cylinders identified and used for industrial welding and
> cutting gases". These tanks are exempt from the rule of having the new
> valve. I have marked all my old style bottles " For industrial use,
heating
> and cutting of metal" and have had no problem getting them filled.

Angle Iron Eagle, a la Bill Epps, Mesquite, Texas

by Eden Sanders, San Andreas California

Anyone searching the Internet for blacksmithing projects has probably come across something by Bill Epps. This Angle Iron Eagle (*say that five times quickly*) was in *Balcones Forge*, the newsletter of the Blacksmiths of Central Texas, and it caught my eye. You can probably figure out how to make one. If not, it is featured in Bill's new 40-page, spiral-bound book, *Angle Iron Projects* (\$20). If you are interested in seeing the other angle iron projects, including an angle iron leaf, angel, butterfly, dove or winged dragon, contact Bill Epps at 972/285-1004 or 1134 Military Parkway, Mesquite, TX 75149-4127. He produces some very good videos as well. Our library has four of them. ♣



NEW ENGLAND SCHOOL OF METALWORK

The New England School of Metalwork is a non-profit educational facility devoted to the promotion and strengthening of metalworking skills. Located in beautiful Auburn, Maine the school has been in development for several years. In February of 2000 the doors opened for the first class. The blacksmithing studio is fully equipped for six students. Four coal forges and three gas forges with a full array of hand tools from anvils to center punches for each. Two pneumatic power hammer, two treadle hammers and a ever growing assortment of jigs and power hammer tooling. Based on our mission statement, we do not believe that as a student, one should be held responsible for the material used to practice. Here at the New England School of Metalwork you will not find any hidden fees, no material fees, no lab fees, no fuel cost fees at the end of a workshop. This goes against what we feel creates a comfortable and stress free atmosphere for learning. This means that the cost of tuition is the only cost you face for a class.

2007 Summer Session Instructors

April

Dereck Glaser-Joinery of Architectural work

May

Susan Madacsi-Forged Botanicals
Andy Dohner-Blacksmithing Tools

June

Doug Wilson-Sculptural Forging Concepts
Muh-Tsyr Yee-Laminated Blade

July

Jonathan Nedbor-Colonial Handles
Bob Compton-Joinery of Furniture

August

Steve Yusko- Forged Sculptural Objects
Marc Maiorana-Experimental Forged Motifs

September

Charles Orlando-Beginners Blacksmithing
John Little-Sculptural Forging

October

Don Fogg-Pattern Welding Development

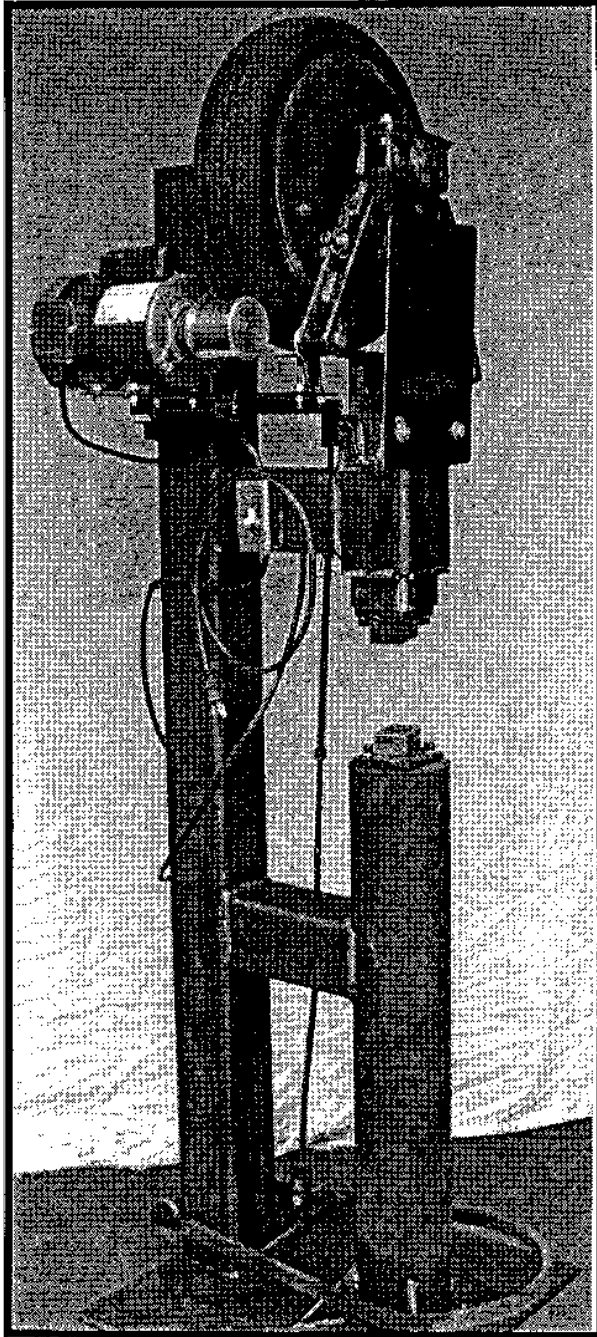
New England School of Metalwork

7 Albiston Way Auburn, Me. 04210

1-888-753-7502 Fax: 207-784-5383

www.newenglandschoolofmetalwork.com

inquiries to: dglaser@newenglandschoolofmetalwork.com



TIRE HAMMER WORKSHOP
August 16—19, 2007
Jackson, Mississippi
Steve Norquist's shop
Room for 15 participants
\$1000 saves your spot
Make check payable to
MISSISSIPPI FORGE COUNCIL
Mail to
136 Munich Dr.
Madison, MS 39110

TIRE HAMMER WORKSHOP

Clay Spencer

Ray Clontz of Charlotte, NC invented this power hammer which uses the emergency spare tire and rim, hub and rear axle from a front drive car. He has given me permission to use his idea to make plans and hammers. It uses a spring and arms linkage similar to a Little Giant.

My version of his hammer is a 50 lb. hammer with a 6" x 36" solid anvil, either round or square, mounted on a 2' x 2' x 1/2" plate base. The rear column is 1/4" wall, 5" square tubing, 6' tall. It weighs 700 pounds and is about 6 1/2' tall. It uses lead in the 4" square hammer head and also for the counterbalance weight. The hammer head guides are ultra high molecular weight polyethylene(UHMW), a very durable and low friction plastic.

It is driven by a 1 hp, 1750 rpm, single phase, 60 cycle, 120/240 volt, frame 56, (TEFC preferred) electric motor. A flat pulley, 3.5" diameter, is mounted on the motor. The motor is pivoted by the treadle action and rubs against the tire. This clutch provides outstanding control and very high efficiency.

The hammer runs about 270 rpm and can use flat or drawing dies made from 4140 tool steel.

Trailer hubs and axles may be used (over 1" diameter axles) but must match with spare tire rim holes. They may cost a little more.

In the first 2 large workshops the cost has been around \$1000. It will depend on cost of steel and number of people in a workshop. We can do the assembly in a 3 day workshop if all the material is on hand and cut to size before we start and many of the subassemblies are welded up before hand.

Plans are not available for sale yet but we are working on them.

We have had workshops in south Alabama, Canton, GA, Chattanooga, TN, St. Louis, MO last year and this year in Columbia, SC, Tallahassee, FL and Salt Lake City, UT and will have one in Maine this October. Workshops are being planned for 2007 in Mississippi, NC, Alabama, Arizona.

We have made a total of 140 hammers to date.

Another Mousehole Story
“The Henry Armitage”
By Bill Pevey

Several years ago, after I joined the Mississippi Forge Council, it became apparent to me that I needed an anvil. Since I like to talk to people, I would ask anybody that looked like they knew what anvil was, "Do you have an anvil?" If their answer was yes, I would then ask if they wanted to sell it.

After about two months of this I ran into a man that had an anvil that he was willing to sell. We agreed on a price that we were both satisfied with and I took possession of my prize.

Upon getting the anvil home, I started inspecting it more closely. There was an inscription on the side of it that said, "Henry Armitage Mousehole". Under these words were three numbers separated by punch marks. They were 2 0 26. All this information was a mystery to me so I started trying to find out more about where and when it was made and maybe some history of the maker.

In an internet conversation someone told me I needed to talk to a Mr. Richard Postman. Who, I wondered, was Mr. Postman and why did I need to talk to him? I was courteously informed that he had written a 550 page book on anvils. Another inquiry produced his telephone number in Barrien Springs, Michigan.

Several days elapsed before I called Mr. Postman. In the meantime I discovered what the three numbers in the inscription meant. The first number denotes how many hundredweights (112 pounds) were included in the overall weight. The second number tells how many $\frac{1}{4}$'s of 112 (28 lbs) was included. The 0 indicates no quarters and the third number denotes actual pounds. So, adding $112+112$ gives 224. Then adding $224+26$ we get 250 pounds for the anvil's weight.

A phone call to Mr. Postman produced an interesting conversation. After the required pleasantries I told him I had a Henry Armitage Mousehole and would like to know more about it. Immediately he stated that he did not believe me! As one might imagine I was somewhat taken aback. He explained that he had heard of only two others and he did not know how to contact the owners. We talked some more and he gave me some information on the anvil and where it was made and that it was made between 1835 and 1854. He told me that he was working on a book about the Mousehole Forge, and that if I sent some good pictures and measurements of the anvil he would include those in the book. I took the pictures and sent them shortly thereafter.

After the book was published I promptly ordered one and was excited to receive it in the mail. To my surprise he had used two of my pictures.

The book tells of a chance encounter with two ladies from England and how that helped him get started on his new book. He explained what he was trying to do and asked one of them to attempt to get more information for him when she returned to England.

After about six months she did call and gave him some information that would be crucial in the completion of his monograph on the Mousehole Forge.

For those of you that are interested in anvils, and particularly Mousehole anvils, I think you will be glad to have this book in your library. Containing 122 pages and measuring 8.5 x 11 inches it is beautifully illustrated with 80 photos, of which 40 are full color and it also has 27

graphics that help give the reader a sense of where everything is located. It is spiral bound and has a full color laminated cover which will help keep it in good condition for many years to come.

Mr. Postman's first book, *Anvils in America*, took him 16 years to write. He tells about how he came to write it in the story of the Mousehole Forge. For those of you who are interested in the two above mentioned books, you may contact him at the following:

Richard Postman
320 Fisher Court
Barrien Springs, Mi 49103
Telephone: 269 471 5426

THANK YOU MFC

I've been associated with a number of organizations in my life, but none can compare to the genuineness of the friendships I have found in the MFC. The thoughts, prayers, calls, visits, and assistance provided by so many members of this group during my current illness have been amazing. My wife and myself are particularly touched by the recent financial contribution made to us by "The Jackson Gang". Please accept our heartfelt thanks, and may God bless you all.

Tommy & Dyanna Ward

MEMBERSHIP RENEWAL

ALL MEMBERSHIPS IN THE MFC RENEW ON
JANUARY 1 OF EACH YEAR. IF YOU HAVE
NOT RENEWED YET PLEASE DO SO. WE
WILL BE PURGING THE MAILING LIST AF-
TER THIS NEWSLETTER AND WE DO NOT
WANT TO LOSE YOU OR YOUR
SUPPORT.

Send your check to:

Jon McIntosh
PO Box 320744
Flowood, MS 39232

PICTURES ON NEXT PAGE

Tommy Ward and Jim Pigott are planting seeds for the future of blacksmithing. This will probably be something this young man will remember for the rest of his life. After the years we have been demonstrating at the Ag Museum it is a pretty frequent occurrence when members of younger generations remember us from the blacksmithing demo they saw. That would be a fine legacy.

The bottom picture is one of my favorite scenes in the forge.
Is our faith not forged in the fire?



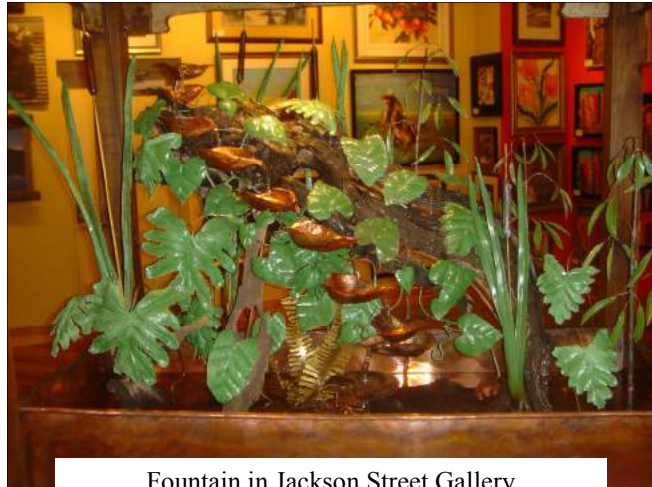
FOUNTAIN RAFFLE

It's no secret any longer, this fountain is a fund raiser for Tommy and Dyanna Ward. Tommy is going through his second round of Hodgkin's Disease and we are counting on him whipping the sucker.

The idea to do something came about, not because they need the money, but, because saying a prayer and sending a 'get well' card just didn't seem like enough. As it turned out, the process of us spending time together, with our friend in mind, was more therapeutic for us than any amount of money we collect will ever help the Wards with Tommy's medical expenses.

Something else we learned during this process was the amount of compassion that can be found not only in the blacksmithing community but all around us. With the blessing of Buddy Leonard and the Gulf Coast Blacksmith Assoc. we started selling tickets to their conference attendees. Jerry Baker, president of LAMA bought 5. It just makes your heart proud.

On top of that, when I explained the situation to Paula Jackson of Jackson Street Gallery, in Ridgeland, MS, she offered to display the fountain in her gallery and offer tickets for sale.



Fountain in Jackson Street Gallery

There couldn't be a better place to promote this raffle. If you have the opportunity, go see Paula and Jackson Street Gallery, located at Trace Station- Ridgeland 500 Highway 51 North at Jackson St.

Phone 601-853-1880 or visit their web at www.jacksonstreetgallery.net

The fountain is pretty large. The base is 4 feet long, almost 2 feet deep and the cattails are almost 3 feet high.

The drawing will be held at our conference on Saturday, May 26. Tickets can be purchased by sending a check to:
136 Munich Dr.
Madison, MS 39110



Pictured at right are some of the participants in the fountain building. Patti Mitchell, Bill Pevey, Stacy Stegall, Ed Benton and Jim Pigott. Not shown are Jon McIntosh and Ardell Hinton. More people wanted to participate but there wasn't enough room in the shop.



Assorted pics from Randal Minton's meet. How many blacksmith shops have you seen that have a swimming pool in front? The lower floor is his blacksmith, woodworking shop and upstairs is the, soon to be finished, meeting room and gallery. Should I say it? "A good time was had by all"

My Vises

by Hardie Swage (aka Ike Bay, President of The Fort Vancouver Trades Guild)

As my skills and knowledge grow there seems to be a compelling desire to revisit old projects and do them again in a better manner. So adding a new leg vise to my shop gave reason to revisit the others for an upgrade.

My vises are mounted to benches, and the benches are nailed to the wall. The two main vises are elbow-high for general cold work, like filing, but I have done a fair amount of hot work on them as well. The problem with hot work is that I often work from an uncomfortable position; with my elbows up and out, I take on the demeanor of a large awkward bird trying to take flight. For years I have wanted to add a *low* vise to my setup.

For hot work and other applications, the *low* vise is 3" or 4" higher than my anvil and lets me get on top of anything I am trying to do. The bench it is mounted on is also lower. Planishing ladle bowls with the planishing stake in the *low* vise is a vast improvement. How do I know? My arms, back and shoulders tell me so! I cleaned up several old vises as I considered candidates for the *low* vise. Once a selection was made, it was time to correct as many faults as possible before installation. These tips are a culmination of my study and reconditioning of post vises over the last few months, with advice from others.

My leg vises have a bracket that is bolted to the bench that holds the end of the long leg. In a standard installation I position the vise and then build the foot

bracket to meet the needs of the installation. I move the end of the long leg in and out until the jaw face is vertical (90°) to the bench. Clamp a straight bar section vertically in the vise for a sighting aid. The leg end is moved left/right until the jaw top is parallel to the bench. ~~These two settings~~ tell me where the hole should go on my leg bracket. The *low* vise has a half-round bracket that pinches the vise leg to the bench leg. Some day one of your grandkids will buy this vise and wonder how it got all bent up, they may never understand that it was done deliberately. I buried the leg in my gravel floor. Cutting the leg shorter limits the vise's use in the future.

The vise must be solid. The long leg can be *boxed* into the bench for added support. Two-by material on both sides, butted up close and tight, does wonders. It also widens your bench by 1.5". Benches have even been notched to give the same effect. A vise that moves or wobbles is a deterrent to good work.

Suggested Reading

The Blacksmith's Cookbook, by Whitaker, pages 19, 20, 39.
Restoration of Leg Vises, a four part series by Melchor and Ross, *Anvil Magazine*, Jul, Aug, Sep, Oct, 2001.

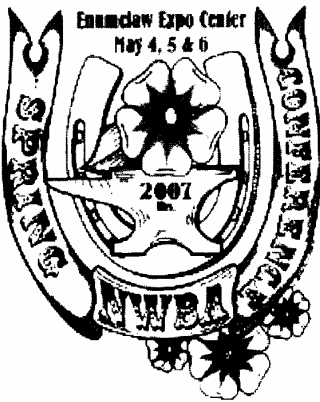
Ike sent us this article which appeared in ABANA's Fall 2006 Hammer's Blow. It was good of him to write all this down. For membership information, go to www.abana.org. ~ Ed.

| PROBLEM | SOLUTIONS |
|-------------------------------|--|
| One jaw lower (A) | Small joint bolt has been substituted and needs to be replaced. Joint bolt needs to be a snug fit and screwed down fairly tight. |
| One jaw lower (B) | Leg between the jaw and joint is bent. Multi-ton press works wonders and does not take the temper from the hard jaws. Definitely a cold work job. Consider both legs as potential candidates for this treatment. Hot adjustment may add more problems than it solves. <i>Adjustment by grinder</i> is to be avoided if at all possible. |
| Jaws misaligned left to right | Take a dull red heat on short leg just above joint area. Bolt in place and manually pull to the side until everything is aligned properly. You will be amazed at the light amount of force that is needed moves the jaws. |

My Vises

| PROBLEM | SOLUTIONS |
|--|---|
| <p>Retention clamp (collar) not a snug fit (A)</p> <p>* View from the side at eye level and check the slots for matching alignment.</p> <p>* View from the end with one wedge in place to check alignment on that plane.</p> <p>Note: One of mine had each slot dropping in the opposite direction when viewed from the side. This had caused a prior owner to use very thin wedges as compensation.</p> | <p>Remember that most of these are wrought iron and subject to breakage. Sharp inside corners are a danger. Using the long leg of the vise for a form and mashing everything down has to be done with care and caution. If the vise leg has sharp square corners, round them with a file.</p> <p>If slots for the wedges are not aligned on the same plane, adjust clamp while hot using hammer and anvil. This may lead you to making new wedges.</p> <p>When everything fits well, mark the collar and wedges with a center punch so pieces come together the same way every time. The collar needs to be placed with same side up each time, and the reference mark tells you how.</p> |
| <p>Poor clamp wedges (B)</p> | <p>They need to fill most of the slot. Often you will find them too thin as an accommodation to another problem that was not really addressed.</p> <p>Remember that the rear wedge has ears and pulls the clamp into a snug fit to the mounting bracket. The inside edges of the ears have a slight taper. The clamp slot edges are relieved to accommodate this pulling-in action.</p> |
| <p>Bar on turn screw bent</p> | <p>Again these may be wrought iron and it is not hard to bend them. Straighten in a vise rather than beating with a hammer. Also a reason to have more than one vise in your shop. Place hot handle horizontally in vise and tighten. Rotate handle and squeeze again, repeat until straight. Reheat and work from other side to get whole handle straight. Best done with a buddy to help! Suggestion: avoid <i>hammer tightening</i> when vise is in use.</p> |
| <p>Leg below joint bent</p> | <p>Straighten in vise as above. We bent the <i>low</i> vise leg 90° in the vise; a two-person job but very easily done. One person held the work and the other did the vise tightening.</p> |
| <p>Screw box not smooth or sticks</p> | <p>Clean thoroughly and apply very light oil. Work back and forth to locate any tight spots. Work over screw threads with file to do a <i>light</i> dressing, if necessary.</p> |
| <p>Poor spring pressure on short leg</p> | <p>If there is no binding in the joint, you may need to bend the spring to give greater tension. Work above red and air cool. No heat-treating necessary. Spring end should have a "foot" with wings on both sides to keep the spring centered on the vise leg. If you need to make a new spring, start with a section of car/light truck spring and forge as necessary.</p> |
| <p>Mounting plate is warped, more of a problem with the three-hole cast variety.</p> | <p>Some are cast and adjustment while hot is a risk. We used washers between the plate and bench top as adjustments to fill the gaps and this helped everything sit snug when the bolts were tightened and left the vise level and true.</p> |
| <p>Vise does not grip tightly.</p> | <p>Vises of this type grip best in the center of the jaws. Jaws tend to grip in a taper when the object is gripped on the outer jaw. Take a dull red heat on short leg just above joint area; closing of jaws with screw box will bring jaws into parallel.</p> <p>Frances Whitaker talks about accessory vise jaws and spacers in his <i>Blacksmith's Cookbook</i>, (pages 19 and 20). Grinding is a last resort, to be avoided whenever possible.</p> |
| <p>Everything works smoothly and well. It's time to mount on the bench.</p> | <p>Take your time and consider options before you act. To mount a leg vise, I like to use long boards or bars clamped in the vise to let me sight things out. Are the vise jaws parallel to the bench? Is the top line of the jaws level? Is a straight bar clamped vertically in the vise tipping to the front or back? Use a level or eyeball to check. Adjust your installation to correct these problems. Your jaw tops are probably not perfectly flat so this is not a dead on accurate presentation. Just get it as close as possible. If you use a vise stand, most of this still applies. ♣</p> |

Conference demonstrator



Reprinted from NWBA
Hot Iron News

Brian Brazeal in
Ivano-Frankivsk,
Ukraine, attending
the Festival of
Blacksmiths last May.



Refining his technique in the old world

I started forging about 25 years ago when I first used a power hammer. I have been blacksmithing for the past 15 years.

I am self taught and had only used hand tools until about 4 years ago when I first used a power hammer. I had always worked on my own until 2003 when I started with Tom Clark at the Ozark School of Blacksmithing. I was

able to travel around the US learning from others and attend classes with some great smiths including Bob Patrick, Bill Bastas, and Tsur Sedan.

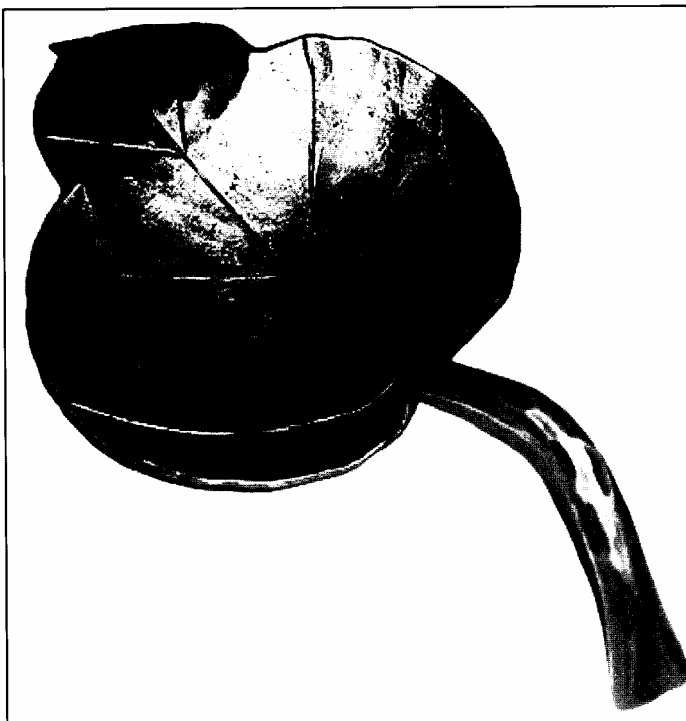
The following year my brother, Ed, and I met Alfred Habermann, who invited us to Europe. With the help of Tom Clark, SCABA (Saltfork Craftsman Artist Blacksmiths Association), Mississippi Forge Council, Bill Bastas and Balcones Forge in Austin, TX and the California Blacksmiths Association, we were able to stay 6 months in Europe.

We competed at Hephaiston in the Czech Republic and attended a two week course with Professor Habermann at Helfstyn castle.

We worked with Alfred Habermann Jr. and his sons, Joseph and David, for 6 weeks.

We traveled with Alfred Habermann and his wife Maria to their new home in Ybbsitz, Austria.

Ed and I worked with Professor Habermann and demonstrated at the Ybbsitz Christmas



Leaf dish by Brian Brazeal

Market with other smiths from all over Europe. In addition we also completed miscellaneous works for the community of Ybbsitz.

Finally, Ed and I forged a railing for the home of the parents of a local girl, Julia, who had died of cancer. Many of Julia's "critters" were forged as part of the railing. I was invited back to Europe to apprentice with Professor Habermann and did so with the help of the California Blacksmiths Association. I stayed 11 months and would have remained there longer were it not for demonstrating at the 2006 ABANA conference in Seattle.

I have been in Exeter, California, working with Sierra Forge and Fire until December 2006, when I returned to Ybbsitz, Austria for my third year demonstrating at their Christmas Market. I was there only a month but we are planning for me to teach a class for Americans in the near future. The details of the class are in the works and will soon be posted on the internet, (www.ferrum-ybbsitz.at).

This class should coincide with the two biggest blacksmithing events in Europe, Hephaiston and Stia, (referred to as the World Championships of blacksmithing).

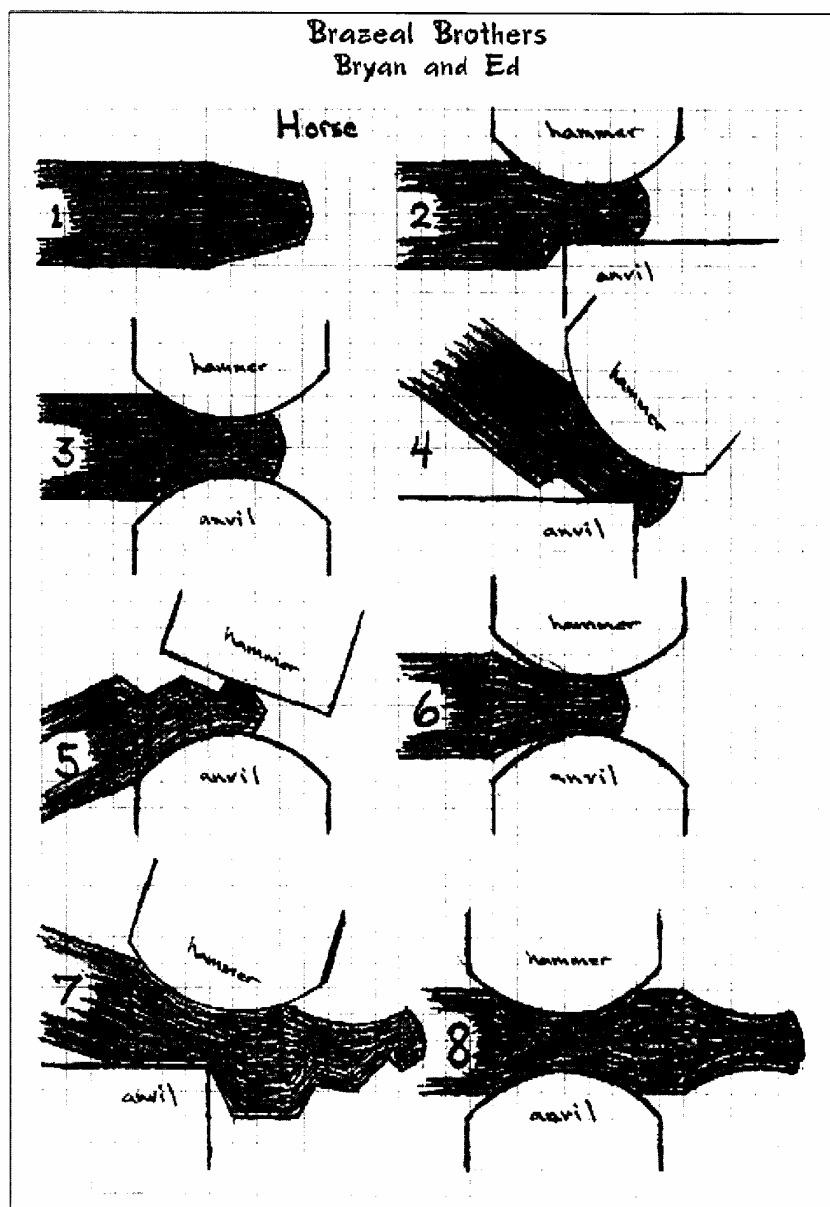
At this time I plan on sharing what I've learned by making myself available to

those interested.

One of the things I will be demonstrating at the Spring Conference is the making of hammers and top tools taught by Professor Habermann for the past 25 years.



Horse head and steps in its production



Getting the Best Digital Photographs for your Articles

By Mark Aspery, Springville, California

Taking good photos of objects or processes is not rocket science. All you need is some lighting, some gray primer (non-gloss) paint, a couple of two-by-fours and some light diffusers, all of which are available at your local hardware store. I think I spent about \$100 to get everything I needed, not including the camera, of course.

Camera

For going to print, get a camera capable of taking photographs in excess of 300 dpi. Most magazine editors require a minimum 300 dpi image to get a good quality print. I have mine set on 5 megapixels, which gives me plenty of room to crop the image, blow it up if necessary and still have high enough resolution. Some editors do not want you to manipulate photographs, e.g., *California Blacksmith*; others want you to show them exactly what you want, with all distracting background cropped out. I have a Sony Cyber-shot® camera, which articulates between the lens and the body – perhaps the chief reason I chose it.

For overhead shots, if you hold the camera at arm's length and tilt the LCD screen, you can keep your shadow out of the picture. The normal viewfinder adjusts to match prescription glasses, something that has just raised its ugly head in my world. So, I do not have to use my glasses to focus the shot. They can remain tied to a cord around my neck to catch falling food or filings.

Software

I use Adobe Photoshop Elements 3® for my software. It can extract a frame from video footage. It works out to be a 720 x 480 pixel image. That results in a 2.4" x 1.6" photo at 300 dpi or a 2.88" x 1.92" photo at 250 dpi. The video frames need to be de-interlaced,

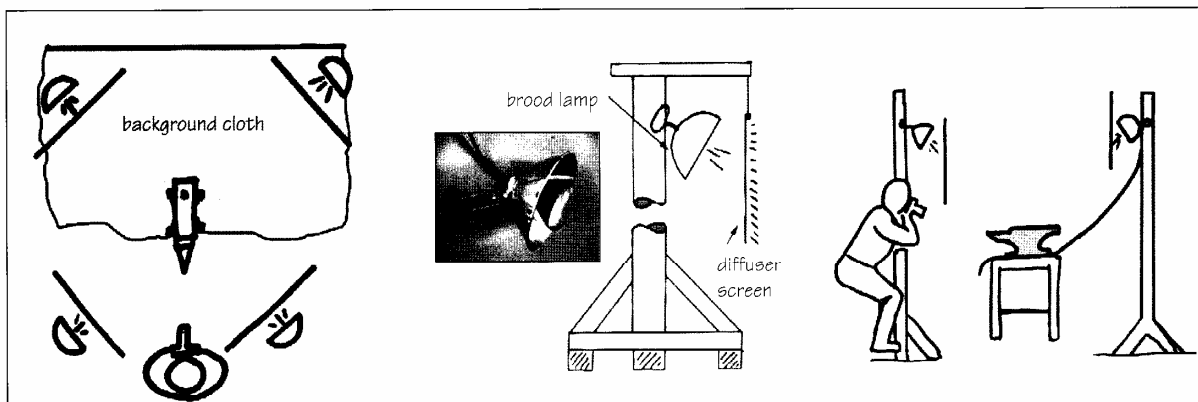
which is very easy to do within the filters of the program. The pixel size does not allow you to do a lot of cropping and still keep a reasonably-sized print, so you had better fill the frame when shooting the demonstration.

Lighting

I use four brood or heat lamps, one for each corner. This setup goes a long way in eliminating the shadows that make photos difficult to interpret. The lamps each have a 120-watt bulb and are of the flood (not spot) type. I use daylight bulbs in the two lamps that shine from the camera side of the anvil. I can't say that they are any better than the other bulbs, but I may get better colors/shades with them. With my still camera set on 200 ASA, the four floodlights allow me an exposure of $\frac{1}{30}$ second at F2.2 aperture. This is just enough to shoot without a tripod, my preferred technique.

Setting your camera to a relatively higher ASA allows you to use a faster shutter speed and a smaller aperture. With a faster shutter speed, your picture will be less blurred by any movement. With a smaller aperture (larger F-stop number), more of your picture will be in focus. If your camera has an auto-focus feature, learn how it works so that you can be in focus on your work.

I mount a florescent light diffuser in front of each lamp. My wife, Nancy, and I remodeled our kitchen a few years ago, removing a false ceiling full of the diffusers. Nancy suggested I put them away in the garage attic because they could be useful someday. Under sufferance, I complied. How she smirked when I brought them down and dusted them off! I drilled holes in the plastic and screwed them to bits of wood to prevent damage as they are quite brittle.

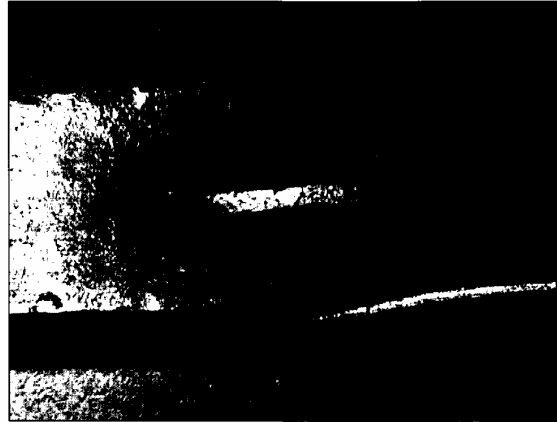


Digital Photographs

The lights and the diffusers are mounted on stands made from two-by-fours that extend to nearly ceiling height and have stable bases. I can adjust both the floor position and the heights, depending upon the shot I need. The diffusers are tied to a cross beam on top of the stand and can be raised or lowered to suit the shot.



Unpainted anvil face with four corner lights and diffusers.



Unpainted anvil with multiple light sources, but no light diffusers, producing overexposure and heavy shadow.

Backgrounds

I have painted the face of my anvil gray primer – not as dire as it sounds since the paint is easily removed with a bit of sandpaper or a green scrubby. Likewise, I have painted everything above the box-and-pin of the vise the same gray. The gray gives a good contrast to cold steel as shown in the sample photographs. I use a painter's drop cloth as a backdrop for my at-the-anvil or at-the-vise shots. The cloth is wide, allowing flexibility to photograph from many angles.

If I am photographing an object on a table, I use a lime green poster board called Royal Brights, fluorescent canary 23302. It has a flat finish fluorescent green in natural light that offers good contrast. I got mine from the local craft store for \$5. The idea came from watching a sci-fi movie being made. They did all the stunts in front of this color backdrop and put in the background images later. The beauty of the lime green is that it turns close to a neutral gray when converted to grayscale with photo software. The lime green is easily identified by photo software for isolating images.

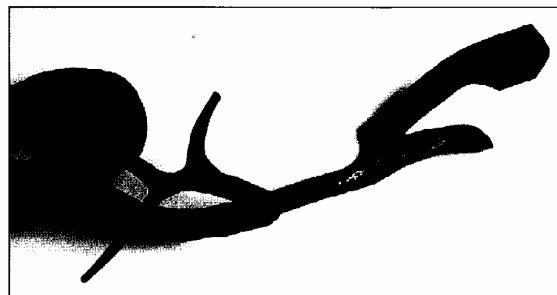
Positioning

I have the anvil quite high off the floor to save me from getting very low down to photograph. (I suppose I could use a chair.) *The blacksmith*, my beloved Nancy, is very keen to help. She continually asks, "Can't we go outside into the freezing garage and shoot photographs for a couple of hours? It is such a blast!"

I have step-by-step progressions for my book and school projects and can photograph them cold. It gives me more options than shooting progressive photos during the creation an item. Cold step-pieces allow me to reposition, rephotograph and re- a lot of things.



Painted anvil face with four corner lights and diffusers.



Fluorescent green paper in natural light.

To photograph hot work, you will need a filter to bring down the light produced by the hot bar to a readable level for your light-meter. I use a neutral density (ND) filter. Presently, I am shooting blacksmithing videos and am combining a number 6 with a number 4 filter back-to-back, making a number 10 filter. This does the job nicely. ♣

895 Lb. Bridge Anvil

You know how to tell when a blacksmith is lying? There are two ways. Either his lips are moving or the story starts out with "One time I was..." So I admit, this lie... I mean story...sounds pretty outrageous. Like one of those things that only happens to other people. But since to you I am someone else, I guess it did happen to someone else. Anyway if after reading this you still don't believe it then come to Meridian and see it for yourself. I am only charging .50¢ to look at it and \$1.00 to take a picture ☺.

The week before Christmas (2006) I went to one of the local scrap yards to try and dig up some copper scrap. I had recently seen some of Harold Mazingos ladle dippers made from copper and I wanted to give it a try. I struck out at the first scrap yard, but told the manager (who I have been friends with since I arrested her back in 1995, but that is another story) that I needed some copper plate around 1/16 or 1/8 of an inch. All she had was copper wire and small pipe, but said she would holler at me if she got any in.

So I drove across town to the only other scrap yard in Meridian. Most of the yard men know me and my truck, so I parked and went into the "new warehouse" to see what James had. Pretty much the same story; James had just shipped off the copper to get it out of the warehouse before they closed down for the Christmas holiday. I did manage to dig through a few boxes of copper remains and found a piece of 2 5/8 inches OD copper pipe. Since that would give approximately 8 9/16 inches in circumference, I thought I might be able to cut it open and swage it into a ladle. So I threw it in the back of the truck.

As I was paying for the copper I reminded James that I was (as always) still looking for any anvils. "Funny thing you said that." He replied. "You know we was cleaning out the old warehouse and moving some stuff around the other day, I seen a big old anvil in there that has been there for at least fifteen years." "You want to look at it?" "Sure thing James, twist my arm why don't cha?"

He got the key and we walked over. In the back recesses of the "old warehouse" sitting on top of a pile of other stuff was a large bridge anvil. It had a small machinist vise sitting in the hardy hole. My guess was that it weighed at least 1000 Lbs. James guess was closer to 600. Since the fork lift was right there James maneuvered it around and picked it up. The only bad thing was that we broke the vise in the process.

The scales showed a grand total of 895 Lbs. We went back and talked with the ladies in the payout booth and came to an agreement on \$200.00. James fork lifted it into the truck, and I got out of there before anyone changed their mind. I also paid \$15.00 for the 5 Lbs. of copper pipe.



Sitting on the back of the truck before unloading....

Since bragging has never been in my blood, I immediately drove it over to Mid South Welding to gloat to Ricky-Roy Shirley. I told him if he had been better the past year then Santa Claus would have brought him a 900 Lb. anvil. I also lied and told him that I only paid \$25.00 for it, just to get a reaction.

The next problem was what to tell my wife. Katrina got her last set of patio furniture, so since it was close to Christmas I tried to surprised her with a new hurricane proof patio bench. That went over like a lead balloon (you would think she would have been a little more appreciative!). She did let me set it on the patio for a couple of days until I got time to move it to the shop with the front end loader on the tractor.

...as temporary patio furniture...



After getting it off the truck I had a better chance to look it over. There is no

manufacturers mark. It is 23 inches high, 47 inches long and the table is 9 inches wide, the 8 ½ inch horn is shaped like a half cylinder. At some time in its life it had been painted at least twice; once red and a coat of grey over that. Both coats of paint are pretty thick, so I just left it where it was. I suspect that it came from one of Meridians railroad yards or possibly from the ship building industry on the coast. The hardy hole is approximately 1 7/8 X 2.

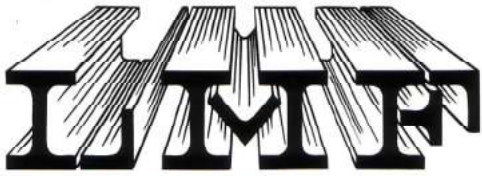
It looks like the anvil was made in three pieces; two legs and the table. The top of the legs appear to dove tail into the bottom of the base. Over that it was electrically welded. The table has a few marks and gouges, but nothing that you would not expect to find.



...and the final resting place.

I pulled out my copy of Richard Postmans, *Anvils In America*. Richard actually has very little to say about bridge anvils (p. 407). The majority that Richard has encountered are “no namers” and were apparently cast by local foundries. The weights seem to run from 400 to 1000 Lbs. This one fits right in that category. If anyone can give me any information on it I would be most grateful. Happy hammerin’.

Vance Moore
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Top three pictures are of the meeting at Ed Wozniak's new shop and home in Harrisville. Ed demonstrated making copper molding. Didn't know you could do that with copper. Thanks, Ed. Ernie's demo for the April meeting. How many ways can you interpret a leaf? New member James Myers at Jim Pigott's shop for a green coal class.

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