



Fall

Volume 22

Issue 2 (3rd/4th Quarter)

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UPCOMING EVENTS:

November 12

Hammer-In: Jaymac Body & Frame

November 27

Board meeting ; 1:00 pm

Burton Century Village Bond Bldg.

December 10

Christmas Party!

Burton Century Village Church
basement.

January 14, 2017

Hammer-In: Randy Barker's

February 11

Hammer-In: Village Blacksmith

March 11

Hammer-in: Bob Park's

April 15

Hammer-In: Burton Century Vil-
lage (date was delayed 1 week to gain
warmer weather)

May 13

Hammer-In: Brad Weber's

WRABA

Western Reserve Artist Blacksmith Association



Geertsen cuts in details with the aid of a helper armed with a sledge hammer. The tool she holds in her hand is actually a specially forged cut-off with an offset hole for the handle. This allows a clear view of the piece being worked.

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The Western Reserve Artist Blacksmith Association (WRABA) is a non-profit, educational organization, an affiliate of the Artist Blacksmith Association Of North America (ABANA).

We are dedicated to preserving and promoting the art and craft of hand forging iron. WRABA, our group of blacksmiths meet monthly to share information and techniques at the smithy of one of its' members or at Century Village in Burton, Ohio.

www.wraba.com

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Newsletter deadlines for articles are supposed to be: March 15, June 15, Sept. 15, Dec. 15th (these dates are in the month prior to the issue that is

Board Members

Bob Temple, 2015

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Jason Nass, 2016

Cleveland, Ohio
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Ralph Neumeister, 2015

Auburn, Ohio
440-552-9560
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supposed to come out on the 1st). This was not achieved in 2016. I will be taking info and images now through December for the next issue and will get it out for January 1017. There is a lot coming up so stay tuned.

WRABA Events

November 12

Jaymac Body & Frame
1801 Ivydale Ave. SW
Canton, OH 44706
Host member Bruce Hale
Contact 330-904-9748.
Demonstrators: Roy Troutman and
Rob Volanski

November 27

Board meeting ; 1:00 pm
Burton Century Village Bond Building. Members are encouraged to attend.

December 10

Christmas Party!
Burton Century Village Church basement. Bring a dish to share and items for the auction and gift exchange

January 14, 2017

Hammer In "Hands-on welding experience" at Randy Barker's
501 North 21st (Johnson Road)
Sebring Ohio 44672
Host member: Randy Barker
Hands on training and demonstration of TIG, MIG, Stick, Oxy-Acetylene, and flux core wire welding, plus torch cutting, brazing and silver brazing techniques. Participants are encouraged to wear long pants, long sleeve shirts and bring welding helmet(s) if you have one. Open to all members who want to learn to improve their metal joining skills. Instructors are available to assist.

February 11

Hammer-In at Village Blacksmith
11193 Taylor May Road
Chagrin Falls, Ohio 44023
Host Member: Ken Roby
440-543-4977

March 11

Hammer-In at Bob Park's
135 North Broadway Street
Sugar Creek, Ohio 44681
Host member: Bob Parks

April 15

Hammer-In Demonstration at Burton Century Village (date was delayed 1 week to gain warmer weather)
Demonstrator: Chris Burkholder - Knife making
Hosted by WRABA board members

May 13

Hammer-In at Brad Weber's
88250 Mill Hill Road
Bowerston Ohio 44695

Open Forge Winter Schedule

This is one of the main reasons to join WRABA. If you need to use a forge, help or advice with a project, or just want to learn—come to one of the open forges

Tuesday Open Forge

At Maple Leaf Forge,
Ralph Neumeister hosting.
17231 Messenger Road,
Burton, OH 44021.
Contact Ralph at 440-552-9560 for more information.

Wednesday Open Forge

At Jotunheim Forge,
Jason Nass hosting.
4101 Brooklyn Ave.,
Cleveland, OH 44109.
Go to the garage in back. Contact Jason at 216-609-9250 for more information.

Thursday Open Forge

At Steel Tree Workshop,
Gary Barnhart hosting.
1961 State Route 534,
Southington, OH 44470.
Contact Gary at 330-898-8171 for more information.



Aaron Krunkowski working on a piece of stainless steel. He seems to like stainless and has been making some jewelry with it. Notice his "safety" sandals.



Grant Michener helps out giving tips to Ellen Adams on fire tending, better placement of the piece into the heat, better ways to use the tongs and what to watch out for.

These are informal forge sessions intended to introduce people to blacksmithing, give new members a regular place and time to spend at the anvil, and to socialize.

You don't have to be a member to attend an open forge but you may want to join soon after! We recommend you wear all cotton clothing and leather shoes. Synthetics tend to melt if something hot hits it, which in turn sticks to skin. Bring safety glasses if you have them. A leather glove for your non-dominant hand would be good also. You want to be able to remove it quickly and easily if need be.

Art Wolfe

Art Wolfe passed away July 31, 2016. No services were held and it was Art's wishes that any donations go to the Salvation Army or WRABA. Our thoughts and prayers go out to Judy and the family.

Ralph Neumeister 2016

I first met Art Wolfe in October of 1992. This was at a hammer-in at Ken Pilarczyk's. I had met Ken at Yankee Peddler festival in September. I had been interested in blacksmithing and had recently found a forge and an anvil. At Yankee Peddler Festival I talked to all the blacksmiths there about how to start a fire and other mundane tasks, got some of the information needed. While watching Ken demonstrate, my five year old daughter spoke up and she said 'my daddy wants to do this'. Ken invited me to a hammer-in the next month (Ken was the WRABA president at the time). I called him a week before and told him I don't

know much of anything but I would like to come. He said to attend and assured me I would do fine. When I got there Art Wolfe started me on a letter opener and with his attention I was coming along fine. We had lunch and I rushed out to finish my opener. Well guess what I burnt the piece. Art looked at it and we flattened the handle and was at least salvageable. I still have the opener, not very well but we all start somewhere.

Over the years I got to know Art very well. He went out of his way to assist any new blacksmith in attendance. He was always supportive of new members and of the organization in general. Art founded the Sunshine Fund. He noticed that members who had passed away or were sick, were not being contacted. He took the initiative to make them feel part of the WRABA family.

I later learned that Art had started the group in the fall of 1987. He

organized the first meeting at his shop in Little Italy. I think the only original people left alive are Ken Pilarczyk, Kim Thomas, Claar Butcher, Bruce Washington, Steve Tyson, and Barry Wheeler.

I had started in 1992 and at the time hammer-ins and newsletter were sporadic. The group had always wanted to be a chapter of ABANA, but this hadn't happened. I took over as president in 1996, and with the help of Walt Mullet as vice president, got the ball rolling on these things. Art was always supportive both monetarily and with general support for anything we needed. I am proud to say that the Blacksmith of the year award was started at that time and that Art was the first recipient.

The organization would not be what it is today without the help and support of Art its founder and he will be seriously missed.

WANTED!



**Smiths - Artists
Artist/Smiths - and
Others to join our hard-
hitting Chapter President,
Art Wolfe, as Charter
Members of the new NE
Ohio Chapter of ABANA
(Artist-Blacksmiths'
Association of
North America)**

Art Wolfe Blacksmith Of The Year



Art Wolfe was the first recipient of the WRABA Blacksmith of the year award. Art was the original founder of this organization. He was awarded this award for his dedication, enthusiasm, and sacrifice in promoting both WRABA and ABANA. He helped in getting many new members involved at their first hammer-in, often missing the demonstration. He is an inspiration to all who will follow in receiving this award.



Photos courtesy of Cassidy Anderson

Art was a founding member and generously supported the club. Just last year he answered the call for anvils by donating two to the club. For the past two years or so he took Cassidy Anderson under his wing. Anderson and Tina Haldiman operate Larchmere Fire Works in Cleveland.



Retrospective

In Honor of

Arthur Wolfe

Friday, November 25

2:00 – 4:00 PM

12090 Caves Road, Chesterland

Please join us at the Wolfe residence to see some of Art's blacksmith work. Event is come-and-go and light refreshments will be served.



10th Annual WRABA Conference



Photos by Ralph Bacon

The Western Reserve Artist Blacksmith Association (WRABA)

June 24-26, 2016, at Historic Burton Century Village, Burton, Ohio.

By John Klingler

The three day conference sponsored by WRABA opened with the introduction of Lisa Geersten by Gary Barnhart, President of WRABA. Lisa is an artist blacksmith in Seattle, Washing-



Top: Tips on using the straight chisel.

Above: A line-up of chisels for hot and heavy work.



Top view of repoussé chisels.

ton. She owns and operates Firelight Forge, located in the Equinox Studios building in Seattle's Georgetown neighborhood.

A hands-on repoussé workshop was

planned for the first day. Repoussé is a metal working process that gives volume to sheet metal by pushing metal out from the backside coupled with chasing it from the front side.

The repoussé and chasing tools used in this class were either purchased or made by the students. Lengths range from 4½" to 5½" and shanks that are from 3/16" to 3/8" in diameter. Straight, square,

oval, rectangular and teardrop were some of the most common forms used.

Gary supplied the twelve students with 12" x 12" x 24" solid oak work stations, where we placed our pitch bowls. A pitch bowl is filled with the



Repoussé chisels.

traditional backing/holding medium "pitch". The bowl shape allows for the workpiece to rotate to any position needed. He purchased 8" hollow steel hemispheres (half balls) and welded in a baffle to save on the amount of pitch needed. It was a pretty ingenious idea. "German Red" pitch was used because it is less brittle and has much greater plasticity at lower temperatures.

A fabricated rubber/nylon pad went in between the oak blocking and the pitch bowls.

Lisa supplied the patterns that we attached to the 6" x 6", 18 ga. Copper sheet. The following notes describe the process:

- Etch the surface with a green Scotch-Brite pad.
- Brush on a thin layer of Johnson paste wax.
- Scotch tape transfer paper (dark side down) onto metal.
- Tape the design on top of the transfer paper.
- Trace the major lines of the design with a Roller Ball pen to transfer design to the metal.
- Outline the design with a small straight liner [chisel]. Note: use a smooth hardwood board to back up copper when hammering.
- Turn piece over and trace stamped outline with a Sharpie or silver pencil.
- Bend all four corners of plate 90

degrees to serve as anchors. Heat up pitch with a heat gun until surface has a shiny look to it, sink in metal.

- Next use the largest tool you have and hammer between your outline to push out the most volume.
- Refine your design as close as you can to edges with smaller tools.
- Heat piece with propane torch to remove from pitch.
- Anneal copper plate by heating to a red color and quenching in water, bend corners of plate back the opposite way 180 degrees and reinstall in pitch pot.

• Define the edges of the design with a small fuller. Hammer both down and in (chasing work).

• Remove from pitch, turn back over and reinstall in pot. Keep adding volume and detail as needed. (Note: To clean pitch from piece, heat until pitch has a “white” look to it, then quench in water.)

• Remove workpiece and remount into pitch once again. You can now add any texture or detail by chasing the element or surrounding background.

• Finish with a paste wax or apply a patina such as “liver of sulfur” or Birchwood Casey Antique Brass.

Workshop participants came away with a comprehensive view of the basic technique used in repoussé, as most of us had little or no prior experience.

Thanks go to Lisa Geersten for sharing her knowledge about this craft. Her reputation as a teacher is indeed well founded. She is an articulate and thorough instructor.

Thanks also go to Gary Barnhart for organizing the event and making and supplying the equipment for the workshop and conference and thanks to all his helpers.



Top: Cutting in details to annealed aluminum (it might be bronze, though). Above: Chamfering the edges of the steel leaf after the deep veins have been cut in.

Source of Supplies:

- King Architectural Metals – pitch pot materials.
- Contenti Jewelry Supply – tools and pitch
- SC Studios LLC – tools
- Blue Moon Press – Books: *Chasing and Repoussé Methods Ancient and Modern* by Nancy Megan Corwin

Ms Geertsen applies pattern details in hot steel (with the help of a striker) using a cutting tool. It has an offset handle which allows clear line of sight.





Grant Michener demonstrates making a "Sash Candle Holder" during the Hammer-In at Brad Weber's forge.

Photos courtesy of Bill Fisher

Sash Candle Holder

Story & photos by Jennifer Horn

By Joe Moravec and Grant Michener
At the May Hammer-In at
Brad Weber's, Grant Michener
demonstrated how to make a Sash
Candle Holder.

I was fortunate enough to win it
at the Iron in The Hat Raffle. One
of the attendees who also attends
the west side open forge wanted to
make one, so I measured as well as
I could and made the above sketch,
freehand. I then sent it to Grant for
his approval and recommendations
and corrections. The info below is
info he sent me regarding notes from
his journal. I thought this might be
usable for the newsletter and asked
Grant if I could send the sketch and
his notes to you and he agreed. I
hope you can use it. I can also send
pictures I took if you would like.

Thanks,
Joe Moravec

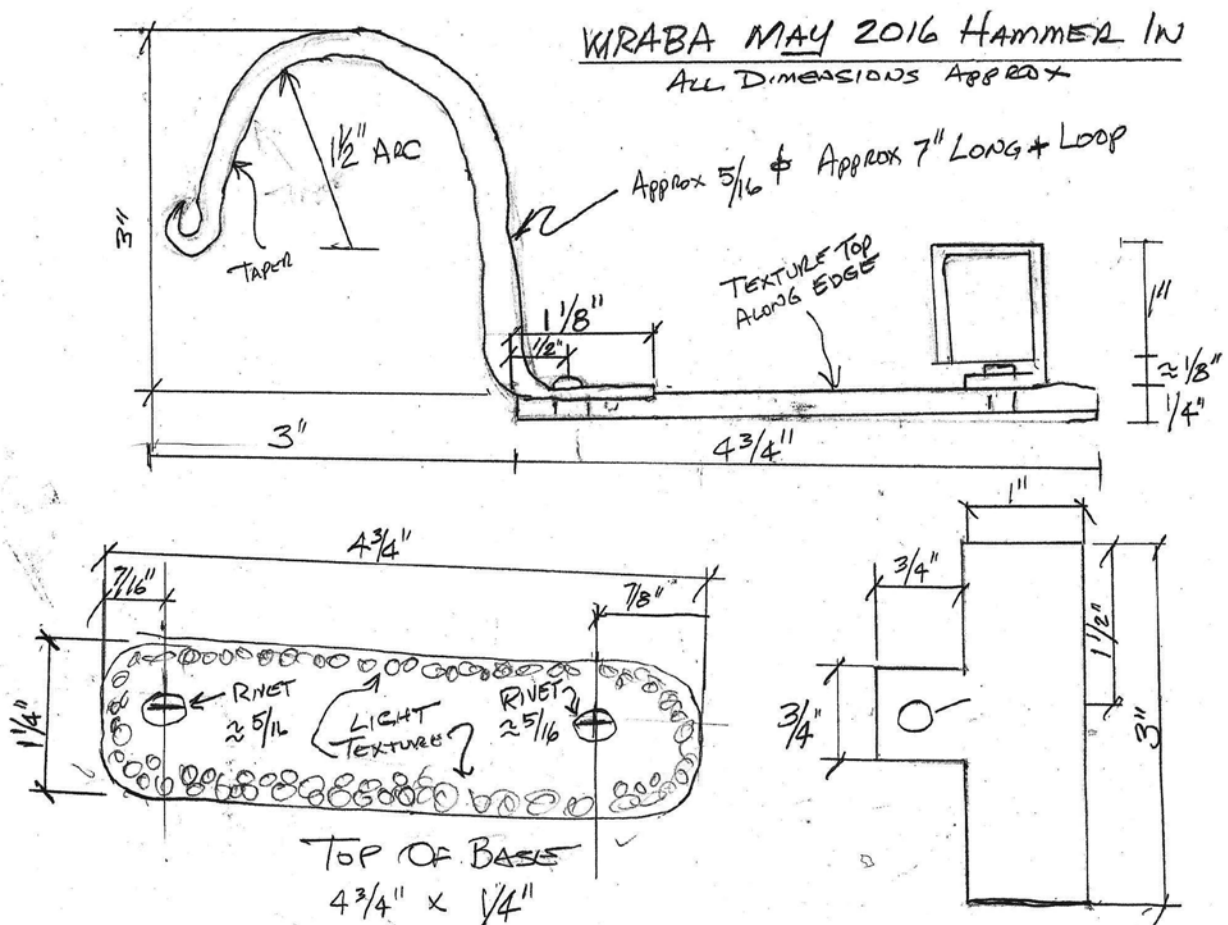
Below is Grant's info;

I would like to give you the
instructions from my notebook to go
along with your photos and sketches.
The base is made from 4.5 inches of
1/4x1 1/4. Nose off both ends to fit
your taste and texture the top facing
plane. The handle is made from 5
inches of 5/16 round bar. Produce
a hook that is comfortable to grasp
with a couple of fingers. On the
opposite end create a shoulder around
1/2 to 3/4 of an inch back and nose off
the tab. Create a 90 degree bend jut
behind the shoulder to get the handle
in the correct plane. Drill the tab for
a 3/16 rivet.

The candle cup is made from 16
gauge sheet steel. The dimensions are

as follows. 2 and 5/8 by 1 inch. Place a
3/4 inch box in the center of one of the
2 and 5/8 sides. Drill the tab for a 3/16
rivet. Form the cup around a piece
of 7/8 round bar in a 1 inch swage.
Blacken the cup in the fire to help get
rid of the shine for waxing because
all of the work thus far has been
done cold. Place the handle and cup
in the positions that you want them
and using transfer punches mark the
locations to drill the base. Make sure
to counter sink the bottom side so you
can make a blind rivet joint. Rivet
the pieces together and grind away
any excess rivet. Heat up and wax. I
hope this helps in making the window
sashes.

Grant Michener



GRANT MICHENER'S "SASH CANDLE HOLDER"

Conference cont.

These are some of the notes I took during the event.

- Ralph Bacon

She works in aluminum, brass, bronze, copper, steel.

You need to know how long you can work a piece before it starts to crack. Each alloy has its own traits.

How long will it work? Find out how many blows it takes before it cracks. How much heat?

- Brass: work hot, 2 blows, reheat.
- Some nonferrous can be reheated to red & resume working on anvil.
- Nonferrous metals have a much lower melting point and will work both hot and cold.
- Quenching copper allows it to be worked right away & pops off the scale.
- Make chisels unique per use and tip shape.
- When texturing, annealed metal will move more.
- Textures need not cover the entire surface; the human eye is savvy enough to "fill in the blanks". Besides, it becomes more interesting and saves the craftsman time in production.
- Add patterns on shiny metal so results can be seen.
- She used straight/cross peen hammer to apply texture.
- Flat stock will often cup when



Above is the demo piece inspired by architecture in Cincinnati, clearly with art deco lines. The rivets go all the way through to the back and have the heads smacked with a ball peen to provide a traditional finish.

textured, so flip over and flatten with rawhide hammer.

- Work bronze hot.
- All other nonferrous: anneal then quench. It will work just fine.
- To anneal aluminum: heat & test with thin wood stir stick. When it smokes it is annealed. (Aluminum will not glow when it approaches melting temp, it simply slumps.)
- When piece starts to get harder, it's

time to stop working it.

- Choose appropriate rivet locations & use aluminum or brass rivets.
- Drill through all layers for the rivets, including steel back plate.
- Softer metals want to grab drill bits, so be sure to clamp securely and go slow.
- Use a square to mark off project whenever possible.



Several examples of Geertsen's work was on display and speaks for itself. Amazing what one can do with copper by working on both sides of it in turn.



WRABA.store

Items can be purchased by contacting Pam Schonrank at WRABA.store@aol.com. We have T-Shirts, zippered sweatshirts, long sleeve shirts, hats, anvils and much more. Something new coming soon. 2017 Calendars will be available at the December 10th Christmas Party

Classifieds & Sponsors



Was at WRABA 2016 Conference, donated books for our auction and had a great variety of books for sale.

www.bluemoonpress.org



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WRABA Anvils

“WRABA” brass anvils are available.

They are 4” long and 2” tall.

Their cost is \$25.00

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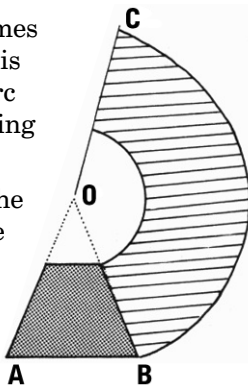
Tips & Tricks

Cone Pattern

If at some point your forge flue pipe needs a rain collar around it on the roof, draw this pattern.

1. Draw the side view of the cone exactly as you want to see it. This should be symmetrical, with flat top and bottom and sloped sides. The top should be the length of the diameter of the pipe
2. If making a frustum (shaded in gray), extend line to meet at O.
3. Set compass with radius OB and draw arc.
4. Multiply AB times pi (3.14). Mark this distance on the arc with a wire or string to find C.
5. Connect OC. The striped area is the pattern.

You may wish to add tabs or some overlap, too.



From the sketchbook:



My sketch of Lisa Geertsen at the WRABA Conference. Notice I also drew the video camera, which means there must be video of the demonstration somewhere.