Good Enough?
There is a saying which asserts that "perfection is the enemy of the good". In other words, trying to achieve 'perfection' in your work blinds you to when the work is 'good'.

On the other hand, the pursuit of perfection leads to growth in a manner that "good enough" as an approach never will.

Perhaps a balance can come from producing good work while you pursue perfection in practice pieces. The latter will feed the former while the former feeds you.
Old Drawing
More illustrations from Drawing for Carpenters and Joiners, 1870

Illustration (A) shows the layout lines that are the anchor points for your compass as you describe the arcs that form the finished design in illustration (B). Start with a box form and draw bisecting lines from corner to corner and from the center of one side to its opposite side. The outside corners are the anchor points from which you draw the main, double line arcs that make up the center frame in illustration (A). From the upper left quarter of illustration (A) and working clockwise are the progressive stages of layout and arcs that results in illustration (B). Illustration (C) shows the layout and result if your goal is a quatrefoil. It is based on a circle with a pair of squares drawn within it. Once the two inner squares are drawn in the relationship shown, a second circle touching the inner box is added. That inner circle defines the points of the quatrefoil. The bisecting lines that project from the corners of the larger box mark the anchor points for your compass as they pass through the points where the inner circle touches the inner box. Try this quatrefoil first. Once your outer circle is drawn, draw the boxes and inner circle so they touch as shown and the layout will grow before your eyes.

Letters...
Hello,

Please print more of the old drawing techniques. We can always learn from things like this (and besides, my CAD system can’t directly layout on the steel or copper).

May your forge burn brighter,
Scott Sweebe
Tempe, AZ.

(Editors Note: Here’s some more.)

The members of ABANA owe Clare Yellin of Samuel Yellin Metalworkers a special thanks for her continued sharing of illustrations from the archives of her grandfather, Samuel Yellin.

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Blacksmiths' Bookshelf

Die Kunstdschlosserei
by Max Metzger

This is a hard-to-find book for those who want to glean every source of information about traditional metal work. The text is German but the photographs and line drawings are a wealth of process and tooling. There are pictures that take you from stock to finished work including leaves, sun flowers and chisel cut geometric forms. Tooling for slitting a bar on the diamond or at an angle is depicted in line drawings. Floral effects beyond leaves and flowers are also shown. There are several pages of how to forge and detail 'buds', thistles, branch endings and acorn cups.

There are sections on repousse, engraving and etching. The repousse method used to create the head of a bear that appears to lunge out of the center of a sheet of metal is shown in steps. Raising and sinking are covered. As stated, this is a hard book to locate but it is worth the effort to find a copy. Die Kunstdschlosserei may not be for every Blacksmiths Bookshelf, but it is the answer to questions that some of us have asked many times.

Books reviewed here are usually available from Centaur Forge and Norm Larson Books. In many cases books that are 'hard to find' can be located through Bill Gitchner / Iron Age Antiques.

Shop Tips

Twisting Wrench Variants
Scott Sweebe / Tempe AZ

On the twisting wrench (Hammers' Blow-Spring 95), several holes can be placed on one bar cutting down on the number of tools needed.

Here is a variation I use for twisting three rods together for door handles or whatever.
Echo's of the 'Ring'

The flower pictured with its three primary components was taken from the 10th Anniversary Issue of the *Anvil's Ring* (Volume 11, Issue #3) Spring, 1983. The original illustrations came from the *Modellbuch fur Kunstschlosser* (Patternbook for Artsmiths) by Max Metzger. Another book by Max Metzger is the choice for the Blacksmiths' Bookshelf this time.
Apprentices' Notebook

Raised Vein Leaf Die:

Stock: 2" x 2" mild or tool steel. 3/8" round mild steel.

Forge a square tenon, sized to fit your hardy hole, on one end of a piece of 2" x 2" bar stock. Cut the bar about 1 1/2" above where the tenon starts.

Drop it into the hardy hole at forging (bright yellow) temperature and forge the bar down to about 1" in height above the anvils face. This will seat the tenon as it spreads the face of the 2" square to about 2 1/2" x 2 1/2".

Forge a clean, 2" long taper on a 3/8" round. Make sure that the bar is long enough to hold onto after the taper is done.

Take a forging heat on the tenoned block and drop it back into your hardy hole. Lay the forged taper, cold, down the center of the block so that the two inches of taper stops about 1/2" from one edge as shown. Drive about half of the diameter of the taper down into the hot block. This will form a tapered negative space, half-round in cross-section in the face of your new raised vein leaf die. Be sure that there are no sharp edges around tapered depression that will mar the vein.

If you made this die from tool steel, heat treat it. If it was made from mild steel you can apply a case hardening compound for a longer lasting tool.

See this issues Project section for how to use this tool.
Project

French Gothic Forged Leaf

This motif comes from the book *Das Eisenwerk*. The original is identified as French, 13th century.

Stock: 3/8" round, 10" long.

Taper and fold about 2" of 3/8" round stock back onto itself and forge weld it.

Draw a blunt point and slightly spread the forge welded mass as shown below. Avoid forging the blank too thin.
Project contd.

At a near welding heat lay the blank, centered, on the veining die. Hold the blank down HARD and use your hammer to spread the metal across the face of the die. It may take several heats to pull material out from the center and to thin the edges evenly. Keep the developing leaf blank firmly against the face of the veining die as you spread it. A bounce will mar the raised vein.

Finished blank.

Trace the leaf pattern and cut it out. Cut the center out as well, this will allow you to glue the pattern around the raised vein.

Chisel around the outer edge of the paper pattern. This will be a cold process if you have forged a thin enough blank. If it is thicker then chisel a cold pass to transfer the pattern and cut it hot. Once the leaf is cut from the blank, use a file to blend the point of transition from stem to leaf.

File the edges as needed or to accent the chisel cuts. This style of leaf was left flat. A careful curving of the stem prevents an awkward transition into the raised leaf vein.
Leaf Patterns of Alfred Goettert

These patterns are from a larger collection that Steve Kayne, a blacksmith and teacher of metal work from Candler, North Carolina offered to share through the Hammers' Blow. These patterns can be resized to suit your application, either trace or photo-copy them and enlarge or shrink them as needed with a copier. The collection includes geometric patterns as well as leaves. Rest assured that future issues will include more of these.

The patterns were crafted by Alfred Goettert a German blacksmith who immigrated to the United States in 1939.
Leaf Patterns of Alfred Goettert
Leaf Patterns of Alfred Goettert
Conferences & Events

August 5 & 6
UMBA, The Upper Midwest Blacksmith Assn. will have Jay Burnham-Kidwell as the featured demonstrator for the 1995 UMBACON in Baraboo, WI. Jay will use hand forging techniques to demonstrate furniture design and construction. The fee is $20 for Sat. and $10 for Sun. Camping is $8. For more information send a business size SASE to: UMBACON '95 c/o Franklyn Garland, 4223 Rose Ave. Lyons, IL 60534

June 27 - August 13
"Artisans In Silver: The Vase" An exhibition of work by members of the Society of American Silversmiths will be hosted by the National Ornamental Metal Museum in Memphis, Tenn. Admission is $2 for adults and $1 for seniors, students and children. Contact: Claudia Trammell or Judy Wallace (901) 774-6380

September 8, 9, 10
Alabama Forge Council will hold their 10th Anniversary Blacksmith Conference at Tannehill State Park (off I-20 SW of Birmingham Alabama). Demonstrators include Clifton Ralph, Nol Putnam, Ray Nager and Elmer Roush. Contact: Roger Schaffer (334) 857-3618

Conferences & Events

September 14 - 17
"Expressive Design in Iron"
A Symposium
Penland School of Crafts
Penland will host a group of distinguished panelists including Albert Paley, Christina Shmigel, Peter Parkinson, Jim Wallace, Richard Wattenmaker and moderator Ken May who will investigate the process by which 'individual style' is achieved.
Contact: Elizabeth Brim (704) 765-2359

For Sale

New Sandia Forge. $650 Never fired
50# Little Giant Trip Hammer. $1200 Rebuilt w/ single phase motor. Contact: Rik Mettes
Laurel, MT (406) 628-8584

Steve Smith 6333 East Hwy 402, Loveland, CO. 80537 (970) 663-1513.

Want to buy: Fly press. Don Eakin, Rt. 1
Box 46C, Hallsville, Tx. 75650 (903) 935-1626
Internet Address: CAEAKIN@aol.com

2 Small Industrial Gas Forge/Furnaces. All plumbing and regulators $500 pair.
Speedy Melt B1-1/2 Gas Furnace. $250
Contact: Bill Edmiston (918) 582-9730

Round Head Rivets. Annealed steel rivets in the following sizes;
Contact: Tal Harris (704) 843-5586

Supplier Information

Iron Age Antiques
Bill Gitchner Ocean View, DE 302-539-5344
Anvils, forges, and all types of blacksmithing tools and equipment. If you really need a tool or an out of print book, Bill will either have it or get it for you.

THE HAMMERS' BLOW - SUMMER 1995
ABANA
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