

Chapter 1 : Forging the copper collar (edition) | Open Library

While the Bisbee Deportation was the most notorious of many vigilante actions of its day, it was more than the climax of a labor-management war--it was the point at which Arizona donned the copper collar.

This important piece of nihonto hardware is made specifically for each blade and is as complex as making a custom fit piece of jewelry. The function of habaki are three-fold; the primary purpose is to secure the blade in the wooden scabbard without any pressure on the blade itself, the secondary is to provide a solid shoulder against which to mount the handle and guard, and the tertiary is to provide a stiffened flex zone across the transition from tang to blade and decrease the chance of failure at that critical intersection. A standard habaki is fabricated from two parts; the jacket, which appears to be the entire habaki, and the machigane, a small compound triangular prism shaped wedge that closes the gap where the hamachi bridges the edge and the nakago no hagata of the tang. Most of the habaki is formed by forging, the final adjustments by filing, and the joining of the two parts by soldering or brazing. Once the habaki is fit, the blade is ready for a handle and the accompanying koshirae. Forging the Blank A correctly formed tang and blade are necessary prerequisites to making a functional habaki. The widest point of the knife must be at the area where the blade and tang meet on the spine, and a gradual taper in both directions as well as towards the edge ensures proper strength, balance, and the ability to assemble and disassemble! One of the main design points when creating habaki is that they should be quite thin at the front, especially near the spine as that is where they will slide as they are sheathed and unsheathed. Copper is by far the most common material for habaki, but other metals such as silver, shibuichi, and shakudo are also used. Subtle variation in shape and proportion can be used to complement a blade or mounting, as can various patinas, hammer textures, or chisel marks. With the exception of the initial bar shape, most forging may be done cold in between cycles of annealing to soften the work hardened copper. A strip chisel cut from a reclaimed high voltage electrical bus bar, a source of very pure copper. Hot forged into a bar of proper dimensions, this will likely yield enough to make two small habaki. Cold forging out the taper in both directions from the spine top to bottom, tang to blade and leaving the thicker area above the mune intact. While the goal is to get as close as possible to the final shape, it is generally a good idea to leave some extra metal as the bending may not go exactly as planned. Starting the notch for the munemachi is the most important step as filing it later is much more troublesome. Using a chisel to remove it from the rest of the bar and cold forging the second side to match the first. Cleaning up the back, note the thickness of the mune compared to the sides. This habaki will have a slight curve at the front, but there is plenty of excess metal here just in case. This butterfly is still pretty rough, but there is more forging to do after bending yet. Using a tapered round punch on its side gives some radius to the inside of the mune. Concaving it slightly in along its length as well helps prevent it rocking on a high centre when the sides are bent up. Because it has been forged quite a bit already, this is as far as it will be bent before a second annealing cycle. The sides are brought up and cold forged to the shape of the tang, being careful to work well back from the blade when hammering. When everything is fit well, the excess is cut and filed away and a small compound wedge called the machigane is forged and shaped to sit against the bottom of the tang in the gap where the habaki comes together. This is the second round of annealing during the bending process, the habaki has already taken on much of its final shape and mainly needs to be thinned and adjusted at this point. Most of the forging is done well back from the machi to avoid hammer contact with any part of the blade. Cold forging the machigane from a scrap that was cut off the bottom of the habaki. A dry fit after filing it to shape, showing how the machigane will sit against the tang and the hamachi. The habaki will not be bridged by the machigane all the way to the front which will allow the edge to flow out of it. Hammering the copper after soldering hardens the habaki as it stretches it to its final dimensions. The machigane in place before flux and solder are placed inside. A rusty steel wire provides pressure to the assembly, does not tend to stick to solder itself, and in this case makes a useful stand. Cooling slowly to ambient temperature avoids thermal shock that could cause the solder and base metal to pull away from one another. After soldering the copper has a layer of black copper oxide, as beautiful as it is, it is very brittle and would not stay intact during the final forging. In this

case, a file was used to clean off the black copper oxide and create a subtle yoko-yasuri pattern. Then the habaki was reheated and very quickly transferred into hot water with a trace of borax in it. The copper in the photo is fully cool, though it looks as though it is still glowing a beautiful red orange colour. The red oxide does not break off when forged and the habaki can be work hardened as usual, stretching it out to fit tightly in place. The habaki should follow the shape of the spine smoothly as it will rest there for drawing from and inserting into the saya. The final area to work with files is the shoulder that sits against the seppa, it should be square and flat, and should be at 90 degrees to the mune at the munemachi. Waterstones are used to flatten and polish the shoulder, and usually the rest of the piece, but in this case the red oxide hi-do is the desired finish. Polishing with fine stones and charcoal is usually saved until after the tsuka and saya are made, but in this case the patina is already in place and must be carefully preserved during the other stages. Ibota wax is hand buffed onto the surface with a cotton cloth to deepen the colour and provide a glossy layer of protection. The blade has its habaki, the next steps will be to create a seppa and tsuka.

Chapter 2 : Forging The Copper Collar: Arizona's Labor Management War Of by James W. Byrkit

In Forging the Copper Collar, Byrkit paints a vivid picture of Arizona in the early part of this century. He demonstrates how isolated mining communities were no more than mercantilistic colonies controlled by Eastern power, and how that power wielded control over all the Arizona's affairsâ€”holding back unionism, creating a self-serving tax.

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Chapter 3 : "Forging the Copper Collar: Arizona's Labor-Management War of "

Forging The Copper Collar has 6 ratings and 0 reviews. Archaeologists study a wide array of material remains to propose conclusions about non-material as.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: King summed up the public attitude in a statement to his fellow Senators about the Bisbee Deportation: It was perhaps without legal sanction. But the frightful condition brought on by the reign of the organization which knows no law became intolerable to those who had homes and property and who were denied peace and opportunity to labor. The Jerome Sun, founded in the wild boom of late 1916, felt the tyranny of copper camp rule. Nettled by pressures subtle and overt, editor Lindley C. Branson wrote on December 17, 1917: Tally and do his dirty work for him and you are a patriot ana a conservative citizen; disagree with him and you are a "Wobblx,. Branson found his advertisers and subscribers quickly abandoning him. By April the Sun had set. Rickard, editor of the prestigious San Francisco-based Mining and Scientific Press, bent his knee to the Arizona copper kings. The report, submitted on January 9, , reviewed the labormanagement difficulties in the mines, lumber camps, oil fields and packing industries. Discarding the sedition factor as inconsequential , the commission attributed labor unrest in the mines to autocratic rule and lack of labor representation. The cure they recommended lay in some form of substantial collective bargaining. The report was strongly sympathetic with labor Arizona Dons the Copper Collar and condemned profiteering, injustice, repression and suspicion. It ought, therefore, to be accepted in a serious spirit by employers and workers the country over. The subordination of labor organizations would in the next few years not decline but intensify. Indeed, the mining men had recently spent a great amount of effort in ridding Arizona of such organizations. In he pledged You are not currently authenticated. View freely available titles:

Chapter 4 : Design a Custom Tanto - Crossed Heart Forge

In Forging the Copper Collar, Byrkit paints a vivid picture of Arizona in the early part of this century. He demonstrates how isolated mining communities were no more.

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Chapter 5 : Forging the Copper Collar â€“ UAPress

Read "Forging the Copper Collar Arizona's Labor-Management War of " by James W. Byrkit with Rakuten Kobo. Bisbee, Arizona July 12, a.m.

Chapter 6 : Forging the Copper Collar : James W. Byrkit :

While the Bisbee Deportation was the most notorious of many vigilante actions of its day, it was more than the climax of a labor-management war— it was the point at which Arizona donned the copper collar.

Chapter 7 : Project MUSE - Forging the Copper Collar

Forging the Copper Collar Byrkit, James W. Published by University of Arizona Press Byrkit, W.. Forging the Copper Collar: Arizona's Labor-Management War of

Chapter 8 : Habaki (Blade Collar) - Crossed Heart Forge

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