

BAM

July-August 2005



Ned Digh Making a Bell

www.bamsite.org

Contents

Editorial	5 From the Editor
Ham's Prairie	6 Minutes from 7/30/05 meeting
What's His Name	7 President Don Nichols
Forge Welding	8 Matthew Burnett Scholarship Report
Making Bells	9 Ned Digh Demo
Enameling	10 Esther Digh Demo
English Wheel	11 Tom Lee Demo
Shop Tip	12 Making Stock Racks
Three Masters	14 Interviews - Roberta Elliott Charley Orlando by Ned/Esther
MTS	17 MTS as a recruiting tool By Ned Digh
Ring Latch	18 Francis Whitaker Ring Latch, by Eric Harmon
Shelbyville	22 Next Meeting Sept 10
Classified Ads	24 Ads - Personal / Business
Scheduling	27 Upcoming Events New Members



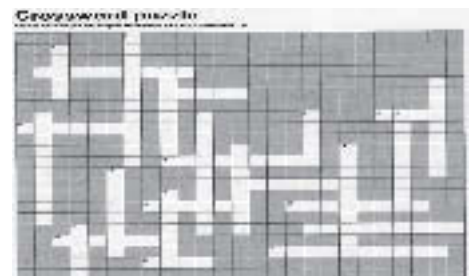
Matt Burnett pg 8



ABANA Letters Pgs 20,21



COAL Map pg 26



Puzzle on pg 23

**Newsletter of the
Blacksmiths
Association
of Missouri**

*Volume 22 No. 4
July-August
2005*

Editor

Bob Ehrenberger

Photo Contributions

Bob Ehrenberger

President's Message

Don Nichols

Mailing Labels

Bruce Herzog

The Newsletter of the Blacksmiths Association of Missouri is published six times a year and is mailed to members of BAM. The annual fee for regular membership is \$20/year; a portion of this amount is for a subscription to this newsletter for one year. Editorial inquiries should be addressed to: Bob Ehrenberger 6192 Hwy 168 Shelbyville, Mo 63469 or e-mail to bameditor@centurytel.net BAM membership inquiries should be addressed to: Bruce Herzog, 2212 Aileswick Dr., St. Louis, MO 63129; (314) 892-4690 or send e-mail to bjherzog@msn.com. Occasionally some material will be copyrighted and may not be reproduced without written consent by the author. BAM welcomes the use of any other material printed in this newsletter provided the author and this organization be given credit.

Membership Application

Name: _____
Address: _____
City: _____ State: _____
Phone: () _____ Zip: _____
E-mail: _____

New Member Renewal ABANA member?

How did you learn about BAM? _____

Memberships are for one year from receipt of dues. Dues are \$20, which includes a subscription to the bimonthly BAM newsletter. Please make checks payable to Blacksmith Association of Missouri.

ABANA Membership Application

Primary ABANA Chapter Affiliation: _____

Name: _____

Address: _____

City: _____ State: _____

Phone: () _____ Zip: _____

New Member Renewing Member

Includes a Subscription to the Anvil's Ring and The Hammers' Blow magazines

- Regular Member\$45 yr.
- Senior Citizen (Age 65+).....\$40 yr.
- Full time student\$35 yr.
- Overseas airmail\$80 yr.
- Overseas surface mail\$60 yr.
- Contributory.....\$100 yr.
- Full time student\$35 yr.
- Public library.....\$35 yr.

See reverse

From the Editor

By Bob Ehrenberger

Summer is here in full force. I've been moving in slow motion out in the shop. One of the chapter newsletters had a real good article on dehydration and heat related problems. Since it will be cooling down by the time you get this, I think I'll set it aside for next spring, and get it into your hands right when you need it. Generally you need to drink at least twice as much as usual. Drink before you are thirsty, by the time you are thirsty you may already be getting into trouble. Water is the best thing for you, sports drinks are good too, but most people mix them too strong, If they taste like Kool-aid you need to add more water. The carbonation in pop and beer will replace oxygen in your blood and actually sap your strength. Any alcohol in the heat is bad for you. If you drink beer wait until after you are done working.

When it got really hot, Jan and I started freezing lemonade and using a hand crank ice shaver to make lemon slushies. This really cooled us down at the end of the day and gave us a refreshing (and inexpensive) treat to look forward to. We got our shaver from Pampered Chef, but I'm sure there are others available, you could even put the frozen lemonade in a blender and get a similar result. We used to make a frozen drink in the blender using frozen strawberries, ice cubes, powdered milk, and ginger ale. It came out like a strawberry malt and was quite good. I wonder why we quit making them, I'll ask Jan and get back to you about that. The ice cubes were really hard on the blender blades.

I'm about a third of the way through my show season. Since we are doing fewer shows this year, I have picked up more custom work which has helped out financially and given me more

variety. Other than the third weekend in August we have something planned for every weekend from here until the end of October. The biggest and best shows are in the fall. They really keep me hopping. That's when we put away what we need to get through the winter.

It has been nice to be able to make it to more BAM meetings. Ned really did a fine job with his



meeting. Considering that he had just moved out of his offices in town, things were in great shape. With the enameling and the English wheel they had a couple things that I had never seen before.

After the meeting several people hung around to watch Matthew Burnett do a forge welding demonstration. This was a payback for a BAM scholarship. He did a fine job given the less than ideal conditions. He was using a very small rivet forge set up outside. I didn't get to watch the whole thing but I saw the final product and it was good. He did a wrapped and welded ball on the end of a bar. Matt

also submitted an article which will be published later in the newsletter.

After Matt's welding demo, I demonstrated how to make a pair of tongs using a variation on Ed Harper's treadle hammer tooling. The main difference between my tooling and Ed's is that I made a combination tool that forged both the boss where the tongs lap and formed the reins, where Ed had two separate tools. I also made a handled tool to form the grip on the jaw while Ed used a tool held in vice grips. The results were pretty much the same and I think that the 6-8 guys that hung around to watch have the spark to make their own tongs now.

As I was leaving, Don Birdsall was setting up some of the MTS equipment. I think that the plan was to provide an opportunity for some of the members that don't have a shop at home to get some hands on experience.

There were also a number of members tuning up their stringed instruments to have a bit of a jam session. Maybe we'll get a report on the late night activities from someone that stayed to enjoy the music..

Did any of you notice that I had an article in the last Hammer's Blow? I actually wrote it before I got the job as BAM editor, Bryan had to bump it twice before it made it in. I'll probably run it in the BAM newsletter next spring for those of you that aren't ABANA members. It's about demonstrations so that should be timely. I'm not an expert but I have been doing it full time for 6 years and know what works for me.

Sept/Oct submission deadline is September 20.

Minutes BAM meeting

7/30/05 By Peggy Williamson

Thanks to host Ned and Esther Digh.

A moment of silence for Matthew Burnett and his family for the loss of his mother July 1st..

Food Chest drive lady thanked us for \$120 cash and lots of canned goods.

Introduction of new members.

Bruce Herzog gave a financial report.
Bruce gave a membership report, we currently have 582 members.

Peggy Williamson gave a State Fair report.

Don Birdsall gave a MTS report. We still need 1.5 and 2 lb.. hammers both straight and cross peen.

Coal - Bob Alexander pointed out that we were still making a profit on coal at the old price, and didn't really need to raise it. After some discussion it was decided to leave the price alone since we expect to have a fuel surcharge on the next shipment and the last batch is about half gone. As it stands the price of coal is \$9 at Bob's, \$10 at the sub stations, and \$11 for non-members.

Fred Weisenborn has ordered the BAM hat pins. It was decided to charge \$3 for them.

Joe Wilkinson said that someone needs a demonstrator for a craft fair the last weekend in September. Location Hwy19 and hwy 50 South of Herman.

There is going to be a coal forge workshop. If interested, contact Ned Digh.

They are trying to organize a power hammer workshop. Using the Clay Spencer plans for a 50lb hammer. Contact Ned if interested.

A motion was made and passed to pay Bob Alexander \$300 for the work he did on the treadle hammer tools workshop.

A motion was made to have a lifetime membership available. The board will look into it.

We are trying to organize some hands on workshops where the participants will take home a completed project. Workshops will be limited to 10-12 members. We need a volunteer to head up and organize the project. Contact Don Nichols or Bruce Herzog if you are interested.

Larry Hults said that he would like feedback on this year's conference, did you like the meal, the lunch counter? You can use the BAM web site to **send feedback to Ed Harper, 202 E Fir, Brown- ing, MO 64630.** Larry said that he has all of his 2006 conference committee members but still needs to recruit someone to train as the 2007 conference chair. He also needs suggestions for demonstrators and family programs.

We still need to get a replacement treasurer.

Bruce said he has had a lot of requests for a new roster. We need a volunteer to put it together. (Editor's note: if someone wants to format it I think I can add it to a newsletter as a pull out section.)

Peggy said that we need to have library materials returned.

ABANA conference 2006 July 5th-8th. They are doing the ring project again. There are two categories, affiliate and individual. Affiliate rings need to be done with all traditional jointery. The individual rings can have anything. Ring dimensions 10" diameter of 1/4" x 1" flat bent the hard way.

Next meeting is at Bob Ehrenberger's shop in Shelbyville Sept. 10. Trade item is a measuring device (dividers, calipers, traveler). The meal will be a genuine chuck wagon meal and will cost \$8.

Meeting adjourned.

A Word From Old What's His Name

By Don Nichols

Hello,

First, we want to give our sympathy to Matthew Burnett and his family in the loss of Matthew's Mother. Matthew is one of our up and coming young blacksmiths. At this meeting, he did his pay back demonstration for a scholarship, from BAM, in a forge welding class. Keep up the good work Matthew!

Also, we want to send out our thoughts and prayers to Dave Shepherd and his wife Mary Ann.

A big thanks goes to Ned and Esther for hosting our meeting and our free lunch. Thanks to both of them for the demos. Good Job! Also, thanks to our demonstrator with the English Wheel. You all made our meeting fun and a success,

About the coal prices, I believe I stated it wrong at the meeting. It will be \$9 at Bobs and \$10 at the coal vendors. Hope this is right. If it's wrong, fire Old What's His Name. OK, speaking of the pres. Someone needs to step up and take over next year. If everyone would do this job for 2 yrs., with our membership of 500, that would last 1,000 years. So take your turn. Who's Next? Think about it.

Also, we will need someone to take charge of the Conference for 2007. It would help if he or she would help Larry for 2006. This would help you learn the ropes and make it easier for the next year. Again, think about it. If you're a member, it takes help from you to make BAM a success. Without your help it won't happen. So it's up to you.

Remember, our hat pins will be coming soon. Also, remember at Bob E's meeting. We'll be having a Cowboy or Chuck wagon Meal. The price will be \$8. See you there partner.

Oh, want to make your wife happy? Remember, put the toilet seat down when your through. Just a thought for the day.

So long,
Old What's His Name

Don



A Week in the Ozarks by Matthew Burnett

First of all, I would like to thank everyone involved in the process of scholarships. I was very pleased and thankful to receive the \$500 scholarship from BAM. Thanks to everyone involved.

I took a course in forge welding at Tom Clark's Ozark School of Blacksmithing the fourth week in March. I had heard many people praise Bob Patrick's forge welding ability and I found him to be very knowledgeable. He was also a very helpful teacher. My father and I arrived Sunday evening in Potosi, MO for the five day course. Monday morning we found the school; an old fashioned building with many chimneys. After checking in, we had time to look around before Bob came. There were 12 forging stations equipped with tongs, punches, chisels, fire tongs, bending fork, a small cone mandrel, and a nice sized anvil with a hardie. The walls were covered with examples of different project possibilities, which showed each stage of the processes. They ranged from beginner's projects to more complex, small sculptures. It was literally a museum. We made some of these items throughout the week.

The class I was in was very small, consisting of only three. This size was nice as it allowed for personal attention. One man was from Colorado and the other was from Texas. We learned principles, ideas, and starting techniques of forge welding. I progressed with the course, welding 1/2 inch square stock, then on to chain links. I made several rings from flat stock and learned to find the right heat, just before it begins to burn. We made welded balls on 1/2 inch square stock and a tree branch with welded leaves attached. I got the larger two branches welded on, but I could not get more leaves to weld on. Consequently, mine looks more burnt than organic. Daily, we went on with more and more complex welds. We did basket handles, right angle welds, and T-welds. On the last day Bob demonstrated welding a pistol gun barrel. We discussed blacksmithing during lunch, but on a few days we watched blacksmithing videos. One video was not in English, but was still very interesting. Another video was a silent film from the 1920s or 1930s that demonstrated welding a 1 inch chain and 3 inch+ anchor by hand.

One day Tom forged several hammers under the power hammer. I was impressed with how fast and efficiently he did this. I had taken one of my own hammers that I was use to (a 1 1/2 pound ball peen), but I tried one of Tom's style hammers. It took me a little while to get used to the weight, but I liked it's balance and the way it handled. On Friday I bought my own; a 2 1/2 pound hammer. This is the hammer I use most of the time now. I recommend buying and using one of this type.

Tom and Bob were both very helpful and knowledgeable in blacksmithing. If anyone ever has the opportunity to study under either of them or go to Tom Clark's Ozark School of Blacksmithing, I would recommend it. I would definitely go again. Thanks, BAM, for making it possible!



Ned Digh - Bell Demo by Bob Ehrenberger

In December 2004 Ned took the class "Holiday Trinkets in Iron" at John C. Campbell Folkschool in Brasstown, N.C. Allan Kress, former President of Alabama Forge Council was the instructor. To Ned's surprise, several trinkets were those that had been published in the BAM Newsletter.

The bell they taught him started with a 4 1/2" triangle of 3/16 steel.

Each of the corners are forged thinner. Ned called this cauliflowering, a term that I had never heard used that way before.

Once the corners were thinned (cauliflowered), the center was domed either by sinking in a swage block or hammering over a ball stake.

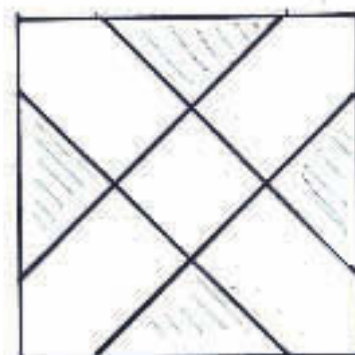
The points were then bent down and given a bit of a curl.

This pretty much finished the bell forging, next was the clanger, which was made using an acorn die.

The center of the dome was located and drilled, and the clanger was hung using a piece of copper wire.



Finished 3-sided bell



4-Sided Bell Lay Out

Ned then came up with a 4 sided variation. This took a little more lay out to get started.

Start with a 4 1/2" square of 1/8" to 3/16" steel.

Put a mark 1" in from each corner.

Connect these marks with two sets of parallel lines and cut out the triangles that are formed.

The resulting shape looks like a big "X".

Each of the points is thinned (cauliflowered).

The whole piece is hammer textured.



Finished 4-sided Bell

From here it's pretty much like the 3 sided version except once the sides are bent down they are given just a little flair instead of being curled.

Ned said that the tone can be adjusted by how thin you hammer the edges.

Esther Digh - Enamel Demo

by Bob Ehrenberger

Esther said that she had admired enamel work for years, but thought it was rather difficult to do until she saw the end products of a weekend class at John C. Campbell in March of 2003. The class members had created a number of completed items in a short period of time. With help from a BAM scholarship she returned to the folkschool in December of 2004 and took a week long class under Jackie Spencer, the resident enamelist. She became hooked and was soon looking for a kiln and ordering supplies.

It is important to anneal the piece before starting. With copper, you heat it to 1500 Deg F. and quench in water.

Hammer the surface to give it some texture and a little bit of dishing. If the piece is perfectly flat it will tend to warp when melting the enamel on.

Once the piece is textured it must be cleaned. Esther uses a pickling solution which is kept warm in a crock pot. The solution is nitric acid, brand name Sparix. Someone said that the PH-Down you can get for a swimming pool has the same active ingredient and is probably much cheaper, check it out.

She didn't leave it in the pickle very long and then scrubbed it with a scotch brite pad and copper cleaner (like Brasso or Bar Keepers Friend). If it doesn't come clean you can put it back in the pickling solution or let the scale become part of the design. Rinse with clean water and dry with a paper towel or clean rag. Only handle by the edges from here on since the oil in your skin will transfer to the copper and interfere with the bonding of the enamel. She said that you can tell by the way the water flows on the surface whether it is clean enough, I can't remember if you want wetting or beading, it should be obvious.

Spray the surface with a special adhesive and apply the enamel. The enamel is finally ground glass and is applied using a small screen shaker. This is done over news paper to catch and recover any excess. The paper is thrown away after each color to prevent cross contamination.



Esther with a finished piece

The item is placed on a trivet which is on a screen, and placed in the kiln at 1500 Deg F. It doesn't take very long, so check frequently. The surface will go through three phases, opaque, orange peel, and finally smooth.

Place the item on a steel plate to cool. If you leave it on the trivet it may stick. Clean the edges of trivet and the piece with a file.

Clean the piece again and enamel the back. You can put any color you want on the back, but it is common to use something called "counter enamel" which is a mix of several colors and cheaper than pure colors.

If you want to have a pure color in the end, you need to put a fusing medium (clear) on before your color. If you want to experiment, put the color directly over the copper. The piece that Esther did, she put black on copper and it came out a dark blue. You can get some interesting effects by doing several layers of different colors. You can also use glass chips to make patterns or give a burst of color. Generally each layer is fired before the next is applied, though you can experiment to get special affects.

Tom Lee - English Wheel Demo

by bob Ehrenberger

Tom does classic car restoration work and uses the English wheel to make the curved sheet metal parts that were so common. The piece that he demonstrated for us was going to be a fender on a Model T Ford.

Tom made his own English wheel from plans that he had gotten out of a magazine. He passed out copies of the plans to those that were interested. I didn't take a copy since I know that I would never get around to building one (far too many unfinished projects calling me now). He said there are a couple key things to consider when making an English wheel. One, the frame must be rigid, you can never get all the flex out but it has to be stiff enough to be able to get consistent pressure. Two, while not essential, having a cam-over lock on the lower wheel will make your life a lot better. With the cam lock, once you get the pressure set, you don't have to touch the adjustment to reposition the work. Without the cam you have to back off the pressure to reposition the piece, and then you have to find the right adjustment. It's a lot more work and takes a lot of time.



Tom working on a Model T fender

The principle behind the English wheel is that when you roll a piece of sheet metal between the two wheels it causes the metal to stretch. By controlling which areas are stretched and which are not you can control how the metal will curve.

You need to start with a piece of material about an inch bigger than the finished object. This lets you keep away from the edges. By stretching the middle and not the edges this is what causes the piece to curve.

To bring the edge of the fender around he uses a shrinking tool to upset the edge of the material. After shrinking, he uses the wheel to smooth it back out. But don't do too much or you will undo the shrinking job. If you don't shrink the edges the material will buckle. In extreme cases you may have to cut out material and weld it back together to remove excess material on the edge.

Generally you try to work the material in a zig-zag pattern, not just straight up and back. This lets you work a larger area, and not have any nasty ridges develop.

When you are nearly done, you can remove a lot of the wheel marks by turning the piece sideways and working across the ridges.

After you are done on the wheel you can remove even more of the ridges with a planishing hammer. Tom's planishing hammer is air operated circa. 1930. It was designed to be hand held, to fix fenders while still on the car, but he has it mounted to the wheel frame, so it is stationary and he moves the piece under it. A file quickly shows areas that need to be smoothed out more.

As a final step, Tom hits the part with an orbital sander to get it ready for paint.

Note: Tom says that some parts can be formed entirely using the planishing hammer. This is especially true about parts that are extremely deep like the corner caps on the passenger compartment of his Model T.

Shop tips - Get your steel organized

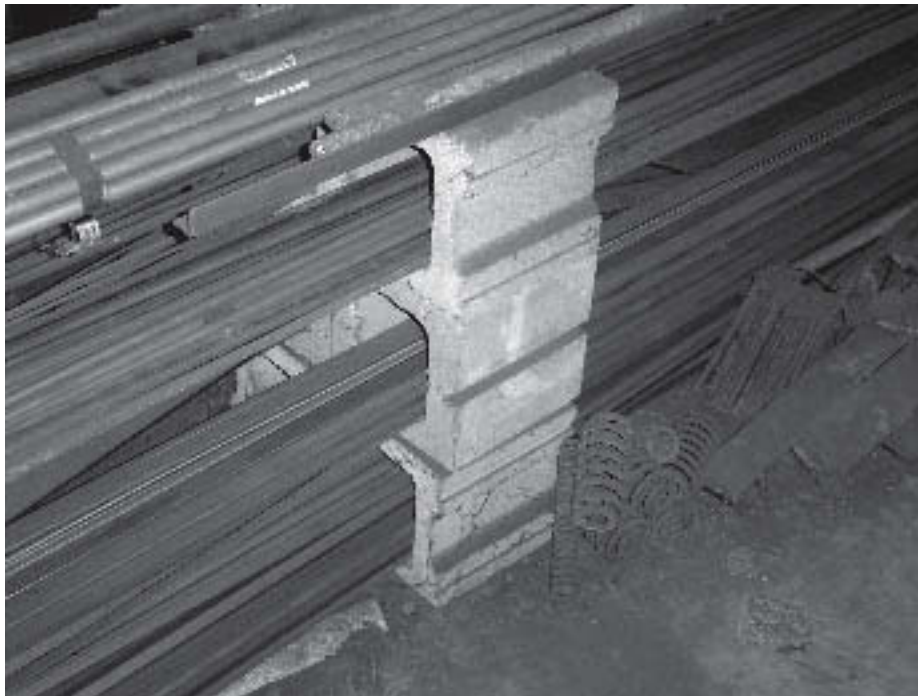
By Bob Ehrenberger

Every winter when things are a little slow I try to take on a project that will make my shop a better, more productive place to work. This year it was my steel storage system. When I was doing this as a hobby, I never really had a storage problem because I didn't have any steel. I would mostly use scrounged material which was either piled behind the shop or standing up in a cut off barrel. I would rarely buy new steel and when I did, it was for a specific project and I would use it all up.

When we built the new shop and I started to look at this as a business and not just a hobby, I had to start keeping materials on hand. For one thing my steel supplier is an hour away and I didn't want to spend all my time running errands.

My initial stock racks came from an idea on TheForge, the ABANA news group. It was easy to implement, basically just stack up a bunch of concrete blocks and run the steel through the holes. I used four stacks three blocks high. The plan was to put flat stock on the bottom, square in the middle and round in the top. I further organized it by putting full lengths in the right hole and short pieces and odd stuff in the left hole. This seemed to work at first, with Daniel's help we were able to thread the steel through the holes and everything was nice and organized. Once there were several sticks in each hole you could slide new ones in from the end with little or no help.

This organizational bliss lasted about a year. After 5 or 6 shipments of steel it started to come unraveled. Two problems developed. One, after a while it was hard to locate the right size of a certain kind of stock, 1/4, 3/8, 1/2, and 3/4 were all mixed together. Two, after a while the material didn't set straight any more so you couldn't just push it in from the end, it would go in part of the way and then hit a block instead of going through the hole. This meant that you had to shove it in part way and then go back to where it was hung up and guide it through, a major pain in the you know what.



As you can see from the picture, the problem was further complicated by stacking miscellaneous stuff like angle iron, pipe, and conduit on top of the blocks. And the problem of scavenged material was still there, you can see my pile of springs next to the blocks.

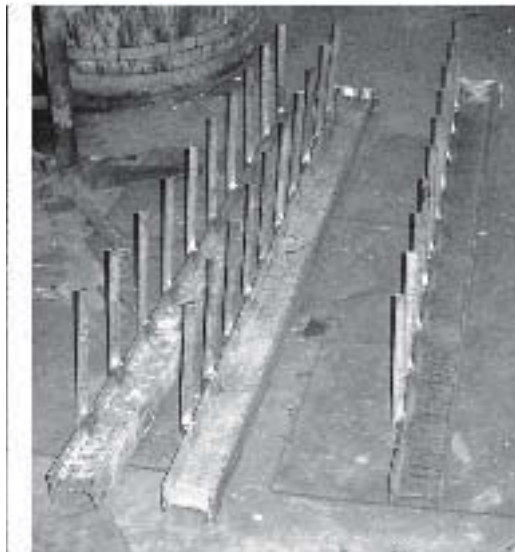
When I took this on, being the off season, I had time to work on it but no money to buy materials. Thus I needed a salvage solution. It so happens that 8 or 10 years ago I was given a truck load of tangled up structural steel. An acquaintance worked at a factory that had had their steel shelving collapse, they had dismantled the mess by cutting it to pieces with a torch. And for some reason instead of hauling it to the scrap metal dealer, it ended up in my friend's back yard (not the guy that worked at the factory but his next door neighbor). After several years of trying to get him to move this stuff my friend decided to take matters into his own hands and

give the steel to anyone that was interested in it. I was just getting into blacksmithing so that included me. That was a round about way of saying I had this big pile of tangled steel that was available for my project.

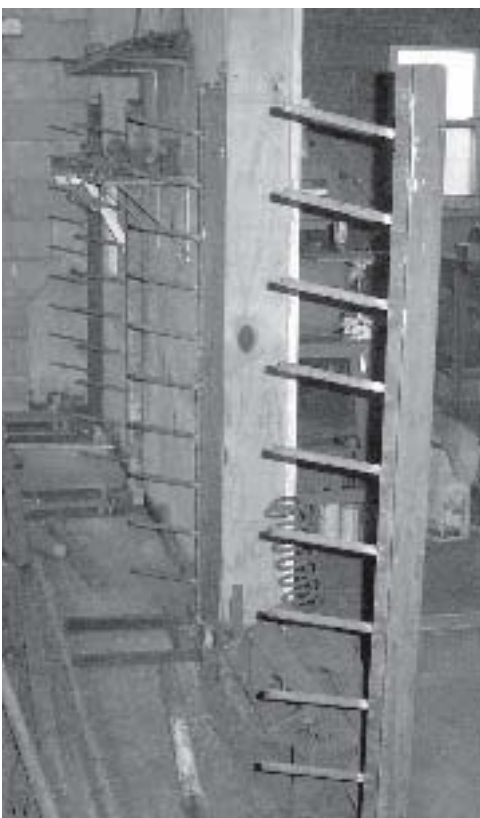
First, I spent 3 days cutting it apart, separating the "I" beams from the angle iron. Then I sorted it and found that I had several "I" beams that were about 5' long. I decided that I could weld brackets to the "I" beams and have a more useful system. First I would have more places to put steel so I could sort it better, and second the open design made it easier to load and eliminated the problem of having to shove steel in from the end.

Deciding how long to make the brackets, what angle to set them, and how far to space them, was all guess work that took a little trial and error to come up with the final solution. Once I decided on a configuration, I set my chop saw to cut all the pieces to the same length and made a jig to set the angle and spacing.

After a couple days of welding the brackets were ready and I had to move all my stock to the floor and remove the concrete blocks.



Shelf braces welded to I beams



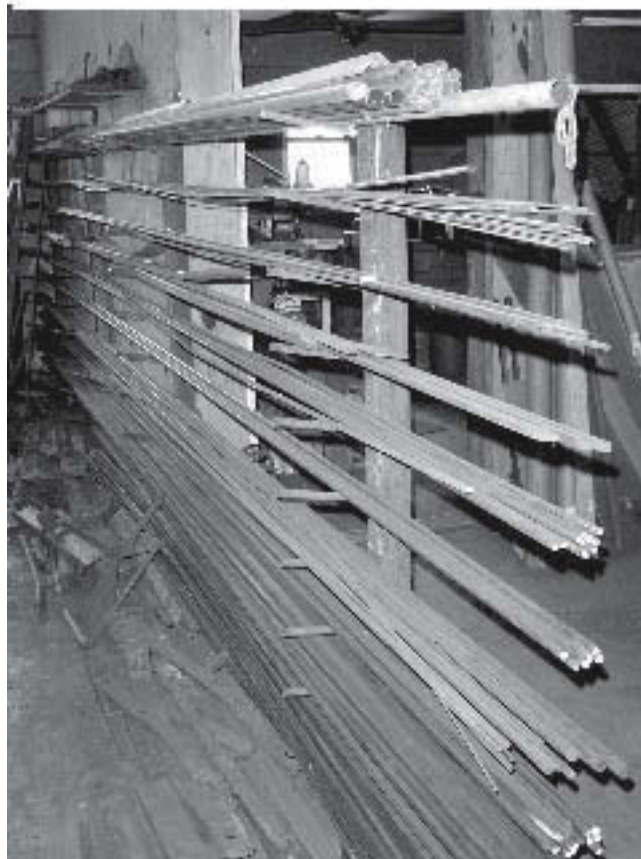
Racks in place ready for steel.

I ended up with 11 places to store steel. The very bottom, the base of the brackets got most of the junk stuff. The first shelf has misc. square 1/4", 3/4", and 1". The second shelf has 1/2" sq, 3rd has 3/8" sq, 4th has misc. round, 5th has 1/2" rd, 6th has 3/8" rd, 7th has misc. flat, 8th has 1/4" x X flat, 9th has 1/8" x X flat, 10th has pipe and conduit.

I love my new racks so far, but this is still the first year.

Things I would do different: One, space the shelf braces 5" apart instead of 6" to get a few

more sizes, 12 shelves instead of 10. Two, have another set of racks between the first two so I have a place for shorter cutoffs.



New racks fully loaded.

I still need to organize the misc. stuff, but this is a huge step in the right direction.

An Evening with Three Masters of our Craft *by Ned Digh*

Recently while at John C. Campbell Folkschool, my wife, Esther, and I had the distinct pleasure of spending the evening with three Masters of Blacksmithing, all with national reputations for their skills and excellence in teaching skills. If you are serious about blacksmithing, imagine the good fortune of spending the evening with Roberta Elliott, Charley Orlando, and Bobby Hansson. This was on a Friday night and we were comfortably seated in the Keith House, with a concert in progress in the assembly room next door, which provided a soft musical background for conversation.

The meeting was for the purpose of conducting an interview with each of these accomplished craftpersons for publication. We didn't know what blacksmith newsletter would publish the interviews, but with names like Elliott, Orlando, and Hansson, what editor could resist. To our advantage, the arrangement worked out that Esther and I could interview each person separately and later consolidate our notes. There were certainly some repetitive questions, but they gracefully answered all questions and the conversation flowed freely.

Roberta had taught a week long class on forge welding with Charley there to assist her. Charley was going to teach a class in tin can art the following week and Bobby was there to assist him. With Roberta and Charley in the same class there is a seamless and combined effort to tutor and mentor each student. Actually Charley was not originally scheduled to assist with Roberta's class, but filled in as the scheduled assistant had to cancel. The arrangement between Charley and Bobby Hansson is also interesting and perhaps unique. Charley was a student of Bobby Hansson and now Bobby prefers to assist Charley in teaching classes. There is a common thread of professionalism and modesty that is prevalent with these three people. To say only that they are masters of our craft is an understatement, they are master teachers of our craft and have made major contributions to the art and practice of blacksmithing and metalcrafting.

It is an occasion of good fortune for students of the craft, as the interviewers are, to have the opportunity to engage in extended conversation with three distinct personalities and contributors to the art and craft. Perhaps the interviews will provide you with insight and greater appreciation of these individuals.



Roberta Elliott

Bobby Hansson

Charley Orlando

A Visit with BAM Member Roberta Elliott

By Ned and Esther Digh

Roberta is a small lady, with a big, warm smile who loves moving metal and teaching others. The daughter of a cardiologist, she holds a PhD in Physiology from Southern Illinois University, where she also became interested in metal creativity. She rode horses as a youngster and initially became a farrier and she still uses a rounding hammer as her primary hammer.

She made the transition from farrier to blacksmith in 1980 and hasn't looked back. Currently, she and her husband reside in Cobden, Illinois on 20 acres in a house with solar features, designed and built by her husband. Roberta's favorite hobby is gardening and her husband produces organic vegetables. She jokes that her blacksmith endeavors support her gardening. Roberta makes numerous kitchen and bath accessories, but she considers her signature pieces to be her lamps. When asked what is her biggest challenge in blacksmithing, she replied, "selling the things I make".

When watching Roberta teach a blacksmith class, you are observing a master at work. She gracefully moves about the blacksmith shop, offering encouraging comments and answering questions. A special rapport with her students is obvious and no wonder the titles of her classes are: "The Joy of Blacksmithing" and "You Want to Do What With Fire?" She teaches blacksmith classes at Touchstone, Peters Valley, and John C. Campbell Folkschool. She prefers classroom teaching to conference demonstrations.

When asked if she had a favorite mentor, she said that indirectly it was Jack Brubaker. She was already blacksmithing, but when she saw his organic style, that influenced her perspective and the style of metal art she produces. She currently is active in 8 metal art shows each year and prefers to stay within a 10 hour driving radius of home. She has also participated in "Forging on the River" which is an annual metal art conference at the Metals Museum in Memphis.

Roberta's work is featured at over 20 galleries in the U.S. and she has won numerous awards including Best of Fine Crafts at Salute to the Masters in Fairview, IL, Best of Show at Old Capitol Art Fair in Springfield, IL, Best of Metal at Krasl Art Show in St. Joseph, MI and numerous others. All this from a super accomplished blacksmith who originally planned to teach physiology and do research at the college level. A Quote from Roberta: "the first time I struck iron, I was smitten. There is something wonderfully indescribable about the energy exchange that takes place while blacksmithing".

Roberta Elliott is truly a class act, she is a credit to the craft of blacksmithing and to the Blacksmith Association of Missouri. Anyone taking her class will have a fun filled, enjoyable and productive week of blacksmithing under Roberta's guidance



Meet Charley Orlando

By Ned and Esther Digh

When looking through the John C. Campbell (JCCFS) course catalog you will find Charley listed as the instructor for “Forge Welding“, “Blacksmithing Fundamentals”, and “Aran-style Knitting. His website (www.orlandoforge.com) features a full range of artistic and functional metal creations. His talent doesn’t stop with blacksmithing and knitting. He plays the fiddle, guitar and harmonica and has a reputation around the folk school for being a competitive Scrabble player.

Charley lives in upstate New York and retired from the public schools as Director of Special Education. He was a farrier for twenty years and took his first blacksmithing course from Jim Wallace in 1983. Later he took courses under Frank Turley and Ivan Bailey. He said he started knitting in 1941 in the 4th grade for the British War Relief. He finished his first sweater on the day he got married. For his Aran-style knitting, also known as Irish knitting or fisherman style, Charley has figured out the patterns on his own.

While on the ABANA Board in 1991, Charley encouraged the BAM Officers to have an annual conference. He was the coordinator for the two successful ABANA Conferences held in New York State in 1990 and 1996. Charley said the key to his success in organizing these conferences centered around three words-- “organize”, “deputize” and “supervise” and “don’t worry about anything you can’t control”. He has served as the president, vice president and newsletter editor of the New York State Blacksmith Association. He is currently on the board of the JCCFS and will serve as secretary of the board in the coming year.

Charley was doing a double hitter at John C. Campbell. The first week, he assisted Roberta Elliott with a class in Beginning Blacksmithing and the second week he taught a class in tin can art, assisted by Bobby Hansson, once his teacher of tin can art. The weekend after the tin can art class, he taught forge welding. His specialty is efficiency at the anvil and forge welding in the propane forge. Observing Charley in the blacksmith shop was indeed watching a master teacher at work. He moved about the shop, with personal attention to students.



Charley says he loves teaching and will continue to teach whenever possible. He now teaches or assists in courses at Touchstone, New England School of Metalwork, Jacksonville Craft Center, and John C. Campbell. He also does one or two shows per year. During the interview Charley said he was known for his one-liners such as “When in doubt, throw it out.” or “If you have to ask yourself if you need flux, the answer is “yes”. He is highly desired as a teacher and has the enthusiasm to make any class interesting and enjoyable.

For a special experience in blacksmithing, take a course taught by Charley Orlando, truly one of the masters of the craft.

The MTS Trailer as a Recruiting Tool

By Ned Digh

Those involved with the MTS trailer have seen it primarily as a teaching station, which is exactly what it was intended to be. Here is a new wrinkle and perhaps it will attract more members to use the MTS trailer. At the Fulton Street Fair, June 17 and 18th, no effort was made to sell anything. The purpose was to use the MTS trailer and demonstrations as an educational event, much like BAM does at the Missouri State Fair.

Our demo staff consisted of five (5) BAM members and one guest demonstrator from the Great Plains Blacksmith Association in Kansas. The stock and propane used for the demonstrations were donated and all items made were given to observers. While nothing was sold, however, referrals were made to BAM members when observers asked about custom made items. The MTS equipment was used exclusively except for two (2) gas forges from a BAM member's shop, for less gas consumption and faster cool down at quitting time. Our demonstrators also brought their personal hammers.

The street fair was on Friday evening and all day Saturday. When breaking down on Friday night all unloaded equipment was secured in the locked MTS trailer overnight. For safety precautions, appropriate computer made signs were put up with the usual precautions about hot metal and observing at your own risk. Yellow caution tape was tied to corner post around the entire demo area, which kept the observers back several feet from the forges and anvil work.

Much like Peggy Williamson does at the BAM State Fair Demo Tent, if folks observe for a while, they were asked if they had an interest in taking blacksmith lessons. Information handouts were given to those expressing an interest. The bottom line is that fourteen (14) people signed up for MTS classes and four (4) previous students said they would take the class again. To be sure, not all eighteen (18) will show up, but it is likely that a good number will follow through.

A nearby vendor remarked that the BAM demo effort had consistently had more observers and than any other event at the street fair. At demos where items are sold, some blacksmiths are known for more talking than selling but this one was all talk, demos, and fun. Thanks to Lou Degginger, Bob Bailey, Eric Qualls, Esther Digh, and our guest blacksmith from Kansas, Pat Briggs.

From: The Michigan Artist Blacksmiths Association

Anvil Magnet

By George Potvin



Ceramic magnet

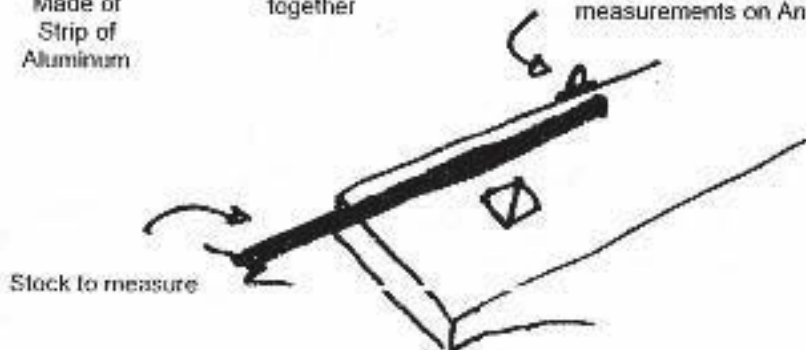


Pointer
Made of
Strip of
Aluminum



Epoxy
together

Use to help with
measurements on Anvil



Stock to measure

Francis Whitaker's Ring Latch

by Eric Harmon

While at lunch at the RMS conference a couple of years ago. Francis explained a gate latch that he favored. He relished telling the story about a lifetime customer of his in Aspen who became disgusted with an engineer designed latch that had about 10 moving parts, would not latch positively, and bound up after one Winter's moisture. Francis removed the offending latch, and replaced it with his own. Francis' latch has only two moving parts, and operates on gravity (no springs to break or wear out!) Last winter, while finishing up a garden gate project, I tried unsuccessfully to remember his explanation. At this year's conference, I asked Gordo Stonington (who now runs Francis' shop at CRMS in Carbondale) about the latch, and we rummaged high and low through the shop to find Francis' sample latch. We finally found it, and I decided to write it up, so when I forget how it works, I can refer to the drawings. I don't know if this is Francis' own latch design, or if he simply adopted a design he had seen somewhere. James Honig tells me that someone in Texas is now producing this latch commercially, and even has one for a double gate.

PARTS & MATERIALS

Latch Body: 1/8" x 1 1/4" x 8" flat bar, mild steel

Latch Ring: 1/4" round x 8" rod, mild steel

(Francis' sample appeared to be a commercial harness ring, 1/4"-round x 2-5" outside diameter)

1/8 x 3/4" iron buttonhead rivet

Latch Bar: 1/4" x 1" x 10" flat bar, mild steel

One no. 8 x 1 1/2" flathead wood screw

Lift Bar: 1/8" x 3/4" x 12" flat bar, mild steel

One no. 8 x 1 1/2" flathead wood screw

FORGING AND FITTING

Latch Body:

- 1) Forge the flat bar to have a right-angle bend on the flat, about one inch from each end. This forms the ears to attach the latch to the gatepost.
- 2) Forge a U-bend in the middle of the bar, on the flat. Use a spacer bar so the U-bend forms parallel limbs, and so that the ring stock will not bind inside the U (leave about 1/16" play between inside of U and the ring stock).
- 3) Drill a hole in each end ear for screw attachment to the gatepost, as shown on the drawings.
- 4) Saw and file a notch 7/8" wide x 1/2" deep across the top of the two limbs of the latch body. This notch is to provide a rest for the lift bar. (Note: the notch could be forged in before bending the U, but it is probably more accurate to do it cold after the U-bend is made.)
- 5) Drill a 1/8" hole for the rivet. On Francis' sample, the hole is centered 1/4" below and 1/4" inch toward the U, from the notch. The rivet location is critical to the proper operation of the latch.

Latch Ring:

- 1) Form the 1/4"-round, bend and forge-weld a round, 2 1/4" OD ring. Hammer and file smooth so the ring won't bind in the latch. (A commercial harness ring also may be used).

Latch Bar:

- 1) Drill a hole centered 3/4" from one end of the 1/4" flat bar stock. Deburr and file off sharp edges.

Lift Bar:

- 1) Draw 1" of one end of the 1/8" x 3/4" flat bar to about 1/8" by 1/2" x 1 1/2". (This end rests under the ring, in the notch of the latch body).
- 2) Forge a 90-degree twist 1 1/2" from each end.
- 3) Forge a right-angle bend on the flat, just behind the 90-degree twist on each end.
- 4) Drill a hole for screw mounting on the fixed gatepost, 3" in from the 90-degree bend on the side that was not drawn down.

Fitting:

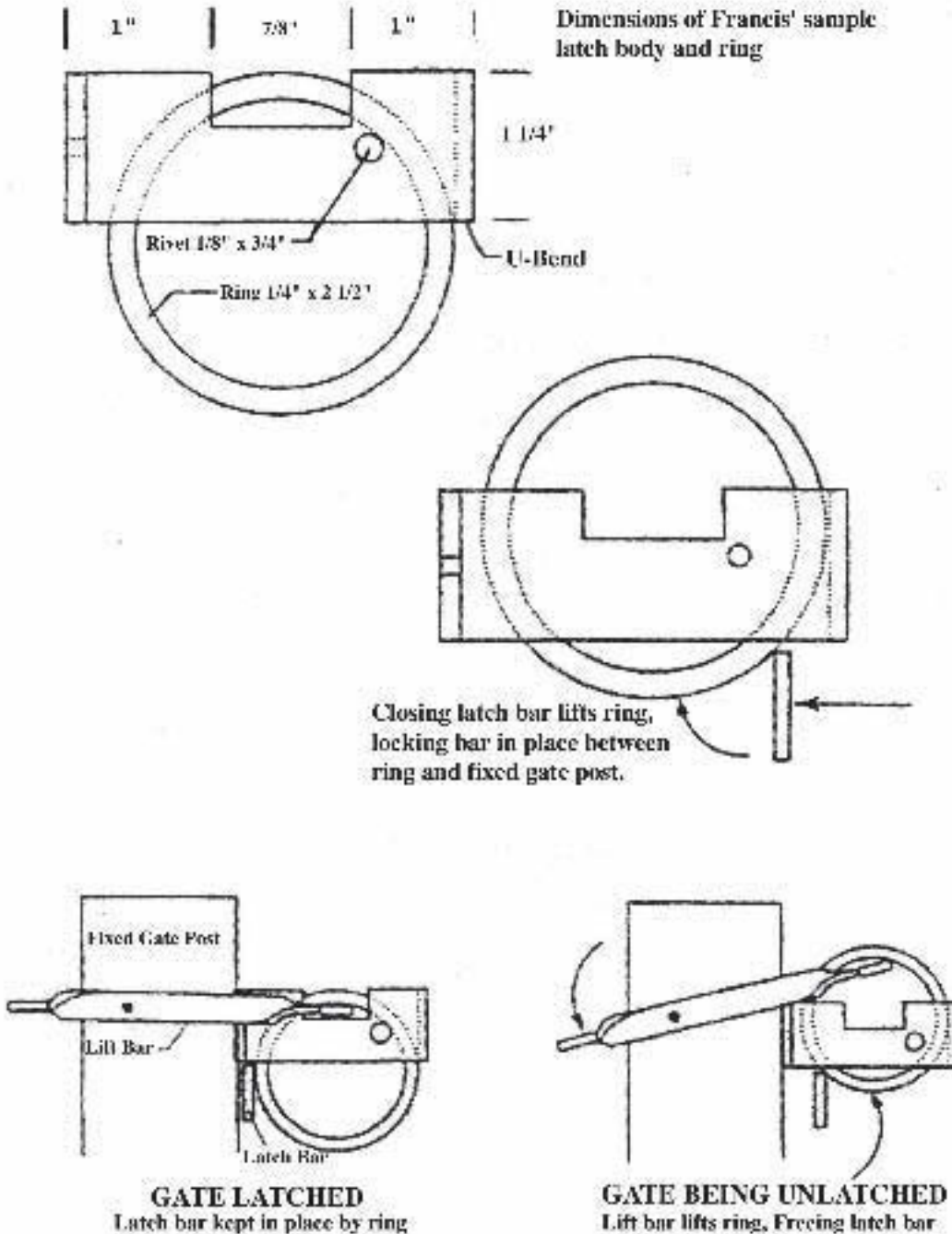
- 1) Deburr and smooth all sharp edges. Descale all parts.
- 2) Finish all parts using your favorite outdoor ironwork finish.
- 3) Place the ring inside the U of the latch body, insert the rivet, and peen over- Be sure the rivet is not peened so far that it distorts the U and makes the ring bind inside the latch- The ring must be free to move, with 1/32" of play on each side.
- 4) Install the ring latch on the fixed gatepost, on the side the gate opens- Install the latch bar on the swinging gatepost, so it contacts the bottom half of the ring when the gate is swung shut.
- 5) Install the lift bar so that the drawn out end rests in the notch of the latch body, and the other end is on the side of the fixed gatepost opposite the gate-opening side.

Latch Operation

When the gate swings closed, the latch bar lifts the ring, which drops again after the latch bar passes under it. The gate can't swing open because the ring is locked into place by the two contact points: the rivet and the bottom of the U-bend of the latch body, and over half of the ring is below the latch. Note that the placement of the rivet and the size of the ring are critical to the locking action of the ring inside the latch.

To open the gate from the gate-opening side, just lift the ring to free the latch bar. To open the gate from the side opposite the gate-opening side, push down on the lift bar to lift the ring.

To keep nosy cattle from opening the gate, slip a snap-link into the ring. To lock the latch, slip a padlock into the ring. Pretty cool, no? Thanks again, Francis.



Fall 2000

Forge Facts - A Publication of the Rocky Mountain Smiths

NRBA News Winter 2001-02

Article reprinted from the UMBA Journal Jan/Feb 2005



Artist-Blacksmith's Association of North America, Inc.
PO Box 816
Farmington, GA 30638 USA
706-310-1030 tel , 706-769-7147 fax
abana@abana.org * www.abana.org

ABANA Affiliate Liaison Letter
June, 2005

Hello! This month I would like to tell you about three very exciting and unique aspects of the 2006 ABANA Conference in Seattle, Washington! One is "Iron-In-The-Hat" another is the "Affiliate Grill Project" and one is the "Member's Grill Project". And here to tell you about these projects is Tom Clark. Take it away Tom!

Lenny Ledet and I will once again conduct "Iron-in-the-Hat" for the 2006 ABANA Conference set for July 5-8, 2006 in Seattle! You can again look for big items, both in tools and other objects donated by the membership to be included in this program that raises money for the ABANA Scholarship Fund. Items will include the BAM box with a special selection of tools and an Ozark Pattern Anvil complete with stand and tools. That's just the beginning! Members and ABANA Affiliates are encouraged to donate items to this "Iron-in-the-Hat" program. We especially want handmade tools but anything will be appreciated. All items can be turned in during registration or given to me in advance. We will have hourly drawings for items.

One of the goals of the 2006 ABANA Conference is to strengthen the link between ABANA and its members and affiliates. This link can be reinforced by project participation. There will be an "Affiliate Grill Project" as well as a "Membership Grill Project". The project will use ten inch (OD) diameter rings made of 1/4" x 1" flat stock, bent on edge 1/4" x 1", hot rolled or cold rolled flat. The ring should be perfectly flat and 10" in diameter. The space in the center of the ring may be used to express your ideas in iron. In order to properly mount your work, please do not drill any holes or violate the space beyond 1/2 the width of the ring. Each affiliate may submit one "Ring" of their choice for the "Affiliate Grill Project" and all work will be done by traditional methods, i.e forge welding, collars, rivets, etc.

For the "Membership Grill Project", any ABANA member may submit a ring. The same dimensions for the rings apply, but the sky's the limit with regard to type of joinery, i.e mig, tig, bailing wire, etc. The rings may be submitted directly to me or can be brought to or shipped to the conference site. Shipping address information will be available soon. Rings completed early may be shipped directly to Tom Clark for photo opportunities and advertising prior to the conference. Details will also be available on the ABANA website at www.abana.org and the conference website at www.ABANASeattle2006.com.

Contact Information:

Tom Clark
Ozark School of Blacksmithing
20183 West State Hwy. 8
Potosi, MO 63664
573-438-4725 School
573-747-8648 Cell
573-438-8483 Fax
tclark@ozarkschool.com

Happy Forging!

Dave Mudge
Affiliate Liaison Member Services Division
Chairman Internet Committee
985.735.0049
davemudge@abana.org

ABANA Artist-Blacksmith's Association of North America, Inc.

President's Letter
July, 2005

Ah, Summertime!

Warm, sometimes HOT days at the forge and numerous commitments to demonstrate and promote our art to the public keep us all busy. Keep up the commitment to our fellow smiths in ABANA and future members, it matters.

While keeping up with commissions promised with too short a delivery date-sound like your summer plans too?

May you and yours have an enjoyable summer; achieve "most" of your goals. Find time every day to "play" a little at the forge to maintain that thrill of hot iron and explore a new idea!

May your fire be hot and your clinkers few! Stay Cool!

Don Kemper
20100 NW 61st Avenue
Ridgefield, WA 98642
(360) 887-3903
dkemper@abana.org

Classes offered The Ornamental Iron Shop Hodges, SC

Program

The one-of-a-kind program develops technical expertise and stirs the creative spirit through instruction and assistance developed and custom tailored to the individual needs of each student. Our mission is to help artist and artisan in developing their skills and knowledge along with their ideas.

Setting

Metal smith studio is located in the beautiful friendly rural upstate in South Carolina. We embrace the artistic use of iron work. Our students have access to a fully equipped blacksmithing and metal working studio. The studio is also the shop to our custom ornamental iron business. Students will work in a cohesive environment along side career metalsmiths and artists

Schedules

Our classes are scheduled based on the needs of the individual student and the availability of the time slot requested. Contact the instructor to register and customize your class.

John D. Thompson – Metalsmith
3923 Hwy 25; Hodges, SC 29653
864.374.3933

Next Meeting September 10 Ehrenberger Forge Shelbyville, Mo.

I haven't decided exactly what the demonstration will be yet. At Ned's meeting there was some interest expressed in making touch marks. So that will be part of it. I recently had a project that required an interesting forge welded flower/scroll so I'll probably demonstrate how I developed that. Daniel can usually be counted on for a knife related demo. As at most meetings we are more than willing to demonstrate anything that we can after the business meeting, or give members a chance to use the forge for a little practice on their own.

Don't forget to make a measuring device to trade. Dividers, Calipers, or Traveler.

Lunch will be provided by Don Collop (see below) and will cost \$8. It's not just good food, it's also history and entertainment.

There is plenty of room on the farm for overnight camping, either tents or RV's. There are no electric hookups, you may be able to run a drop cord from the shop. We have an out house for general use, Jan says the ladies can use the restroom in the house, but the guys have to rough it. There is also good fishing in the pond if you care to participate in that.

Last time we didn't have any local accommodations, now we have two:

The Coe-zy Inn bed and breakfast about a mile down the road on Hwy. 168. Ph 573-633-1027 or 575-881-3146

Best Value Inn, Shelbina, about 10 miles away. Ph: 573-588-0020

There are also accommodations in Hannibal, Monroe City, and Macon, but you'll have to call information to find one.

One note of caution, If you are coming early from Shelbyville, the sun will be in your eyes, big time, right when you get to our drive, be careful.

**Don Collop
Cowboy Poet &
Chuckwagon Cook
R.R. 1 Box 43
Rutledge, MO.
63563
(660)434-6519**

*"Bacon in the pan,
Coffee in the pot;
Get up an' get it.
Get it while it's hot;"*

Many Happy Trails
Don Collop

My wife Evelyn and I own and operate the "Flying T- E Ranch" at Colony, MO. I am one of the founders of the Missouri Cowboy poets Association as well as a member of the Board of Directors. This association with the MCPA lead to an interest in Chuckwagon cooking.

The chuckwagon is a Peter Schutler which was bought in 1910.

We have traveled all over Missouri and parts of eastern Kansas to demonstrate and tell about the life of the Cowboy on the cattle drives,

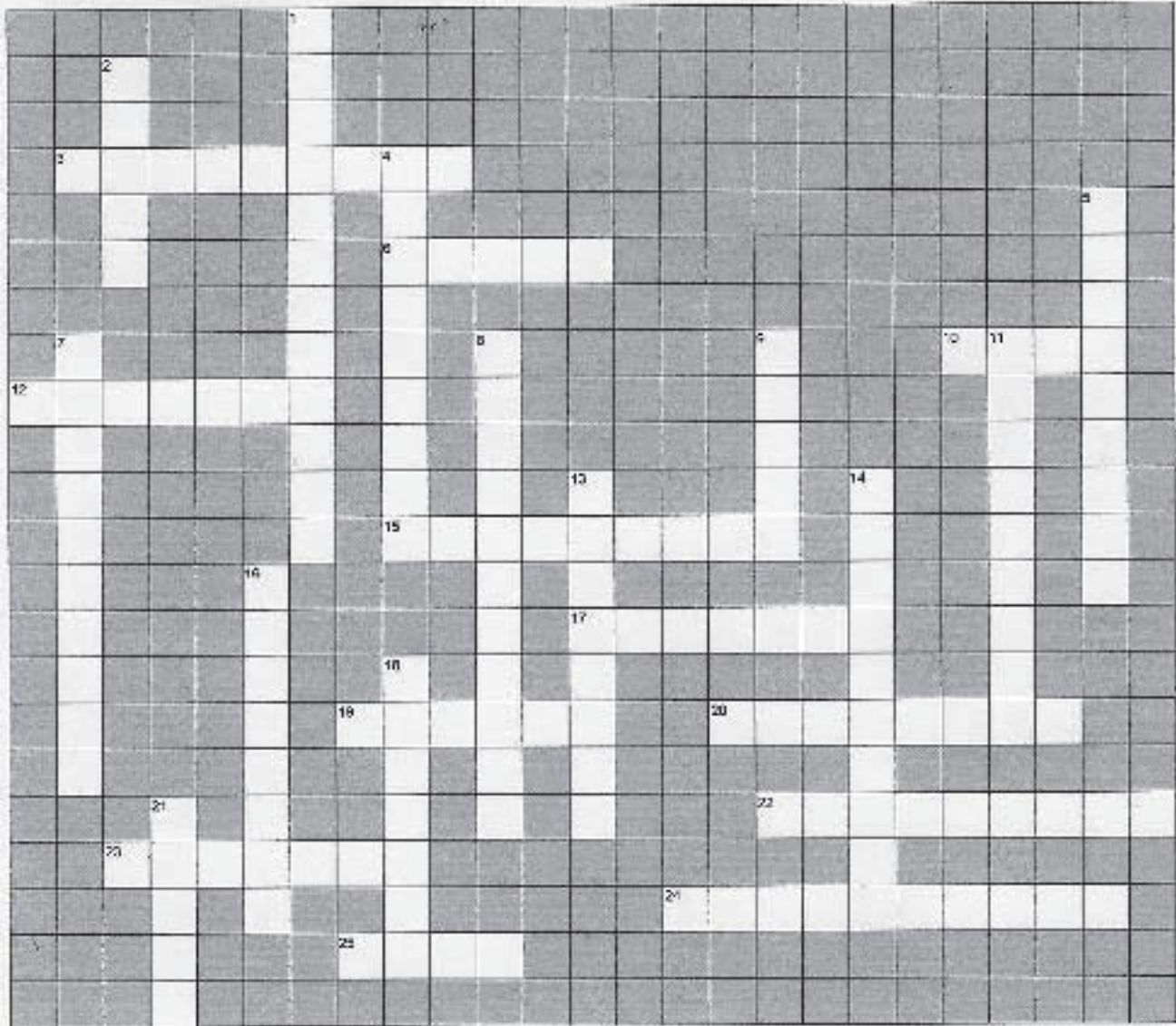
We also do authentic Chuckwagon meals so if you would like a taste of the OLD WEST just call (660)434-6519 for details.



Blacksmith Puzzle

Crossword puzzle

Created by Ed Harper with EclipseCrossword — www.eclipsecrossword.com



Across

3. Another name for Low Carbon Steel
6. A chemical compound used as a welding flux.
10. A jawed device that holds the work piece.
12. The plate on a candle which collects the dripping wax.
15. The Application of a thin coating of zinc.
17. Joining two pieces end to end
19. A film on metal created by oxidation.
20. A pair of upright metal fireplace elements used to hold logs.
22. High carbon steel that can be harden and tempered.
23. Coagulated slag or metal impurities
24. New student of a trade.
25. Any compound used to prevent oxidation of the welding surface

Answers on page 26

Down

1. Round hole in anvil
2. A salt water solution that is used in hardening steel.
4. Raising a design on a metal surface by hammering.
5. Increasing the width of a metal bar.
7. Using a coarse file on hot iron.
8. Decreasing the girth of a metal bar at a given point.
9. Act of shaping metal
11. Cutting or incising a design on a metal surface.
13. Stamped mark of quality and authenticity
14. Square hole in anvil
16. A pair of upright metal fireplace elements used to hold up logs.
18. A tapered form around which metal is shaped.
21. A combination of two or more metals or elements.

Buy, Sell, Trade

Individual Classified ads

For Sale: New style **25 pound Little Giant** trip hammer. Rebuilt, like new. 220ac motor with double pulleys. Painted grey with the danger areas in red, black pulleys with gold lettering. \$3500.00 A Cromwell 618-634-9074.

For Sale: Big Cracker **Forge**, Like the one at the Mt. Vernon Il. Village blacksmith shop. It's a true antique restored like new. Features water/coal reservoir, wheels and handles for easy moving, smoke bonnet and pipe, rain cap, ash dump, clinker breaker, and a stand for the crank and air supply tube. \$1000.00 A Cromwell 618-634-9074.

For sale: Fisher **Anvil (130 lb.)** for \$300.00 and a **Furriers Vise** for 200.00. Colin Campbell, anncol@yhti.net, 636-583-3512

Commercial / Resource ads

Services:

Custom spinning in copper, brass, pewter, and steel. Contact Ken & Kathy Markley, 7651 Cabin Creek Lane, Sparta, Ill. 62286. Phone: (618) 443-5284 Fax: (618) 443-5284

Ray Chaffin has a new computer operated **plasma cutting** system that can cut anything out of metal. Mail, call or e-mail your design for a price quote. Also hardwood blocks 2-2 1/2" x 12-14" are \$5 each in curly maple, straight maple, English walnut, birch laminated in brown and white and blue and white. Ray Chaffin, (660) 438-6720 or Ray's Welding, RR 3, Box 279, Warsaw, MO 65355.

Little Giant-- We can do repairs on any or all components of your Little Giant front assembly. Contact H."Sid" Suedemeier 420 4th Corso, Nebraska City, NE. 68410 (402) 873-6603

BAM members, I have a **CNC plasma cutting** system in my shop in Columbia and will offer my services to BAM members at a 10 percent discount. From art to parts I do it all. Now offering: 12" x 18" BAM logo signs plasma cut from 1/8" A36 steel plate, \$25 BAM members, \$35 non-members. Call (573) 474-8749 and ask for William Irvin.

Treadle Hammer - Complete , and Beverly Shear Sharpening

I have donated my treadle hammer plans to ABANA and will not be selling plans in the future.

Beverly shear blades sharpened \$35 plus postage.

Roller Blade Treadle Hammer for sale, \$1400.

I will be leading workshops to build 50 lb. Tire Hammers, contact me for details.

Clay Spencer, 934 Partridge Lane, Murphy NC 28906-6149, 828-837-0708 or e-mail to clayms@brmemc.net

Information / Education

New email/web site for Tom Clark and the Blacksmith School

Tom: tclark@ozarkschool.com
School: www.ozarkschool.com

Tong Making Class-Weekend Course

4 people per class - \$125 per person

Contact: Charles Comstock Rt.1 Box 20, Deerfield, MO. 64741 (417) 927-3499

Classes offered, The Ornamental Iron Shop

Contact the instructor to register and customize your class.

John D. Thompson – Metalsmith

3923 Hwy 25; Hodges, SC 29653

864.374.3933

Classes at Pieh Tool Company, Inc. - Camp Verde, AZ

The Bill Pieh Resource for Metalwork.

Call now for more information and to enroll:

(928) 554-0700 or (888) 743-4866. www.piehtoolco.com.

Subscribe to Jerry Hoffmann's **Blacksmith's Journal**, a monthly publication for blacksmiths. Call 1-800-944-6134 for more information.

George Dixon edits a blacksmithing publication called "**The Artist-Blacksmith Quarterly**". For \$28 you will get four issues of how-to information. Contact him at 1229 Bee Tree Lake Road, Swannanoa, NC 28778.

Irony is a publication by BAM member Stephen McGehee. It's full of metalworking projects as well as his own brand of wit. Subscriptions are \$35 a year or \$65 for 2 years. Send checks to P.O. Box 925, Corydon, IN 47112.

The Upper Midwest Blacksmiths Assoc (UMBA) now has its video library back up and running An index list can be viewed at www.umbaonline.org They are VHS or DVD-R Cost is \$5 each with \$2 per order shipping There is no return date you keep the video for this price. All videos are made at group demos no commercial titles.

Products

Heavy duty frying pan blanks: Steel, approximately 9 inch in diameter with 2 inch sides. 12 gauge (2.5 lb.) or 14 gauge (1.75 lb.) thickness. Available with or without two 3/16 inch holes for handles. Now tumbled clean. 1-4 \$9 each; 5-9 \$8 each; 10 or more \$7 each. Shipping \$4 plus \$.50 for each pan. Contact: Bob Tuftee, 3855 Aspen Hills Dr., Bettendorf, IA 52722; bobforge@hotmail.com; (563) 332-4800.

Buy, Sell, Trade, Continued

Tom Clark has expanded his line of hand forged Hofi style hammers to include a nice rounding hammer and punches, drifts, tongs etc. He's also importing a new line of air hammer, the Sayha from Turkey and just got a shipment of punches, shears, belt grinders and gas forges. For more info on the tools contact him at Phone (573) 438-4725. Fax (573) 438-8483.

L Brand Forge **coke** now packaged in 50 pound bags, 1,000 pound bulk sacks on pallets and 2,000 pound bulk sacks on pallets. Send your zip code for a quote on price including delivery. 1-800-441-0616 or LBrandForgeCoke@aol.com.

Bells Novelty Casting is a foundry in Anniston, Alabama manufacturing blacksmiths' tools. We are currently looking for dealers to market our products. We have anvils of all sizes, swage blocks, hardies and drift pins. Call 1-877-FARMBEL. Web site www.bellsandmoe.com.

Kayne and Son Custom Hardware, 100 Daniel Ridge Road, Candler, NC 28715. (828) 667-8868 fax (828) 665-8303, e-mail: kaynehdwe@charter.net, web site: www.blacksmithsdepot.com. Offering Peddinghaus 2 horn anvils, Offcenter tongs and swages, etc, hammers, tongs, the Fly Presses, Treadle Hammers, and Forgemaster gas forges. We ship and accept Visa and Mastercard.

Persimmon Forge **PEDAL HAMMER** for sale for the more delicate work of chase and repousee, chisel and chase, leather stamping, some stone and wood carving applications, etc., in a comfortable seated position with minimal effort, maximum safety, and fast striking.

The machine with 25-pound hammer is \$1,300.00 and includes a 1x5x5" mild steel anvil and circular 5" lead anvil with attachment carriage and seat mount.

Options include vinyl padded seat for \$75; 1.75x6x6" hardwood anvil for \$12.75; variable tilt anvil for angled chisel and chase work for \$33.20; 30-degree fixed tilt anvil also used for angled chisel and chase work for \$33.20; wheels with castor jacks for \$75.00 unmounted or \$125.00 mounted.

Applicable sales tax would be added to the above prices.

Contact Dave or Betty Edwards by e-mail at djedwards@cableone.net, or write or call the manufacturer, Four Mile Carriage and Machine, at 3220 West 6th Ave., Emporia, Ks. 66801, (620) 342-4440.

If you pick it up in Emporia you save shipping costs and Dave can provide some free instruction.

SOFA fire pots are once again available. For information contact Bob Cruishank, 1495 W. Possum Rd., Springfield, OH. 45506 Phone: (937) 323-1300 or www.creativeironforge.com or www.sofablacksmiths.com

Wanted:

The MTS trailer still needs hammers. Most of our hammers are too heavy for beginners so we would like some lighter ones 1.5 to 2 pounds both straight and cross peen. Contact Don Birdsall at 573-364-7223 or bring to meeting and we'll get it to the trailer.

Articles for the BAM Newsletter. E-mail, or snail mail to Bob Ehrenberger.

Demonstrator List Forming

Fred Wisenborn has started a list of members available for demonstrations, fairs, historic events, and festivals, etc. Contact Fred to get on the list: 417-589-2497 e-mail: jweisenb@llion.org

THANK YOU:

The MTS committee would like to thank Bess Ellis for putting together our advertising flier.

Around the Anvil BAM has it's very own E-Mail news group. If you would like to participate send an E-Mail to Ed Harper at aramed@grm.net and he can get you signed up.



Bob Alexander has a new invention. A soap stone on a retractable holder. Never loose your soap stone again. They are \$5 contact Bob at 636-586-5350.

Need Coal ?

Check on Availability

Coal Captain: Bob Alexander



1. Bob Alexander (636) 586-6938
14009 Hardin Rd,
DeSoto, MO. 63020

2. Ken Jansen, (636) 366-4353
2257 Charter Rd.,
Moscow Mill, MO. 63362

3. Doug Clemons, (660) 595-2257
RR1 Box 124,
Malta Bend, MO. 65339

4. Jerry Rehagen, (573) 744-5454
Rt1 Box 97,
Freeburg, MO. 65035

5. James Rumbo, (816) 625-8675
7223 Hardsaw,
Oak Grove, MO. 64075

6. Jeff Willard, (417) 742-4569
P.O. Box 416,
Willard, MO. 65781

Price \$10.00 per bag BAM members, \$11.00 per bag Non-members, \$9.00 per bag at Bob Alexander's
Coal keepers earn \$2.00 a bag

Across

Blacksmith puzzle answer key

3. MILDSTEEL, 6. BORAX, 10. VISE, 12. BOBITCH, 15. GALVANIZE, 17. LAPWELD, 19. PATINA, 20. FIREDOGS,
22. TOOLSTEEL, 23. CLINKER, 24. APPRENTICE, 25. FLUX

Down

1. PRITCHELHOLE, 2. BRINE, 4. EMBOSSING, 5. SPREADING, 7. HOTRASPING, 8. SHOULDERING, 9. FORGE,
11. INGRAVING, 13. HALLMARK, 14. HARDIEHOLE, 16. ANDIRONS, 18. MANDREL, 21. ALLOY

Upcoming Events

September 10th BAM Meeting at Shelbyville, Mo. Host: Bob & Jan Ehrenberger
Trade Item : Measuring device (dividers, calipers, traveler), Lunch provided

September 9,-11 Alabama Forge Council, Tannehill 2005 conference,
for information: Judd Clem 256-232-2645

Sep 24 & 1 Oct MTS Class Fulton (Ham's Prairie) 6792 Cnty Rd 424
Instructor: Joe Wilkerson

October 8, 2005, Achla Designs and the City of Fitchburg, Massachusetts the Second Annual
Autumn Arts Ablaze festival, You may contact me directly with any questions at (978) 345-
9603, x305 or <mailto:j.thompson@net1plus.com j.thompson@net1plus.com. Thanks for
your time! -jeremy

Oct 15 & 22 MTS Class Mexico Voc-Tec 905 Wade (North of Pizza Hut)
Instructor: Ken Jansen

Oct 29 & Nov 19 MTS Class, Ray Chaffin's shop, Warsaw Mo. Ph 660-438=6720

November 12 BAM Meeting at Bass Pro shop in Nixa, Mo. Host: Kirk Sullens
Trade item: is to be a sea creature, made of more than one piece, and put together
with traditional joinery

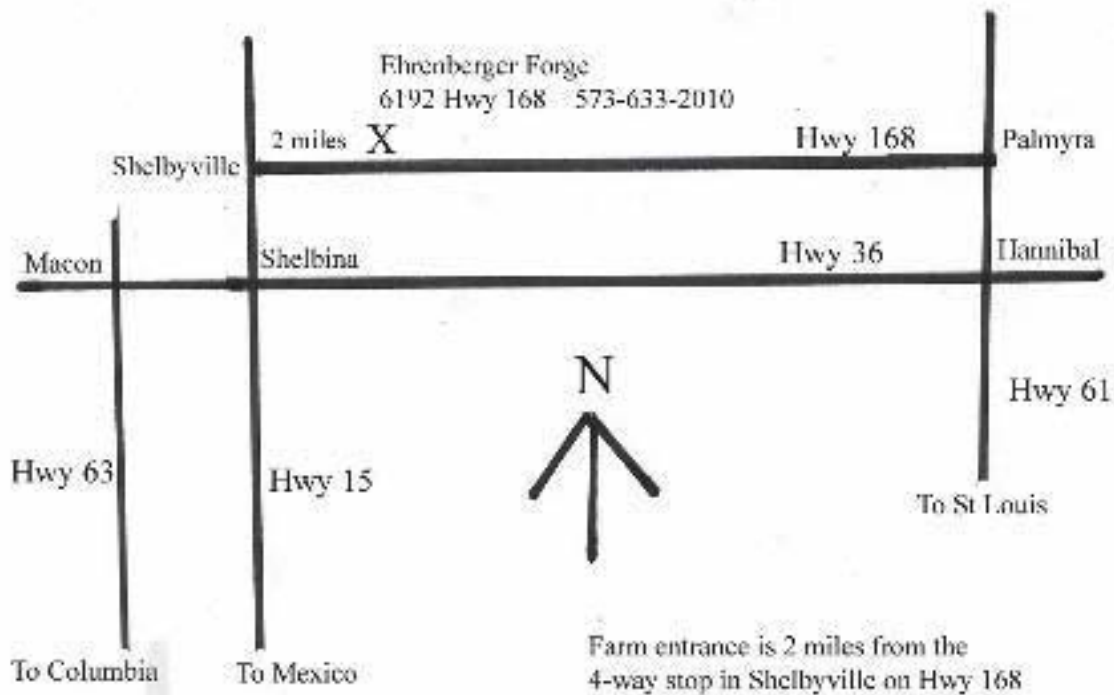
Mike Williamson New e-mail, saberforge@cox.net new phone, 1-870-404-5712.
Peggy Williamson New e-mail, peggy-creations@cox.net.

New Members

If you know or live near one of these new members. Give them a call and invite them over to your
shop. Most beginners don't have the equipment or experience to get going. You have both, please
share. Sometimes they just need to see how things are set up to get them started.

Last Name, First Name,	Address,	City,	State,	Zip,	E-mail,	Phone No.
Schaeffer, Timothy Dale,	1387 Weeks Road,	Hermann,	MO,	65041,,		573-294-7287
Patterson, Doug,	3804 S. 235th Road,	Buffalo,	MO,	65622,	ozarkgoldhoney@65622 ,	417-253-4558
Mosier, Joshua,	908 Oldstage Road,	Pleasant Hill,	MO,	64080,	mochieffan2@aol.com ,	517-6946
Leedom, Douglas,	P.O. Box 213,	Queen City,	MO,	63561,,		660-766-2496
Lee, William,	7709 N. Sharidan Blvd Apt B,	Columbia,	MO,	65202,	william-ray-lee@yahoo.com ,	573-886-0066
Kampfer, Gary,	732 Locust,	Lawrence,	KS,	66044,,		785-841-6903
Davis, Mike,	7712 Tower Road,	Hillsboro,	MO,	63050,	planemaker80@sbcglobal.net ,	636-948-4033
Brandmeyer, Allan J.,	4381 Tunnel Dam Road,	Macks Creek,	MO,	65786,	abrand1@msn.com ,	573-363-9892

Next Meeting: September 10 Shelbyville, Mo.



BAM
2212 Aileswick Dr.,
St. Louis, MO 63129

Please send changes to Bruce Herzog, 2212 Aileswick Dr., St. Louis, MO 63129 or e-mail to bjherzog@msn.com