

BAM

September-October 2005



Bob Ehrenberger with finished demo Scroll

www.bamsite.org

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**Newsletter of the
Blacksmiths
Association
of Missouri**

Volume 22 No. 5

SEPTEMBER-OCTOBER

2005

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E-mail: _____

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How did you learn about BAM? _____

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c/o Bruce Herzog
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St. Louis, MO 63129

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MasterCard VISA Check/Money Order

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Exp. Date
(Required)

Checks must be in U.S. currency

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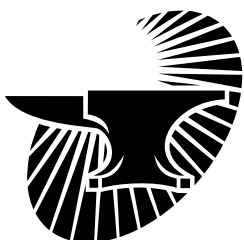
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The Blacksmiths' Association of Missouri is an affiliate of the Artist Blacksmiths' Association of North America, and is devoted to the preservation and advancement of blacksmithing and to communication among blacksmiths in Missouri and surrounding areas. BAM's newsletter's goal is to support these aims. Letters to the editor, tech tips, tools for sale or anything else which furthers these ends will be considered for publication.

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From the Editor

By Bob Ehrenberger

Our meeting is behind us, and everyone had a good time. Hosting a meeting is a lot of work, but the rewards are worth it. For one it gives my wife a chance to meet all the guys that she has heard so much about. Second, it gives me a reason to clean and organize my shop. Finally it brings the meeting to a location near me, and I don't have to drive. That's no small thing when I'm on the road so much trying to make a living as a blacksmith.

I talked to Kirk Sullens by E-mail this last week and there are lots of openings in next year's schedule. So step up and host a meeting.

I demonstrate for the general public at about 20 events each year, but when I demonstrate at blacksmithing meetings I'm always a little nervous. For one thing the general public is happy to see anything, unless I tell them, they don't know that something didn't go right. You guys know better and it takes more to impress you. The touchmark didn't come out as nice as I'd have liked, but it is usable and will give Rich a way to mark his projects. It took me two tries to hit the weld on my second demonstration, a fancy scroll. The weld held nicely and the whole scroll came out pretty nice.

Rich Herman by the way is a friend of mine from Minnesota who came down for the meeting. Rich and I had worked together 20+ years ago for Collins Radio in Cedar Rapids, Iowa. When we got laid off he went North and I went East, eventually ending up in Missouri by way of Connecticut. Rich and I both demonstrated at an event in Central City, Iowa two weeks ago. Central City happens to be my wife Jan's home town. Because the event organizer got an article about Rich and me into

the local paper we had lots of friends, relatives, and former co-workers come by to see us. It was almost like having a paid vacation.

Rich and I got into blacksmithing about the same time totally independently. We reconnected because we both belong to the E-Mail news group "theforge" sponsored by ABANA. Rich is currently



a board member of the Guild of Metal Smiths in Minnesota.

It's getting to be crunch time at Ehrenberger Forge. The next 5 weekends are full. They are all demonstration/sales events, and this is where we make the money that we live on through the winter. They are also our most fun events, the people that come are really interested in heritage crafts, they ask a lot of questions and are willing to pay for quality hand made items.

On a more serious side. I've noticed that BAM has had a

change in it's culture over the past several years. It used to be that at meetings as soon as the business meeting was over, there would be several people back at the forge. They would either be beginners that don't have equipment yet and are eager to get into the fire, or regulars ready to show off some new technique they had picked up. Lately it seems like everyone is in a hurry to just hit the road. I understand that some have huge drives ahead of them, but surely not everyone does. Lets not waste this time, there is more to be learned at a meeting than the formal demonstration. Ask questions, beat some iron, get everything you can out of your day. We won't be getting together again for two months, make it count

Nov/Dec submission deadline is Nov. 22.



Blacksmith Duck Pond

Minutes BAM meeting 9/10/05

By Peggy Williamson

Thanks to host Bob and Jan Ehrenberger. Thanks to our cowboy chuckwagon cook Don Collop.

Bob Ehrenberger demonstrated.

Bruce Herzog gave a financial report and a reminder for members to renew their memberships.

Bruce gave a membership report, we currently have 590 members.

Peggy Williamson gave a State Fair report.

Don Birdsall gave a MTS report. We need instructors and assistants for upcoming classes

Ned Digh is having a class in Mexico, Mo.

Ray Chaffin Warsaw, Mo in Nov.

We still need 1.5 and 2 lb.. hammers, both straight and cross pein.

There was a question about the cost of classes and the budget for the MTS. It was moved, to buy the hammers needed if donations don't come in before the next class. The motion passed.

Library report, there are several books that have been out a very long time (years). Please return them.

The BAM hat pins are in. You can get them from Peggy for \$3.

Ned said that there are 9 signed up for the power hammer workshop. We need to have 15 to hold the class. If held, it will be Thanksgiving weekend. The cost is \$1000. Contact Ned Digh

There was not enough interest to have a coal forge workshop.

ABANA has established a disaster relief fund to help blacksmiths affected by hurricane Katrina. A motion was made for BAM to donate \$500, the motion passed.

Larry Hults gave a Conference 2006 report. We have one demonstrator lined up, still need a knife maker and another blacksmith.

We need volunteers, 2 site captains and 4 go-fors. Volunteers get free registration and Saturday night meal.

There will be a free blacksmith course given by our demonstrator on Friday night, must have some blacksmith experience, class is limited to 8, participants will be chosen from applicants by lottery

Need volunteers to put on short demos at the 06 conference, details later..

There will be a roster pull-out in the next (this) newsletter.

We need a leader for the 2007 conference, contact Larry Hults.

Don said this is his last term as president, have a nominee ready by conference.

Bruce said we need a replacement treasurer, by conference.

Tom Clark said that since Matthew Burnett was so prompt in his report and payback, he is granted a \$400 scholarship.

Don Collop talked and recited some cowboy poetry. Don is a founder of the cowboy poet society.

Tom Clark talked about communications. He said that some questions had gotten back to him about his charging for the bonfire at the Potosi conferences. He explained about his out of pocket expenses for his employees and truck rental. He mainly wished that people would have come to him directly instead of talking behind his back.

Tom also said that it was rude of us (BAM) to schedule meetings on the same weekends as other groups have their conferences.

Next meeting is at Bass Pro Fab shop in Nixa Nov 12.. Trade item is a sea creature out of more than one piece.

Meeting adjourned.

Trade items were made by:

Bob Ehrenberger, Ned & Esther Digh, Jack Nettleton, Ken Jansen, Tom Clark, James Rumbo, Don Nichols, and Joe Wilkinson.

Items were donated to the Iron in the Hat by:

Joe Wilkinson, Bess Ellis, Maurice Ellis, John Showood, Larry Hults, Bob Ehrenberger, Don Birdsall, Tim Rice, Ned Digh, Esther Digh, and Andy Herzog.



Finished Demo Touchmark

A Word From Old What's His Name

By Don Nichols

Howdy Partners,

We want to thank Bob Ehrenberger and family for being such gracious hosts at our last meeting. Also a big thanks to Bob for his demo on making touch mark and some work he did for a cemetery. We appreciate so much the fine meal cooked by the Cowboy & Cow-girl Cooks. It was a great meal for Cow-blacksmiths and we enjoyed the poetry that helped finish our day. Thanks!

Speaking of poetry, do we have any blacksmith poets out there? If so, let's see some of your work. Maybe we could print some of your work in the newsletter. Just send your works to Bob.

On our finance and members report-Finances are good and our membership is around 590. Now I know we don't get to see everyone at one time, but hopefully each and everyone can make it to a meeting sometime during the year. I'm sure I won't remember each of your names but I'm working on that real hard. Just give Old What's His Name a little time. Maybe in 110 years I'll know everyone.



Looks like the conference is coming along just fine. Larry had things organized well and under control. If you can help, please contact Larry Hults.

Thanks so much to our BAM members for voting to give \$500 to ABANA to help blacksmiths that were affected by Katrina. It's great belonging to an organization that cares about blacksmithing and other smiths. That is what BAM is about helping, teaching, and sharing things we have and methods we have learned.

Congratulations to Matthew for receiving a \$400 scholarship from Tom Clark to his school. Matthew is very deserving and will use it wisely.

Be thinking about who might be a good candidate for our lifetime membership. Let me know who you would like to nominate so that the board can consider that person for the next conference.

See you on November 12th at Nixa. Remember to bring a trade item.

I want to thank Don Birdsall on the MTS. It's going



The Knife Guys

to be a busy fall so look in the newsletter for information. Also, a big thanks to Peggy and Kent Harbit for their great job on organiz-

ing the State Fair. Thanks to everyone who came and demoed at the fair. We had great participation!

Think about this. I hear and forget. I see and I remember. I do and I understand.

Old What's His Name



Library Report by Peggy Williamson

Anyone checking books and/or tapes out needs to sign the checkout sheet. Books and tapes are to be returned by the next meeting unless other arrangements have been made.

The \$5.00 fine per book or tape is now in force and will be collected at each meeting. To avoid a large fine, please remember to return the items.

There are several items out of the library and they need to be returned. These items were not signed out so we don't know where they are.

Check with Mike or Peggy to see if you are on the list.

State Fair Report by Peggy Williamson

The weather was great until a bad storm on the first Friday night, then mud everywhere after that. It rained most of the rest of the fair, temperature was great, in the upper 80's.

We had at least 6 workers every day, even 10-12 a couple days.
The fair attendance was down but we had good crowds most every day.

The dates for 2006 are August 10-20.



This is an early look at what the conference committee is up to. Start making plans and volunteer

**15th Annual
BAM Ozark Conference
May 5, 6, & 7, 2006**

Friday Forging Contest :

There will be an entrance token for all that enter –
1st, 2nd, 3rd place Cash prizes

Auction Items:

Start making items to donate for the auction. Items need not be metal works, but anything relating to or representing the art of blacksmithing will be appreciated. Please be sure to fill out the tag to go with your item when you deliver it to the Auction area.

Gallery:

Bring something that you made to display in the gallery. Items need not be finished and may be works in progress. If you have questions, please contact Walt Hull (785-865-2286). Again, please be sure to fill out the tag to go with your item when you deliver it to the Gallery area.

BAM Boutique:

Bring or make something to sell at the boutique. Items need not be blacksmith related.

Family Program:

There will be a basket making class with Mary Jo McCarty. More information to follow.

Classes:

Beginning Blacksmithing –
Bladesmithing –
Special Blacksmithing with Gordon Williams –

This special free class will be held on Friday, May 5. Class size will be limited to 8, so there will be a lottery to see who attends. If you have had at least one of the “Beginning Blacksmith” classes, and want to be considered for the class, please send your name & address to Larry Hults by March 31st, 2006.

Demos:

Gordon Williams –
(Blacksmith 2) –
(Bladesmith) –
Membership Demos –

We need 6 volunteers willing to put on short, 2-hour demos throughout the weekend. If you’d like to volunteer, contact Larry Hults by March 31st, 2006.

Volunteers Needed:

3 Site Captains (1 bladesmith & 2 blacksmith)

Site Captains will be in charge of their chosen ‘smith’. They will be able to choose 2 helpers to aid with setup, cleanup, and run errands. It will be for Friday, Saturday, and Sunday. The volunteers/draftees receive free weekend registration and Saturday evening meal.

Conference Committee:

Larry Hults – Chairman
1515 Sycamore Lane
Saint Clair, MO 63077-2217
whiskers@yhti.net
636-629-7411

Ken Jansen
kjjansen@msn.com

George Lewis
bygeorgeforge@yahoo.com
573-364-8616

Mona Pieron & Kirk Sullens
kirk@kirksullens.com
417-863-8628

Expanding My Knowledge of Metal

A Scholarship Report by Esther Digh

My creative endeavors have generally focused on fabrics and fibers until five years ago when I was introduced to moving metal. My skills in moving metal are slowly developing but the interest in metal arts has expanded more rapidly. Last December I spent a week at the John C. Campbell Folkschool learning the art of copper enameling from Jackie Spencer, the resident enamelist. Copper enameling appealed to me for several reasons: (1) working with copper seems easier than working with iron; (2) smaller pieces of metal can be fabricated; and (3) color is an additional dimension that I missed when working with iron. I am also exploring enameling on steel.

Copper enameling requires the firing of finely ground glass onto copper at 1500°F. The firing time is influenced by various factors but takes approximately 2-3 minutes for the enamel to become melted and to form a smooth, shiny surface. Copper blanks, 0.040 inches in thickness, can be purchased or cut with a Shear Press. Before enameling, the copper blank is placed in a pickling solution (Nitric Acid) to prevent fire scale and then cleaned thoroughly with water and copper cleaner to remove any residues. Cleanliness of the copper is critical to achieving a high quality, smooth surface during firing. An adhesive called Klyr-Fire is used to lightly coat the copper before the enamel is sifted onto the metal, and then it must be allowed to dry before firing.

The basic process for enameling is relatively simple but perfecting that process is a challenge. Enameling can be unpredictable. Even



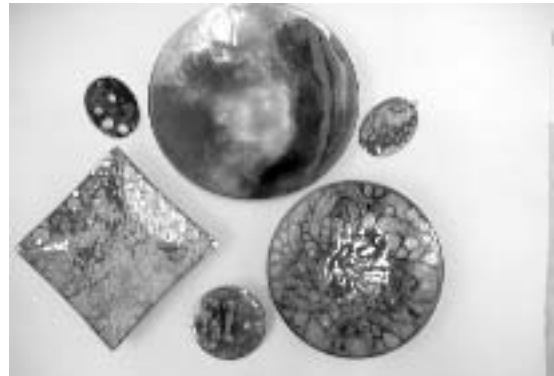
Piece Ready to Fire

though the same basic procedure is always followed, the consistency may not be exact because you are constantly making visual judgments to evaluate the cleanliness of the copper, amount of adhesive and enamel applied, completeness of drying before fir-

ing and the appearance of the item during firing. It will take lots of practice and experience to achieve consistent quality in the end product. Multiple layers of enamel can be applied, but the piece must be completely cooled between the firing of each layer to prevent stress cracks. Since you cannot control the chemical interactions between the metal and the enamel(s), the end result in the color pattern is always a surprise. That is the one factor that makes copper enameling so exciting and challenging.

There are over 140 different colors of opaque and transparent enamels. At the cost of \$5.00 to \$9.00 per 2 ounce container, one selects the most basic colors to start with. In addition to a kiln, there are sifters, screens, trivets, firing forks, tongs, spatulas, Kevlar gloves and copper blanks to be purchased. It is an art form that requires a major investment and commitment to pursue.

There is much to learn about copper enameling. I have focused on using the dry method of application, with minimal firing, but there is a wet method as well. There is still the art of Cloisonné or Sgraffito to learn. The skills of firing, hammering, and distressing I had learned from blacksmithing transferred quite read-



Some finished pieces

ily to the enameling. I have tried enameling on steel and that presents a greater challenge than copper. Fire scale is a major problem as well as the thickness of the metal. Enameling steel, requires a special pickling compound to control the fire scale and use of very thin steel, if firing in the kiln. I plan to continue experimenting with enameling on steel while perfecting my skills with copper.

I want to thank the Blacksmith Association of Missouri for the financial assistance to attend the enameling class. It has permitted me to expand my knowledge of metals and other types of metal art forms.

Making A Signature Stamp

For those of us whose senses of vanity, responsibility, or marketing make us want to sign our work, here are a couple of takes on how-to:

ROBB GUNTER

Making your touchmark

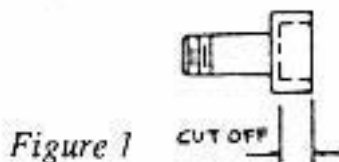
Robb Gunter gave this demonstration on Friday, May 17 at the 1991 Southeastern Regional Blacksmiths Conference, Madison, GA. I took a lot of notes and hope this article will give a complete sequence of Robb's touchmark making.

The touchmark is made from a 1/2 inch Allen wrench. The bent leg can be straightened or cut off, depending on the length you want. A jig for the touchmark transfer is made up of a base plate, a holster block, a 1/2 inch Allen screw, and two 3/16 inch or so Allen screws.

- The purpose of the jig is to hold the Allen wrench stock firmly and consistently in place for the multiple heatings and strikings required to produce a quality stamp.

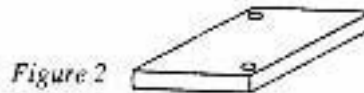
1/2" ALLEN SCREW

The Allen Screw used is modified to act as a guide for the Allen wrench touchmark. The screw is cut off with a hacksaw so that the part of the head that the Allen wrench goes into is separated from the balance of the screw (Fig. 1). What you want to have is the upper part of the screw with an opening on top and bottom. The Allen wrench can pass through it.

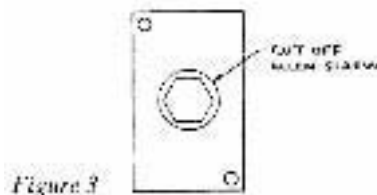


BOLSTER BLOCK

Drill two holes in opposite corners of the bolster block for the 3/16" Allen screws. The bolster block can be 1/4" or 3/8" mild steel 2" by 3" (Fig. 2).

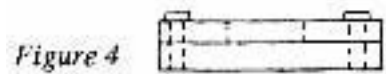


Drill a hole in the center of the bolster block of a size for the cut off Allen screw head to fit in. Weld the screw head in place. The bottom of the screw should not extend beyond the bottom of the bolster block (Fig. 3).



BASE PLATE

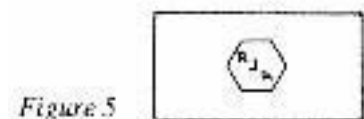
Robb said he likes to use CRS. I would use 3/8" by 2" by 3". Drill and tap a hole in two opposite corners of the base plate for the 3/16" Allen screws (Fig. 2). Use a transfer punch to assure an accurate lineup with the bolster block holes. Assemble the bolster block and base plate with the two 3/16" Allen screws (Fig. 4). Mark the base plate to outline the area for your touchmark. You can do this with a scribe or spray paint through the Allen screw head.



TOUCHMARK DESIGN

Take the jig apart and start making the design in the marked area (Fig. 5). If you are using letter stamps, start with the middle letter. This is done cold. Carefully go over the punch several times. If the punching operation raises the steel, flatten the surface with a belt sander or a small sandpaper grinder.

To make designs - an anvil, for



example - use an engraving tool. You can make one with W1 steel forged and filed into a diamond shape.

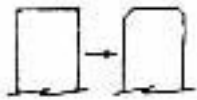
You can see how deep the design is by pressing lead against it in a vise. Be sure to get any scale or steel shavings out of the letters or design.

Anneal the base plate.

TOUCHMARK

The touchmark is made from the 1/2" Allen wrench that you straightened or cut off. Remove some of the stock on the end. Be careful not to remove so much that the touchmark is sloppy in the bolster (Fig. 6).

Figure 6



Heat the stamp steel with a torch. This is done because you want the shortest possible heat. Use a fully normal flame and get a yellow heat. You want a short heat so that you don't upset the stamp in the bolster. Even so, the stamp may upset some and you'll have to take the jig apart to remove the stamp (Fig. 7).

The care that was taken in

Figure 7



making the jig will allow a perfect lineup when the jig is reassembled. Take several heats. Use a belt sander to remove any upset on the sides of the stamp. A belt sander can be used to finish the shape of the touchmark.

Robb says to ALWAYS anneal the stamp when finished. Everyone he made and did not anneal has failed. It should be placed in lime over night. He uses his gas forge to bring the annealed stamp to 1500°F, When the temperature drops to 1475°, he quenches the entire stamp in oil and holds it there until cool. This produces a Rockwell of 54-55. He uses a scrap hammer with the stamp since the entire stamp has been hardened.

Russ Afflerbach 1991

TOM LATANE Stamp Chasing Workshop

In the stamp chasing workshop I described two approaches to making stamps for marking one's work.

I showed examples of stamps that press my initials into the metal to be marked and one that presses a ground down leaving my initials raised in the middle.

After hearing about problems, I've had sometimes when designing too much ground around initials, so that no metal fills the cavities of the letters, all participants chose to start off with the style which leaves a negative letter impression (though not all chose to use their initials)

I took a selection of chasing tools and everyone tried them on clay to determine the shape into which the end of the stamp had to be forged. This experiment was helpful because I've never figured a way to mark letters on the end of a stamp before doing the hot work. Participants had to have a good enough feel for placement to work by eye.

The idea is to depress the interior spaces between the letters and to saw and file away the outline. I've never beveled letter faces but have made them with serifs. On the reverse type of stamp the letters are pressed in and the pattern of the ground filed around the outside.

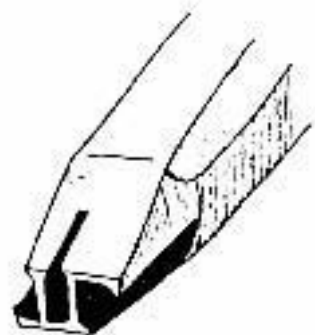
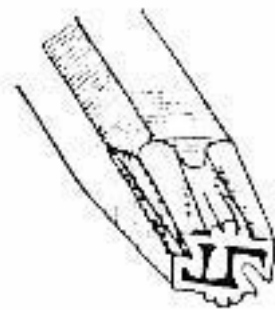
Andrew Townswick, Mark Nichol's helper who joined the class, cut a coil spring of 5/8" round material apart for us and each participant straightened out a section. We cut off the burned ends with a home made hot cutter Monty Bygd brought along.

The ends of the stamps that

will be struck were tapered a little to keep the force of the hammer blow centered.

Stamps were heated and held in a vise for chasing the areas between the letters. **Everyone remembered to chase the letters backwards so the stamps would produce readable letters!**

The initials TL are about as easy as they come. For years I marked my initials in work with four chisel blows. It could only have been simpler had I been named Isaac Isenberg.



I was concerned about the fellows with curvy initials — Sam Campbell and Peter Stanaitis, and made some new chasing tools with them in mind. I also took along some roughly forged and hardened tools for participants to grind to whatever shapes they needed.

Sam combined his initials neatly into a monogram and Pete worked until he got his P and S on the end of the stamp.

Fred Peterson worked on a geometric design, an effective alternative as a touchmark whether or not one has impossible initials.

Dan Flory found a larger bar of mild steel and worked three initials on the end to be used for burning his signature onto wood projects.

Andrew Townswick fit all three of his initials on the end of the spring steel. Monty Bygd used only the B and formed it so top and bottom were symmetrical. Because it could be reversed, then, by inverting he was able to make a second stamp to produce raised letters in a depressed ground, by driving the first stamp into the face of the second.

I enjoyed the day and was pleased to see so many different approaches to the project. When leading workshops in which participants produce duplicates of something which I designed, I've always started dreaming about the production potential of a shop with employees. More exciting is the type of workshop, such as this was, in which each participant gets creative with the basic techniques I introduce.

Tom Latane
Pepin, Wisconsin

WALT HULL Raised Letter Stamp

After making a couple of stamps that worked (sort of) I decided to try one that makes a raised signature rather than an impression. This turned out to be much easier than I had expected.

I started with a sketch of my logo as I wanted it to appear:



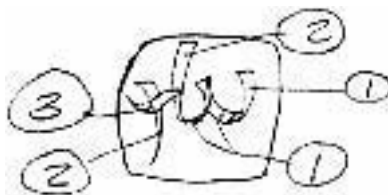
Then I decided about how big I wanted it. I do more larger pieces than smaller, so I decided that about 5/8" square would be right, and I forged a piece of old jack-hammer point to that size.

Next I made some teeny-tiny chisels. For this design I got by with three.

End-on they looked about like this:



I annealed my hammer point and stood it up in the vice and marked it, cold, first with a lead pencil, then with my chisels:



Then I did it again, hot, taking several heats and not hurrying. I rounded the edges of the die with a sanding disc:



I quenched in oil and drew to blue.

It is a good idea not to make a stamp of this kind too big, as it takes a lot of force to drive the blunt die into the metal. I find the 5/8" square stock to be plenty big. I cut it off short so I can hit it with the power hammer. It's not necessary to drive the little chisels too deep; a few thousandths stands right out.

Walt Hull

P.S. When making a stamp it's a good idea to grind it flat on one side of the shaft so you can feel with your thumb if you have it turned the right way when you use it.

Reprinted from:
BAM April-May 1992

Editor Note: Walt says he still uses this same stamp 13+ years later.

INTERVIEW WITH DOUG HENDRICKSON

Walt Hull

I wasn't asked to interview Doug Hendrickson for the newsletter. Someone else was, and I hijacked the assignment as an excuse to sit on Doug's deck and eat and drink and talk and make music with him and Bonnie. I cornered him in the house in Peola Valley in late July. What follows is severely abbreviated from over an hour of conversation, but it went something like this.

BAM: Let's start with the biographical stuff.

DOUG: I was born in Minnesota. In 1938.

BAM: (Pause. Waits for Doug to continue. He doesn't). So you somehow got from there to Lester-ville.

DOUG: Yeah. I met Lee Ferber at Drake and in the early 70's we went down to Jackson, Mississippi in a van to bring back a motorcycle of his. On the way back we went across country and came through here and we stopped to cool off in the river. We were absolutely smitten with the place and wanted to find a way we could do this all the time.

BAM: Let's drop back a bit. You were at Drake University in Des Moines, teaching art. First, how did you get into art?

DOUG: Well, I graduated from

high school with a major in shop. I could fix things and do stuff, but academically I wasn't qualified for anything. So right out of high school I went into the Marines. I spent two years working with



those guys and realized I didn't want to do that for the rest of my life. After that I just had miscellaneous jobs and saw that I didn't want to do that for life either, that I needed to go to college. I wanted to go to the University of Minnesota to do commercial art. Like everyone, I'd dabbled, you know, even if it was just copying rock album covers. But they required a foreign language to get in. So I went to night school. And that was just hopeless. I was not going to learn a foreign language. But I could get into the Minneapolis School of Art and Design without one.

I was working as a hospital orderly and one of the patients I was taking care of had an industrial design firm. When he found out I was going to study commercial art he invited me to visit his studio when he got out of the hospital. When I went to the studio I saw all the commercial artists sitting in cubicles like hogs in a factory farm, sticking on letterset letters. And then we went to the indus-

trial design area and they had saws and grinders and were busy making stuff, so before I took a single course I changed my major to industrial design. I was doing good in art school and by my second year I was on full scholarship. But I'd walk by the sculpture studio and I could see what they were doing in there, and I changed my major again, to sculpture. After I finished I got a teaching position at Drake.

BAM: And how did you get from there to blacksmithing?

DOUG: At Drake I was working in foam and fiberglass. Poly.....urethane? the stuff they make surfboards out of. I'd carve it and then glass it and paint it. And wood. In '72 Albert Paley, Brent Kington, and Robert Ebbendorf visited Drake for a week right at the time Albert was making the transition from gold to iron. You know, if you're a certain kind of person, if you try blacksmithing you're hooked. If you're not, well then you're not going to be a blacksmith. And there I was, for about nine years, with an anvil and forge in the back of the sculpture studio, with a hammer in one hand and a book in the other and getting just nowhere. Then in '76 there was the conference at Carbondale with Jim Wallace, Daryl Meier, Slim Sperling, Tom Bredlow. It was an ABANA conference, but it was smaller than a lot of our BAM meetings.

BAM: You studied with Frank Turley.

DOUG: Yeah, it cost \$900 for six weeks and the school paid for it. It was like they bought my ticket out of there. I went to Turley's in '81 and quit my day job in '83. I learned good habits from Turley. Good work habits and good learning habits. He taught us to be our own teachers. That's sort of my philosophy of teaching, too.

BAM: But all this time you were working your way towards Lester-ville to become a povert.

DOUG: Yeah. But, as you know, that didn't work out. I became successful.



BAM: Did you and Lee come down at the same time?

DOUG: Yes. Neither of us could have done it alone. We were spending summers here. We found 50 acres for \$50 an acre. That was way out in the woods, and then it was just camping. But we found this little valley and were able to buy 20 acres and we built our houses. Bonnie and I built as we had money so we were able to do it without debt. The sale of our house in Iowa gave us a nice cushion. We tell people we came here with the Whole Earth Catalog under one arm and a German shepherd under the other.

BAM: You were one of BAM's founding mothers. How did that
SEPTEMBER-OCTOBER 2005

happen?

DOUG: Bob Patrick was our Founding Father. He invented BAM.

BAM: How did Bob find you?

DOUG: I found Stanley. Actually, Lee found Stanley. We went to Ripley, West Virginia, in '82, to the ABANA conference. We were still living in Iowa, but Lee put "Lesterville" on his nametag, and Stanley saw it. And then we found Steve Austin, too. I guess they both knew Bob. They must have known every blacksmith in Missouri.

BAM: So it was who? You, Bob, Stan...

DOUG: Steve Austin, Grady Holley, Don Asbee...

BAM: Jerry Hoffman? Bernie Tappel?

DOUG: Yeah, I think they must have been there. Our first meeting was in January of '84. Bonnie named it. I wanted "ABAMA" but Bob didn't want the word "artist" in it. And Bonnie said, "How about 'BAM'?"

BAM: How has BAM changed since the old days?

DOUG: Everyone works less now. At first it was just the same four or five guys doing everything. It wasn't a "clique." We were sooooo aware of that danger and worked really hard to avoid it. It's just that there weren't very many members.

["Everything" in the first couple of years included organizing two workshops with Francis Whitaker and one with Tom Joyce. --wh]

BAM: What would you like to see BAM doing in 10 years?

DOUG: Just keep going. It just keeps getting better. It's been very important to me. I've learned so much.

BAM: Just a couple of quick questions about blacksmithing and art. What or who has influenced your work?

DOUG: Water, rocks, change, the way metal moves, the paradox that iron is--hot/cold, hard/soft, feminine/masculine. Rodin, (mis)spelling, Rick Smith, Fred Crist, Frank Turley, Peter Ross, all of my students and friends.

BAM: And what makes something art?

DOUG: Art changes your look at the world. It makes you see



the world a little brighter. I know I've experienced art when I look at Christina Schmiegel's work, for example, and see a water tower as a metaphor for community, and not just as a vessel for water. Any number of works will move you in a similar direction, if you're open to it.

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 Farrier's **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

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The Bill Pieh Resource for Metalwork.

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

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.

Two new books available: Wagon-Making in the United States during the Late-19th through Mid-20th Centuries:

by Paul A. Kube, with contributions by Clayton E. Ray and Cathy L. Wegener. &

The Gruber Wagon Works: The Place Where Time Stood Still, by Carol J. Hunsberger.

Both books will be released on October 1, 2005, and detailed information about them may be viewed on our website at www.mwpubco.com/gruber.htm.

McDonald & Woodward Publishing Co.

431-B East College Street

Granville, OH 43023

(740) 321-1140 - voice

(740) 321-1141 - fax

Buy, Sell, Trade, Continued

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.

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.

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 basic 25-pound hammer is \$1,300.00, many optional upgrades are available.

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.

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

D.L. Schwartz Co. **Blacksmith and Farrier supplies.**
2188 S. US 27, Berne, In. 46711, 1-800-955-3064

Wanted:

We need **HOSTS for the 2006 BAM meetings.** Contact Kirk Sullens. 417 863-8628

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 Tom Clark for Providing the needed 1.5 and 2 pound hammers.

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 lose your soap stone again. They are \$5 contact Bob at 636-586-5350.

Update on Power Hammer Workshop

A workshop to make power hammers will be conducted November 25, 26, & 27th at Lou Mueller's Shop in St. Louis (Sunset Hills).

This is a Clay Spencer workshop and the cost of the power hammers are expected to be \$900 - \$1000 for each hammer. Bob Alexander will be the workshop coordinator and will hold one or more pre-workshops at his shop in DeSoto.

The power hammer is the "Spare Tire Hammer", invented by Ray Clontz of NC and further put to specs and prototypes by Clay Spencer. As usual, Clay will have the welding jigs and work routines ready to expedite the workshop.

The first hammers were said to be 75 lb hammers, however Clay calls it a 50 lb power hammer (that may be a conservative figure). Clay sells completed hammers for \$2000.

Contact Ned Digh if you want to participate in the workshop. **At press time, several spaces were still available.** See the photo of the power hammer on the BAM website (www.bamsite.org) or contact Ned Digh for more information.

All BAM members are welcome to come to the workshop and assist.

If you have Questions:

On Payment Schedule-----Contact Bruce Herzog

On Pre-Workshops-----Contact Bob Alexander

Other Information:-----Contact Ned Digh at Home 573-642-8332 Shop 573-642-9502 Cell 573-220-0421 npdigh@ktis.net

Thank You

Dear Bam members,

We would like to express our heartfelt appreciation of Bam. We have been touched with kindness the members have shown at the passing of our mother. Many people we have encountered in other social circles have stood across the room with sorrowful looks or simply ignored us. But the Bam members have welcomed us with open arms. Sharing in our grief, but not letting it be the only focal point. Thank you for this consideration and compassion. May God bless each of you.

Matthew, Duane, Sarah and Hannah Burnett

Need Coal ?

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

Upcoming Events

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

November 25, 26, & 27th Power hammers workshop. See previous page for details

January 14 BAM meeting at Austin Iron Works, Claycomo, Mo. Host: Steve Austin

September 2006 BAM Meeting Dale Gillman



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
August, 2005

CALL TO ARTISTS:
Announcing the 2006 ABANA Conference Poster Contest

This will be a contest to choose an "Official Poster" for the 2006 ABANA Conference in Seattle, Washington!

Who can Participate?

- Anyone who is over 18 years old is invited to submit their original art work.

What is the Prize?

- The winner will receive two free passes to the conference. This does not include room and meals. Interviews with the winner will be published in The Anvil's Ring and on the ABANA web site.
- What are the Rules?

Be sure to include your name, address, phone number and e-mail with your submission. Submit any 2-D medium or digital file on a CD such as tiff, gif or jpg. (NO E-MAIL) Size must be smaller than 36" x 36". The design must include the words: ABANA, 2006, Seattle, Washington in any configuration that the artist chooses. Keep in mind that the theme of the conference is "Fusion and Transformation in the Ring of Fire!"

This will be the second consecutive conference poster contest. The idea is to create a body of biennial art posters that are suitable for framing and collecting. Submissions must be received before April 15, 2006. The winning artist must give copyright permission to ABANA who will produce posters and other novelties featuring the winning design. Sufficient postage and packing material must accompany your work if you wish to have it returned. If you do not want it returned, it will go into the conference auction to raise funds for ABANA.

Who Judges the Submissions?

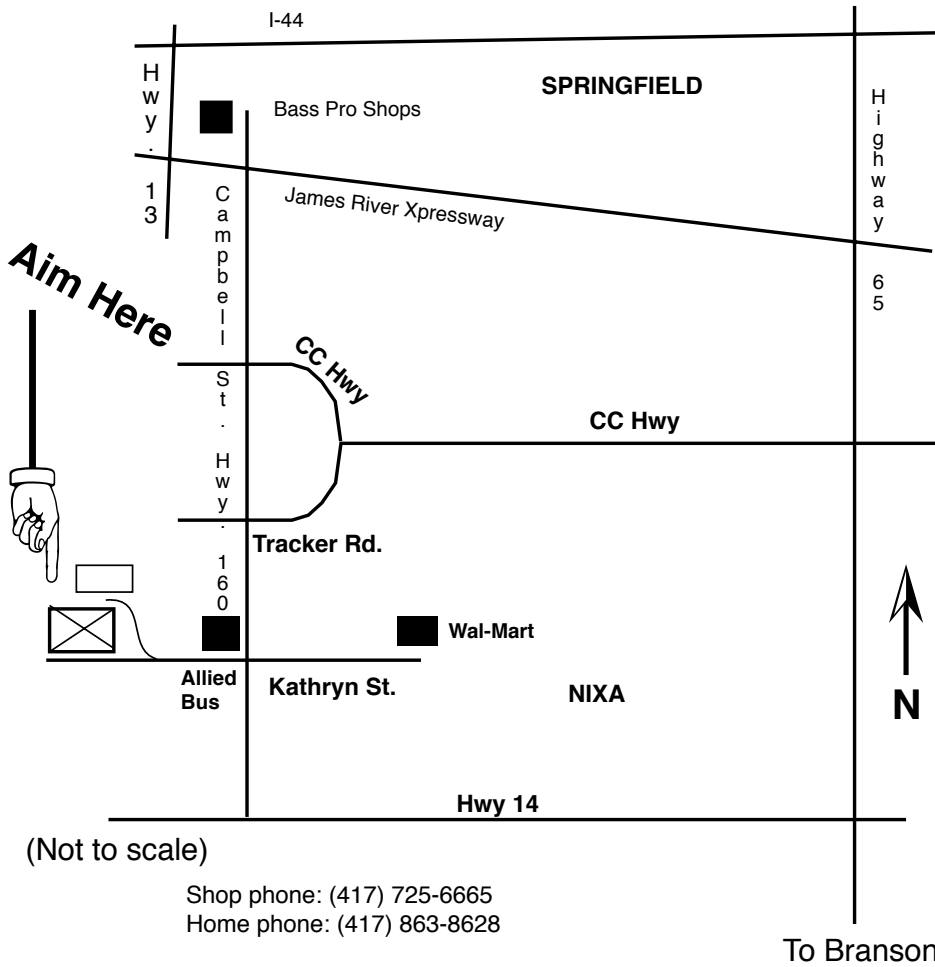
- All of the submissions will be displayed on a website, www.metalsmithinghow-to.com/poster/. Anyone can visit the website and vote for the poster that they like best. We will also have a link on the ABANA website that points to the poster page. The poster receiving the most votes will win. One need not be an ABANA member to vote. Visit <http://www.magichammer.freeservers.com/poster.htm> to see the results of the "2004 Poster Contest".

How do I Submit?

- Send your art work or CD to:

Dave Mudge, ABANA Member Services Director
15227 Mansfield Road
Bogalusa, LA 70427-0187
985-736-0049
davemudge@abana.org (do not send files in e-mail)
www.abana.org

Next Meeting: November 12 Nixa, Mo.



Location:

Bass Pro Fab Shop,
Nixa, Mo.

Host:

Kirk Sullens

Trade Item:

A sea creature, made of more than one piece, and put together with traditional joinery

Food:

BBQ will be provided.

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