

B.A.M. MEETING OCTOBER 18, 1986
 HOSTED BY: Colin and Ann Campbell
 CAMPBELL'S FORGE
 Union, Missouri
 314/583-3512



TRADE ITEM: Boot Scraper

PROJECT: Small gate designed by Jerry Hoffman. Colin and Ann will make a donation to BAM for the gate which will be used on their deck.

EQUIPMENT AVAILABLE: Two forges, 1 trip hammer

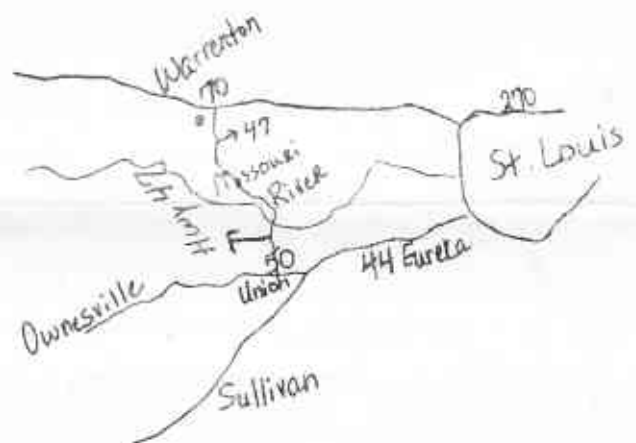
GENERAL: Be sure to bring work for display and sale. I will be sending invitations to area contractors and builders, antique dealers and art dealers. The meeting will be open to these people at 2:00 p.m. The local papers will be covering the day and hopefully the Missouri Ruralist Magazine.

DIRECTIONS: Campbell's Forge is located on the south side of Highway 50 about one mile west of Union, almost directly across from the Fire Station. There has been some road construction work in Union recently, so be sure to turn on Old Hwy 50 and watch for signs.

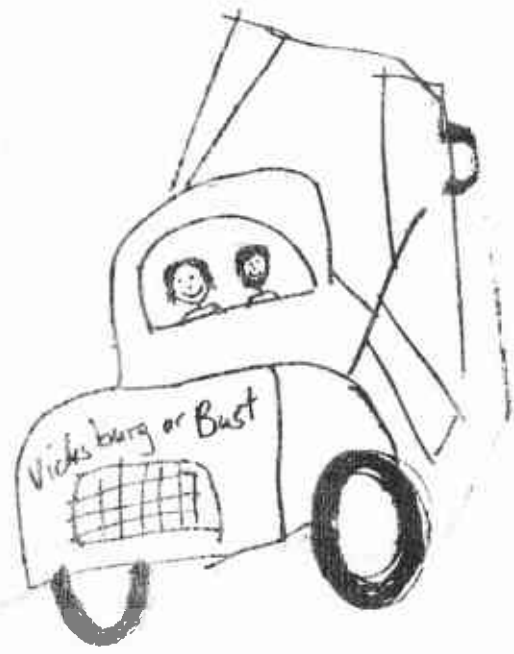
RSVP: Colin Campbell
 Rt #1, Box 282
 Union, Missouri 63084

Columbia

Jefferson City



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The first newsletter I did was in April '85 to spread the word of a meeting at Colin Campbell's home + shop. And also this one, you are invited to Colin's for sharing + growing.

I have certainly grown from editing this newsletter. Thank you for so much

support and encouragement all the way along.

Please don't forget about the BAM exhibit at Culver-Stockton. Contact Al + get involved.

If you're down our way, look us up

GRADY A HOLLEY JR.
613 EGAN AVE
VICKSBURG MS, 39180

Every issue of the newsletter is easier and more fun to do than the one before. I'm more relaxed and feel free to play and experiment more with the layout. Also, the newsletter is becoming much more listener supported. It's sad that this, Grady's and my last time to edit the BAM newsletter, but it's exciting to think that new ones will come in the mail to us, ones where I don't have to know about every whiteout or layout arrangement. I'm glad Doug and Bonnie Hendrickson are taking it over. And others will in time. Please do visit us, we are 4 hours North of New Orleans. Have fun, keep pingin'. Clarissa

My arm is out of the cast and doing well. Still right handed though. (3)

Thanks to Terry DeCristo and Jean and Megan Asbury for enlightening meetings, workshops and conferences for me.

Official Newsletter of the Blacksmiths' Association of Missouri, Chapter of the Artist-Blacksmiths' Association of South America.

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Grady Holley..... Editor
Clarissa Hendrickson..... & Editor

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It will be the policy of this newsletter to print anything pertaining to working metals. Letters on the inside will be, we are suggestions for making this newsletter just for better. The purpose of this newsletter is to keep the membership informed and also to help these educational needs.

As an educational organization BAM welcomes the use of this letter material by any other organization, if you will only give credit.

It's never too soon to get involved. Here is the report on the last meeting by one of our newest members, Robert Wright.

Well, It's over. My first BAM meeting is history and I must say I am impressed!! How in the world that much beer could be consumed without, As Doug said, "Anyone getting horizontal", is beyond me.

To start with, a big thank you to our host and hostess, Doug & Bonnie Hendrickson.

As a tourist, I have never been treated as well as I was by these two. Doug's shop was fantastic. His tools, stock, and arrangement were well suited to his needs. The hoodless chimney was a magnificent work of art and it worked extremely well. For those of you who were not there, Bonnie's dill pickles were the best homemade pickles I have had in a long time. The potato salad was outstanding also. Thanks Bonnie.

On to the meeting. Two animal heads were produced. The first, a walrus complete with broken tusk, which added greatly to the character, was the product of Doug Hendrickson's talents. The second, a dragon with ears, teeth, and a scaly nose, was a Don Asbee original. This was my first time to observe the forging of animal heads and those 2 made it look so easy. I can hardly wait to try it myself.

To all those members who attended the meeting, I would like to thank you for making me feel right at home with the group. My wife, Susan, and I had a great time and are looking forward to the October meeting. For those of you who missed this one, I am sending Doug pictures I took so everyone will know what a great time they missed. I also look forward to meeting more members at future meetings.

Two final notes and I will end my 2 or 3 short paragraphs. First, to Grady and Clarissa. I really didn't have time to get to know you two, but from the way everyone talked you will be deeply missed when you leave. From all the kind words spoken about you, I will miss not having the opportunity to increase a friendship. -- Good Luck!

Secondly, a very big thanks to the semi-world famous Austin's School of Blacksmithing and it's equally notorious proprietor Steve Austin. Without his guidance and endless supply of answers to many, many questions my quest to learn Blacksmithing would never have gotten off the ground. Thanks Steve, I think I'm about ready for your advanced course.

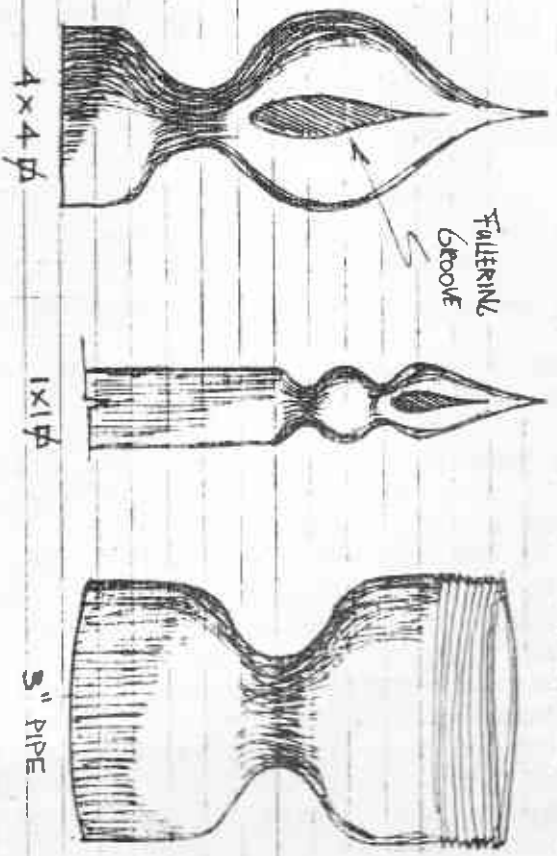
Thanks again to Bonnie and Doug for a great time.

Robert

Robert Wright

Other notes - 1) any members who incurred expenses on the Lost Valley project and want to be reimbursed, contact treasurer Steve. 2) Grady & Clarissa were made lifetime members. 3) All current officers of the organization were renominated. Vote by mail (send to President Bob) or at October meeting. 4) Tom Clark has info on converting 3 phase to single phase. 5) December meeting at Don Asbee's - Trade Items - Tools. 6) Spring meeting at Tom Clark's in Potato. Thanks to Doug Hendrickson for taking notes.

The following are notes taken at the 1986 A2ANA Conference on the demonstration by Dave Thompson of Eugene, Oregon, on forging of square and rectangular tubing and pipe. Dave had several samples on display ranging in scale from 1x1 Sq. to 4x4 Sq. and a piece of 3 inch pipe. The threading on the pipe end made an interesting detail as per the following:



Dave showed two methods of working 1x1 Sq. (15 ga.) tubing to a point. Method one worked on the corners of each of the four sides to blow, with a light hammer, draw the tubing out to a blunt point. The point was then forge welded and drawn out. The two most important points here are 1.) never strike on the flat of a square or rectangular tube when forging to prevent unintentional collapsing of the material; and 2.) the entire tube forging process seemed to be a slow one to get a good result. You can't hit it too hard if you're trying for a gradual taper. The third point is that a top and bottom spring fuller would insure a more uniform collapsing process. And the fourth point is it's easy to burn yourself in handling the tubing from the back-blast while in the fire or by handling it with an unprotected hand.

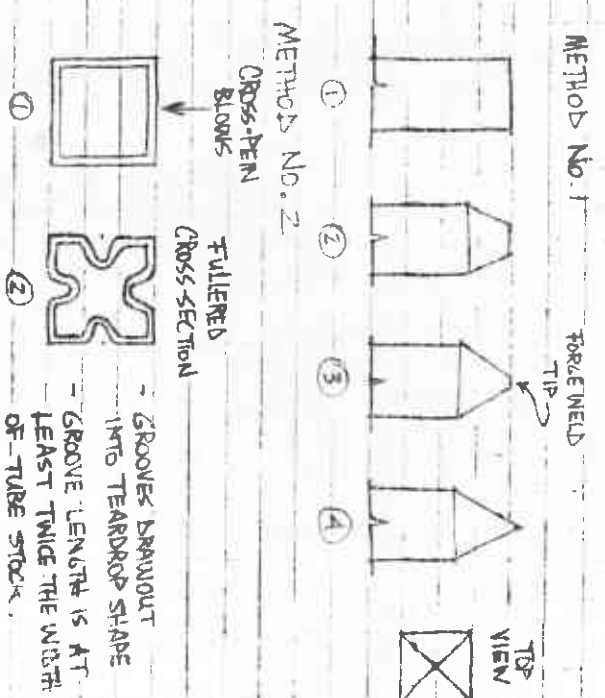
NEWS FLASH! LVL PAID US THE \$350.00, PLUS THE \$300.00 STANLEY GST FOR BAYCAT PUTS US OVER \$1000.00 IN BAM COFFERS.

SEE YOU AT COLIN'S.

STEVE

Tubing or not tubing:

Notes by Steve Austern



Method two of pointing a tube is the same as above with the addition of a fullering step before any tapering is begun. The grooving or fullering was done with a small crosspeen hammer along the centerline for a distance of about twice the stock width, or in this case, 2 inches.

This fullering quickens the drawing out process, and leaves a teardrop shaped groove, giving evidence of a severely manipulated piece of hot tubing. Applications of forging would include final, terminals on gate posts, concealing wiring for light fixtures/handeliers, illuminated pot racks, keeping weight down on any project.

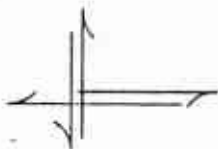
Also demonstrated by Dave Thompson was his version of the Claydon Clamp as devised originally by Stuart Hill, Claydon Forge, England. Suffice it to say that two pieces of 1/2" round were joined at the centers, overlapping and perpendicular to each other by a singular piece of 1x1 Sq. tube cut 3/4" in length. For those of you who have seen Hill's method of doing this, you know what I mean for those that have not seen Hill's Claydon Clamp, I'll have pictures of it and the tooling necessary at BAM's next meeting at Colin Campbell's forge.

*The world is too much with us late and soon/getting and spending
we lay waste our power."*

—Wordsworth

"The reward of a thing well done is to have done it."

—Emerson



JON GILMORE

It may seem strange to begin a discussion of hand forged blades with quotations from 18th and 19th century writers. However, I believe I can demonstrate why the sentiments expressed are central to my approach to bladesmithing.

To me, making things with my hands is essential to meaningful living. There is no possible way for me to describe the satisfaction I derive from making knives, and I believe that enjoyment of the process is a very important element in the production of an object. The end result of a labor of love must be different from that of a labor of drudgery. But this is not to say that the making of knives is devoid of tedium. It most certainly is not. Forging blades is hot, hard, dirty work, and it is enjoyable, satisfying, and worth doing *only* if it is directed toward the production of objects of very high quality.

To me, the production of a large number of knives of indifferent quality feels like a waste of time and is very unrewarding. On the other hand it is important to me to make knives that are affordable and useable. To this end I am working to produce simple, clean, efficient designs leaning heavily on the experience of knife makers and users of the past. My interest is much more in refinement than originality.

People have been making knives for tens of thousands of years. It seems highly unlikely that I will create a genuinely new design. I would rather work at refining proven designs. In the Scandinavian countries people expect the durable things they buy to last a very long time. To that end they develop simple designs because they have found simple designs are easier to live with in the long run. Complexity and fad are the stuff of planned obsolescence.

At this time there are far more custom knifemakers than at any previous time. This means that makers must offer the best knife possible at the most affordable price. To be successful a knife must have excellent physical performance and an attractive appearance. It is much more cost effective to achieve a pleasing appearance through sound basic design than by adding decoration to a less appealing basic shape. For this reason I am working to produce simple, clean designs which result in an attractive, affordable knife.

My standard finish at this time is a satin finish applied with 400 grit sand paper. Though I like mirror finishes and will furnish them at extra cost, there are three reasons why I do not supply them as standard: buffing is time consuming, tedious and dangerous; carbon steel will not mirror finish to the standard of modern stainless steels; a mirror finish is fragile and therefore out of place on a using knife, while a satin finish can easily be restored by the knife user at any time.

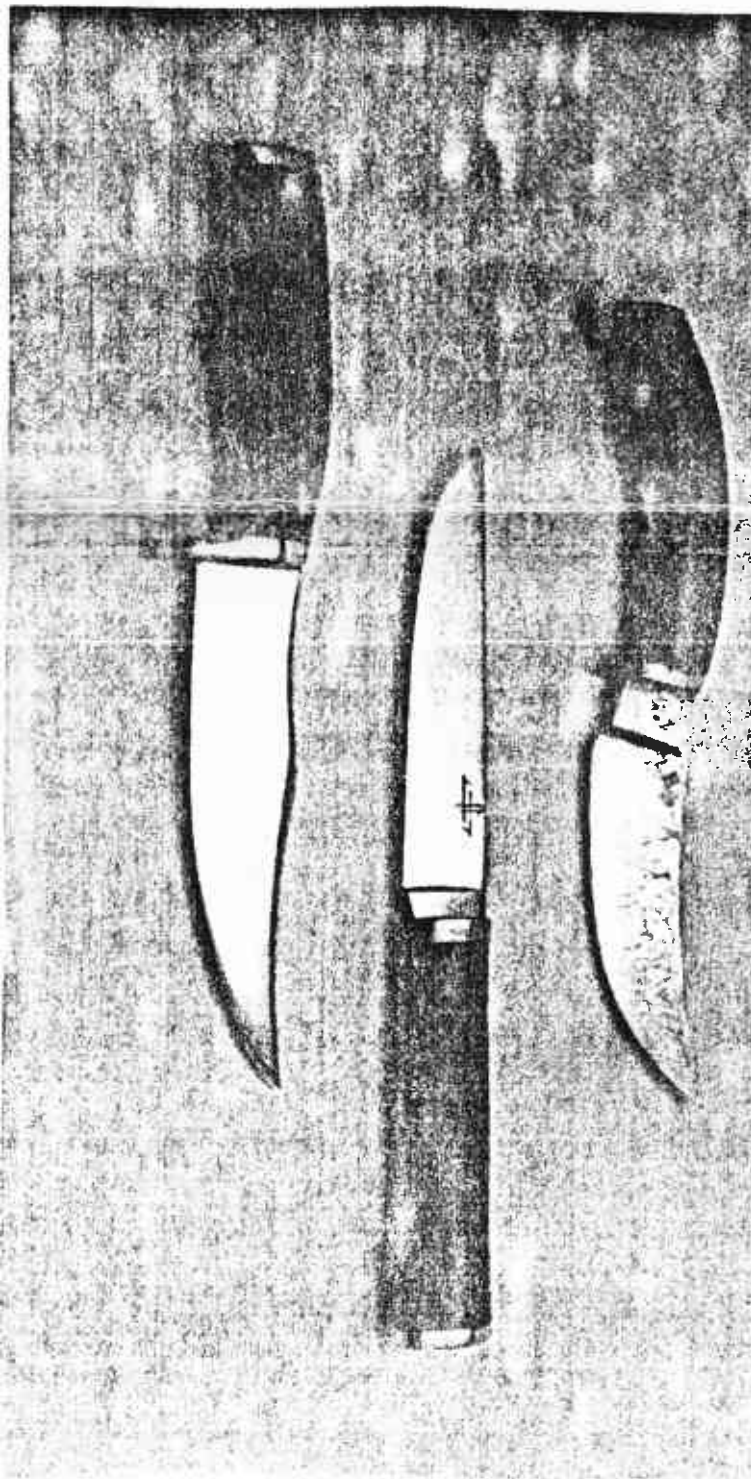
I hope that I have been able to convey some of my goals and perspectives about bladesmithing. If you have any questions please feel free to get in touch with me.

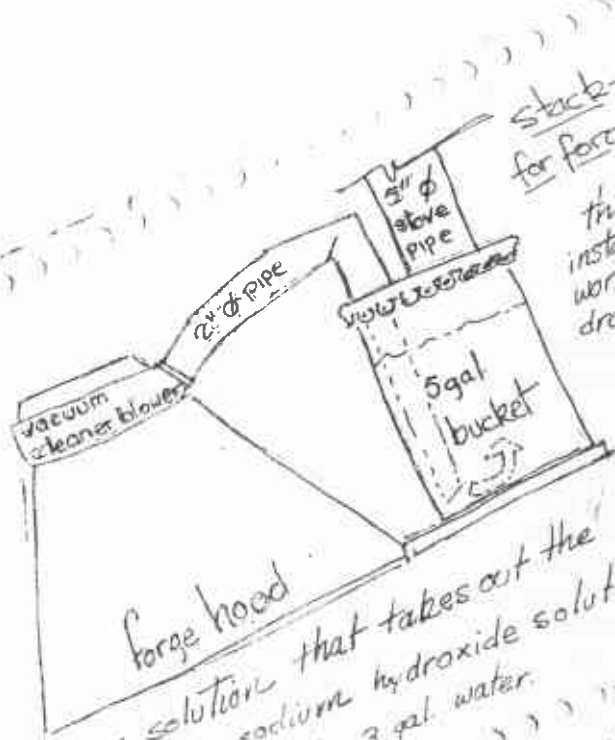
For more information contact

JON GILMORE

Route 2

Owensville, MD 65066





stack-scrubber
for forge

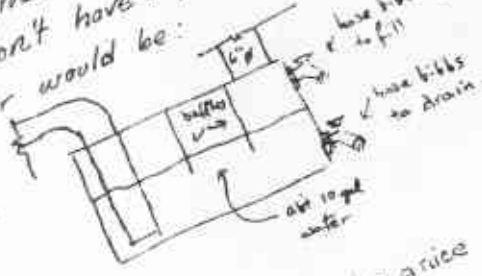
this is my prese
installation. It
works, but has som
drawbacks.
The basic idea
is to bubble the
exhaust through

a solution that takes out the nasty stuff. I use
a weak sodium hydroxide solution, i.e., 2-3 tablespoo
of lye to 2 1/2-3 gal. water.

Oxides of sulfur in the exhaust react with the
water to produce hydrogen sulfide (H_2S) and sulfuric
acid (H_2SO_4). These react in turn with the lye
to give sodium salts (Na_2SO_3 , Na_2SO_4) and water.
Hydrochloric acid (if any is present) gives $NaCl$ and water.
(I think carbon monoxide reacts directly with water, but
I forget what happens). Some of the soot and other
solids just get soggy and stays in the bucket.

The drawbacks to my system are (1) the ~~vacuum~~
vacuum cleaner motor is too loud, (2) the whole thing
is too near the fire so that the gas is too hot and
therefore hard on the motor and it also evaporates
the water in the bucket too fast (3) my pipes are
too small, (4) my bucket is too small, and
(5) I don't have a good way of filling and draining it

Better would be:



a sight glass would be a nice added touch.
Other suggestions eagerly received
wit

Air
Pollution
Device
WALT
HULL

Independent Machine, Inc.

- WALTER LINDSEMAN -

FOR SALE ROUTE 2, BOX 15, SULLYVA, MO 63080
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- 25 lb. Little Giant power hammer \$300.00
- Large exhaust blower \$100.00
- Large sheet metal hood, suitable for forge \$100.00
- Approx. 10,000 lb. steel, take it all 15¢ lb.
- Large cast iron lay out plate \$100.00
- 1 - gear head lathe 14" x 3' \$1000.00
- 1 - gear head lathe 12 in. x 5 ft. \$800.00
- 1 - 12 x 30 in. gear head lathe, lots of cooling \$2500
- 1 - Vertical mill - Brown & Sharp \$2500.00
- 1 - Covered snake stack, approx. 10 ft., no rust \$50.00
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- Complete Foley saw sharpening shop, like new, 6 machines.
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- 1 - 8000 lb. pneumatic fork lift \$6500.00
- 1 - large OK - Acet heating torch \$35.00
- House jacks, all kinds \$10.00 to \$100.00 each
- 50,000 - 1/4 x 4 in. cotter keys \$100.00
- 10 gal. of square nails \$100.00

We are closing our business and all of this equipment is surplus.

INDEPENDENT MACHINE, INC.

Walter Lindseman
Walter Lindseman

TOWER FINE ARTS GALLERY
SUNY COLLEGE AT BROCKPORT
HOLLOWARE '87

March 1 - April 12, 1987

CALL FOR ENTRIES

This will be a national juried exhibition of holloware, made primarily of metal. The entries may include functional one-of-a-kind, functional production, and non-functional work derived from the vessel form. The exhibit will exemplify the quality and variety of contemporary work found in this aspect of metalsmithing. A catalog including accepted artists' work will be published in conjunction with the exhibition. There are tentative plans for the exhibit to travel.

MEDIA: Metal. Mixed media will be acceptable only when metal is the dominant material. The final determination will be made by the jurors.

SIZE LIMITATION: All work will be given due consideration. However, the Gallery reserves the right to reject works if it is unable to accommodate. The Gallery will be responsible for insuring work while in its possession and for payment of return shipping.

ELIGIBILITY: Open to all living artists 18 years or older residing in the United States and Canada. Work must have been completed within the last two (2) years. No substitutes of work will be accepted. All work accepted must be available to travel through June, 1988.

NUMBER OF WORKS ELIGIBLE: TWO (2) works may be submitted with up to TWO (2) slides of each entry (a total of FOUR (4) slides). Slides of accepted work will be retained for publicity purposes as well as for a slide set of the exhibition. Slides of rejected work will be returned only if a SASE with sufficient postage is enclosed with the entry.

SEND ENTRIES TO: HOLLOWARE '87
Department of Art and Art History
Tower Fine Arts Gallery
SUNY College at Brockport
Brockport, New York 14420

FEE: \$15.00 U.S. for up to two entries. Make check out to Department of Art, SUNY Brockport.

CALENDAR: Entries due: October 31, 1986
Jurying: November 10 - 14, 1986
Notification: November 21, 1986
Catalog copy and B&W photos due: December 19, 1986
Works due: February 16 - 20, 1987

Birmingham Blacksmithing Festival

October 26 - November 1, 1986 • Sloss Furnaces National Historic Landmark

The Birmingham Blacksmithing Festival is hosted each year by Sloss Furnaces National Historic Landmark, for ninety years a producer of pig iron and now a museum of industrial history. The festival is designed to serve several purposes. The annual workshop provides an intensive course on traditional and industrial metalworking techniques and so helps

preserve the ancient art of blacksmithing. The exhibition, on the other hand, is a stage for promoting the work of contemporary artist-blacksmiths. Finally, the festival continues the ironworking tradition at Sloss, although in a different form, and preserves Birmingham's historic connection to the iron and steel industry.

Workshop

The 1986 workshop will be directed by Manfred Bredohl of Aachen, West Germany. Bredohl was a student of the great German ironmaster, Fritz Ulrich. His work has been exhibited in museums and galleries all over the world, including London's Victoria and Albert, the American Crafts Museum in New York, and the National Ornamental Metal Museum in Memphis. Assisting at the workshop will be Glenn Gilmore, who last year completed a course of study under Bredohl at the International Teaching Center for Metals Design in Aachen. He is currently resident smith at John C. Campbell Folk School in Brasstown, North Carolina.

This year's workshop has been expanded to a full week — October 26 to November 1 — and is open to beginning through advanced level blacksmiths. The workshop project is the construction of a gate for the main entrance at Sloss Furnaces National Historic Landmark.

Registration

The number of participants in the workshop will be limited to twenty. Because of this small number, we urge you to register as soon as possible. In general, applications will be accepted in the order they are received, but with an eye toward ensuring the full range of skills necessary for work on the project.

Fees and Expenses

The workshop registration fee is \$125 (\$145 after October 1). This fee covers the Sunday evening get-acquainted supper, noon meals through the week, and Saturday breakfast. Participants who cancel their registration by October 1 will receive an 80% refund of their registration fee.

Lodging

Sloss is located on the eastern edge of downtown Birmingham and 2 miles from the University of Alabama at Birmingham.

Rooms are available through the Birmingham Blacksmithing Festival at the University Inn:

single room (6 nights) \$173
double occupancy (6 nights) \$102/person

If you plan on double occupancy and know who you wish to room with, please note this on your registration form. Otherwise we will assign you a roommate.

Tools

Bring your favorite hand tools!



B.A.N.A.

ABANA Membership Application



Chapter of Artist-Blacksmiths' Association of North America

NAME MEMBERSHIP APPLICATION

Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Telephone: _____
 New Member _____ Renewal _____
 Have your own shop? Yes _____ No _____
 Are you Full-time Smith _____
 Part-time Smith _____
 Interested _____
 Suggestions for EAM _____

Dues are \$15.00 for 1986
 Please make checks payable
 Blacksmith Association of Missouri.
 SEND TO:

Doug Hendrickson
 Peola Valley Forge
 Rt. 1 Box 160
 Lesterville, Mo.
 63654

Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone: (____) _____

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 - Artist
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- Fulltime Student \$15/yr.
- Regular Member \$25/yr
- Family Membership (one vote) \$50/yr
- Senior Citizen \$20/yr
- Overseas Membership \$52/yr
- Contributory \$50/yr

Membership in ABANA includes a subscription to "The Anvil's Ring" and reduced fees at conferences

Send your check (U.S. funds only) along with the membership application to:

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Blacksmith's Association
 of
 Missouri
 Rt 1 Box 160
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3

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 HENLEY MO

65040