

Newsletter ^{of the} Blacksmiths Association of Missouri



APRIL - MAY 1989

vol.7 no.2

The Blacksmiths' Association of Missouri is a chapter of The Artist-Blacksmiths' Association of North America. This organization is devoted to preservation, advancement, and communication between blacksmiths of Missouri and surrounding areas. BAM's newsletter's goal is to support these ideas. Letters to the editor, tech tips, tools for sale, or any ideas which further these ends will be considered for publication.

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Name: _____:

Address: _____:

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New Member: _____: Renewal: _____:

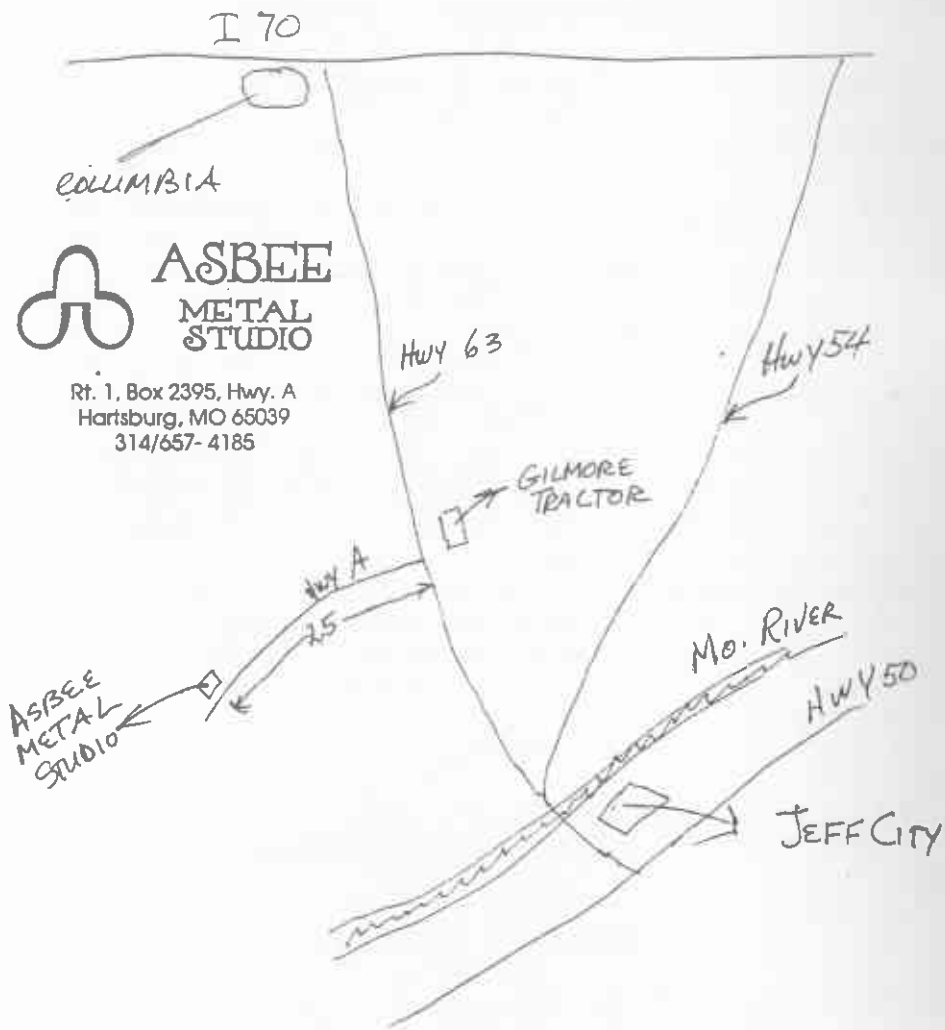
Dues are \$15.00 per year, which includes a subscription to the bimonthly BAM newsletter. Please make checks payable to Blacksmith Association of Missouri.

SEND CHECKS TO: Steve Austin
44 N.E. Munger Road
Claycomo, MO 64119

Next Meeting

MAY 20th MEETING

BAM'S May meeting will be at Don Asbee's new shop in Hartsburg, Missouri. For some time now Don has been conspicuously absent from BAM functions. The challenge of building a new house, a new shop, and keeping his business running has been overwhelming. The main subject of the meeting will be shop layout, traffic patterns, work flow, where and why tools, benches, forges, vises and welders should be placed. Don's recent building project and his well known attention to detail eminently qualifies him to lead this meeting. Along with Don's discussion, the usual impromptu demo's, tool trades and general bull sessions will more than likely take place.

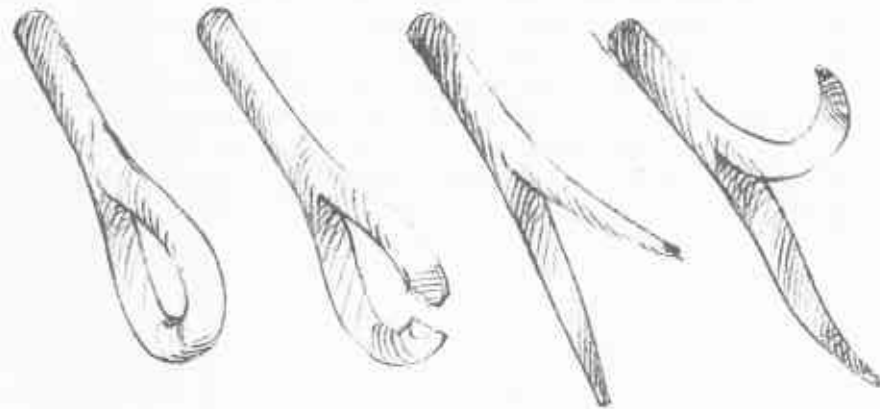


BAM'S greatest hits

Our annual two day workshop began with a welcome to Southern Illinois University at Edwardsville by Tom Gipe. Tom is a sculptor and professor of art at SIU-E, who uses forged iron, cast iron and bronze and various other materials in his work. BAM thanks Tom for again hosting our workshop.

Bert Elliot-Francis began the two day event with a brief forge welding demo, explaining that this is how she does the business end of a fire poker.

- ① FORM & WELD
- ② CUT APART
- ③ DRAW OUT
- ④ BEND TO SHAPE



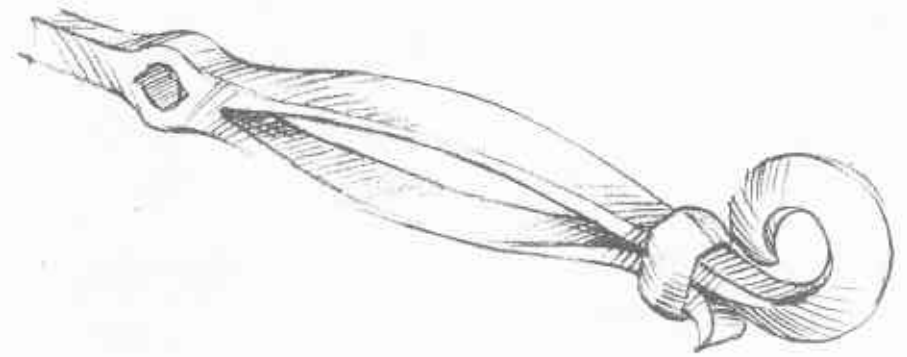
TRADE ITEM FOR MAY MEETING

Everyone make a poker and bring it to Don's. We'll put number in a hat and draw for each others poker.

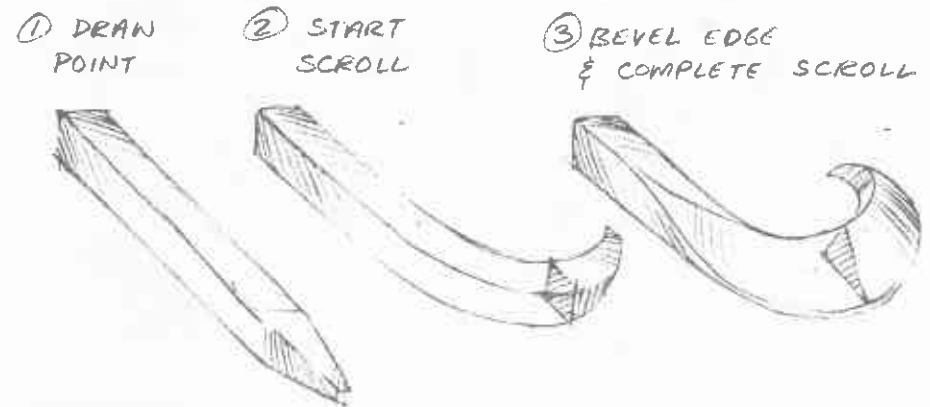
Beginners and experts alike, please get involved in this. It's great fun and a wonderful way to build your iron collection. Don't be shy or lazy, just do it! We all have something to teach each other.

Bert's demo was cut short for an interview with Pat Corrigan, feature writer for the St. Louis Post Dispatch and author of several articles on Missouri Blacksmiths. Not only is Bert a fine smith, but she is also one of the few American women active in our craft, and Pat felt this was newsworthy.

While Bert was being interviewed, Jerry Hoffmann began his session with a slide presentation. Jerry stressed the importance of drawing in both designing iron work and dealing with clients. The great body of his work is architectural iron and a few scratchy lines on a paper napkin just doesn't get it. If your drawing is weak Jerry strongly suggested you enroll in a junior college drawing class. Tom Gipe also called to our attention that SIU-E also teaches drawing. Drawing is an essential tool in Jerry's work from beginning to end. It is not only a design tool but is also a help in working out the details of joinery and the like. Slides of firescreens, horse stall doors, and gates along with slides of his drawings demonstrated the inseparable link. The slide show continued with numerous drawings, iron projects, proposals, damascus investigations, architectural details, chandlers, pot racks and much, much more. Jerry's visual record keeping in the form of slides really paid off for those attending the workshop. They not only enhanced the quality of instruction but also demonstrated the value of orderly thought when approaching a project. The lights came on, the projector was put away and Jerry stepped to the forge to demonstrate a few of the details we had seen in the slides.

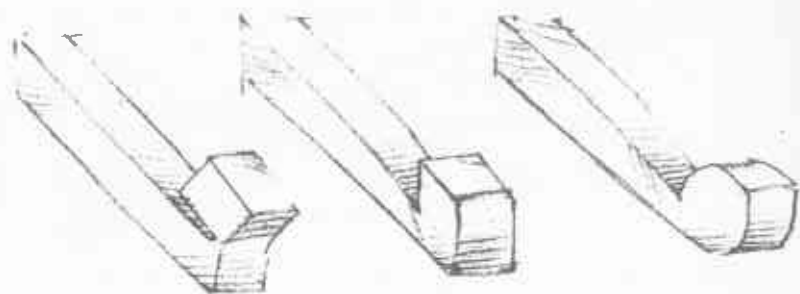


Fire tool handle

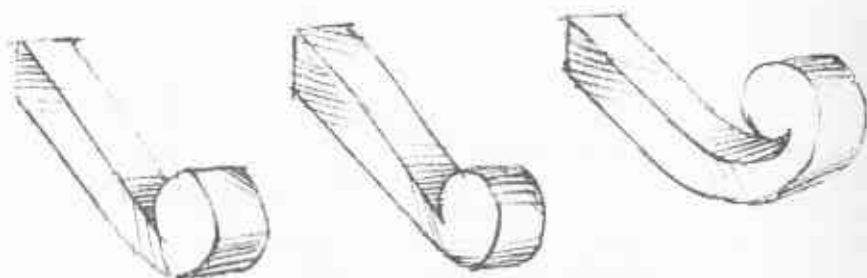


3 Sided scroll which is common to a lot of his architectural pieces.

- ① CUT & FOLD ② WELD ③ ROUND 2 EDGES



- ④ ROLL EDGE UP ⑤ ROUND 3RD EDGE ⑥ START SCROLL



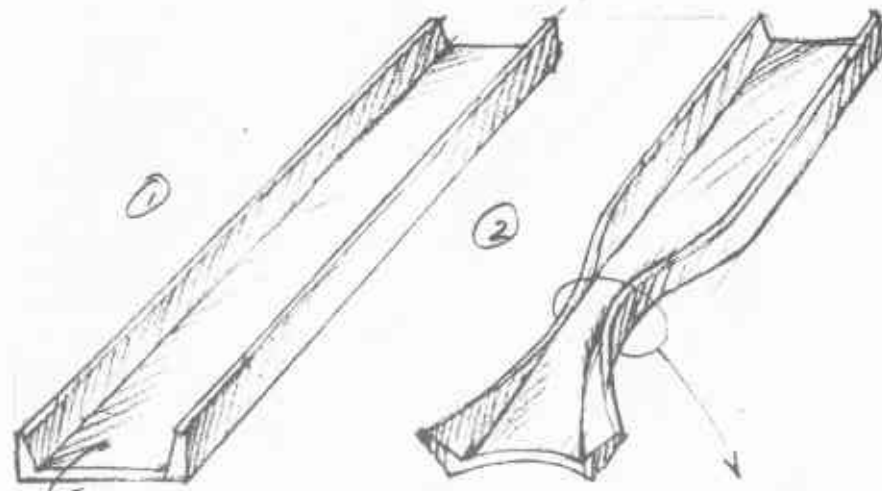
Welded snub end →

Forging unusual cross sections is something Jerry is currently interested in. He demonstrated what can be done with a 1/2 X 1/2 channel iron. →

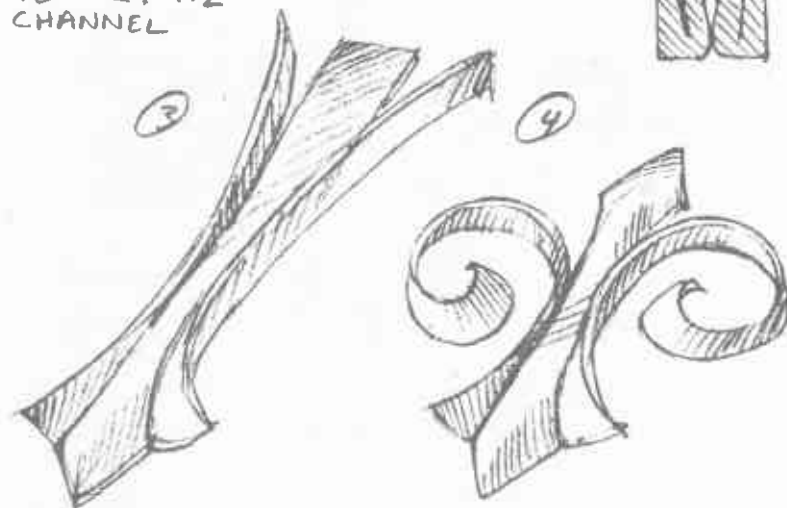
After a quick lunch break at the Stagger Inn in downtown Edwardsville, it was back to Gipe's studio to see what Stan Winkler had to say about welding and pattern development of damascus steel.

STAN WINKLER'S damascus billet welding technique as demonstrated at the BAM'S greatest hits workshop.

Report by Steve Baker



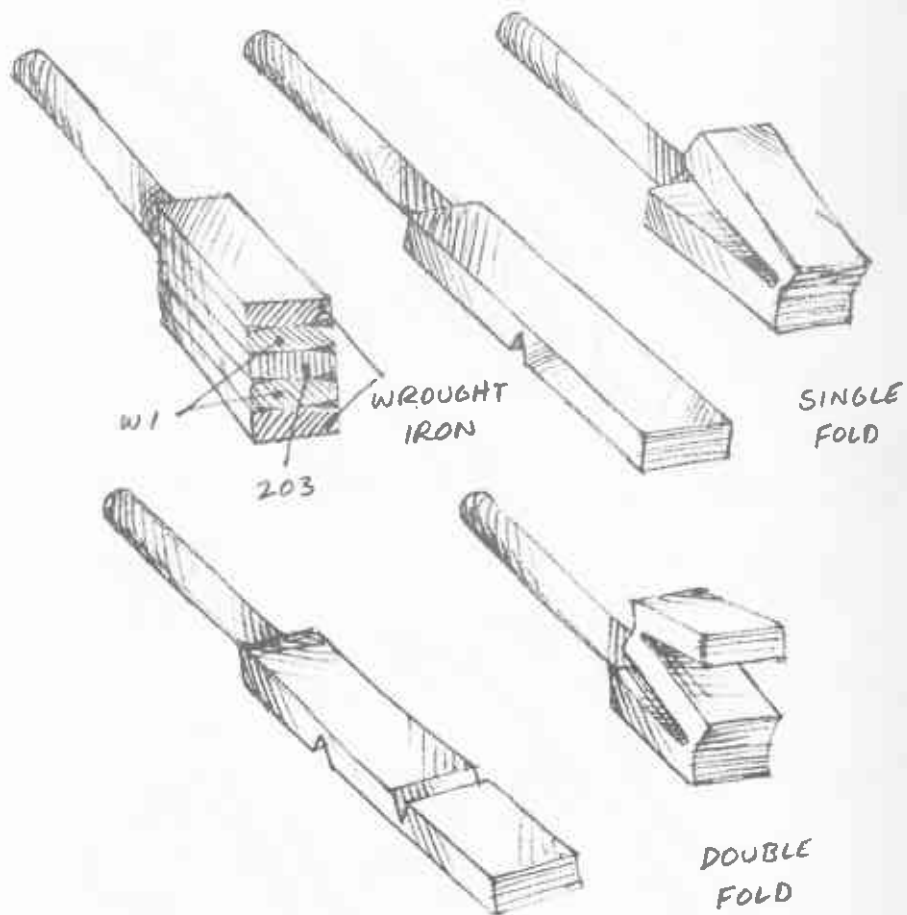
1/8 X 1/2 X 1/2 CHANNEL



First crown the metal to let the slag squeeze out when you forge weld. Each piece of metal has to be the same length, width and thickness.

After crowning the metals to be welded stack them, arc weld the ends, and arc a handle on the whole works.

Make sure your fire is clean before you begin to forge weld. Use borax or crescent to flux



the billet. Don't use E-Z weld as the iron fillings will put foreign metal in your work. Bring the stack to a welding heat slowly to make sure its heated through out. After you make your first forge weld and hammer it down to 1/2", you need to cut off the arc welded end. True up the whole piece, divide it in half or thirds, nick it 3/4 of the way through and bend it back on itself for the next weld.

100 to 150 layers is enough for a good pattern.

You have to remember when you are forge welding to do it as fast as you can on a low heat, because otherwise carbon will migrate from one metal to the other and your pattern will not be that great. Also remember as you hammer to keep your edges from folding over.

With Stan's demo completed the workshoppers retired to their respective spaces. Many of us out of towners gathered at the Days Inn atrium for an evening of blacksmith talk, music, an occasional beer and carry out Chinese food.

Sundays demonstrators were Bert Elliot-Francis and Doug Hendrickson. The subject of the day was production work, the craft fair circuit, and wholesaling your wares. Rather than write a detailed report, I think an outline of concerns discussed will be more to the point.

- I. Why Do craft fairs?
 - A. Direct sales to customers means no commission needs to be paid.
 - B. A chance to get a feel for what the public is looking for. New products can be developed.
 - C. No waiting for payment.

- II. Why not do craft fairs?
 - A. A certain expense is incurred traveling.
 - B. You don't like dealing with the public. How many times do you have to hear "My grandpa was a blacksmith"?

- III. Why do wholesaling?
 - A. You only need to do 2 to 4 shows a year.
 - B. You can stay at home in your shop and work.

- IV. Why not do wholesaling?
 - A. You must sell your work for half of its retail price.
 - B. The shows are usually on the east or west coast.
 - C. You can't deal with production blacksmithing.
 - D. Shipping deadlines.

- V. What shows to do, both craft fair and wholesale. Decide how far and long you are willing to travel.
- A. Craft Fairs are usually weekend events.
 - B. Wholesale shows are longer and involve much more travel and more cash outlay.
 - C. Select craftshows that are good for sales.
 1. Experience will tell.
 2. Talk to other exhibitors.
 3. Location.
 4. How many years has a certain fair been in existence?
 - D. The publication Crafts Reports is a great source for finding the wholesale show that fits your needs. They often publish articles reviewing shows.
- VI. How do you get into the show/fair of your choice?
- A. Application.
 1. Both good craft fairs and wholesale shows usually require that you submit 5 or so slides to be juried.
 2. Some wholesale shows require that you document your wholesale experience with the names of 10 active accounts.
 - B. Fees
 1. Craft fairs range from \$35 to \$225.
 2. Wholesale shows from \$300 to \$575.
- VII. Booth design - Usually to fit a 10 ft. X 10 ft. space.
- A. Ease of set up and take down.
 - B. Visability to customers and also well lit so as to show off your work.
 - C. Storage of wares is particulary

- important as your entire inventory probably will not be out on display. A bunch of boxes sitting around is not very attractive.
- D. Work that goes on a wall should be displayed that way.
 - E. Traffic flow. Make it easy for folks to get in, spend money and get out.
 - F. If you are set up outside on uneven ground, can you level your booth?
 - G. Weather can be bad sometimes. Can you cover your booth?
 - H. A wholesale booth should be more like a show room than a retail store.
 1. Your work should look like a one man show with consistant design.
 2. Show only a few examples of each product.
- VIII. Be prepared to sell or write orders.
- A. Craft Fair
 1. Have change.
 2. Mastercard/VISA machine is a good idea.
 3. Be prepared to wrap or pack what is sold.
 - B. Wholesale
 1. Have wholesale price list visable, many buyers don't want to talk - they can be all business.
 2. Have order blanks ready.
 3. Have a calendar on hand and record when an order must be shipped. Don't get jammed up and not be able to deliver.
 4. Space deliveries so you have time for reorders and to develop new products.
- IX. Shipping
- A. Deliver on time. UPS will stop by your shop and pick up packages if you call the day before.
 - B. Design your product so it can be shipped.

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X. Photos - Catalogs

- A. Slides for application must be clean, crisp and as professional as possible. Remember this is the first thing that the show promoters will look at - your brother-in-law's Polaroid shot just doesn't get it.
- B. Sometimes black and white shots are needed of both you and your work for promo.
- C. Catalogs - as tasty as you can afford.
 - 1. Craft fair customers may order from you later and the catalog is a good reminder.
 - 2. Wholesale catalogs are necessary. They go into the folders in gallerys and stores and will definitely pay off.

Both Bert and Doug are actively involved in persuing these marketing approaches. It takes time, work, money, and good iron to get it underway. I hope this outline will be of some assistance.

BAM's Greatest Hits drew to an end Sunday afternoon. Hopefully everyone came away with something that will either help them quit the day job and beat it full time, or enhance their own personal approach to blacksmithing.

JULY MEETING

July 22nd and 23rd are the dates for our annual blacksmith meet, camp out and float trip on the Black River and Leterville. Doug & Bonnie Hendrickson have a nice beach on the river where the kids and wives/husbands can play on Saturday while we work. Sunday, a nice refreshing float for all, finishes off the weekend nicely.

Elections for BAM's Officers will be held at this meeting. Offices with terms expiring in July are President and Treasure.

ABANA Membership Application

Name: _____

Address: _____

City: _____ State: _____

Phone: () _____ Zip: _____

New Member

Renewing Member

How did you learn about ABANA? _____

- Regular Member\$35.00 yr
- Family Membership (one Vote)\$40.00 yr
- Senior Citizen (age 65)\$25.00 yr
- Overseas Membership\$45.00 yr
- Contributory\$100.00 yr
- Library\$25.00 yr

I _____ hereby apply for membership in the Artist-Blacksmiths' Association of North America and enclose \$ _____ as my annual membership dues for one year.

MasterCard VISA Check/Money Order

Card Number

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Exp. Date (Required)

	/	
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Checks must be in U. S. currency
SEND RENEWAL TO:

ABANA
P.O. Box 1181

(812) 988-6919
Nashville, IN 47448

Dues Distribution:
1 Year Subscription Anvil's Ring: 68.5% \$24.00
Adm. Offices & Other ABANA projects (Conferences etc.): 31.5% \$11.00

Dear ABANA Members,

ABANA

Artist-Blacksmiths' Association of North America



P.O. Box 1181, Nashville, Indiana 47448
Executive Secretary, Janelle Gilbert

Office Hours: 7:30-11:30am & 1:30-4:30pm
Phone: (812) 988-6919

PRESIDENT'S MESSAGE TO THE CHAPTERS MARCH 1989

It's nearly Easter and I'm just recovering from Christmas! ABANA's Finance Committee Chairman, Joe Harris, tells us we look pretty good as we close the gap on the first quarter of 1989. However, as Joe points out it has taken us almost two years to recover from a long line of less careful financial planning, therefore it's going to be imperative that we watch every cent and keep in close order the business transactions of ABANA. As a non-profit organization answerable to the IRS, we often run into situations whereby we have to clarify more closely and account more clearly for expenditures. With the help of our accountant Ed Hirrold and hard work of Bill Callaway and finance committee, we have been learning what some of these ramifications entail. As we move into 1990, we will be rewarded by ABANA's ability to apply for grants through organizations similar to the NEA. It is our hope that we can help all members look forward to receiving grants in the future.

Library Director, Joe Pehoski has done a fantastic job getting the library squared around. There's still an awful lot of work to be done, however Joe tells me in the near future it is his goal to have the rental fees for videos and slides substantially reduced. While we don't want to count our chickens too soon, I'm sure that before the year's out we will be able to do this for our members.

Executive Secretary Janelle Gilbert tells me that the sales of the Sears Roebuck catalogues and cast anvils were a rousing success. Unfortunately they are all gone now and those chapters who were able to take advantage of this terrific offer made out like bandits. Janelle tells me that we have a supply of baseball caps left over from the Sloss Conference. As soon as they are sufficiently inventoried and the board can decide on a fee, it's hoped that we can offer these caps at substantially reduced prices so they can be used as a fundraising item. More on that next time.

It is not too soon to be thinking about who you would like to nominate for the five positions on the board of directors which will be coming up in the fall elections. If you have any questions on the nomination procedures, please contact Janelle at the ABANA Office.

Please take advantage of the benefits of the Chapter Liaison Committee headed by Ward Brinegar. Ward will be working very hard to update relations between the chapters and ABANA. He is a direct link to the board and is accessible at all times. You may contact Mr. Brinegar at: 1709 West Charles St. Grand Island, NE 68803, phone - (308) 381-7817.

Sincerely,

Dorothy Stiegler
ABANA President

DES/jrg

ABANA

Artist-Blacksmiths' Association of North America



P.O. Box 1181, Nashville, Indiana 47448
Executive Secretary, Janelle Gilbert

Office Hours: 7:30-11:30am & 1:30-4:30pm
Phone: (812) 988-6919

PRESIDENT'S MESSAGE TO THE CHAPTERS APRIL 1989

I don't know about all of you, but winter is hanging on around here. I think we're going to go straight to summer and skip spring altogether!

Chairman Joe Harris of the Finance Committee reports that both the annual total revenue and annual total operating expenses for 1988 reflect the fact that it was a conference year. The net profit for the year directly reflects the profit of the conference. Without the conference, ABANA would have had a break-even year. If the numbers for 1988 hold true, he reports that it was not a bad year at all. The board is keeping stringent controls of every penny and it is our goal to see that ABANA never again finds itself in the financial crisis that was experienced in the past.

The Anvil's Ring Committee has chosen a new publishing house for the magazine. As soon as the final bugs are out of the contract and it has been finalized, I will fill you in. The selection committee gave a great deal of thought to the selection and we feel that the new publishers will be able to stay well within the ABANA budget and give you the same quality magazine that you have become familiar with.

The new editor has not as yet been selected but the Anvil's Ring Committee is going over applications. The geographical location of the editor is not important. There are several very well qualified candidates and the committee will make its selection very carefully. All applicants will be kept on file for future reference as well. The board was very pleased with the caliber of applicants and I can assure you the selection will NOT be a political selection. We are very insistent on keeping your best interest in mind and politics have no business in the selection.

The Cardiff Wales tour plans are being finalized by Leonard Masters. He is in the process of sending the most detailed update to you. If you wish to receive a copy, please contact the ABANA Office if you have not already done so. At this time we have 95 inquiries showing an interest.

The ABANA board is in the process of selecting a person to fill the seat of Robert Owings as he is retiring in the fall from the Alex Bealer Award Committee. The candidate will come from the western states to keep geographical continuity and will serve the term of six years. He or she will have a good working knowledge of the people and history of blacksmithing for the past ten years. The existing committee has chosen Peter Hapney as their chairman for 1989.

There is a new book available for sale in the United States on Italian blacksmithing. It is considered by the Italians to be their bible of ironwork and I can assure you that it is a show-stopper! It has over 400 pages of absolutely beautiful ironwork. There are many drawings and layout patterns, as well as hundreds of finished pieces in color and in black and white. If you are interested, write to: The Courier, Italian Books & Journals, via L.A. DeBoise 2527, P.O. Box 67-50145, Firenze, Italy. The selling terms - prepayment of \$130 by check direct to the Courier in US funds. This price includes the cost of shipment, surface mail. Expect a couple months for shipment.

Looking forward to Spring!


Dorothy Stiegler
ABANA President

DES/jrg

ABANA

Artist-Blacksmiths' Association of North America



P.O. Box 1181, Nashville, Indiana 47448
Executive Secretary, Janelle Gilbert

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TO: CHAPTER NEWSLETTER EDITORS
FROM: WARD BRINEGAR, ABANA Board Chapter Liaison

Will you please print this in your next newsletter for us? Thank you!

LIVING HISTORY SMITHS PROMOTE ABANA; HELP SOUGHT

Those of us who work in living history museums, public parks and the like have a unique opportunity to serve on the front lines in promoting ABANA. We see the public daily, and it's our job to talk about blacksmithing with them. While we're doing this it's often a natural part of the conversation to talk about the resurgence of blacksmithing and the role ABANA has played in this regrowth. I keep a stack of ABANA brochures in the shop to pass out to anyone who's interested. It's worked, too; a significant percentage of the ABANA members in Nebraska joined as a result of visiting Stuhr Museum and talking with me.

As an ABANA board member and a component in the famous NOL'S NETWORK, I'm asking all of you who work in a situation where you're with the public to keep some ABANA brochures around to pass out. It may not always work easily if you're in a strict first-person interpretive setting, but there are unobtrusive ways to share our organization with those who are seeking.

If you'll drop me a post card (1709 West Charles St., Grand Island, NE, 68803), I'll be sure that a supply of brochures is mailed to you. Please help ABANA in this way. Thanks,

Ward Brinegar

WB/jg



Hey Guys

RING PROJECTS

Hey Guys, we still need more of you to get your ring to Vernon Fischer. Let's aim to assemble the whole thing at our Lesterville meeting in July.

TRIP-AIR

A super-controllable, compact air hammer capable of running off of any shop air compressor with 20 S.C.F.M., capability at 100 p.s.i for maximum power. Construction is simple and straightforward and upkeep easy.

TRIP-AIR weighs less than 1000 lbs. and requires no special base or supports. With no revolving masses and only two moving parts, TRIP-Air supplies safe, dependable service.

Price about \$3000

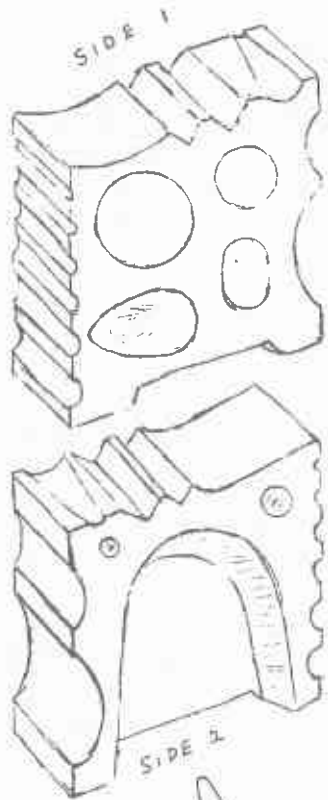
Specifications are as follows:

- * Ram weight: 40 lbs.
- * Speed: 120 + Blows per minute
- * Throat Clearance: 5"
- * Die Size: 1 1/2" X 3 3/4"

For further information contact:

E. & C. Machine Inc.
Route 1 Box 1050
Lexington, North Carolina 27292
Telephone: (704) 249-4482

Maurice Ellis saw this hammer demonstrated at the Birmingham A.B.A.N.A. conference and passes this information. Several demonstrators who used this machine felt it was a good tool. If anyone is interested, you are strongly urged to check it out personally.



BLOCK:

- Ø 1/2"x8 1/2"x3"
- 1/4 to 3/4 Rounds
- 2 V Grooves
- 3 Ladles or Drip Cups
- Large Spoon
- Shovel
- 2 Depressions For Rivet Heads
- Area For Scrolls & Rings
- 2 Larger Redil
- Tapered Round

PRICE: \$75.00 SHIPPING via UPS _____

CONE MANDREL:

- Shank to be used in Vise
- 3 1/4" Base Diameter
- 10" High - Solid Casting

PRICE: \$20.00 SHIPPING via UPS _____

GROOVE CONE MANDREL:

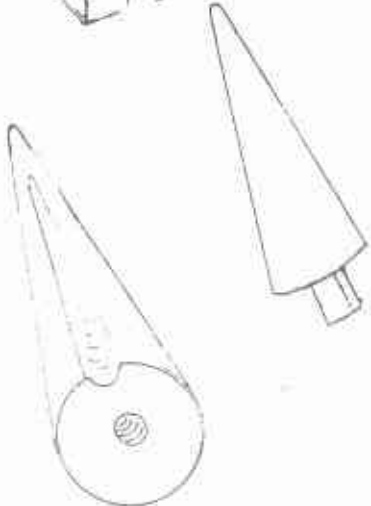
- Base Diameter 4 3/8"
- 13" High - Solid Casting
- Base is drilled & Tapped 5/8"
- for various shank or mounting applications.

PRICE: \$35.00 SHIPPING via UPS: _____

Thank you,

Roger Lorange

Roger Lorange
R.R. 2
Canton, Il. 61520
309-647-9242



NEW SWEDGE BLOCKS

Old swedge blocks are difficult to find and most new blocks are priced very high. Roger Lorange of Canton, Ohio is selling small swedge blocks for \$85. As you can see from Rogers drawing, it has many grooves and dips that would be ideal for the production/craft fair smith.

I have not seen one of these castings and can't vouch for the quality. If this tool looks like it's just the ticket, do take time to check it out.

OPPORTUNITIES

Blacksmith Apprenticeship. One year. General, all round blacksmith shop makes gates, handrails, furniture, work in iron and bronze. Handforming, power hammer and modern metal working techniques. Contact Craig Kaviar Forge, 147 Stevenson Ave., Louisville, Kentucky 40206. Telephone (502) 561-0377.

BLACKSMITH CLASSES

The John C. Campbell Folk School in Brasstown, North Carolina 28902 (1-800-562-2440) is offering quite a summer program in blacksmithing. Plan your vacation to take in a class or two.

The smithy at Brasstown is a well equipped 200 square foot space with 13 forges stations. There is a large selection of hand tools, a power hammer, drill press, shear and grinder in the shop. Elmer Roush is resident blacksmith.

The combination of good facilities, a unique atmosphere, and strong support by many master smiths adds up to an exceptional blacksmithing program.

BLACKSMITHING

3/3-5		Clay Spencer
3/5-11		Joe Miller
3/12-18		Paul Lundquist
3/19-25		Chuck Patrick
3/26-4/1		Charlie Fuller
4/2-15	(Advanced)	Pete Renzetti
4/14-16		Elmer Roush
4/16-22	(Knifemaking)	Chuck Patrick
4/23-29		Michael Saari
5/7-13	-	Chuck Patrick
5/21-27	-	Jim Batson
5/26-28		Jim Batson
5/28-6/3	-	Charles Orlando
6/4-10		Randy McDaniel
7/2-8		Elmer Roush
7/9-15	-	Elmer Roush
7/16-22	-	Jud Nelson
7/23-29		Keith Kilby
7/28-30		Keith Kilby
7/30-8/5	-	Keith Kilby
8/13-19	-	Joe Miller
8/20-26	(Civil War)	Jay Reakirt
8/26-9/1	-	Charlie Fuller
9/4-10		Dan Boone
9/10-16	(Knifemaking)	Chuck Patrick
9/17-23		Elmer Roush
9/24-30		Ira DeKovan
10/13-15		Elmer Roush
10/15-21		Jim Batson
10/20-22		Jim Batson
10/29-11/4	-	Clay Spencer
11/5-18	(Advanced)	Nol Putnam
11/17-19		Clay Spencer
11/26-12/2	-	Charles Orlando
12/3-9		John Kierbow

Jim Batson-5/21-27—Beginning to advanced students will learn basic skills, design development, and creative processes to make finished iron projects of student's choice

5/26-28, 10/15-21—Beginning to advanced students will have demonstrations, individual instruction, and participation in the forging of steel into tools for all crafts.

Dan Boone 9/4-10—Basic blacksmithing knowledge is needed for this fun-filled course. Students will be introduced to the whimsical side of blacksmithing using techniques of forging, twisting, and welding to make ornate pokers, hangers, and other items.

Ira DeKovan 9/24-30—This course is open to all skill levels and will emphasize innovative ways of working with iron. The class will also explore the uses of non ferrous metals, such as: brass, bronze, copper, and aluminum.

Charlie Fuller-3/26-4/1, 8/26-9/1—This class is for beginning to advanced students and will cover all areas of blacksmithing from upsetting and drawing out to forge welding.

John Kierbow-12/3-9—Basic blacksmithing techniques for beginning to advanced students will be taught in this course. Tool construction and selection skills will also be covered.

Keith Kilby-7/23-29, 7/30-8/5—Beginning to advanced students will be

presented with forge techniques needed to make high quality forged knives out of high carbon steels. Advanced students may work in damascus techniques.

7/28-30—Beginning to advanced students will receive hands on instruction in basic forge techniques, tool selection, use and construction in this class.

Paul Lundquist-3/12-18—Beginning to advanced students will study basic blacksmithing techniques and should complete several small projects.

Randy McDaniel-6/4-10—This course is for the experienced blacksmith who wishes to "forge" ahead to design and make animal, insect, dragon, and human heads and incorporate these designs into his work.

Joe Miller-3/5-11, 8/13-19—Beginning blacksmithing students will learn the techniques of drawing, upsetting, bending, twisting, quenching, splitting, heat treating, and forge welding to make hooks, fireplace tools, hangers, candle holders, tools, and other items.

Jud Nelson 7/16-22—Beginning to advanced students will study basic techniques in blacksmithing and should complete several small projects.

Charles Orlando 5/28-6/3, 11/26-12/2—Beginning to intermediate students will learn basic forging techniques for tool making such as tong making, forging, hardening, and tempering, joinery, making leaves and flowers, and will complete several projects.

10/20-22—Beginning to advanced students will cover the complete creative process from idea to finished product to forge decorative heads in iron, stainless steel, copper, and naval brass.

Chuck Patrick-3/19-25, 5/7-13—Beginning to intermediate students will study basic steps in smithing leading to intermediate projects. Dexterity with some manual exertion necessary. Course is to stimulate personal interest and explore traditional blacksmithing methods.

4/16-22, 9/10-16—Students with a year of smithing or a great desire to learn knife making will learn proper forging of high carbon steel, as well as cable and pattern welded Damascus. Hardening and tempering of certain steels, handle styles, and finishing will be used to finish a knife.

Nol Putnam-11/5-18—Students should be proficient in all basic forging skills, as this is an advanced course in art and architectural smithing which will focus on the design, drawing, and forging of a piece of work. Business aspects of smithing will also be studied.

Jay Reakirt-8/20-26—The making of basic hardware with an eye towards saleability and entry into the wide world of blacksmithing will be covered in this class for beginning to advanced students.

Peter Renzetti-4/2-15—Intermediate to advanced students will cover techniques used to design, forge, assemble, finish, layout, and install various types of hardware and ironwork for residential structures and restoration techniques.

Michael Saari-4/23-29—Intermediate to advanced students will study construction of architectural hardware ranging from nails to large hinges and latches. Layout, assembly, and benchwork will be addressed.

Clay Spencer-3/3-5, 10/29-11-4, 11/17-19—Beginning to intermediate students will learn and improve blacksmithing techniques and skills while making useful and decorative items for the home, such as pot racks, candle holders, fireplace tools, and other items.

Elmer Roush-4/14-16—Beginning to advanced students will study the techniques of bladesmithing. They will cover the choices of steels, forming, and heat treating to hand forge a blade.

10/13-15—Intermediate to advanced blacksmith students will discover the art of making figures and heads for tools, fireplace sets, and other useful objects.

7/2-8, 7/9-15, 9/17-23—Beginning to intermediate techniques will be covered in testing the fire, forge welding, drawing, upsetting, piercing, twisting, and cutting to create a project of the individual's choice.

- Limited spaces available for non-Elderhostel students

NOTICE

I understand from Jim Wallace that interest in making scrolls and/or rosettes for the new entry gate for the National Ornamental Metal Museum in Memphis is far greater among European smiths than American smiths - how embarrassing. The S.O.F.A. chapter made four scrolls and eight rosettes for the scroll eyes as a group project/demonstration. I hereby challenge the other A.B.A.N.A. chapters to at least match this effort. The museum is a showcase of our work - so let's support it!!!!

Publishers Central Bureau (1 Champion Avenue, Avenel, NJ 07001) now carries Early American Wrought Iron (3 volumes in 1) by Albert H. Sonn. This is a large book with over 3,000 very detailed illustrations. Cost is \$17.95 plus \$3.95 S&H. Catalog #27783X. Credit card orders may be placed to 1-800-772-9200. Copyrighted 1928.

I will be discontinuing mail order sales of the heavy-duty, cast iron forepots produced locally by Bob Zeller when the two I have on hand sell. For a brochure, send a SASE with \$0.25 postage.

Ken Scharabok
Box 33399,
Dayton, Ohio
45433-0399

P. S. While the last item is an ad, both Bob and I have been making these firepots available mostly as a service to fellow blacksmiths, since we only make a couple of bucks each on the transaction.

Notes by Richard Korinek

Reprinted from 'Upper Midwest Blacksmith Association'

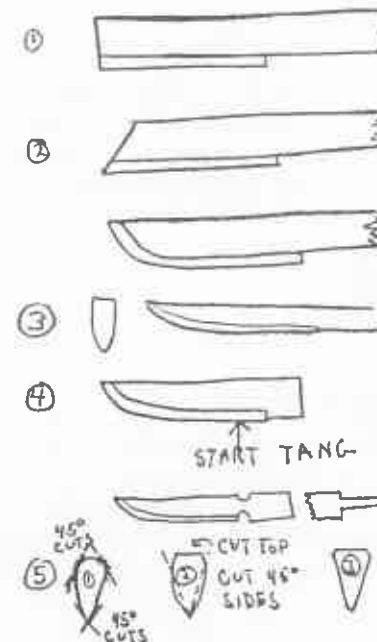
John Teslow show one and all how to make the Norwegian knife blade as described in September's newsletter. Here is a little more detailed account of how to do it. John is a master of this and makes it look so easy. After he showed us how, we lit the forges in the center of the classroom shop and anybody that wanted to had a go at making a knife themselves. Here's how:

1. We used 3/4" angle iron, 1/8" thick. By using a long piece you can handle it without tongs. Fold about 4" of the angle together and insert a 3 1/2" piece of 1095 tool steel. Forge weld the edge steel in place, tapping the hard steel into the soft iron as you weld.
2. Cut off end of angle and edge at an angle and bend the tip up in a curve. This brings edge steel all the way to the point.
3. Taper all parts of knife and edge as shown. When forging the taper, hit both sides evenly. Taper length and crosswise.
4. Cut off angle iron 1/2" behind the tool steel insert. Start tang of knife using the last 1/2" of the edge steel and the short piece of angle iron. The tool steel gives added strength to the tang. Tang should be 2/3 the length of the handle you propose to use. Grind the tang to square the junction with the knife blade. Straighten while hot.
5. Grind Crosssection of knife as shown, ending with a 45 degree taper on the knife blade. Do it in three steps.
6. Quench in warm oil while grinding and polishing. No tempering needed.

John gets the tool steel from a supplier in Iowa. They gave us a break on the price of the steel for ou meeting, and also sent along a bunch of catalogs for us toy earn over. If you want a catalog of thier steel, with prices and delivery information, write to them.

Brownells, Inc.
Route 2 Box 1
Montezuma, Iowa 50171
Phone 515-623-5401

They are nice people to do business with. Tell them that Teslow said so.



Notes by Richard Korinek

Reprinted from 'Upper Midwest Blacksmith Association'

Jim Batson, from Madison Alabama, was visiting with Bob Bergman at the time of our Winter meeting in Elkhorn. He is a nationally known blacksmith and demonstrator and graciously agreed to demonstrate an entirely different type of knife making. We scrounged up an old file from the trash bin at the shop and he showed us how to make a nice knife with a squirrel tail handle.

1. Grind off the file teeth on three sides. Break off the length needed in a vise. Start heating in forge very slowly so as to not shock the metal.

2. Forge the tang first. Use about 2 1/2" of the file for the tang. Find forging heat as the temperature between melting and point of becoming demagnetic. You can use a small shop magnet to find this. SO NOT hit the file at any heat below this. Draw out the tang with the edge of the hammer, pushing the tang back.

3. Cut off point of file on side opposite the tang. Make a reverse curve before tapering blade. Thinning will bend blade back to shape. Then shape back of blade first before edge. Use round hammer to shape blade, no need to stay at edge of anvil.

4. Tang should be long enough to go around your fingers. Round it out smooth. Form curl on end of tang, opposite the cutting edge. It is good to have a pattern for the handle shape if you are going to make a lot of them.

Comments along the line of the demo:

Set a block to fit the anvil, heat block and

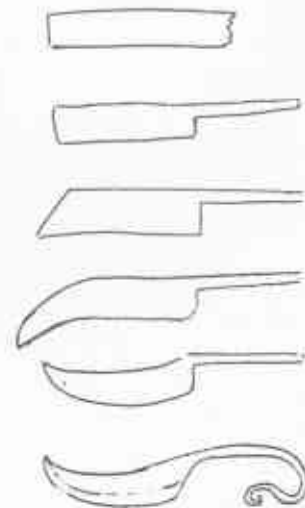
the heat will stay in the knife longer for forging. For finish forging, put water on top of the anvil. It will remove the scale as you work.

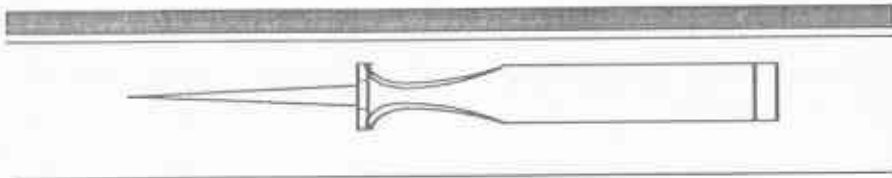
Hot file the back of knife into shape. In thinning edge, hammer on both sides evenly. Hammer from back down to the cutting edge. Small knives should have balance in the handle.

Forging to the point, do not heat as high as the rest of the forging. It will give you a smaller grain at the point.

Heat Treating:

Normalize with air maybe twice. Heat edge only to temperature and quench in oil, about 135 degrees. Heat the edge by turning on the blower and holding the knife over the fire, rocking it back and forth. Stick it in the oil straight in and keep it there till you are ready. Take it out before it is cool, and it can still be straightened on the anvil, till it is almost room temperature. Bevel the final edge, you can heat treat in oven to 300 degrees. To run colors to the edge, heat back and watch for straw color.

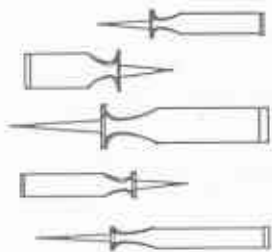
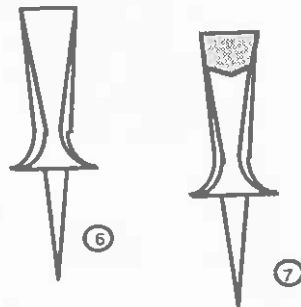
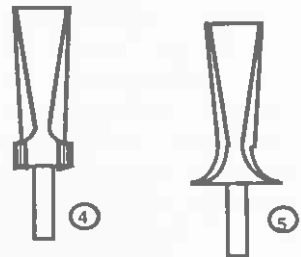
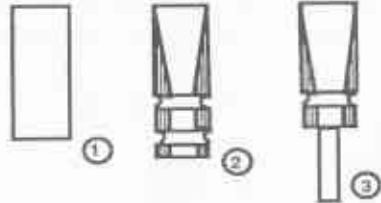




CHISEL - THE PETER
ROSS WAY
by Hugh Eddy

The Tool Bin

1. 3/4 inch square stock
2. Make octagonal and fuller
3. Draw 3/8 inch square tang
4. Rough shape blade
5. Set tang in square hole and draw out bolster, first with set hammer then with fuller.
6. Draw tang to square taper.
7. Weld tool steel plate on bottom side
8. Draw out blade and finish forging.



Reprinted from Alabama Forge Council

TOOL STEEL BUY

Several of us discussed getting together to buy a bar of Atlantic 33 tool steel at the Edwardsville meeting. If enough of you want to I'll buy one length of Flutagon 5/8" and we can divide it up. Read the enclosed spec. sheet and give me a call if you want in on it.

Information from spec. sheet.

TO FORGE: Heat slowly and uniformly to a temperature of about 1825 degrees F. to 1975 degrees F. (lemon to yellow) and forge.

TO HARDEN: Reheat the cutting edge about 1" back between 1650 degrees F. to 1950 degrees F. (salmon to lemon color) depending on hardness required. Quench in clean cold water.

DO NOT DRAW TEMPER

for further information:

ATLANTIC STEEL CORP.
35-27 36th Street, Astoria, N.Y. 11106
Tel. (212) 729-4800

Doug Hendrickson
RR 1 Box 16D
Lesterville, Mo. 63654
Phone 314-637-2576

Sale & Want

FOR SALE

15' X 17" Log cabin disassembled and numbered for \$250.00 - What a deal! This could make a great shop. Contact:

Pat McCarty
Route 1 Box 247A
Washington, Mo. 63090

Edwards #5 Floor Shear \$65.00. Contact:

Bernie Tappel
Route 1 Box 81
Henley, Mo. 65040
314-496-3793

Hand Crank Blower Sale! One is a Champion #400 without a stand \$25.00. The other is a Champion (no #) with stand in perfect condition \$45.00. Contact:

Maurice Ellis
P.O. Box 1092
Florissant, Mo. 63031
314-838-0080

"Max" chop saw, 7 1/2 hp. 3 phase \$495.00
Contact:

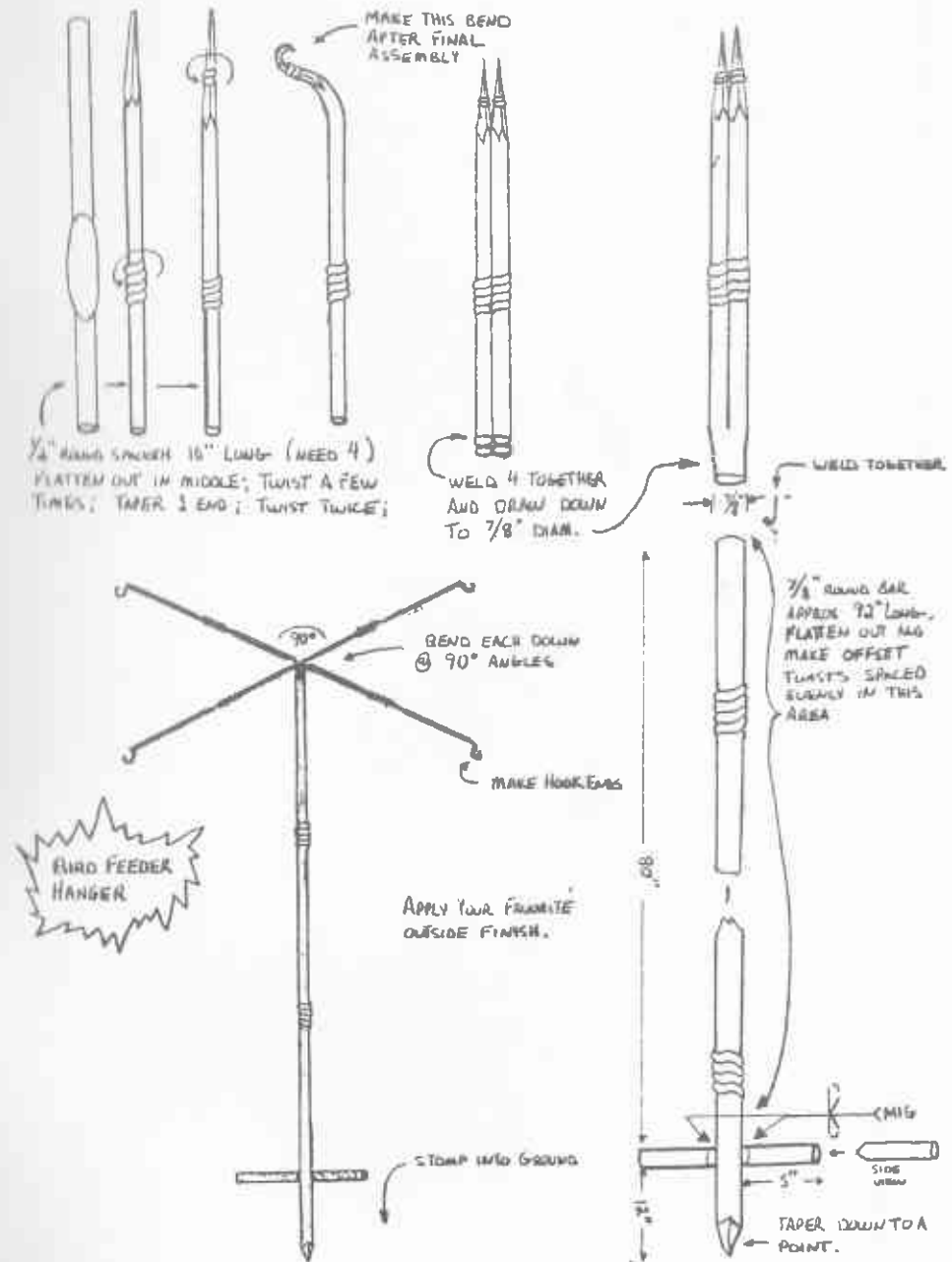
Colin Campbell
Rt. 1 Box 282
Union, Mo. 63084
314-583-3512

WANTED

100# Anvil

Peggy Eng
P O Box 63146
St. Louis, Mo. 63163

Bird Feeder Hanger



BAM
R.R. 1 BOX 16D
LESTERVILLE, MO 63654

ADDRESS CORRECTION REQUESTED