

RAM

INSIDE

Sept.—October 1995

Sept. meeting.....	8
Peter Ross class.....	12
Forge a wizard.....	14
Tale of 2 hammers.....	15
Sliding bolt.....	18



NEWSLETTER of the BLACKSMITHS ASSOCIATION OF MISSOURI

Contents

Editor's anvil

5 Just back from the Quad State's Round-up, the editor gets fired up to get another one done.

Pat's place

7 Pat gives credit for a great September meeting.

September meeting

8 John Stovesand really wowed us with his cast it, don't forge it meeting in September.

ABANA news

10 Joe tells us about Virginia's "old" ABANA chapter and reminds us to work safe.

Is this Colonial?

12 What happens when you combine Bert Eliot and Peter Ross?

Wizards revisited

14 Here's a wizard you can make from the NC Chapter of ABANA.

Tale of 2 hammers

16 Nol Putnam and David Mudge have special hammers you might want to try.

Sliding bolt

18 Door hardware is easier if you take the time to make Benny Crevitt's jig.

BAM bulletin board

19 The place to find tools to buy, sell, swap or give to the editor.

Shop tips

20 This month features more tips gleaned from the Art-metal e-mail list.

BAM news

22 Dates, workshops, hammer-ins and other important stuff to know.

Next meeting

23 Joe Wilkinson hosts BAM's next gathering at a different date than you thought, Nov. 4.



Page 8



Page 17



Page 20

**Newsletter of the
Blacksmiths
Association
of Missouri**

Volume 12 No. 5

Our cover: Tim Underwood gets his iron hot while fielding questions from the crowd at the Missouri River Valley Old Time Threshers gathering in September. Tim has manned the blacksmith shop here for years.

Editor
Jim McCarty

Contributing Editors
Bert Eliot
Pat McCarty

Mailing Labels
Maurice Ellis

The Newsletter of the Blacksmiths Association of Missouri is published six times a year and is mailed to members of BAM. The annual fee for regular membership is \$20/year; a portion of this amount is for a subscription to this newsletter for one year. Editorial inquiries should be addressed to: Jim McCarty, 5821 Helias Dr., Jefferson City, MO 65101; (314) 395-3304. BAM membership inquiries should be addressed to: Gary Kobermann, 2337 Whitshire, St. Louis, MO 63129; (314) 892-2527. Occasionally some material will be copyrighted and may not be reproduced without written consent by the author. BAM welcomes the use of any other material printed in this newsletter provided the author and this organization be given credit.

BAM Membership Application

Name: _____

Address: _____

City: _____ State: _____

Phone: () _____ Zip: _____

New Member Renewal

How did you learn about BAM? _____

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

ABANA Membership Application

Primary ABANA Chapter Affiliation: _____

Name: _____

Address: _____

City: _____ State: _____

Phone: () _____ Zip: _____

New Member Renewing Member

How did you learn about ABANA? _____

- Regular Member\$35 yr.
- Senior Citizen (Age 65)\$30 yr.
- Fulltime student\$25 yr.
- Overseas airmail\$70 yr.
- Overseas surface mai\$50 yr.
- Contributory\$100 yr.
- Public library.....\$25 yr.

See reverse

Editor's anvil

After wanting to for many years, I finally got a chance to travel to Ohio for the annual Southern Ohio Forge Association Quad State Round-up. If you've never been before, you owe it to yourself to make the trip next year.

Quad States is the mother of all regional blacksmithing conferences. There have been many years when it was better attended than the ABANA Conference, though ABANA has more demonstrators. Quad States, however, has more rusty iron tools for sale. If you took the tailgaters at the Ozark Conference and multiplied them by four, you would equal the number in Ohio.

BAM was well represented at the conference. I ran into Lou Mueller before I had time to pin on my name tag. Then I saw Maurice Ellis, hawking air hammers from his little trailer.

I came prepared to sell my surplus stuff but no one prepared me for the mob scene that greeted my arrival (fresh meat, the wolves cried). After driving 525 miles with only a couple of quick stops, I was dog tired when I puled into the Miami County Fair Grounds where the event is held. As I swung into tool row the hordes descended on me.

No need to unload, everything was gone before it hit the ground. I must say I priced things pretty cheap, at least compared to what others were asking. In the brief time I managed to make the rounds, I saw beat up rivet forges marked \$100 (but worth \$25). Blowers were bringing \$100 plus, though I bought one for \$60. Post drills, those things Andrew MacDonald can't give away, were priced in the \$100 range.

I did see a few bargains in 300-pound anvils, most around the \$1-\$2 per pound range. But for the most part I thought folks were getting a little greedy with their stuff, at least compared to Ozark Conference-BAM meeting prices.

SOFA is really organized. They had everyone who preregisterd fixed up with a little packet that had meal tickets, name tags, maps and program info inside. The name tags were color

coded to show at a glance what you paid for (Saturday, Sunday, or both). The demos were supposed to be set up so that you could see on Sunday what you missed on Saturday but I think they forgot to tell the demonstrators that!

On tap were BAM's own Bert Eliot, Jim Batson on knives, Peter Sevin from Arizona on hardware, Russell O'Dell doing his copper spinning, and Charlie Orlando with basic techniques. I was really torn on what to see. I knew I wanted to get in on Jim Batson, but I only had time for one more. I considered Charlie Orlando and Peter Sevin and ended up going to Peter's demo because I am about to need some hardware for my shop doors.

Jim Batson was great, but I found myself wanting to take over the forge and practice what he was preaching. I missed the hardware portion of Peter's demo, but caught a good chandelier demo from him.

That was all there was time for, save for watching the contest, which was to forge a piece of square stock into a ball. It was great watching the two-person teams chasing that impossible to hold ball around the anvil. Gotta try that some time.

In between the SOFA conference I started work on my new shop, with a huge hand from Joe Wilkinson, who put his Kubota tractor to the task of drilling holes in the hard clay soil in my back yard. Thanks, Joe, couldn't have done it without you. If I manage to get it under roof before next spring, Janice says I can host a BAM meeting. We make a mean peanut butter and jelly sandwich.

Thanks to Bert Eliot for her article on the class she took at the Folk School. She was one of the scholarship winners last year and has offered to show what she learned at the January meeting at Stan Winkler's in Ste. Genevieve.

For the rest of you, don't forget you owe me a story about your class!

Hope to see you at Hope in November.

—Jim McCarty

BAM helps sponsor Hoss Haley demo at Webster U.

Together with Webster University, BAM is co-sponsoring a workshop with Hoss Haley Nov. 3 at the college in St. Louis. Hoss was a self-taught blacksmith on a Kansas farm before taking an apprenticeship with Tom Joyce. He currently has his own studio in Sante Fe where he specializes in sculptural forgings. His work combines industrial textures such as rivets and corrugated metal.

He is known for his lofty approach to art delivered in the simple language of the common man, not the speech of the fine arts professor.

His demo will begin at 9 am with repousse work, followed by a slide demonstration at noon. Following a lunch break, Hoss will play the afternoon by ear (tell him what you want to see.)

To find Webster University take the Elm St. exit off I-44 and follow the Webster University signs to Big Bend Blvd. The art department is the second building on campus, 8350 Big Bend Rd. The demo will be in the sculpture area of the art school.

Dear BAM

I was just going through your May/June 1994 issue that I received for the St. Louis Conference and the little light went on...in regards to the coal forges you guys made for the conference. I'm hosting our annual forge-in at my shop next year (Feb. '96) and, as always, there never seems to be enough forges to go around. You see where this is headed, doubtlessly. Is there any chance that you drew up plans for the forges you constructed for the conference, and if so, is there any chance they could be copied and sent over

the Pacific to Noo Zealan? Who are we? We are the Artist Blacksmith Association of NZ (ABANZ). Does that ABANZ sound original or what? I'm a Johnny Poor Loser I suppose, as I thought BOANZ (said Bones, Blacksmiths of Aotearoa NZ) was better. I'm the (believe it or not) editor of our letter Bellows and Breeze.

So anyway, if construction plans or details for the forges are available it would certainly be nice not to have to reinvent the wheel, so to say. And of course, if any of your members are planning a vacation to NZ, then do let us know! The old saying, "You can't beat local knowledge" is quite true. There are but 70 members in ABANZ, which seems to be on a

rough par proportionally with ABANA when compared to populations of our respective countries, but we're always glad to meet other smiths and trade lies.

O Lord forgive me! Yesterday I used an arc welder . . . and I liked it.

—Guy Garey, Chestnut Tree Forge, 8 Tolcarne Ave., Dunedin, NZ

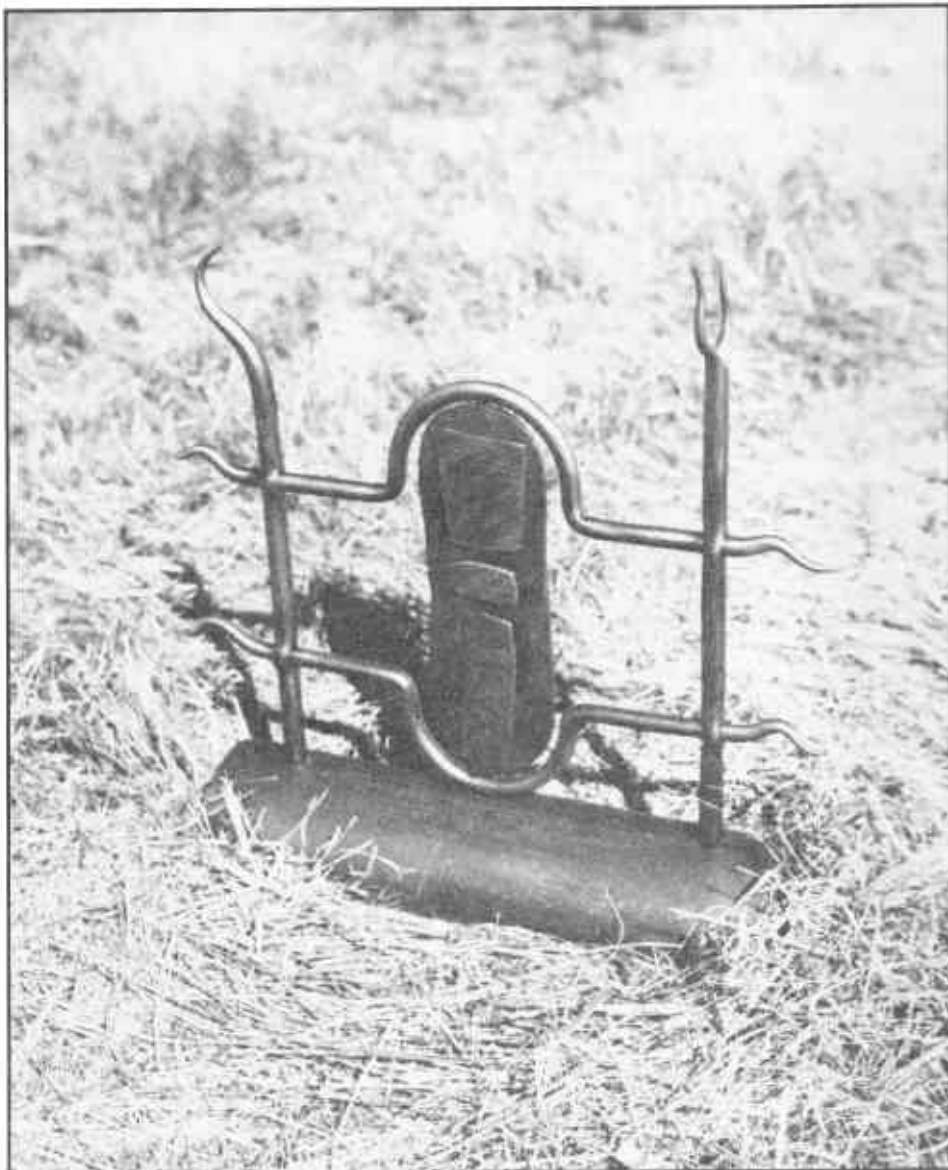
Thanks very much for running the ad regarding my manual 101 Metal Projects for the Novice Blacksmith. I hope you will continue to run it a few more times if you have the space. I'm pleased to transmit herewith a copy of this manual to be auctioned off at one of your major conferences, thus adding to your coffers. It has brought favorable comments from many buyers. Keep up the fine work as editor of BAM. It's a great newsletter. One minor criticism: in your July-August 1995 issue, no acknowledgement was made for the "Tennessee Troll" from railroad spike presented in our newsletter of August 95. Sincerely yours,

— Al Cannella, Appalachian Area Chapter, Cookeville, Tenn.

Editor's note: My apologies for the omission — will do better on all future "thefts" from your fine publication. And many thanks for the book. Being editor means you get first crack at the goodies, but I promise to release it in time for the next Iron in the Hat.

Sorry I won't be able to write my usual column for the next newsletter but I am too busy getting things ready for the quilt show. Please fill the space with a project or something. Instead of doing the blacksmithing demo with you and Joe Wilkinson I will be set up at the quilt show with mom. Guess you can see now where my real interests lie. By the way, don't publish this letter in the newsletter. Don't want the rest of the BAM members to know I passed up blacksmithing for a quilt show.

— Your president, Pat



This was Bob Alexander's class project in a blacksmithing class he is taking at Jefferson Community College. You've come a long way, Bob! That's the nicest fireplace poker we've ever seen.



TWISTED VINE WINE BOTTLE HOLDER

By Jerry Gier

Reprinted from the Northwest Ohio Blacksmiths Newsletter, July/August 1995

Forge a leaf and eye on both ends of a piece of 3/8" x 24" rod. The spiral bottle holders are welded to the main vine and the weld area is wrapped (using a torch) with either 1/8" or 3/16" rod. Leave the ends stick out about 2" and twist ends into a viney spiral. The bottle holder can be made to hold from 1-6 wine bottles.

The jig to wrap the spiral around is shown in sketch "B". The jig is made up of 1 piece of 3 3/8" o.d. pipe 8" long, one piece of 3/4" o.d. pipe 15" long, 8 pieces of 1/4" x 7" rod and 1/4" thick flat bar. Locate the 3/4" pipe inside the 3 3/8" pipe on the center line. use the 1/4" flat bar top and bottom. Form the 1/4" x 7" rods to match the neck of a sample wine bottle. This arch can be made by forging, using the step of the anvil. I set the (8) 1/4" x 7" rods around the neck area of the jig and weld in place. Go back and grind the area nice and smooth since the finished spiral has to slide down the neck to get it off of the jig. The finished neck area should be about 1 1/4" tapering up to 3" on center.

I used a short piece of 1/4" rod to make a small hook 1" up from the bottom of the jig. The opening needs to be at least 1/4" wide. This is used to

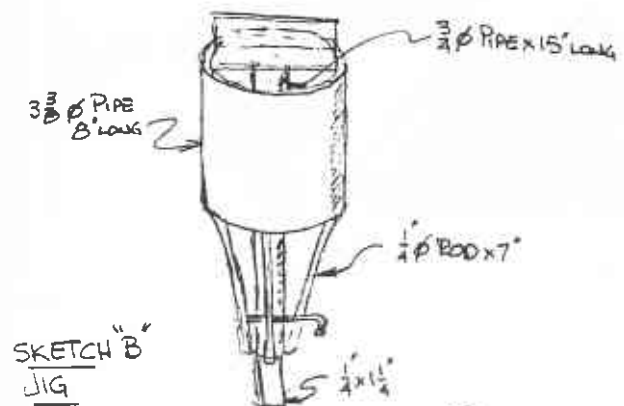
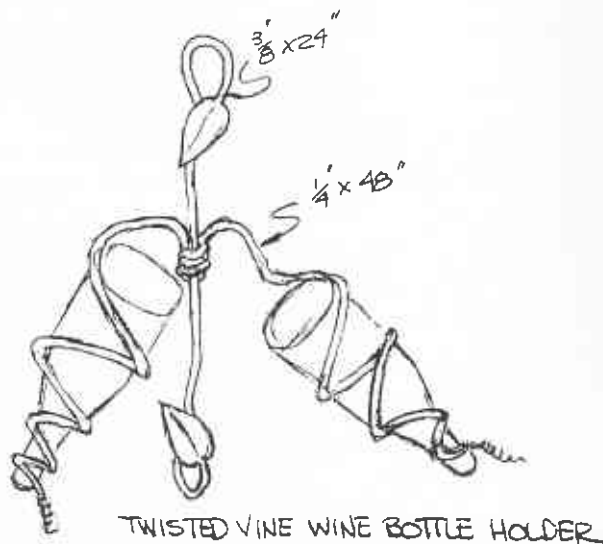
hook and hold the 1/4" x 48" rod as you wrap it around the jig using a torch. Weld a piece of 1/4" x 1 1/4" flat bar to bottom end of the jig so that the jig can be clamped into the vise. Also, weld a piece of 1/4" flat bar to the top jig so that the jig can be flipped in the vise to make it easier to remove the spiral wrap.

Take a piece of 1/4" x 48" rod, hammer the full length for texture and life. Point one end and roll several small viney curls to get the vine look. Hook the curled end onto the jig hook and using a torch spiral the 1/4" rod up the jig. I

A little trial and error will tell you how far to run the spiral.

usually get 4 1/2 to 5 complete wraps. Also, I don't wrap completely up the large pipe, it makes the spiral too long if you do. A little trial and error will tell you how far to run the spiral. Wire brush then flip the jig over in the vise and wire brush again. By this time the spiral should be cool enough that you can grab it and twist it opposite of the spiral and it should back off of the jig. You may have to tap it gently with a small hammer to get it started. Bend the stem to fit on to the main vine. Weld and wrap, oil and you are finished.

You can adjust how the bottles hang by using a torch near the weld and push the spiral where it looks best.



BAM SEPT. MEETING

by Pat McCarty

Minutes approved as published

Are we all going to change from blacksmiths to foundry persons? Even though the focus of our September meeting was pouring rather than hammering metal, I think most of us will continue to pound iron. However, this is a good way to accent our forged work with brass or to cast replacement parts for our machinery.

John's meeting was very well planned. After we had sausage and egg biscuits for breakfast, the demos started. Winston Harness took us through the steps to cast a miniature BAM anvil. Tom Clark and John Stovesand tried heating bronze in a coal forge to see if it could be done.

They got plenty of heat to pour another miniature anvil. John had sand and crucibles available for sale and demonstrated his car tire tumbler.

After a delicious lunch we had our business meeting and trade item drawing. There were many fine examples of hand-made chain and a large assortment of donated items for Iron in the Hat. Thanks to all who donated and to John for a lot of hard work.

Some members mentioned they didn't get their newsletter. If you got missed let me know and I will send you another one. Check with Maurice Ellis to make sure your address is correct and that your dues are paid up.

Thanks again to John and Mary Stovesand for hosting our meeting. I'll see everyone at the next meeting in Hope, Mo.

Minutes

Thanks to John Stovesand for great demo and meeting

Gary Kobermann spoke on 501-C tax exempt status for BAM. BAM is already a non-profit organization. Tom Clark and Doug Hendrickson will work on bylaw changes as required for 501-C status.

Best wishes to J.K. Reynolds, who is in St. Luke's Hospital in St. Louis with kidney problems. Let's hope he gets up and around soon.

Faust Park Fall Festival was cancelled. "German Days" next week and Sept. 30-Oct. 1. Candlelight tour in December still on.

Gary Kobermann made up extensive demonstrator survey. Sign up if interested.

ABANA Workshop at Lou Mueller's shop. Details in this newsletter.

Doug Hendrickson has letter from Charles Luniz and Associates, possible job opportunity.

Discussion held on "permanent" meeting site.

Possibility of funding expansion of Potosi conference Site discussed.

Next meeting at Joe Wilkenson's shop, Hope, Mo. Date Nov. 4. Where is Hope? (Answer: In between Frankenstein and Bland.)

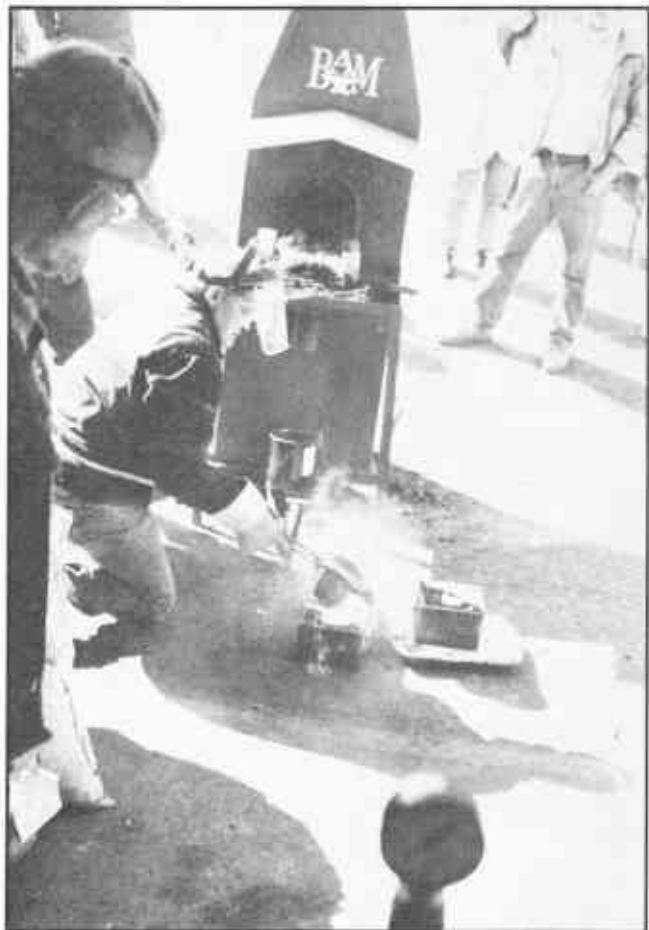
Suggestion made to carefully check BAM schedule against national events. Suggestion made to check this on Internet: Ken Valdejo will do this.

Tom Clark has Francis Whitaker silver coins for sale — beautiful. All profits to FW Educational Fund.

Tom Clark made horseshoes for John Stovesand and Winston Harness for great demos.

Great lunch and splendid time had by all

Tom Clark will be in charge of Iron in



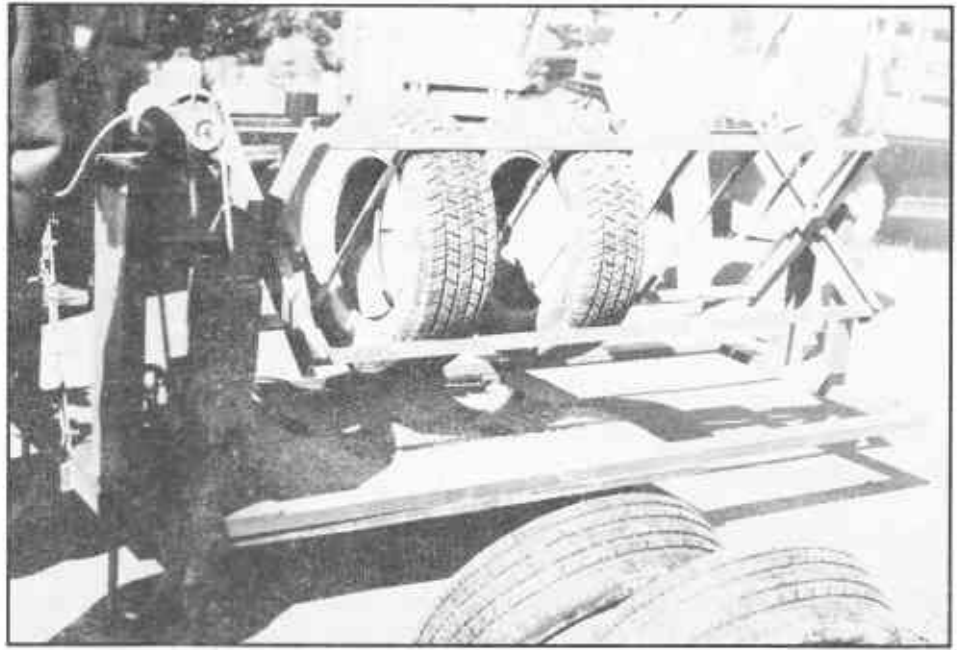
Host John Stovesand carefully fills a mold with hot metal melted in a coal forge.

the Hat for ABANA 1996. Hand made tools encouraged

Meetin adjourned

Trade items: John Stovesand, Jeff Pittman, Tim Hill, Ken Valdejo, Steve Stunkel, Phil Williamson, Ed Harper, Pat McCarty

Iron in the hat: Bob Alexander leather apron went to Mike McDermott. Big iron ball from Phil Williamson went to Jim Pittman and Dave Sheppard. Cast bronze BAM anvil went to Bob Bupp. Forged and bronzed flower made by Bob Alexander went to Joe Wilkenson. Two Bob Bupp brass candleholders went to Tim Hill. Crucible donated by John Stovesand went to Ed Harper. John Murray hammer went to Tim Underwood. Pat McCarty railroad spike wizard went to Bob Alexander.



Above: John's tire tumbler for cleaning up castings that worked like a charm. Below: He had bleachers to make demo watching more comfortable.



Winston Harness prepares his mold while doing a casting demonstration at the September BAM meeting.



President's Message September 1995

By the time you read this, time will be nearing to count the ballots cast to elect five ABANA directors for three year terms. I hope all ABANA members have marked their ballots for candidates of their choice and mailed them in time for the counting.

In our effort to form a chapter in Virginia, we failed to give due recognition to an ABANA Chapter that is already in Virginia. The Blacksmith's Guild of the Potomac (3608 Military Rd, Arlington, VA 22207) has been an ABANA Chapter since they were chartered in 1986. We erred. We upset some people. We apologize. Our efforts were sincere. What we had in mind was a chapter that would serve Virginia Blacksmiths that are located too far from Arlington to make it convenient to attend meetings in that area. That is no excuse for failing to give due recognition to a hard working and dedicated group of smiths that make up the Blacksmith's Guild of the Potomac, a Virginia Chapter of ABANA. These folks have no quarrel with starting a new ABANA Chapter. In fact they are willing to help. They just did not appreciate the fact that we failed to recognize them as a Virginia Chapter, and rightfully so.

We do spend a lot of time and effort trying to gain new chapters and new ABANA members. But we spend even more time trying to improve services to our present chapters and members. We appreciate your support, but we don't mind being told when we have done something wrong. In fact we appreciate that as well.

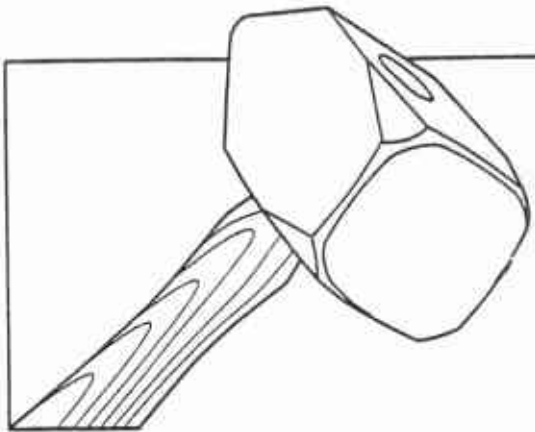
Here, as promised last month, are some brief comments about ABANA's financial condition at the end of the first six months of 1995. You will recall that the 1995 budget showed \$183,200 income for the year and a like amount for expense. If we had ended the first six months exactly on budget, our income and expense each would have been \$91,600. Posted figures show our income through 6/30/95 as \$126,700. So, we are running more than \$35,000 ahead of budget on income. Posted expense for the first six months is \$83,000 so our expense through June 30, 1995 is \$8,300 less than budgeted.

We have always had some wide swings from month to month for both income and expense. I doubt that year end will show the wide gap between income and expense that we had at mid-year but I do think we will end the year with income adequate to cover expense. We are financially sound.

You will notice that the Chapter Liaison Newsletter is not included in this mailing. John Pollins has been blacksmithing all month, attending various workshops and was not able to publish his portion of this mailing to the chapters.

We trust you have had a safe summer and hope you keep safety in mind as you prepare your shop for the coming winter. Be safe, be happy.

Joe Harris
ABANA President



BEGINNER'S WORKSHOP and DAMASCUS WORKSHOP

Sponsored by ABANA



As a first step to consider regularly sponsored Beginner's Workshops by ABANA, the first workshop to kick off the "pilot project" will take place in Valley Park, Missouri.

WORKSHOP DATE: December 2 - 3, 1995 (Saturday & Sunday)
HOST & WHERE: Lou Mueller - 224 Benton St - Valley Park, MO 63088
TO REGISTER: ask for Lou Mueller (314) 225-3252
COST: \$35 Beginner's Workshop / \$30 Damascus Workshop

1st Class - Beginner's Workshop:

The workshop will be limited to 24 students.

12 hours of hands-on learning, targeted at the interest level in blacksmithing. All basic techniques will be covered up to (but not including) forge welding. Each student will be assigned to an individual instructor for assistance during the hands-on sessions. 12 forging stations, 12 assistant instructors.

Lesson Plan:

- 1) Fire building and introduction to tools & material
- 2) Drawing
- 3) Upsetting, splitting, fullering, and tenon
- 4) Punching, piercing and drifting
- 5) Bending and forming
- 6) Grooving, twisting, and scrolls

2nd Class - Damascus Workshop (Traditional & Mosaic):

The workshop will be limited to 45 students.

12 hours of lecture/demonstration with instructor Hank Knickmeyer. It is recommended that you have a basic knowledge of blacksmithing. This comprehensive workshop will begin with the first stages of Damascus work.

To reserve a place, call today! Registration is limited.

If your chapter is interested in hosting an ABANA sponsored Beginner's Workshop, contact ABANA at (314) 390-2133

Contemporary Colonial

What happens when Bert takes a Peter Ross class at the John C. Campbell Folk School

by Bert Eliot

My thanks go out to BAM for providing the scholarship that enabled me to go to John C. Campbell Folk School in June of 1995. I had heard so much about the school, it was hard not to have high expectations about taking a class there. And I was certainly not disappointed by my class with Peter Ross.

Although 18th century door hardware is not my cup of tea, I signed up for Peter's class, knowing that the skills that I would learn would be applicable to any style of blacksmithing. Also, having seen Peter demonstrate before, I knew I would come away with many unexpected insights.

There was no delay in getting started. We did wait to have dinner Sunday night, but after our brief orientation, the fires were lit and hammers were flying. I wasn't at full steam since I drove from home that day, but I couldn't resist the lure of beating something a little bit that night, even if it was only a punch and a drift.

Our first project was a bean latch, simple to look at but requiring control and keen observation. Even after watching Peter several times, it wasn't until late afternoon that I picked up some of the minute details. By then I was too exhausted and frustrated to put the new insights to good use. That evening, after a bit of schmoozing, I returned to study my notes and visualize making my latch. My mental gymnastics paid off on

Tuesday. My hands paid attention to what my mind had already practiced so much. I had a bean latch in hand, plus an arrow form to boot.

Peter spent a lot of time not only demonstrating how to make the hardware, but also how to use our bodies effectively in doing so. Our approach to the anvil was not too basic for this more advanced group. Once I returned home to my usual groove I discovered how much I could improve here. He also covered filing techniques. I gained a new respect for how much filing went into that old stuff, and why I had avoided it in the past and will continue to do so.

Wednesday was a day of much excitement. The fireworks really flew. I mean literally. They were blasting a new water line right next to the smithy, forcing us to abandon it briefly. So, the next time any of you take a class there you may enjoy the improved facilities as a result. On our part, we advanced to strap hinges with forge welded eyes. My challenge was the size of the metal involved. I hadn't hand forged 1 1/2 inch by 1/4 inch for a long time, having been spoiled by my air hammer. But with the tips I'd learned earlier, all went well. We added forge welded and right angle pintles to hang the hinges.

Thursday marked the other end of the spectrum, welding dovetail hinges from 14 gauge sheet. Precision was truly the key to this process. One iota off the mark and the darn things wouldn't line up.

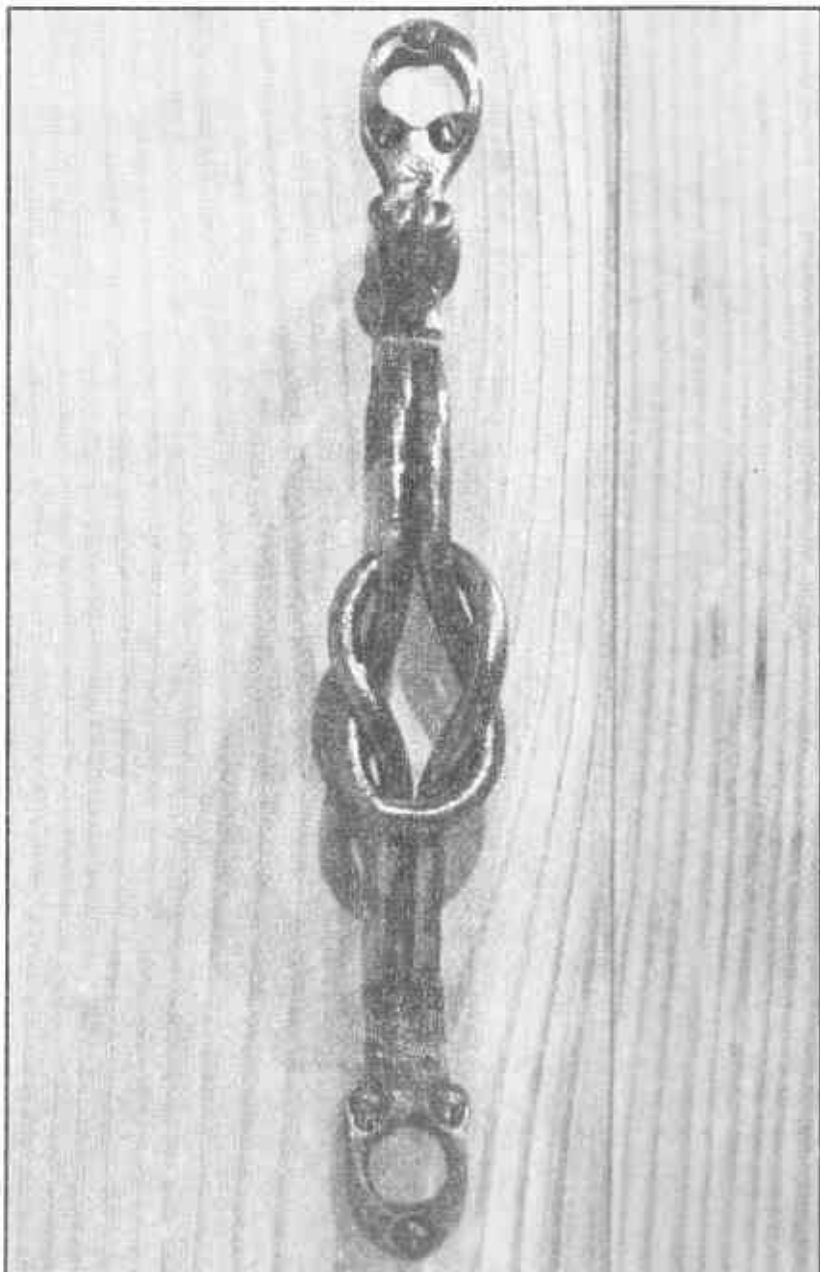
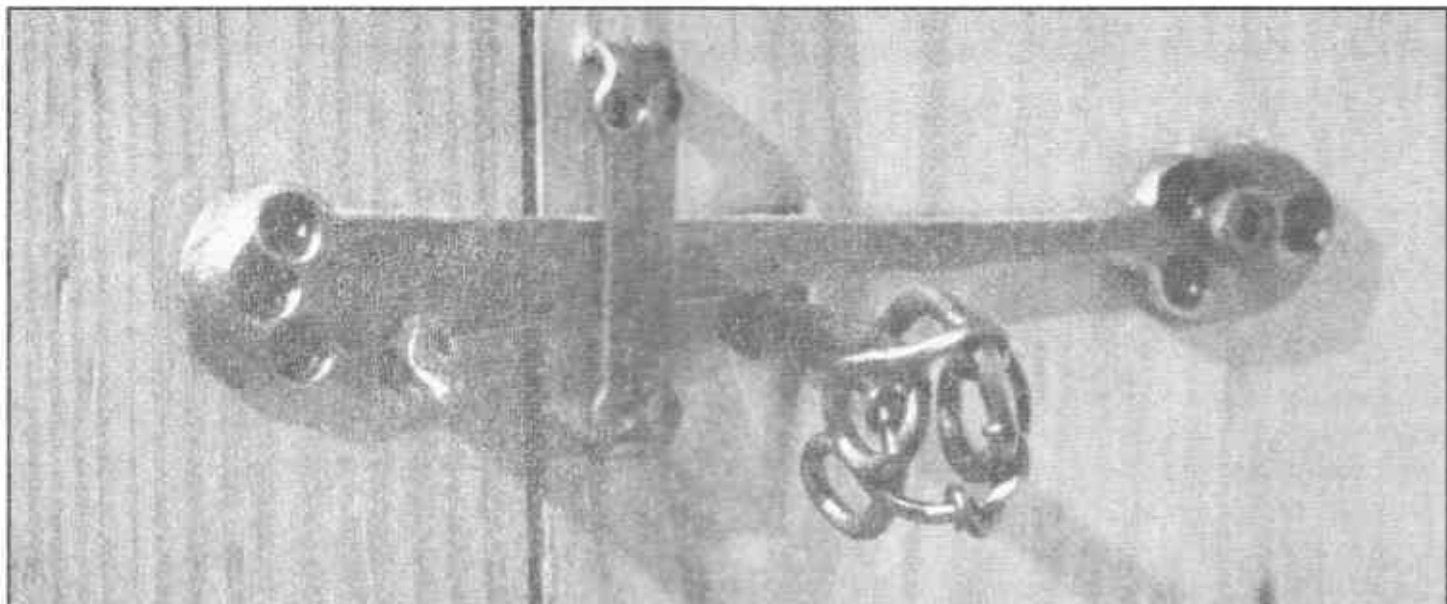
One miniscule of a miscut with the hacksaw and it was back to the Beverly shear. That day was more exhausting than the previous.

Fortunately my intentions for an evening session were pre-empted by a spontaneous visit to Clay Spencer's new homestead. He has a nice place tucked WAY back in the hills. I'm glad I wasn't driving or navigating, or we'd be in Mexico by now. What started as a friendly visit ended as a moving brigade to help him and Jackie unload their trailer before the downpour hit. I was lucky there were several guys there to beat me to all those 5 gallon buckets of bolts, files and everything else that goes into a shop of umpteen years.

Friday was catch-up day. We had time to finish our pieces before showing them off to the rest of the school at the end of the day in the community building. Earlier in the week, I had started a special latch for our house, that I wanted to finish. But once I had much of it completed, I realized that the proportions were all wrong, and the approach could be improved. Peter was very helpful with suggestions, even though it wasn't 18th century. Once home, I followed the suggestions and the result was well worth the sweat of the week.

Friday was request day as well. Peter covered mousetail hinges (very contemporary by my book), working with wrought iron and handmade nails (he can really crank those things out!) After lunch we were treated to a video by Bobby Hansson about Jose de Creeft, an 81-year-old stone carver, who forged his own tools. De Creeft's physical and mental approach to his pieces gave the video relevance to our pursuits.

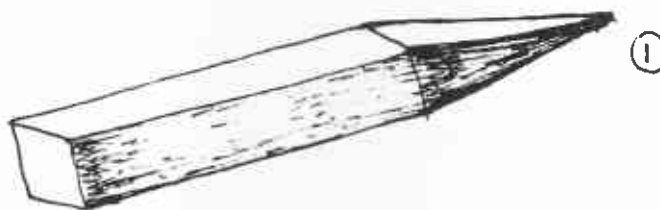
Friday evening was finally a relaxing evening without the thought of returning to the shop for another try. Farewells were said to new and old friends, with anticipation of future meetings. If you haven't ever been to a craft school like Campbell, I highly recommend it.



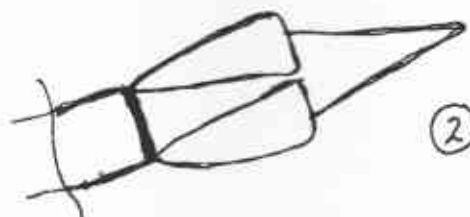
Jim Alexander's Wizard Head from Chapter Meeting

Material: 1/2" square

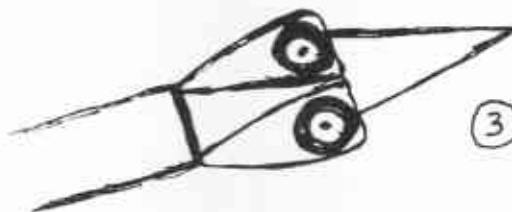
1) Taper one end to a dull point (can be tapered on the diamond to give a different look).



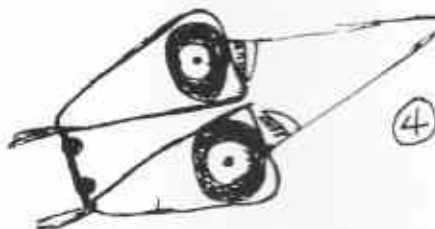
2) Use a square set to form where the eyes will go; this will also start to raise the sides of the nose. After the flats of the eyes are sunk in enough, use square set to drive down metal under the nose; this will define the bottom of the nose. As chisel is driven under nose it will start to lift the bottom of the nose giving it more depth.



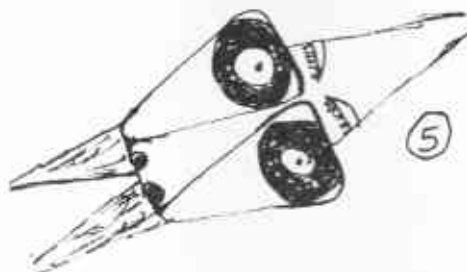
3) Form eye sockets with a ball punch (you can use 5/16, 3/8, or 7/16 depending on the look you want). Then use an eye punch to make whatever style and shape you would like for the eye. Then use center punch to make pupil of the eye.



4) Cut eyebrows using large curved chisel and nick up for hairs with curved hot cut. Use center punch to start nostrils, use a small round punch to make them larger.



5) Outline mustache and mark whisker lines with curved hot cut. Use curved hot cut at an angle from the center to the outside starting at the bottom of the outline of the mustache. While metal is hot, start cutting in an upward motion toward the outside edge. Be careful not to burn off the mustache after it has been cut.



curved HOT CUT

(Continued on page 14)

Wizard Head (Cont.)

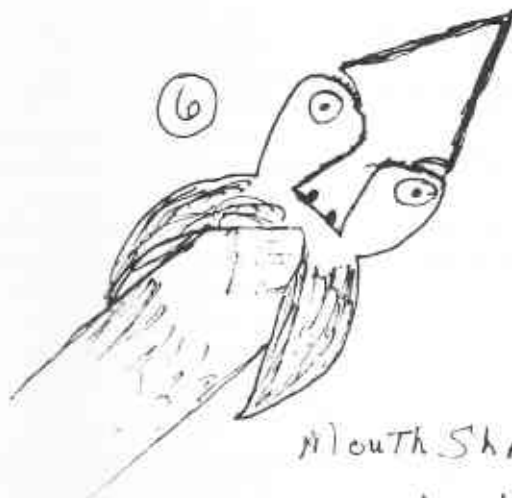
6) Use square set on the diamond shape under the nose where the mustache was cut and flatten this area for the mouth. Use a pair of scrolling tongs to curl mustache and tuck under sharp ends (for safety).

7) To form the mouth, use small ball punch or a small curved chisel. If small curved chisel is used, you can make the mouth look happy, sad or have tongue sticking out. Then use square set under mouth to push up bottom lip.

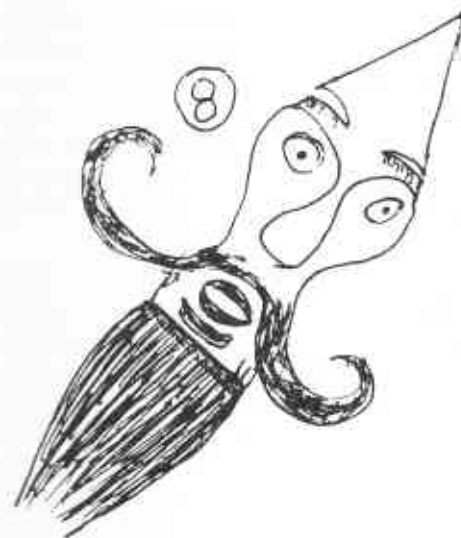
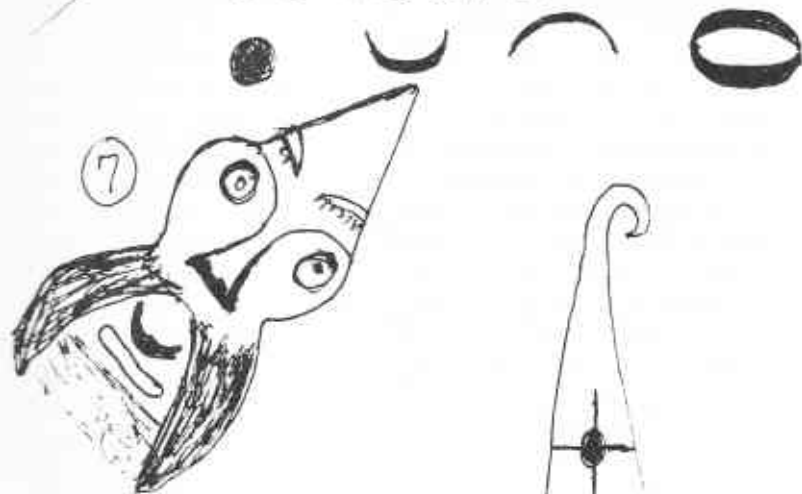
8) Use square set to flatten and spread metal under bottom lip for beard. When metal is spread to desired width and thickness, use curved hot cut to put in beard hairs. Cut two marks at bottom to define the bottom of beard.

9) Decorate hat with whatever design you want (a star or a circle with lines coming off). Clean up all the sharp edges and tuck points in. Use wire buffing wheel to clean up the metal and finish as desired.

Thank you, Jim, for demonstrating on such short notice. Jim was a scholarship winner last year and was fulfilling one of those major obligations. We look forward to hearing more from Jim in the future.



MOUTH SHAPES



WRITE UP AND
DRAWINGS BY:
Jim Alexander
NC ABANA 14

A tale of two hammers

Nol Putnam's hammer

by Wil Smith

This summer I got to spend two weeks with Nol Putnam in the Smoky Mountains of Penland with some help from my friends in the Alabama Forge Council. While there's lots to relate to others from the experience, most notable to me and most useful to others, I think, would be his hammer. Nol invited everyone to use his hammer, and it soon became the most popular tool in the shop. One could draw a leaf in a second, and get into tight corners easily. You MUST try this pattern!

We started with the 'Swedish' pattern by Peddinghaus (It's actually made in France. Gets a little confusing doesn't it?) We got the 1000g one from Centaur Forge also available from Robert Owings. We ordered some longer hammer handles too, 18" machinists' handles, hickory, flame hardened.

Knock the handle that comes with the hammer out. Rest the hammer loosely in a vise with the handle to the ground then use a blacksmith's hole punch and knock it out. Save the handle for one of your treadle hammer tools.

Carefully heat the main face of the hammer in a coal fire turning it frequently until you get a little more than 1/4" a red (don't over heat). Then upset the face toward a mushroom shape with a slight convex curve by resting the cross pein on the anvil and hitting the face. Repeat this until your satisfied with the shape. It's easiest to judge the curve of the face by turning it over and holding it perpendicular on the anvil and sighting across the anvil to see the space between the hammer and anvil.

With the face done let it cool, and turn the hammer around and do the same thing to the cross pein. See the drawing for an understanding of the desired shape. Nol has a set of ham-

mers with different width mushroomed pein (a little < 1/2", 3/4", and 1"). It is this wide pein that draws metal so quickly without leaving the deep "dings" that a normal cross pein does.

Now heat the whole hammer slowly to its critical temperature (when a magnet will not stick) remembering to turn it frequently. Then quickly bury it in vermiculite (get it at the garden supply center) and let it cool down slowly till it's comfortable to touch (probably tomorrow). Now harden the face and the pein. Heat the face evenly about 1/4" deep to the critical temperature then in Nol's words, "Run like hell for the faucet (a large, LARGE teakettle would do as well), let the stream of water play on the center of the hammer face." The size of water stream will help determine the hardness of the hammer. i.e. how much of the face gets immediately cooled...it is important to have it very hard in the center and softer as it gets closer to the edge. Perhaps better to have a soft hammer than a nicked anvil. Repeat the process for the pein.

The other part of this hammer that made it so nice to use was the handle. Nol likes a longer handle so when necessary he can really flay the metal. Then, when he wants control he chokes up on the handle. His recommendation is "with the hammer head on one's fingertips the end of the handle should reach to the inside of the elbow joint".

With the length established he will shape the handle with a wood rasp and sandpaper to a hexagonal shape with two sides longer than the others. See the drawing. I found that this shape gave me a tactile sense of where the striking surface was no matter where the hammer might be during a swing (a round handle will sometimes shift slightly unintentionally in one's hand). Also, this smaller circumference handle was easier to grip and therefore less tiring.

Editor's note: Wil was attending a class with Nol via an Alabama Forge Council Scholarship.

David Mudge's "magic hammer"

by David Mudge

Back in 1989 when my career as an artist/blacksmith was just beginning to awaken, I was so full of doubt and had a longing for information. I had a burning desire to find others of a like mind, which is to say amazement and respect for the ancient rituals of forming metal. I mean this is doing MAGIC!

I found ABANA. I knew that there were folks around the country that were doing things with metal that seemed like they were molding clay. I knew that these people were so skilled, so creative, such high wizards of the cult of the metal movers, that they could only be admired from a distance.

One could never hope to actually have a real discussion with these masters. I had so many questions. From pricing work to finishing techniques. From art to craft. From jewelry to broad axes. From how to why.

I heard about a seminar that was going to be held at Penland. I had heard of most of the impressive panel members.

Those that I didn't know, had to be great because of the company that they were in. I was very excited. I had just finished a big commission, I needed a break, my wonderful wife agreed.

I loaded up my 1968 International Military Ambulance and was on the road. It was good to get out of the swamp and up in the mountains of North Carolina. Penland School is in such a beautiful setting. It's on top of a mountain with big trees all around. It has lovely old buildings, good roads, well equipped classes, and the nicest most wonderful people that I ever met.

I checked in, was shown my bunk in the dorm, and found my way to the Blacksmiths' Shop. It was buzzing with people. Everyone was introducing themselves and talking about what they were doing. We were discussing techniques, and sharing infor-

mation. The comradery was great, it was just what I needed. Here were the people that I had been looking for.

We set up a big tent, with many chairs, everyone gathered around. The moderator addressed the group, the discussion began. The panelists told who they were and gave their views on everything. They answered all of the questions asked of them. They showed examples of their work and slide shows at night. There were special discussion groups. There were slide presentations of audience members' work. There were small groups of folks all around talking about all sorts of things. Late at night some of us hung out in the Glass Blowing Studio. One night there was a dance. We even helped to build a Timber Frame building. At meal time, you had a good chance to sit down with one or more of the panelists and share a meal.

I mean you could actually have an intimate meal with one of these folks that you thought was inaccessible.

The Welsh blacksmith, David Peterson, made the greatest impression on me. I had seen his demonstration at the 1988 ABANA Conference in Birmingham. David has studied his blacksmithing history. He has compiled a list of over 300 English words and phrases that relate directly to forging. Words that we use in conversation in context other than the original meaning. Like "lose your temper", "too many irons in the fire", "forging a relationship". He believes in the MAGIC that is found in the fire.

I asked David to start a ritual for me. I asked him to hold my forging hammer, think nice thoughts into it, and pass it on to the next person and ask them to do the same. . . He did it! He asked the whole group to do it. They did it! WOW! I couldn't believe it. All of these wonderful people, these Master Magicians of Blacksmithing both on the panel and in the audience, had touched my hammer and my life.

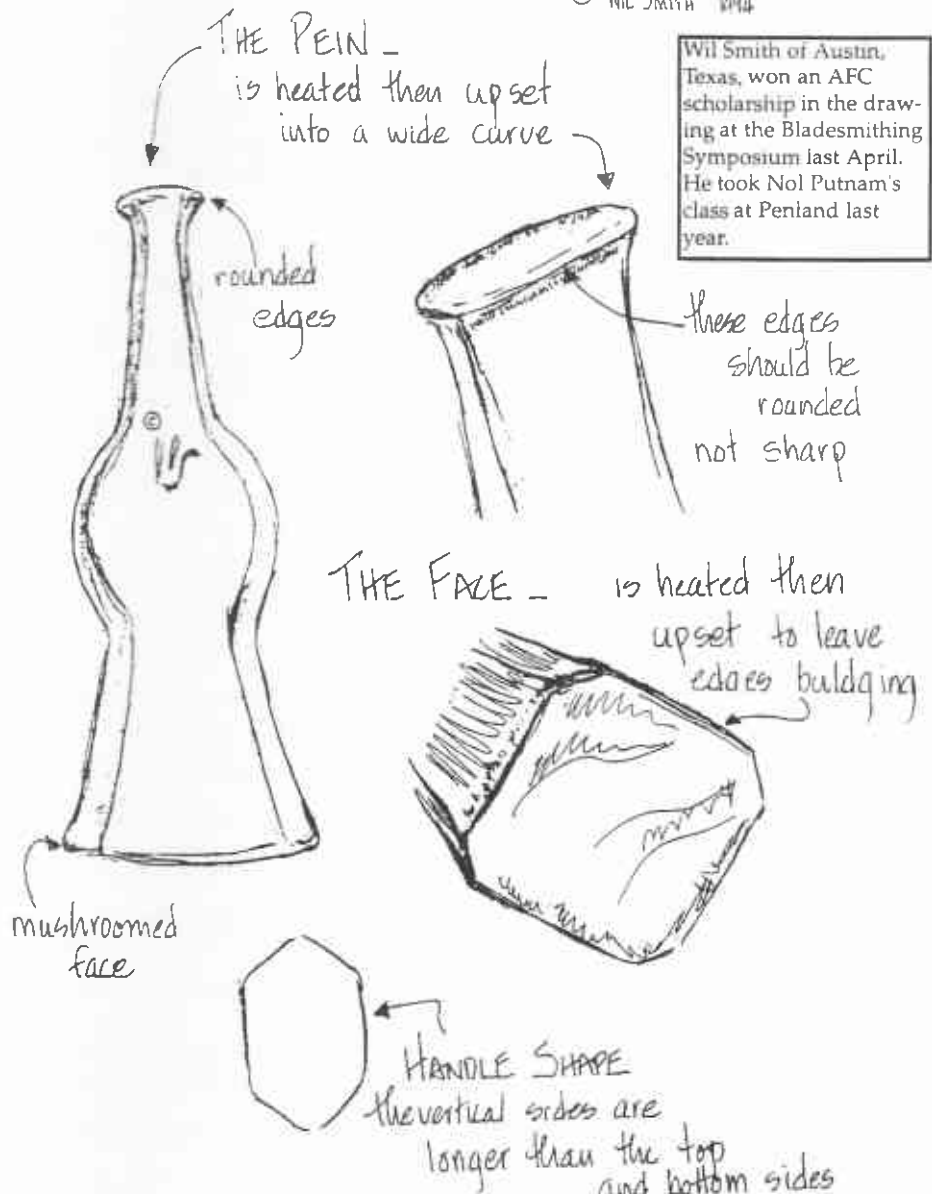
When I got the hammer back, it was glowing, radiating love and the feelings of the others who shared in the experience. It changed my whole

life. I had made contact with others of my kind, and they all gave me some of their energy. It was right there in my hammer. I would use it every day. I "forged" new and lasting relationships. I knew that I was not alone.

When I returned home, recharged, with a new outlook on life, my work seemed to get easier. I gained confidence. I named my business "MAGIC HAMMER FORGE."

Bituminous Bits/Alabama Forge Council

© WIL SMITH 1994

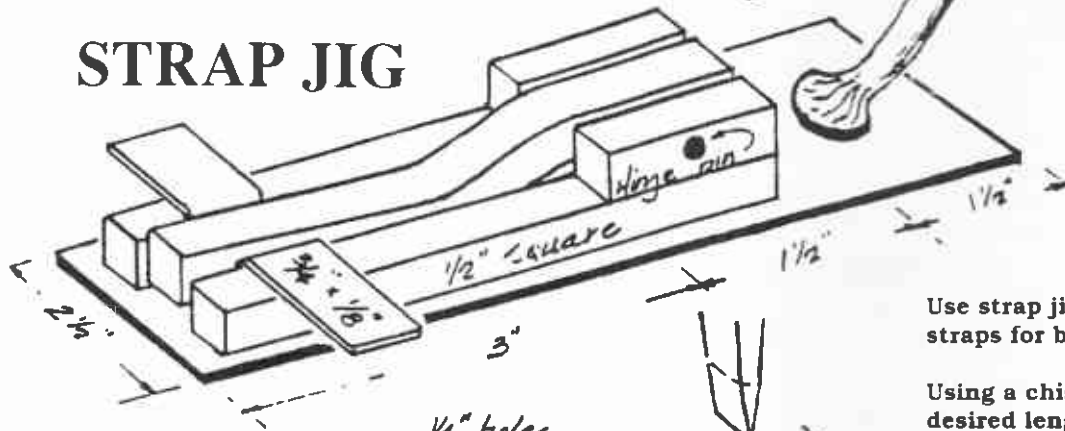




Sliding Bolt by Benny Crewitt

Reprinted from Jan/Feb '94 Mississippi Forge Council

STRAP JIG

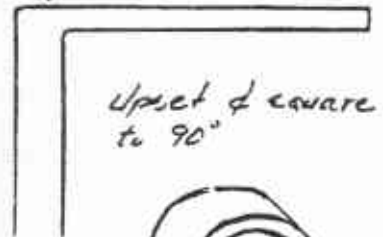
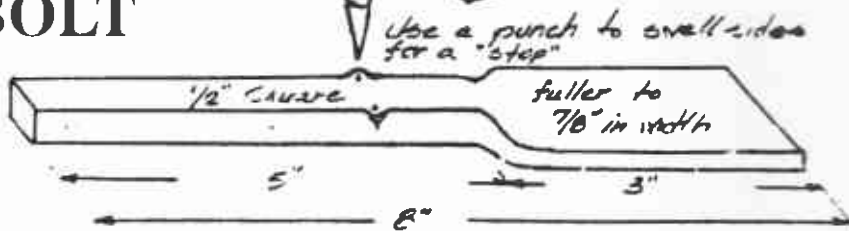


Use strap jig to make uniform straps for bolt.

Using a chisel, cut strap to desired length.

Drill or punch 1/4" holes in strap for attachment to plate.

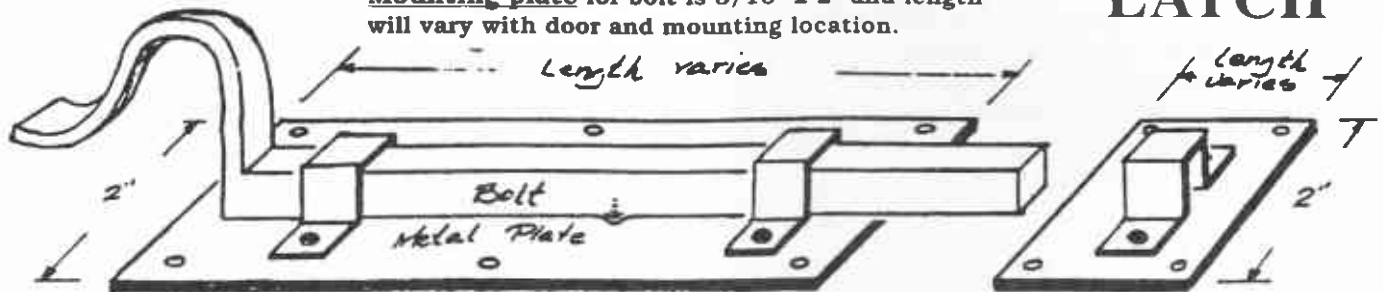
BOLT



form handle for cleared or fit

Mounting plate for bolt is 3/16" x 2" and length will vary with door and mounting location.

LATCH



Attach straps with rivets 3/16" x 1/2"

Drill or punch 1/4" holes in plate for mounting

If too tight, place in fire and loosen and adjust as needed.

Wanted: Large chestnut tree, under whose spreading branches I can forge. Can I get that installed? Contact the blacksmith, Village Smithy.

For sale: Hawkeye No.2 power hammer, rusty but in good shape, ready to work but needs motor. Comes with a pulley that converts flat belt to V-belt. This is a helve hammer, it swings a heavy hammer that strikes an anvil. Has interchangeable dies, top and bottom. Small size (4feet long, 2 feet wide and about 3-1/2 feet high) make it ideal for small shop. I am told these hit as hard as a 50-pounder though I haven't tried it. Price: \$600.

Announcing: New how-to Manual for beginning blacksmiths titled: 101 Metal Projects for the Novice Blacksmith, by Al Canella. This is a how-to shop manual for beginning blacksmiths with step-by-step explanations and clear drawings to insure successful completion of each project. Available postpaid for \$29. Write to: Al Cannella, 1310 Watlter Reed Rd., Cookeville, TN 38501.

For sale: 70 pound ram air hammer. Total weight 1,000 pounds, 180 blows per minute. Requires 5 hp 2 stage air compressor. \$2,500. Also 25 pound ram air hammer. Total weight 400 pounds, 180+ blows per minute. Can be operated with small air compressor (3 hp, 20 gallon tank). \$2,000. Contact Maurice Ellis, (314) 766-5346.

I have a 3-day beginners tinsmithing class that I taught at Ft. New Salem in West Virginia for several years in a 2 hour VHS video. This video, plus shop drawings of everything built during the making of the video and a few more, punching/piercing patterns, simple instructions in electric soldering, a list of books on how-to and history of tinware (all illustrated) and suppliers of materials and tools that I believe will be of help to beginners and any living history museum contemplating starting a tinsmithing department. This video is for sale for \$48, which includes packaging, handling, postage and sales tax. Write to Dale the Tinker, PO Box 21, St.

SEPTEMBER — OCTOBER 1995

Albans, WV 25177.

Rocky Comfort Forge and Video Productions has a large list of blacksmithing demo video tapes available for sale. They include Jerry Darnell on 18th Century Lighting and hardware, Clay Spencer on the treadle hammer, Doug Hendrickson on Kitchen Iron, Walt Scadden on Architectural Iron, and Jeff Mohr on fireplace equipment. For a brochure and prices write to Rocky Comfort Forge & Video, Rt.3 Box 3678, Quincy, FL 32351 or call (904) 627-7949.

November meeting host Joe Wilkinson has declared the next meeting to be an official tailgate extravaganza. Be sure to bring your unwanted rusty iron for sale, swap or haul it away. Joe has a good stash of available items himself.

For sale: We have found some # 2 and #3 Adams Fly Presses. # 2 is \$1,000 and #3 \$1,600. Mounted on cast iron stands. FOB our dock in North East Maryland. contact Jim Bomba, Red Pepper Forge, PO Drawer C, North East, MD 21901; (410) 287-7851.

Peddinghaus tongs, hammers, and anvils, at discount. We ship and accept VISA/Mastercard. Also, anyone visiting the Asheville, NC area are welcome to stop by and see us and our shop, gallery and view of the mountains. On the second Wednesday of every month at 7 p.m. join our Western North Carolina Blacksmiths



BAM

Bulletin Board

get-together. Kayne and Son Custom Forged Hardware, 100 Daniel Ridge Rd., Candler, NC 28715. (704) 665-1989 or FAX (704) 665-8303.

Northwest Blacksmith Association

BAM

Shop Notes

Got a tip to share? Jot it down and send it to the editor, Jim McCarty, 5821 Helias Dr., Jefferson City, MO 65101

Blacksmith's best friend

Just a footnote from the FWIW department: I keep a potted aloe vera plant outside the door to my smithy. On a couple of occasions when I've managed to burn myself (no, I didn't pick up the pretty end), I could quickly cut off a plant tip and apply to the burn — with resultant relief. I'm not an herbalist, but I find fresh aloe vera sap (?) to be effective on burns. It's the ideal smithy plant ...

— David C. Hufford

Flux ideas

I've been enjoying this flux discussion. In the middle of it all, we got heavily involved in cleaning out the shop - had to knock down a mud dauber's nest that was right outside, and the kids have been tracking in a lot of fine sand and grit. Seems there's always borax getting spilled from somewhere - I think there must be a hole in the box...and of course, iron filings are a given. I got to thinking I had all the makin's right here, so I just swept up the shop floor, screened the mixture a bit and threw it on a piece of hot iron...darned if it didn't make my best forge weld ever! Should probably include a caution, though — between the dead flies and cat hair and whatever else got included, this stuff's probably deadly.

— FireWil@aol.com

Case hardening

For case hardening small or slender objects, I use a piece of truck exhaust pipe (offcuts from the muffler shop) closed at one end like the bottom of a tube of toothpaste, with a piece of 3/16" rod tacked on for a handle. Object and Casenite go in, then it gets carefully heated to red and left in the coals, with an occasional check and shot from the blower to keep the heat up. There is a potential RISK: if you quench the whole works, as with quenching any tubular object, you create a steam cannon

that shoots the contents of the tube into your face. So dump the object out when it's soaked enough and THEN quench it. The tube scales away after awhile and has to be replaced, so fill up a feed bag when you visit the muffler shop.

There seems to be very little air circulation into the tube during soaking. I think the business with the "tightly closed iron box" dates from the time when case hardening was done by soaking for many hours in a boxful of hooves, horns and leather scrap. In that case, admitted air would burn up the carbon source.

— Michael Spencer

Forging silver

Quenching hot silver anneals it. Forging of silver is normally done with cold metal. Heating sterling causes rapid oxidation due to the copper content. Forging the silver causes it to harden, so the annealing process is important. Heat to a dull cherry red and quench, preferably in a "pickle" solution. The pickle (acid bath) will reduce the copper content in the outer layer of the silver, removing the fire scale (oxidation). The annealing process is also important if you're reducing silver using a drawing plate or rolling mill.

Chemically, I'm sure there are some other relevant details as to what does, or can occur, but for practical purposes, that's it. On a side note, this process of heating and pickling is repeated several times in preparation for the technique called reticulation. After doing this several times, you end up with a "skin" of fine silver over a core of sterling, due to the depletion of the copper content from the surface.

The pickle solution I use is a relatively safe, commercially available compound known as Sparex. It's used pretty widely in jewelry (especially silver) work. It can be obtained from almost any jewelry supply outlet. The best source I have found for silver stock is River Gems (aka Rio Grande) in Albuquerque, NM. They have an 800 number you can get from an operator at 800-555-1212. After

comparison shopping, their pricing is very good, their customer service is excellent, and they keep a lot of stock. Silver (or gold) stock is generally priced based on the "spot" market price for silver (or gold), plus a milling charge. The more unusual or specialized the form of the metal, the higher the milling charges. You take the spot price per ounce, and add the milling charge per ounce. This makes it easy to compare vendors, since all you have to do is compare their milling charges. I hope this helps,

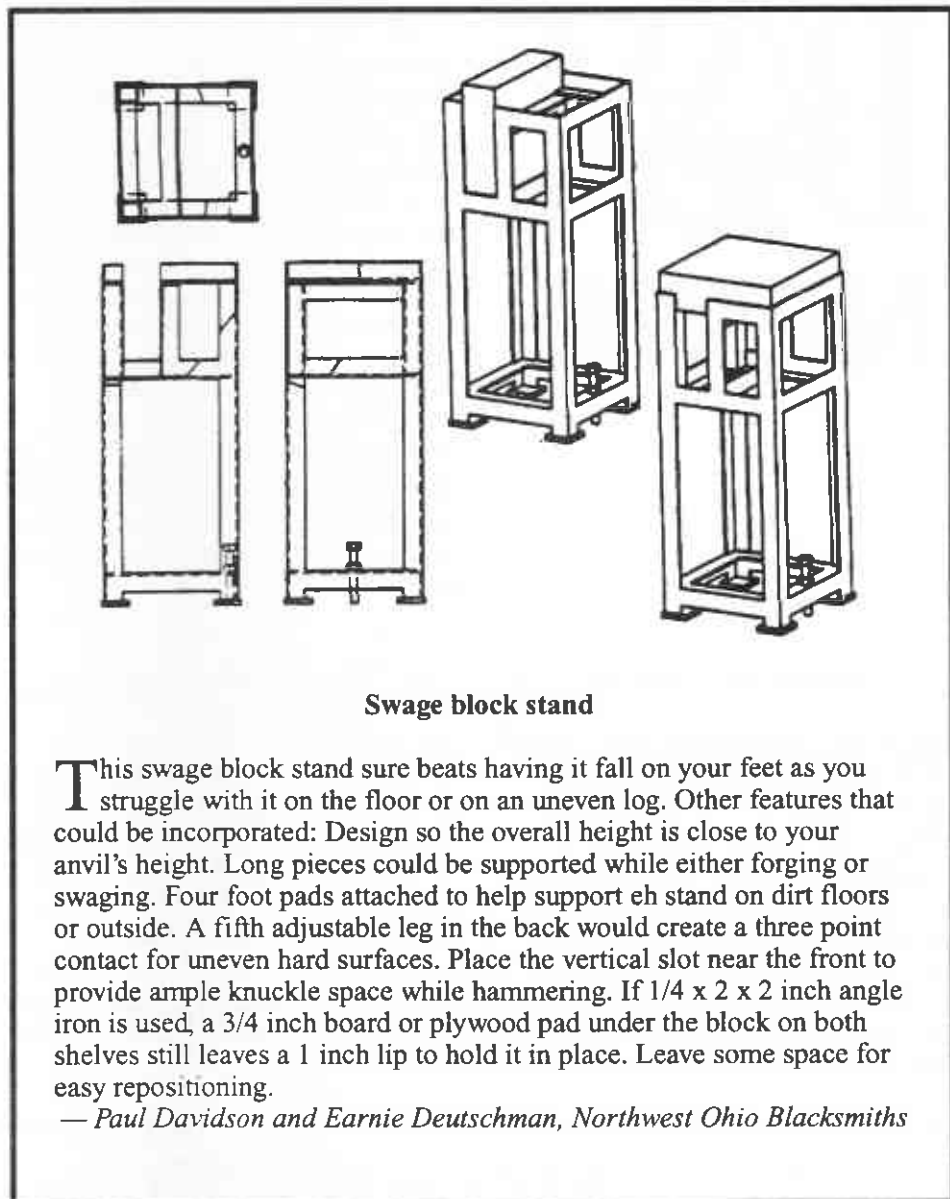
— Dave Sebaste
(davidse@microsoft.com)

Canadian coins weld

Remember when Lou Mueller welded a stack of quarters together at a meeting hosted by brother Pat? I got this response when I mentioned that to the blacksmithing community on the Internet:

I'm impressed. I wouldn't a thought laminate coins could be welded to anything. Now if you try some "Canadian" quarters (and they're cheap in the US, at US\$0.18 :-)... Fold some Canadian quarters or dimes up in an iron or mild steel sandwich and weld it up, fold and re-weld to taste. The coins are nickel. I think the C\$ coins are the same material but I don't know what gives them the the brassy color.

— Michael Spencer



Swage block stand

This swage block stand sure beats having it fall on your feet as you struggle with it on the floor or on an uneven log. Other features that could be incorporated: Design so the overall height is close to your anvil's height. Long pieces could be supported while either forging or swaging. Four foot pads attached to help support eh stand on dirt floors or outside. A fifth adjustable leg in the back would create a three point contact for uneven hard surfaces. Place the vertical slot near the front to provide ample knuckle space while hammering. If 1/4 x 2 x 2 inch angle iron is used, a 3/4 inch board or plywood pad under the block on both shelves still leaves a 1 inch lip to hold it in place. Leave some space for easy repositioning.

— Paul Davidson and Earnie Deutschman, Northwest Ohio Blacksmiths



Soapstone, never in your pocket or on a near shelf, more likely broken up and mixed with the gravel at your feet. You can hang it by a string, couple of eyes, and a piece of chain for a counterweight. Piece of down-spout stops junk from getting in the way of counterweight. (Seen in a pool hall, used for chalk)



Northwest Blacksmiths Association

BAM NEWS

What's your 20?

It's time once again to update our I-mail list. If you have had any changes in your address or phone number please let Maurice Ellis, who is the keeper of the mail list, know. The last roster published in the November-December newsletter should show you the information we have for you now. Several of those listed are missing phone numbers, especially for the early members. Also, if you have an e-mail address why not list that too? Send it to me at JimfromLC@aol.com and I will publish them so we can all communicate electronically. Maurice's address is on the back cover of this issue.

ABANA on the 'net

George Dixon is working to create GABANA's presence on the Internet. Planned will be chapter newsletters (including this one) George's extensive library of blacksmith related art and all the resources ABANA has available. The site can be visited at <http://wuarchive.wustl.edu/edu/arts/blacksmithing/ABANA>. Contact George at GDixon@mailbox.ioa which is a new Internet server that had mail troubles several times :()

BAM demonstrator list

We have been getting a number of requests from people who need demonstrators for festivals and county fairs and the like. If you have the experience and showmanship to do it, why not throw your hat into the ring, spread the word about hand forged iron and maybe make a little money at the same time? If you are interested please fill out the form at the bottom of the page and send it in.

Blacksmith workshops

Ross Shipman is teaching blacksmithing workshops on one Saturday each month at Missouri Town 1855 located just outside Kansas City in Jackson County. Dates are Oct. 21, Nov. 4 and Dec. 2. Limited to 4 people for each session and will be geared to beginner and experienced blacksmiths. For further information contact Cindy Carr, (816) 795-8200, ext. 260.

Power hammer seminar

Sid Suedemeier is again hosting a Power Hammer rebuilding seminar March 22-23-24 at Little Giant/Automotive Inc., 420 4th Corso, Nebraska City, NE 68410. Instructed by Fred Caylor. Everyone participates. Cost is \$85. Mark your calendar and plan to attend! Fred will take a hammer all the way down to the frame after evaluating it and then put it back together the way it was designed to run, machining parts along the way. This would be a good chance to pick up what you need for your ailing Little Giant as Sid has lots of spare parts.

Wanna Demo?

Because we are getting so many calls for demonstrators, we are putting together a database of BAM members who are interested in doing demos. Please fill out this form if you are interested and send it to BAM Treasurer Gary Kobermann, 2337 Whitshire, St. Louis, MO 63129.

Name: _____

Address: _____

City _____ State _____ Zip _____

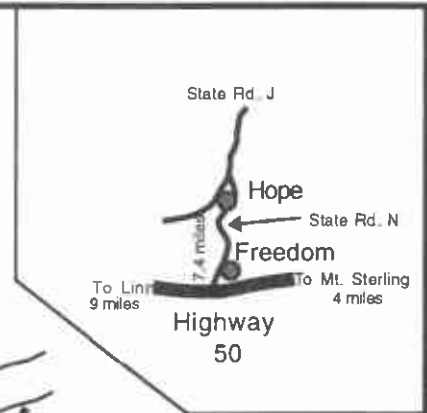
Fee information: _____

Travel and expenses: _____

Capsule resume: (What you can do): _____

Next Meeting November 4, 1995 (Note new date)

Joe Wilkinson, Hope, Mo.
(314) 943-6779



Joe Wilkinson is the host for JBAM's November meeting. The date for the meeting has been changed to Nov. 4 to miss the opening day of deer season.

Joe has declared this meeting open season on tailgate items, so clean out your shop and bring your rusty junk to sell, swap or give to the editor. Joe already has a good assortment lined up. He is working on John Murray for a hammer head demonstration, that is if John can work with a 25-pound Little Giant (perhaps he could pick it up and swing it?)

Joe lives at Hope, Mo., which as you may already have guessed is not on the map. Hope is just north of Freedom, which also isn't on the map. To get to the meeting find Highway 50.

From the Kansas City side of the state you will take 50 through Jefferson City to Linn. At Linn take 50 9

miles east to Rt. N.


From St. Louis area go west on 50 to Mt. Sterling. At Mt. Sterling go west another 4 miles to N.

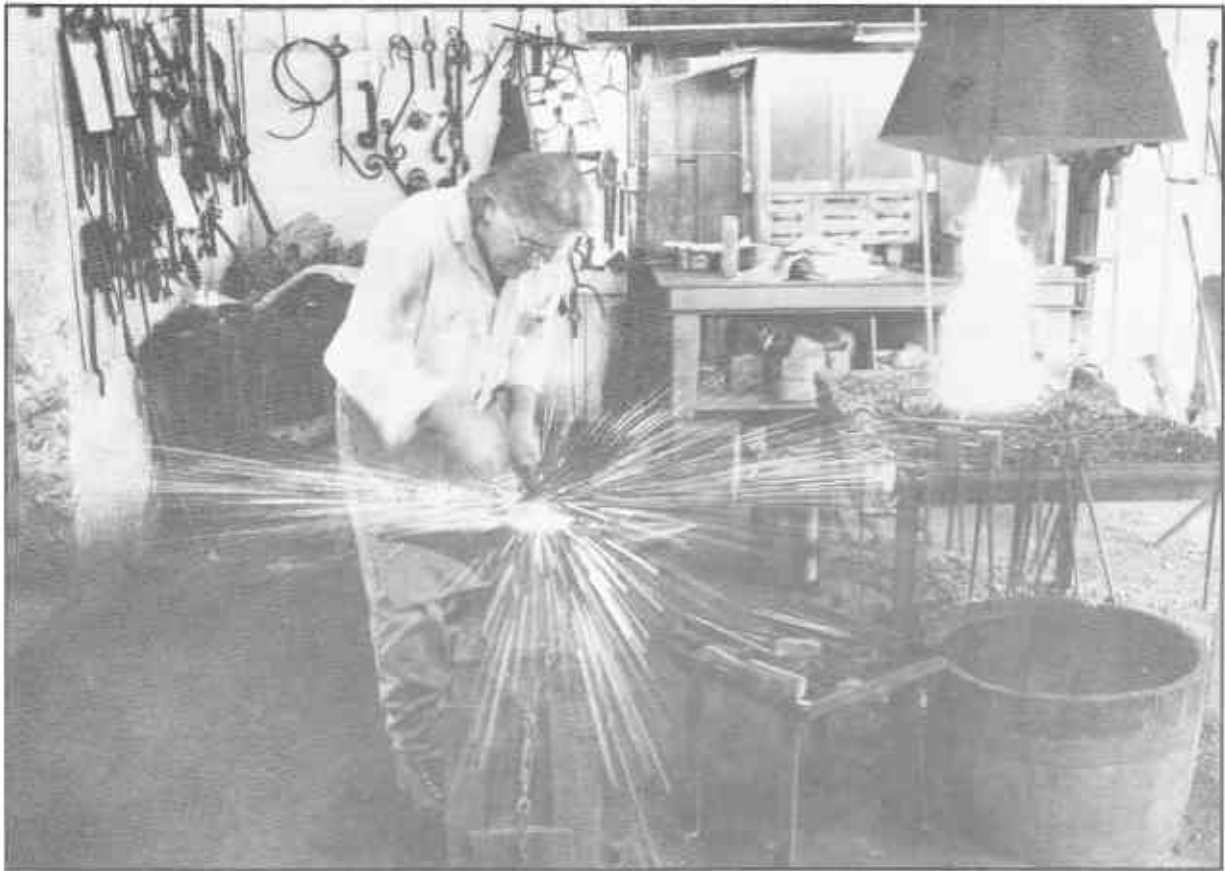
You will see a cabinet shop called Freedom Hardwoods at the Junction of Hwy 50 and N. From here go exactly 7.4 miles north to the little town of Hope. Joe is just north of Hope on the left side of N. If you

reach J you went too far. Joe's name is on the mailbox and the emergency locator number is 1345. He will have signs along the way.

Trade item is some kind of creature, wizard or figure. As usual, bring along something neat for Iron in the Hat.

Hope to see you in Hope Nov. 4.

 1995-96 Schedule		
November 1995 Meeting Joe Wilkinson, Hope, Mo., November 4	January 1996 Meeting Stan Winkler, Ste. Genevieve, Mo. Date to be announced	March 1996 Meeting Jim McCarty, Taos, Mo., March 23, 1996



Jerry Darnell makes the sparks fly with a forge weld done at the John C. Campbell Folk School's blacksmith shop. The folk school has its annual auction to benefit the blacksmith shop November 11.

BAM
5821 Helias Dr.
Jefferson City, MO 65101

(Note New Address)

First Class
US Postage
PAID
Washington, MO
Permit No. 137

Address Correct

Please send changes to ivance@...

elgrade, MO 63622