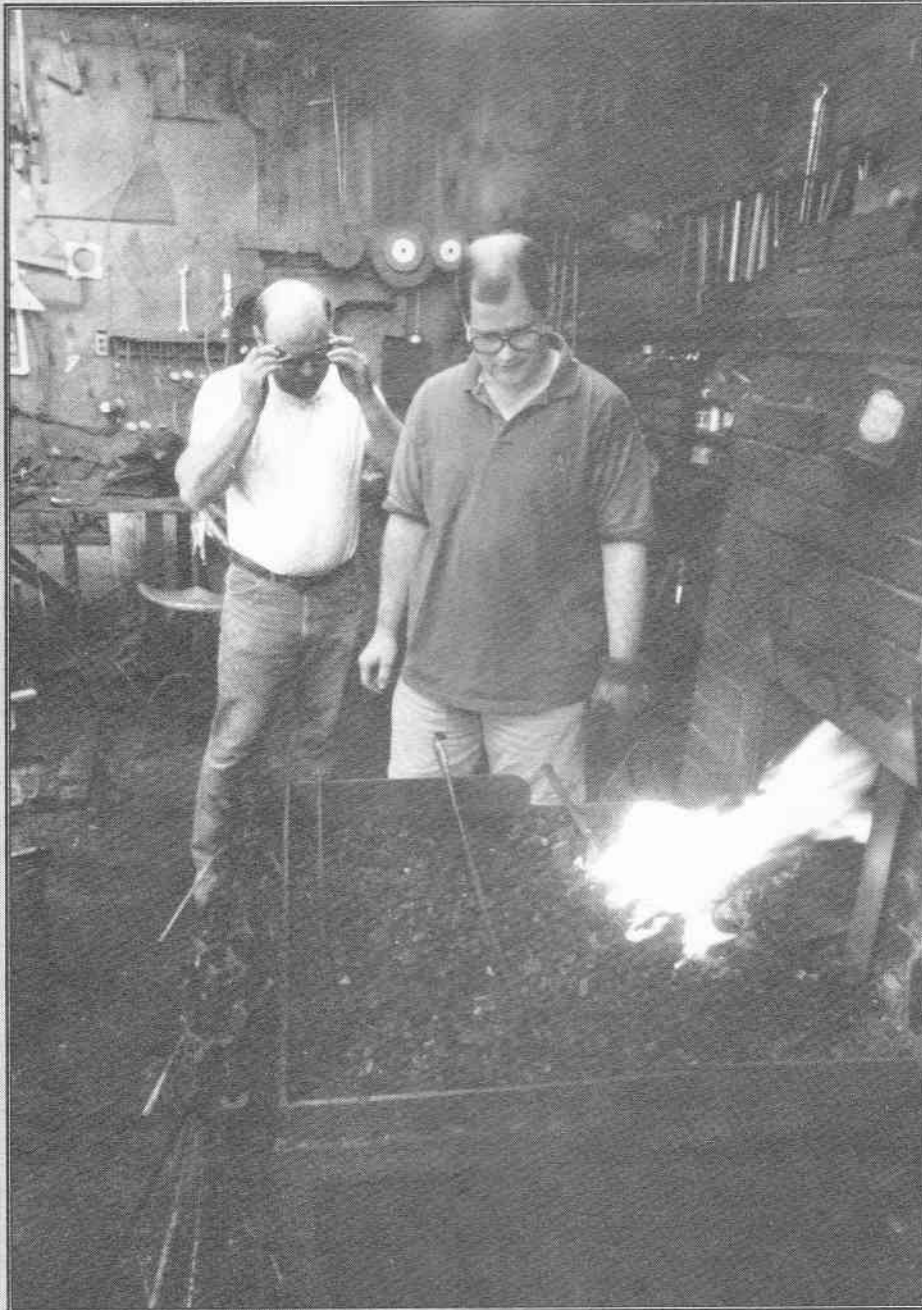


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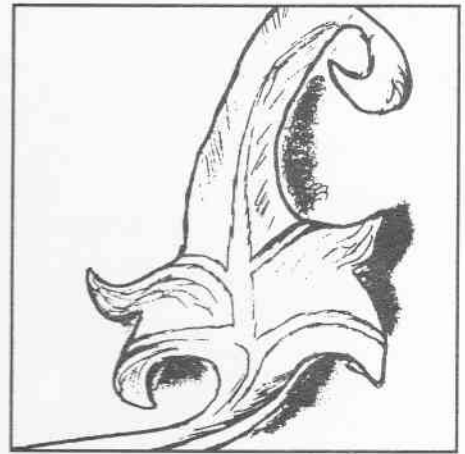
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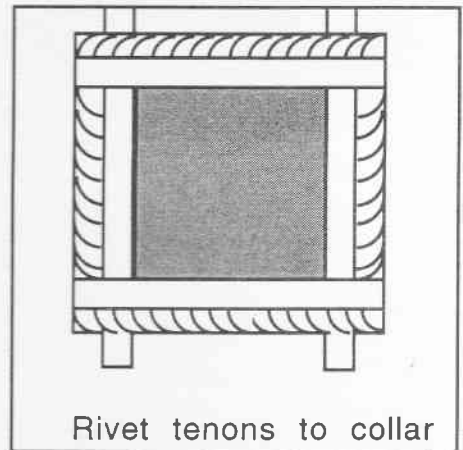
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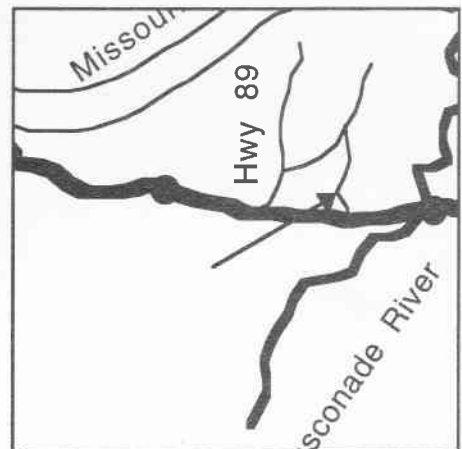


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**Newsletter of the
Blacksmiths
Association
of Missouri**

July — August 1997

Volume 14 No. 4

Our cover: Our July meeting at Doug Hendrickson's in Lesterville provided an opportunity for those who don't get much forge time to get in the fire.

Editor

Jim McCarty

Contributing Editors

Arlene Mengel

Bob Woodard

Don Neuenschwander

Walt Hull

John Medwedeff

Bill Printy

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; (573) 395-3304. BAM membership inquiries should be addressed to: Maurice Ellis, Rt.1 Box 1442, Belgrade, MO 63622, (573) 766-5346. 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? _____

Do you need any tools? _____

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

As I write this it is still August and since this is the July August issue I must be back on track. Well, almost.

My apologies for getting the newsletter out after the meeting last time. I would tell you my tale of woe but you don't want to hear it. Suffice it to say I am not relaxing this Labor Day weekend.

I've had an interesting summer, really too hot to forge much of anything save for that one week or so of cool stuff in August. The weekend of Doug's meeting was pretty wild for me.

I hauled BAM's new trailer back from Doug's and on those hills it felt like a real load in there. It's a nice rig and should make it easy to move all the stuff we have from meeting to meeting.

On Sunday Pat, Joe Wilkinson and I went back to Higbee for Dale Kirby's annual tool sale. We set up a forge and an anvil and took turns pounding out trinkets.

The biggest crowd pleaser was when we took turns striking for Pat on some big nails. I guess no one had seen that done. We had to keep explaining what those nails were.

Dale as usual had the best time of anyone. He bought a truckload of stuff, including a Champion 400 blower and a forge. Hopefully our presence will encourage those plane and hammer collectors to bring their unwanted blacksmith tools along.

I didn't bother unloading the truck, just tied on to the trailer again and headed out bright and early Monday morning for the Missouri State Fair. I wasn't there long before Ray Chaffin showed up and we set up a side draft forge under a 20 by 30 foot tent the fair provided us.

Ray and I worked off and on Monday. Joe Wilkinson and Ed Harper took over on Tuesday. Jim Kendzora and Vern Fisher had the Wednesday grind, Pat and Bob Alexander Thursday and Randy Magnuson and Don Nichols wrapped things up Friday.

All in all, I think we succeeded in exposing a bunch of people to the fact that blacksmithing is still alive. Don't think anyone sold much stuff, but then it's hard to sell heavy stuff to people who are walking around the

fair grounds. We will no doubt pick up some new members from it.

Randy and Don made a piece for a lady and donated the money they got to BAM. Way to go, guys.

Anyone interested in taking part next year let the editor know.

Last week I went to Washington D.C. for a meeting and managed to find some time to see one of the areas biggest attractions. No, not the memorial nor the Smithsonian but Brad Silberburg, pride of the BGOP, or Blacksmiths Guild of the Potomac.

Brad is well known for his squashed vessels. He has a huge assortment of stamps that he uses to embellish the surface of the vessels before the squashing takes place. Then the piece gets heated in a natural gas forge and sacrificed under a hydraulic press.

The finished product makes you want to decipher the language printed on its sides. When I got there Brad and his assistant were trying to set up a 75-ton press. Expect the scale of the vessels to go up soon.

Brad also is experimenting with totems that look African in nature. From a distance their human qualities are apparent but when you get them up close they look like a sample stick for an air hammer course. Brad really knows how to get the most out of a set of air hammer dies. There is a real spontaneity to the totems.

Before we went to Bethesda in search of some Maryland crab cakes I got a look at his iron collection, Brad's pieces and unique iron from most of the big names.

Sure enjoyed it, Brad. Still looking for those crab cakes, had to settle for shrimp.

One of these days I will reassemble my shop and get back to work. Hopefully I can get some hinges made in time for Joe's meeting on Sept. 20.

See you there?

— Jim McCarty



Dear BAM,

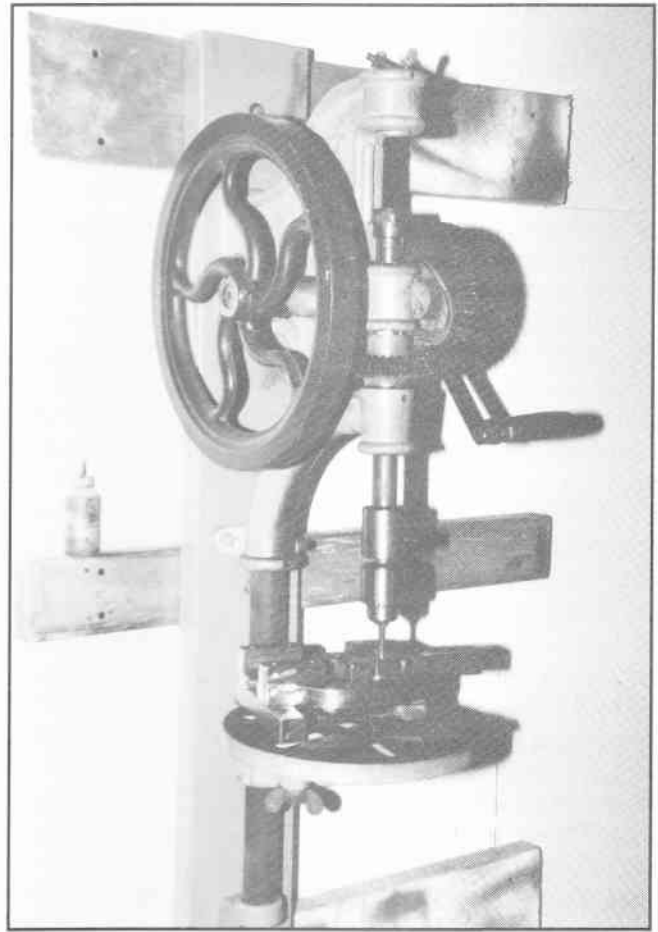
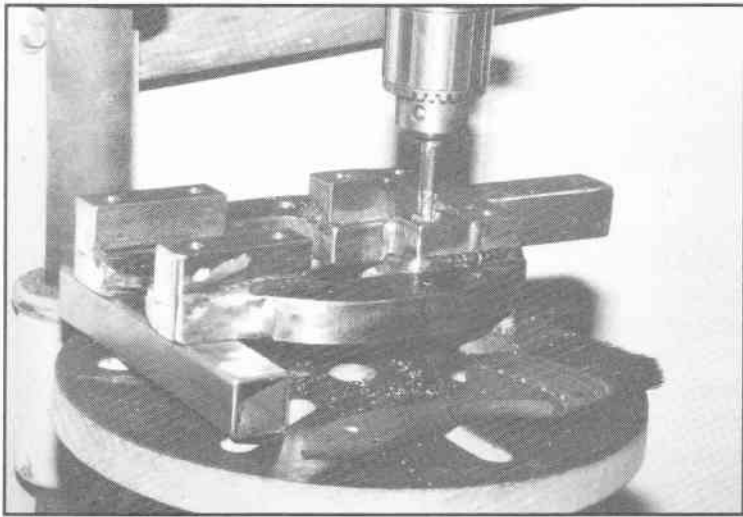
Many thanks for your generous donation of \$500 to the video project "The Iron Rose: The Life and Times of Cyril Colnik". It does my heart good to see the initiative that my fellow smiths and friends are taking to help see this fine project through.

Thus far we have received a total of \$25,000 toward our goal of \$35,000 from ABANA chapters, the Wisconsin Humanities Council, Miller Brewing, individual donations from ABANA Chapter members and people genuinely interested in the project. Please continue to talk this project up throughout your community, ABANA members, and to other possible donors as we still have a long way to go before the job is completed.

We have compiled a wonderful bank of information, original drawings, photographs and other surprises that will make the project a hit. WHA, the Wisconsin PBS station in Madison, will be airing this video in conjunction with their Sesquicentennial series in 1998. Copies of the production will be made available after it airs.

Again, thanks for your support.




— Daniel Nauman, ex. producer



Post Drill tapping machine

by Bob Woodard

This tip consists of an easy modification to a typical post drill, allowing it to be used as a tapping machine. It has worked very well for me — tapping hundreds of blind holes 3/8-16x1 inch deep in mild steel without breaking a tap. All that's required is for the feed mechanism to be disconnected or removed so that the quill floats freely up and down. This permits the tap to feed itself in or out without restraint

<p>HEY BUD, I WOULD HAVE THOUGHT THAT ALL YOU BLACKSMITHS WOULD BE EXTINCT BY NOW. I'M GLAD YOU WERE STILL AROUND TO TRIP OVER MY BOTTLE AND RELEASE ME AFTER TWO THOUSAND YEARS. I'LL GRANT ONE WISH FOR THE WORLDS BLACKSMITHS. WHAT IS YOUR WISH?</p>  <p>COLE DUSSEY BY D. FULWOOD</p>	<p>WELL, WE'VE ALWAYS HAD A HARD TIME GETTING INTO HEAVEN. FOLKS LOOK ON OUR MYSTERIOUS CRAFT AS BEING IN LEGUE WITH THE DEVIL. PREACHERS DONT COME AROUND OUR SHOPS VERY MUCH. I WOULD WISH FOR A BEAUTIFUL WROUGHT IRON BRIDGE TO HEAVEN—JUST FOR US BLACKSMITHS TO ENTER INTO HEAVEN ON!</p> 	<p>LOOK MAW, I'M JUST A GENI, I AIN'T NO SAM YELLIN. HOW ABOUT ANOTHER WISH? YOU COULD TRY TO MAKE US AS SMART AS A FARRIER OR A KNIFESMITH SO WE CAN MAKE AS MUCH MONEY AS THEY DO. WOULD YOU LIKE FOR ME TO MAKE THAT A FOUR LANE BRIDGE, OR A SIX LANE BRIDGE?</p> 
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The Leaf, Carl Close Style

by Arlene Mengel

I sat under the tent at forging station #5 with growing anticipation at the approaching time of the demonstrations. Since my husband is a new member of ABANA and blacksmithing for only one year this was our first conference and I had no idea what to expect.

Would the demonstrator discuss procedures and techniques only an experienced blacksmith understood? Would he demonstrate how to make an intricate pattern or design that would be difficult to draw or duplicate whether it be on paper or iron? Was the demonstrator the type of person who did not like to answer questions by amateurs?

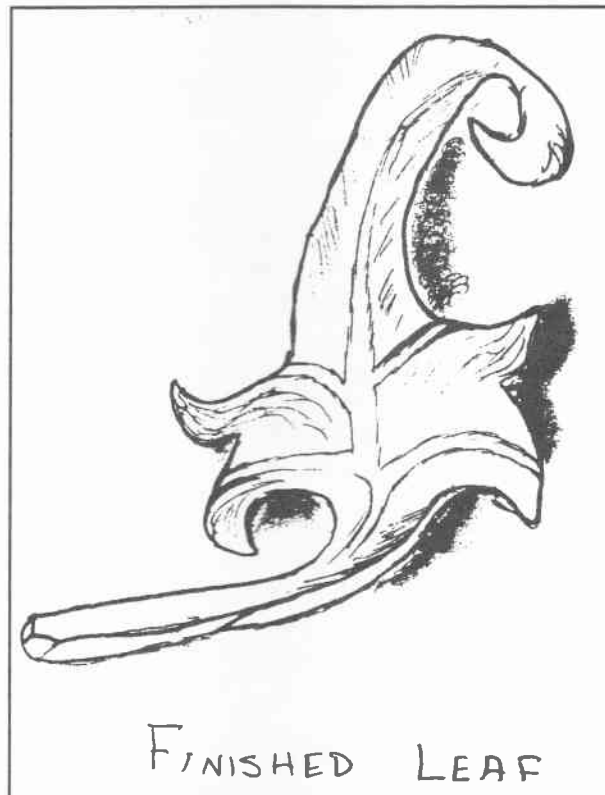
Did he expect everyone to understand and follow his procedures? And did he expect everyone to be familiar with his work so he didn't have to answer the type of questions I knew my husband would be thinking?

1:00 p.m. rolled around quickly, and I realized the tent had filled with spectators and the demonstration would be under way as the blacksmith took his place.

Carl Close, our demonstrator, held none of the characteristics I had imagined. Instead, he was a young gentleman in his 30s with what seemed to be an easy going nature. He began his exhibit with a brief biography of himself and his work.

His father worked at blacksmithing as a hobby and Carl began working in the shop making tomahawks, knives, and strikers at the age of 10 where he also took an interest in the history of this craft.

Not knowing what he wanted to do after leaving the Navy, which he joined after high school, he got a job welding. At that time he met an Italian iron worker who gave him advice on



working quickly and proficiently on projects.

He also gained experience in troubleshooting techniques. It wasn't long after that meeting Carl heard about ABANA and became acquainted with the organization and the people affiliated with it.

Besides attending conferences locally and nationally, Carl runs his own blacksmithing business which specializes in classical, decorative ironwork, mostly small interior work which allows him to spend more time on detail.

Many of his ideas are variations or reproductions of works he found in books he has collected about the sub-

ject. He will study the books to get basic ideas and incorporate them into his own designs.

Carl's project for the demonstration was how to make a leaf for a decorative piece such as a gate or sculpture. Carl interspersed his demonstration with some basic advice he follows as he is working.

The first was: "It is better to make your piece into a rough state before bending."

Begin with a 1/4 x 2 inch piece of flat steel and using a large cross peen hammer from the first heat draw out a stem. Draw out again to create a top curl — this is only drawn out, not hammered flat.

Now begin to draw out the center piece to an egg shape and flatten all but the bottom stem. "You can draw it out quicker by using glancing blows instead of flat blows with your hammer," Carl said.

Drill 4 holes, and chisel to make "corners" to begin the leaf pattern. Now it is your turn to be the artist. Using a fuller begin stamping the main stem and other veins.

To create a curling effect to give the leaf some life, Carl uses a water soaked block of hard

wood that has been hollowed out. A process he calls "dapping out"; from the fire he brings the heated leaf form to the wooden block and begins pounding curls into the leaves.

He also uses a steel ball mounted on the end of a stake and lays the leaf on top and pounds more curl into it.

"When bending the leaf, try to keep it off-center to give it more artistic quality and visual/aesthetic effect.

Arlene Mengel is a member of The Pennsylvania Artist Blacksmith Association. This is one of a series of articles produced by a team of editors at the 1996 ABANA Conference in Alfred, N.Y.

BAM

JULY MEETING

by Jim McCarty

The July meeting is always BAM's time for some fun in the sun and just because it was held in August this year's event was no exception. Doug Hendrickson was the host for a hot weekend of furious forging and subsequent quenching in the Black River.

Doug had three forges set up in time for the early birds, some of whom came in on Friday for a warm-up float. On hand were our masters, Bob Alexander, Jim Patton, Maurice Ellis and Joe Wilkinson. Well, Joe was just a little late but then he did have a few miles to travel.

Maurice had his spinning lathe and more than a few BAMers tried their hand at spinning the business end of a ladle. Meanwhile the forges were heating up as our three teachers worked their charges through the paces of making a handle for the ladle.

Doug had designed three styles of handles and the student got to forge their choice. It was grueling work drawing out the handle but everyone involved learned a new skill.

Thanks Maurice, Bob, Jim and Joe for passing on some of your wisdom.

There was a good batch of rusty iron for sale. Walt Hull also cleaned out his closet or something and brought down a batch of old photos from his days as newsletter editor. It was real interesting seeing John Murray with hair.

The business meeting saw Pat McCarty handing over the presidency to Bob Alexander, who ran uncontest-

ed. Also elected were Phil and Mike Williamson to the vice presidencies. Maurice was reelected treasurer and John Murray will again be the secretary.

Thanks to the past officers for their service and thanks also to the new ones who volunteered to lead us into the next year.

Around 3 pm the meeting started winding down and many of us headed to the river, much to the dismay of the canoe crowd who didn't anticipate the smell of two dozen sweaty blacksmiths. The Department of Conservation is still trying to figure out what caused the fish kill.

Sunday was the big float, which Jerry Hoffmann commemorated with some real nice T-shirts.

We had some real celebrities at the meeting. Rick Smith, new head of the blacksmithing department (probably not his official title) at SIU was there. We understand the editors of *The Anvil's Ring* and *The Blacksmith's Journal*, ABANA's executive secretary and the illustrious ABANA president were all there, plus two ABANA directors. We really rate!

As usual Doug and Bonnie put on a great feed for us, Mexican-mix-your-own with assorted hot sauces. Someone tried Doug's hot sauce and found it produced instant forge welds.

Thanks to Doug and Bonnie for a nice weekend.

Minutes

- Meeting called to order by Pat McCarty, who called for a motion to approve minutes as published. Motion carried.

- Bruce Herzog spoke on gas forge workshop this fall, probably November. Details, cost, etc. to come.

- Trailer to haul BAM equipment has been purchased and is on display at today's meeting.

- Pat McCarty spoke on the coal situation. (Need to decide whether or not to buy a big load, which must be gone from Lou's shop by September). More discussion needed. Also Tom Clark spoke on his plans to stock and sell

coke at his shop. Pat suggested buying another load and breaking it up among several locations. Andy MacDonald spoke on coal available from Murphysboro, Ill. More discussion to come on this important subject.

- John Stovesand passed out flyers for Tom Clark's Blacksmith Tool Auction in October. This will undoubtedly be the event of the century.

New Business

Tom spoke on a ring project for 1998 ABANA Conference. Details and specs will be in the next newsletter.

- Pat showed a tuition scholarship from John C. Campbell Folk School, available to any BAM member. A drawing was held and Emil Bubash won.

- Jerry Hoffmann showed some fine T-Shirts made expressly for the today's BAM meeting.

- 1998 ABANA Conference in June in Asheville, NC. Several BAM members heavily involved. This year BAM will contribute two BAM boxes to the iron in the hat. BAM members are asked to donate tools for this fine project.

- Tom Clark has treadle hammer top plates for anyone who didn't get one.

- September meeting at Joe Wilkinson's, Hope, Mo.

- Elections held:
Treasurer Maurice Ellis
Secretary John Murray
2nd vice president Phil Williamson
1st vice president Mike Williamson
President Bob Alexander
Congratulations!

- BAM has a tent at the Missouri State Fair. Come by and lend a hand.

- Demonstrator position open at Big Springs State Park, Van Buren, Mo. See Pat McCarty.

- BAM coffepots, TV and any other items need to be brought to next meeting so we can put them in the trailer.



Above: Outgoing president Pat McCarty leads his last meeting while new prez Bob Alexander, better known as "The artist formerly known as Bob" waits to take over. Left: Jim Patton keeps a close eye on his student during the beginner's workshop held at the meeting. Jim was one of four teachers who helped out.





ABANA

Artist-Blacksmiths' Association of North America

PO Box 206 - Washington, Missouri 63090 USA
Janelle Gilbert, Executive Secretary

Office Hours 9:00am - 5:00pm CST
Voice/Fax (314) 390-2133

*President's Message to the Chapters
July 1997*

Dear ABANA Chapters,

Two years ago I visited the National Ornamental Metal Museum in Memphis. I was walking around in amazement, observing the craftsmanship required to produce the objects on display; when Jim Wallace, Director of the Museum, came over and asked if I wanted to see something really special. We went down to the storeroom and he proceeded to show me iron boxes and locks that were made in the 14th, 15th, and 16th centuries. I cannot explain the feeling of excitement when holding the pieces and visualizing the craftsmen working with the tools and materials of the time.

Jim has put a collection of these items in a traveling display which he is making available to ABANA members. This is a once in a lifetime experience that everyone should take advantage of in seeing this exhibit.

The following is a copy of a correspondence that Jim faxed to me.

If you have never had the opportunity to hold a 300 year old lock that still works, or see how thin the old hinges actually are, then you are in for a real treat.

The "MacNeal Trunk Show" is a selection of 18 objects from the Metal Museum's Herbert MacNeal Collection. The very definitely museum-quality historic ironwork is available for loan to ABANA chapters so that the serious student of blacksmithing can have the opportunity to see and handle significant pieces of antique ironwork. Objects included in the "MacNeal Trunk Show" include an outstanding renaissance (1620) Nuremberg lock with its intricate key, medieval nails (1400), and a very rare double keyed lock.

There is no rental fee; just pay the freight. Additional information is available from the Museum. Call (901) 774-6380.

I encourage every ABANA chapter to take advantage of this offer. If you do not have a meeting planned that would fit in with the scheduling of the "MacNeal Trunk Show", perhaps your group should plan one specifically for this educational experience.

I leave you with this thought for the day:
As Albert Einstein once said, "Imagination is more important than knowledge."

Lou Mueller
ABANA President



CHAPTER LIAISON NEWSLETTER

July
1997

ABANA - PO Box 206 - Washington, MO 63090 phone/fax (314) 390-2133

THE ABANA LIBRARY

In June of 1981, the ABANA Board approved a plan for the rental of slide sets by members. The library, set up by Jack Brubaker and Susan Showalter, started with only two slide sets donated by members. Throughout these early years, ABANA members donated many items. Due to specific interests made known by the membership, slides of traditional iron work, damascus steel, tools and shop set-ups were sought. The sole purpose was to document current work being done and make the slides available for other members to view.

Eventually hundreds of slides as well as books were mailed to the library and ABANA soon had a growing resource that it could not make available to its membership. The overwhelming job of duplicating, documenting, and packaging sets presented numerous problems. A library budget needed to be set up to handle the costs. While waiting for budgetary approval, more material came in to the library. Some selections were not suitable for packaging as a rental set, but needed to be archived. A proper facility for this had not been identified.

Joe Pehoski took over as the Library Chairman in 1988 and moved the materials to the ABANA Office to incorporate ordering procedures. The job of sorting and packaging slide sets was completed. In the interim, video tapes became a popular item for rental and the members wanted instructional materials, not just documentation of members' work. The purpose of the library had evolved to encompass the task of providing educational materials to the membership.

A meager budget for the library was approved with the goal in mind that eventually the library could be "self-supporting" in terms of its generation of revenue. Peter Happy succeeded Joe as Library Chairman during 1989 with the focus of providing video tape rentals. It became evident that quality video tapes were difficult to obtain through donation, so more funds were needed to purchase professionally, or semi-professionally made video tapes. Additionally, instructional (step-by-step) videos were few and far between.

After coming to the Board in 1991, the position of Library Chairman was handed down to me. The problem of finding a suitable facility for archiving the boxes of slides, books, and video tape masters was still unsolved.

Within the blacksmith community, there existed a solution. The National Ornamental Metal Museum in Memphis, Tennessee accepted the chore of identifying, cataloguing, and archiving. These were identified as ABANA's and integrated into the Museum's much larger collection, available for retrieval and referencing. Because of the Museum's availability, ABANA members wishing to have their iron work documented can send quality slides with notation to the ABANA Office for submission.

The next challenge as Library Chairman was to answer the need for instruction through video tape rentals. Shortly after my committee decided to concentrate on videos, we discovered that professionally shot and edited videos were beyond ABANA's budget. The committee now seeks videos from two main areas; those made for profit by independent parties and member-shot videos.

The committee held a video contest and received a host of new titles. (Look for some new titles from the video contest, available with new order form in the forthcoming summer Anvil's Ring issue.) There are some great videos of demonstrations at ABANA events —as well as many hours of kneecaps and shoe styles. We know that most of these videos will never be edited, but they have great information in them. The committee has tried to reduce the shoe string content by having video workshops and contests to bring improved content in member-shot videos.

There are many chapters that are not set up to have their own libraries or would simply like to show other selections at a meeting. ABANA Chapters may order two videos or slide sets, free of rental charges from the ABANA Library as one of the ABANA Chapter benefits.

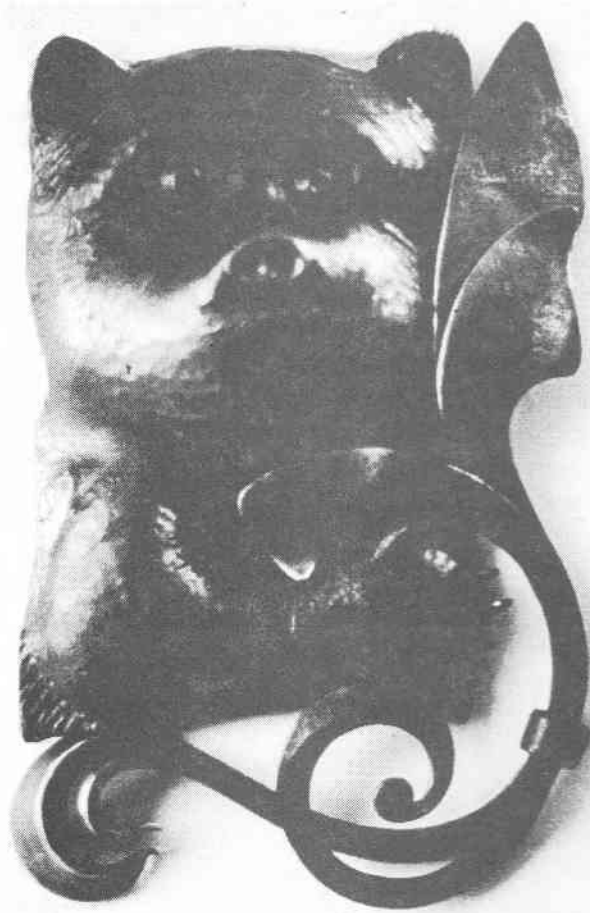
It won't be long before a new Library Chairman will be taking up where I will leave off since it is at the end of my term on the ABANA Board. The ABANA Library is an important part of our educational organization. It has reached the goal of becoming self-supporting and deserves our time and attention as a resource for us all.

*The content of this month's Liaison Newsletter,
submitted by*

Toby Hickman
ABANA Library Chairman

MUCH DOO ABOUT SOMETHING

Walt Hull went to England on a BAM/ABANA scholarship to see the installation of the special gates at the entrance to Shakespeare's Globe Theatre. Here's his report on the big event and BAM's role



by Walt Hull

The moral of this story is: Oh . . . you're not supposed to start the story with the moral? Anyway, the moral of this story is, apply for a BAM scholarship. BAM has the money. This is what we went to the trouble to get it for. They had so much they had to give some of it to me, so I could go to England.

Oh, and the other moral of this story is: Apply for an ABANA scholarship. I have it on good authority that ABANA also has the money, and, yes, like BAM, they have been getting it so they can use it to further the craft. That means, so they can use it to teach you and me to smith better.

For BAM scholarship information call me at (785) 842 2954 or Todd Kinnikin at (314) 938 6248. For ABANA scholarship info, call Janelle at (314) 390 2133, or write her at the ABANA office, P.O. Box 204, Wash-

ington, MO 63090, and ask for a scholarship application

For ABANA scholarships, allow yourself a little more time — it's a bigger organization.

That's the moral. Those are the morals. Here's the story:

There was this guy named Shakespeare, see, and he wrote plays. (I know this sounds elementary, but the last people I had to explain this to were junior high kids). He wrote good enough plays that even though now, 400 years after he died, more or less, when the language has changed enough that we have trouble even understanding the lines, let alone getting all the puns and in-jokes, people still do his plays and still think he was the best one there ever was.

He did it by dealing with the big picture and the little picture at the same time, by being serious and humorous at the same time, by keep-

ing an eye on what his audience wanted without losing sight of what he wanted to do. In short, he did it the way blacksmiths (or any other serious craftsmen) do things.

In 1949 the American actor Sam Wannamaker, then 30 years old, visited London. Being an actor, he thought he'd just pop 'round and see the Globe Theatre, where Shakespeare had worked.

It wasn't there. The Puritans had closed it in 1642, on the grounds that people were having too much fun there, and subsequent history (including the great fire of 1666, urban renewal, and God knows what else) had left only a plaque on the wall of a brewery.

Sam was really torqued. He thought the Globe deserved better, and became the founder of the movement to rebuild it.

The path leads from Sam to architect Theo Crosby to Richard Quinnell (at last, a familiar name!). The theatre itself is being done (has been, by the time you read this) as near like the original

as research could make it and London's fire codes would let it, but it is part of a complex of buildings with no such historic constraints, and Theo thought a pair of really decent iron gates facing the Thames would be a nice touch.

Quinnell, by this time, had just come back from the Memphis gate project, the great gates for the National Ornamental Metals museum, for which he had solicited decorative elements from smiths worldwide. The project had come out well, and Dick suggested to Theo that they try a similar move for the Globe gates. Theo liked it, and it was decided that contributions of decorative motifs representing animals, birds, and plants from Shakespeare's plays would be solicited.

The path now leads to BAM. When I saw Dick's call for contributions in The Anvil's Ring I faxed immediately

BAM'S ROLE IN THE GLOBE GATES

that I and my buddy Kate Dinneen definitely wanted to play. I knew I didn't have to ask Kate.

Evidently she and I weren't the only enthusiastic BAM members — two others that I know of also participated. Kate sent an ear of corn, Kirk Sullens made a dragonfly, John Medwedeff did a bear, and I made a salmon.

Raoul's dragonfly had the additional honor of being one of three motifs selected to illustrate a booklet put out by the Globe people.

Shakespeare, by the way, used a lot of bird, animal, and plant references. People are always asking, how did I decide to do a salmon? Here's how we did it. Dick sent a list of (roughly) one boatload of subjects we might do, and asked that each of us choose three (four? I don't remember) that we might like to do.

I chose three (four?) for Kate, and she chose for me. We sent these choices off to Quinnell, and he chose one from that lot for each of us and sent it back. I got the fish.

I decided to do it straight up, no tricks, no style. I started with a piece of 1-1/2" round bar and a book from the library with some good color plates of salmon. The body and tail I forged right from the bar, making a couple of punches and chisels for the mouth, eyes, and gills. I went over the whole thing a lot with a little planishing hammer to try to get the feel of the very fine scales that trout and salmon have. I made the fins from separate pieces so that they terminated at the body end in little round pins. Then I drilled the body where they were to go, pushed the pins in, and brazed them in place.

I just called Kate and asked her what she made the corn out of. "Metal. . . some kind of metal . . . I think it was steel."

Actually, we think it was 1-1/4 x 1-1/4 x 1/8 angle for the leaves, around a cob forged from 1" round, and the ker-

I CHOSE TO DO
THE BEAR
BECAUSE THE
NAME
MEDWEDEFF
ORIGINATED
ENTIRELY FROM
RUSSIAN TO
GREAT MEANS OF
THE BEARS

JOHN MEDWEDEFF

nels punched in with "eyeball" punches of different sizes. Came out pretty good, but a pat of butter would have gone well.

My scholarship enabled me to be there for the hanging of the gates and to take lots of pictures. Some of the black and whites will appear in *The Anvil's Ring*. I also have slides which I will gladly show if some BAM meeting host will come up with a slide projector and screen. (This is part of the deal. If you accept BAM and ABANA scholarship money, you obligate yourself to share. Don't tell them, but we'd do that anyway, wouldn't we?)

The gates themselves were actually designed and executed by Brian Russell, from Durham. The chance to see them was itself worth the trip.

As you can see from the accompanying drawings, (see page 14) Brian's final design picked up the spirit of Theo Crosby's concept very well but is

much better suited to forged iron and ends up traditional in technique, gothic in form, but somehow quite modern in overall feel and detail.

Every square millimeter of every element is forged, and the record in the surface of hammer strikes and material flow speaks of accuracy and authority. The joints are tight and the gates, each leaf about 5 and a half feet wide by 11 feet tall, fit and match and swing without sag. I was impressed, not to say awed and intimidated.

Theo's designs included plated areas in the lower part of the gates, presumably to prevent sag. Brian increased the number of arches and intersections and the resulting amount of diagonal bracing provides great rigidity and also permits the use of lighter elements than one would

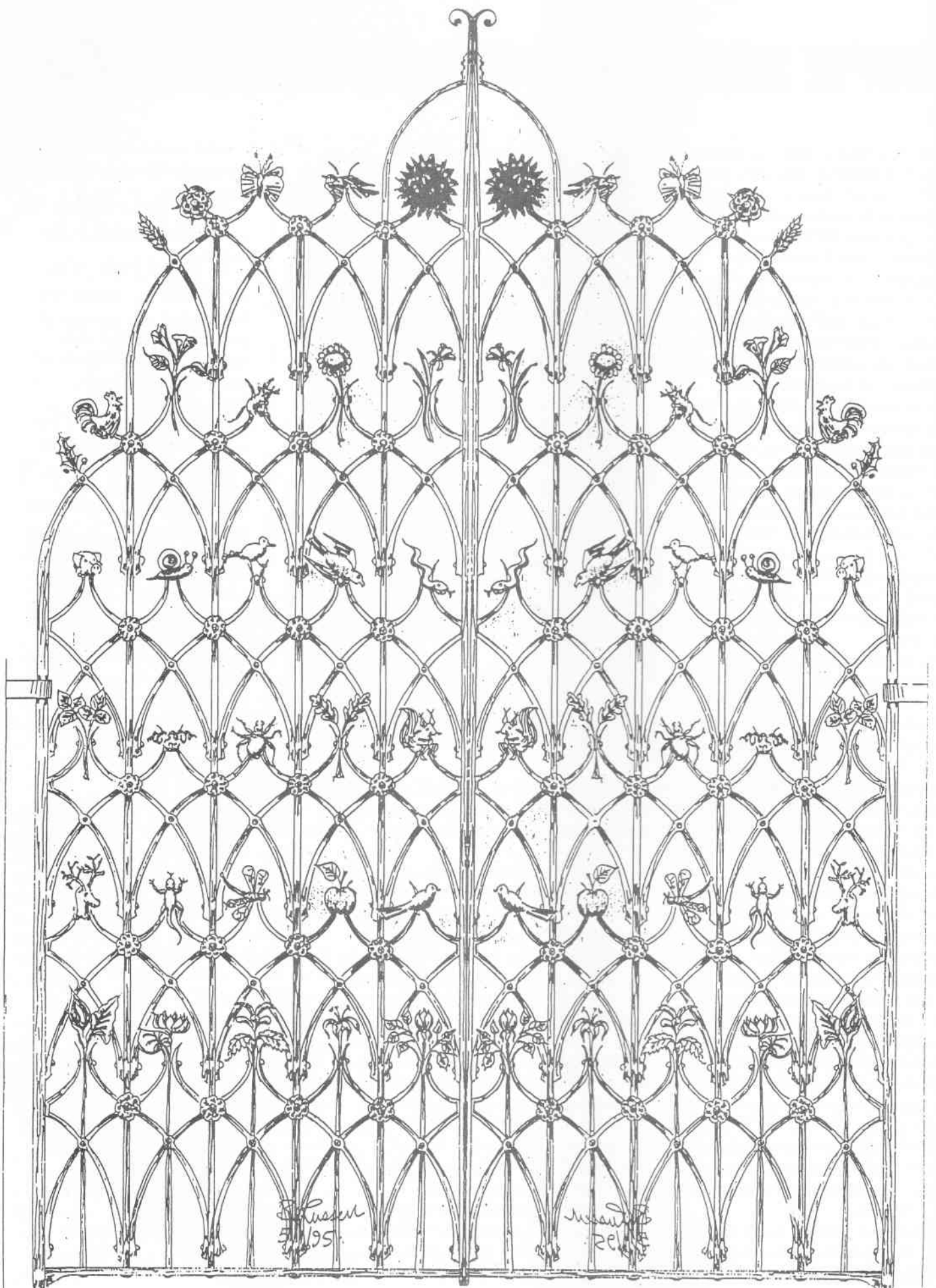
expect for gates this size.

On the weekend of the hanging, the decorative elements were affixed to the gates, and for most of us this was our first opportunity to see any but the ones we ourselves had contributed. The quality of the work ranged from excellent to sublime. It was what a BAM trade item table would look like if we had over a hundred traders and they were people like Tom Latane' and Paul Zimmerman.

The hundred or so attendees at the forge-in also produced rosettes to fill in the interstices among the main motifs. Many very imaginative designs were produced, and I am eager to see photographs of the gates with all of them finished and in place.

We also partied a little. Maybe I'll tell you about that sometime.

In the meantime, remember the moral.



Shusen
5/1/95

Wesley
2/1/95

For sale: Port Huron Sawmill, with 48 inch inserted tooth blade. 40 feet of track, runs on a 6 cylinder Continental industrial engine. Excellent condition. \$3,000 or trade for 100 pound Little Giant. Pat McCarty, (314) 239-3814. Pat also has a real nice Peter Wright anvil for sale, call him for details.

Hammers, tongs, fullers, flatters, cutters, chisels, punches, swages & blocks, cones, firepots, hand vises, pliers, coal and more. The finest smithing tools in the world. Tool list available upon request. We ship and accept Visa and Mastercard. Steve Kayne, 100 Daniel Ridge Road, Candler, NC 28715. (704) 667-8868 or 665-1988 or fax (704) 665-8303 or e-mail: kaynehdwe@ioa.com

The editor has a 200 pound Peter Wright, needs edges rebuilt, \$300. Might have more stuff by the time you read this — give me a holler if you need anything. Call Jim McCarty, (573) 395-3304, evenings.

Tom Clark has announced he will have an auction Oct. 4-5 and sell off a big chunk of his tool collection, including two 100-pound Little Giants and one 250-pound Little Giant. He is encouraging tailgating on the Friday before the event. Primitive camping available on the site. For a sale bill contact auctioneer John Stovesand at (314) 274-0951. Tom also is the man to see for hammer handles and the new slim line of tongs. Call him at (573) 438-4725 for the details.

Want to swap for 50 pound Little Giant or bigger hammer: Blue porcelain enamelled Moore's parlor stove, coal or wood. 4-1/2 feet tall, 2 feet square, 300 pounds. Includes delivery and pick-up. Stephen McGehee (501) 643-3299.

New source for coal: Andrew MacDonald called with a new source of coal on the east side. It's loose coal, good stuff. They have a loader. Call (618) 684-3166 for more details. This is a trial run so go buy some so they will keep it up.

Heavy duty frying pan blanks, steel, approx. 9 inches diameter with 2 inch sides — 12 gauge (.095) thickness. Has two 3/16 inch holes for your decorative handle. \$7.75 each, \$7 for 5-9, \$6 for 10 or more pans. Shipping \$2.50 plus 50 cents for each pan. Bob Tuftee, 3855 Aspen Hills Dr., Bettendorf, IA 52722.

Lee Quaintance, BAM member from Kansas, wants to let folks on that side of the world know he has a source for bulk coal at \$75 per ton. You can reach Lee at (913) 893-6797 for more details.

Walnut, cedar and cherry lumber for sale. Air dried. Priced at 70, 60 and 75 cents per board foot. Contact Jim Shy, (573) 269-4617, Black, MO.

Pass that rusty iron around! If you're not using it let someone else. Send your Bulletin Board items to the newsletter or load up your truck and bring it to Joe Wilkinson's meeting September 20.

Bob Alexander always has nice rebuilt anvils for sale and occasionally a forge and other neat stuff. Bob's at (314) 586-6938.

For sale: Two classics! 1) Lincoln Ideal Arc 250 amp AC welder. 220 volt single phase, excellent condition \$250 (with leads \$350). 2) Yates American Long Bed 6 inch jointer, 1/2 hp motor, excellent condition \$300. Bob Woodard, Edwardsville, IL (618) 692-6508.

For sale: BAM side draft forge with Vulcan firepot, electric blower and attached post vise, \$400. Assorted tongs. Anvil with stand \$175. Lincoln electric arc welder 225 amp, 230 volts \$150. Diacro #2 bender with stand and some dies, \$300. Contact Craig Schmidt at (314) 671-8763 (pm) or leave message at (314) 523-1087 anytime.

Need something or got something for sale? Contact the editor at (573) 395-3304 or fax it to (573) 395-3201 and I will get it in (or talk you out of it.)

BAM

Bulletin Board

Jere Kirkpatrick's Valley Forge and Welding has many items of interest to blacksmiths including fireplace shovel blanks, brooms for your fire sets, treadle hammer kits, tongs, belt sander plans, brash brushes, candle cups, rose cutouts and much more. For a catalog give him a call at 1-800-367-5373.

Mike Williamson discovered this source for handles down in the Current River country: Beamer Handle Co., PO Box 159, Van Buren, MO 63965. (573) 323-4241. Manufacturer of ash and hickory tool handles.

Turley to demo at first Salt Fork Craftsmen Conference

The very first blacksmithing conference to be produced by the Saltfork Craftsmen Artist-Blacksmiths Association will take place in Guthrie, Oklahoma on October 18th and 19th, 1997. Frank Turley, Santa Fe, NM will be demonstrating.

For more information contact Mike George, 1227 Fourth St., Alva, OK 73717, or call (405) 327-5235 or e-mail jmgeorge@alvanet.net.

Don's Flower

Editor's note: Don put together this flower article after he took a class at the John C. Campbell Folk School.

by Don Neuenschwander

The choice of material was copper.

For the stem 1/4-inch copper tubing was used, for the petals and leaves roofing copper was used (probably about 24 gauge). Possibly the leaves would be better with slightly heavier gauge material. The seed pod was 1-inch tubing, and the hairs were 22 gauge wire. Maybe 20 gauge would be better.

The pod was made first. The top end was fullered down until it was fully closed and broke off leaving a flat end. About 1 inch farther down the tube it is again fullered down until the inside diameter is the size of the stem tubing and cut off.

The stem is inserted into the pod and the hair wire wrapped around the pod top to bottom about 8 to 10 loops and spaced around the pod. The stem and the wires at the stem junction are soldered with phos-copper. The wires are then cut at top center. They will be trimmed to length later.

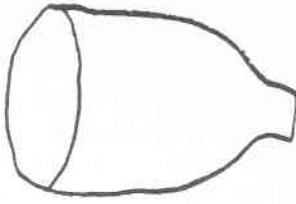
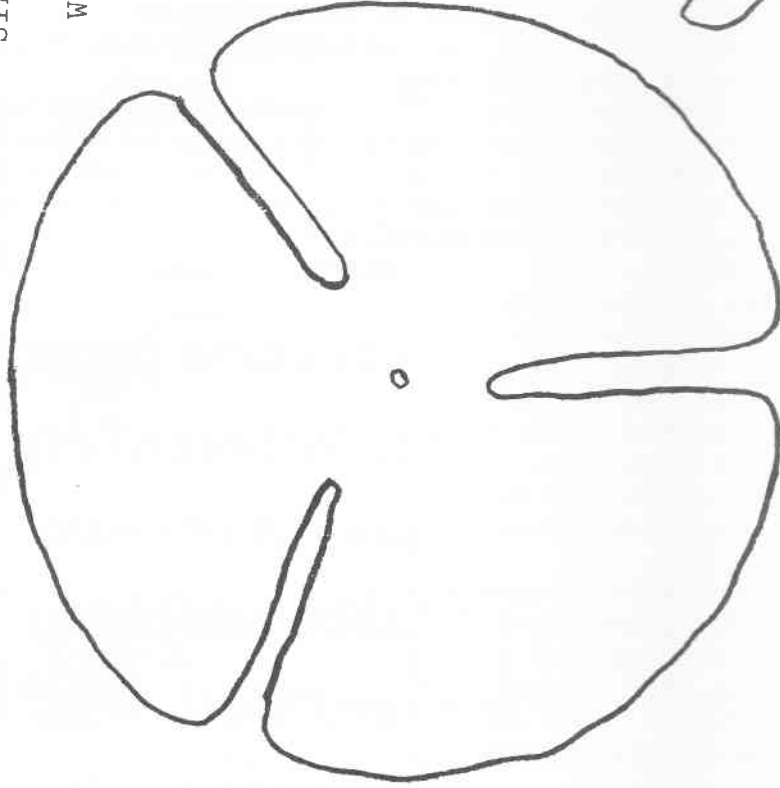
The two petal pieces are cut with 3 petals each. The petals were fullered and textured with a fullering peen, thinning the metal to about half. The most heavily textured surface was placed on the inside of the top petal and on the outside of the bottom petal. The petals were cupped with a ball peen over a lead block to approximate poppy shape.

A hole was punched from the inside to the size of the stem. Slip the top petal onto the stem and tight to the bottom of the pod and solder with phos-copper. Trim up if necessary. Then do the same with the bottom petal.

The hair wires are trimmed to about 1/16 inch above the pod. The leaves are thinned on the edges and soldered to the stem. The flower was cleaned with 1:10 HCL. If desired the flower can be torch colored. The top of the pod was touched up with silver rub and buff and if needed the solder joints can be touched up with copper rub and buff. Then coat with Krylon. Have a flowering good time!

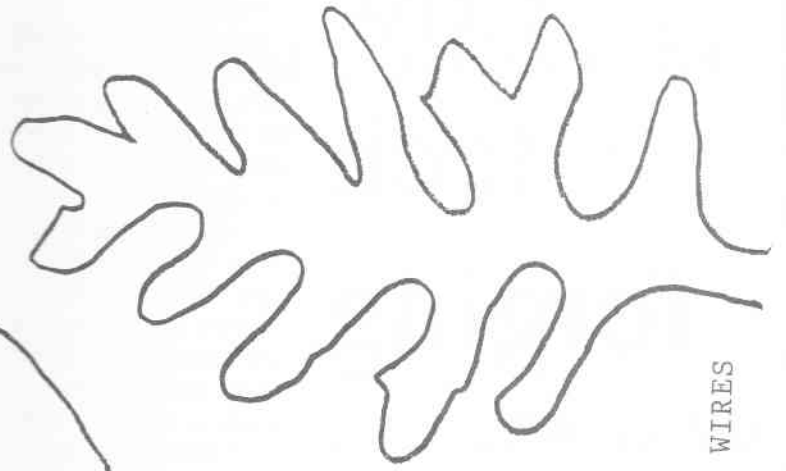
SIDE VIEW OF POD

WITHOUT WIRES



LEAVES, MAKE THREE

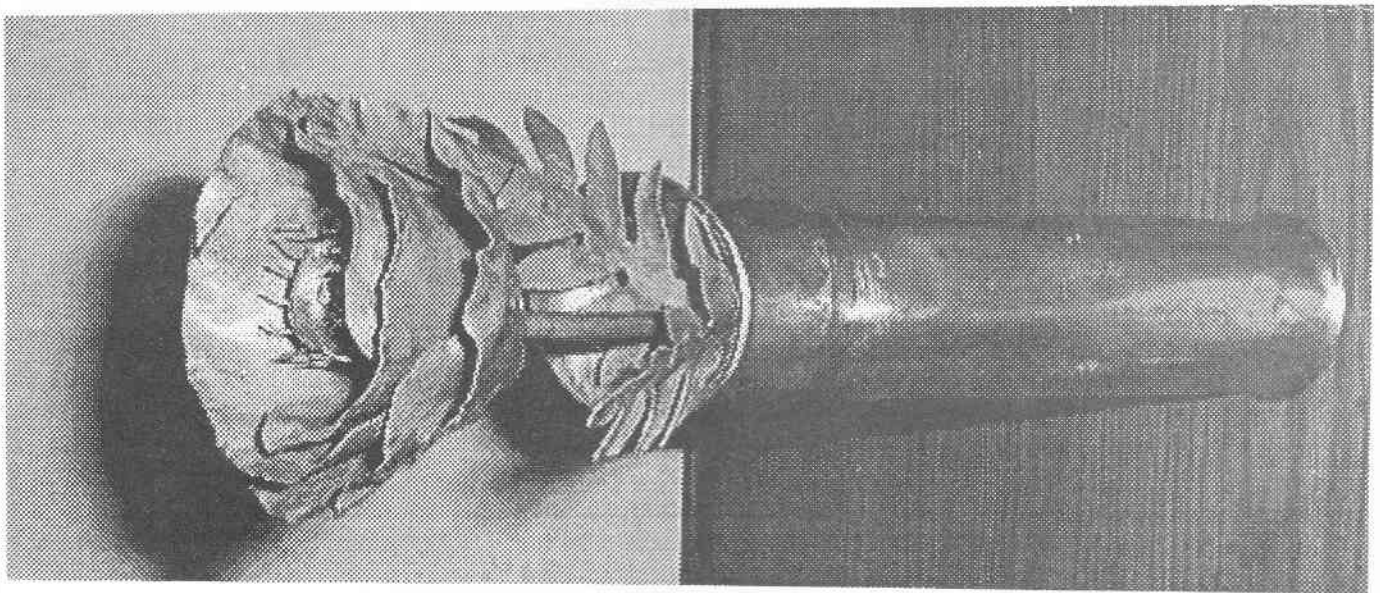
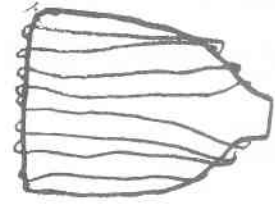
PETALS, MAKE TWO



TOP VIEW OF POD



SIDE VIEW OF POD WITH WIRES



Low tech forging

*Colonial Williamsburg
blacksmiths use simple
tools and techniques to
achieve elegant results*

by Jim McCarty

For years I've wanted to see Peter Ross demonstrate. BAM hosted him the year before I joined so I missed that one. The Illinois Valley folks had him for their conference but I couldn't make that one. He taught a class at the John C. Campbell Folk School when I had a scholarship but the timing again wasn't right.

Finally I caught up with not just Peter but the entire team of Williamsburg smiths at the '96 ABANA Conference in Alfred, NY.

The team came equipped with everything but their period clothes, opting instead for the dress of the day, which was T-shirt reminders of bygone regional blacksmithing conferences.

They also had most of their tooling, which consisted of Colonial pattern anvils poured to original specs and a Spartan assortment of "correct" hammers, swages and punches.

Their stock was true to the time as well — wrought iron. From this their mission was to forge a complete weathervane, which stood 6 feet tall.

This was done in stages throughout the conference and the finished product went to the auction. It ended up

going to the Metals Museum for everyone to enjoy.

It was hard to sit still for the entire effort, but I managed to watch a few steps and picked up several tips from the smiths. My favorite part was watching the letters being forge welded together.

I also watched Peter create a riveted collar which I had never seen before. Here's how they did it:

They started with a piece of 5/8 inch square. Peter held the stock and a crude swage which his apprentice struck to form the collar. This took a lot of time as the wrought iron had to be worked hot a little at a time to avoid splitting it like a piece of oak.

When the stock was formed to the correct shape it was cut to length, four pieces. The length is figured by taking the thickness of the stock to be collared plus the thickness of the collars plus enough to rivet the tenons over.

Dividers were used to gauge the stock instead of a tape measure or ruler.

The tenons are formed by hot cutting the sides off two pieces of stock. The other pieces are punched to receive the tenons. The four pieces sandwich the stock to be collared and the tenons are peined over and shaped to match the radius of the collar.

Using the simplest of tooling they created a piece that was beautiful in its simplicity. I had always heard that Peter Ross used simple tooling, punches from mild steel forged just before using them and discarded when they were done.

At Alfred I found out some of the reasoning behind this. Today labor is high and stock is cheap. In the time period the Williamsburg smiths emulate labor was cheap and stock, especially tool steel, was expensive. It made sense to use cheap stock for tooling and to keep it to a minimum.

Watching two of the smiths work together made me ask for them to explain the signals by which they worked. Here's what I was told:

"The signal for a strike is two taps on the horn, which sounds as a different ring than striking the work and was an alert to all available helpers to come running. The smith swinging the light hammer always strikes first. Two

taps on the anvil face and the striker begins to hit. When the lead smith hits hard the striker hits hard and in the same spot. When the lead smith hits lightly the striker follows suit. The signal for the striker to quit is a hit to the side of the anvil. The striker always takes the last blow."

That is the language of the striker, but the Williamsburg smiths have a second language they recommend using:

"There is a lot written about the language of the hammer but we speak English. If I need to hit light I say light. If I need to hit hard I say, 'Swing that hammer!'"

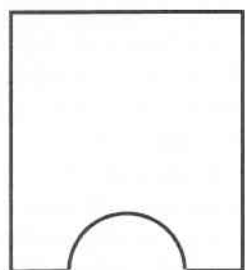
Added Peter: "Signal in time —

In the time period
the Williamsburg
smiths emulate
labor was cheap
and stock was
expensive. It
made sense to use
cheap stock for
tooling and to
keep it to a
minimum

don't wait until the hammer is coming down to tell him to stop."

Jim McCarty is editor of the Blacksmith Association of Missouri newsletter. This is one of a series of articles produced by a team of editors at the 1996 ABANA Conference in Alfred, N.Y.

Riveted collar by the Williamsburg Blacksmiths

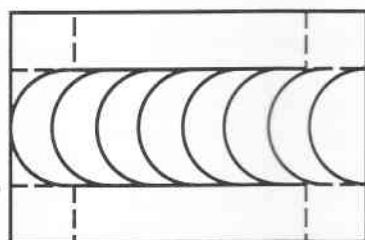


Swage makes

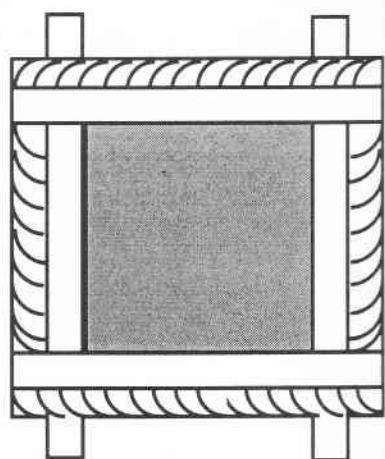
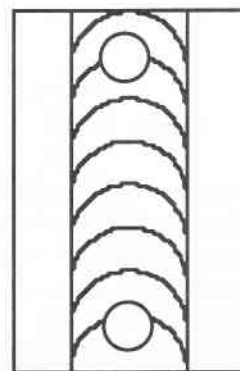


from 5/8 inch square

Cut
&
forge
to tenon



Punch for tenons



Rivet tenons to collar

Illustration by
Jim McCarty,
BAM

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 or FAX to (573) 395-3201

Sears lied

Ever wonder what Sears means when they say their tools "develop" a certain horsepower? Here's how to figure the truth: A radial arm saw is rated at 3.5 hp. The specs said the saw drew 15 amps; this multiplied by 115 Volts = 1725 Watts; 1 horsepower = 746 watts. Divide the 746 into the number of watts consumed by the machine and you get the actual horsepower although the figure does not allow for heat generation, line loss and all that stuff. It's fairly close, not perfect, but at any rate it gives a more accurate figure than Sears did. The math proves that the saw has only 2/3 the horsepower that they said it did. If the saw actually *did* produce 3.5 hp, it would draw about 23 amps which is too much for most 115V wiring. In order for it to produce 3.5 hp at 15 amps, you would have to have 174 volts at the receptacle.

They lied . . .

— Jack Yates

Hammer control

Dorothy Steigler was one of our demonstrators at the Rocky Mountain Smiths conference a couple of weeks ago. She said something I had never heard before (well, she said lots of good things I had never heard before). If you want your hammer to hit in a certain spot, your eyes must look at the place where the CENTER of the hammer head will fall. For example, if you are making a shoulder and want the hammer to fall so that the edge of the head defines the top side shoulder, DON'T look at the shoulder. You have to look 3/4 inch away from the shoulder or you will tend to hit overlapping the shoulder. I tried this and was quite amazed at the immediate improvement in my hammer accuracy.

— Steven O. Smith

Refreshing forge welds

Have heard that phosphoric acid is great for preventing the left-over flux, that which is stuck into cracks too tiny for your wire brush to eliminate, from returning to borax when the moisture re-enters its molecules. Phosphoric acid, in easy to handle, non toxic, portable containers, can be had by the six-pack at your local market . . . Coca Cola . . . takes awhile, you have to soak it like overnight, but if you don't need all of it, what's left can be pretty refreshing at the end of the day.

— Bob gismithy

(Editor's note: Soaking in water overnight has the same effect.)

Sources for beeswax

As a blacksmith who also has some familiarity with honey bees, I recommend locating some of your local beekeepers and getting beeswax from them. The price will probably be better. Also, for our purposes you do not need the pristine/premium yellow-white

beeswax which is used to make candles. Ask the beekeeper for the wax from his old brood chambers. It will be quite dark, the older the hive, the darker the wax. Since this wax is not good for making candles, unless it is chemically bleached, you should be able to get it at a discount. Another possible source of wax — If you have a contact at your local Catholic church, ask them for the candle stubs from the altar candles. At one time the candles in Catholic Churches were 100 percent beeswax because they burned so clean. I have heard recently that the Church has backed off on the spec. and they are no longer 100 percent pure beeswax, but still a high percentage. (I have not tried this route personally, but have heard third hand that others have had success getting wax this way.)

— Albin Drzewianowski

Burn wood, not coal

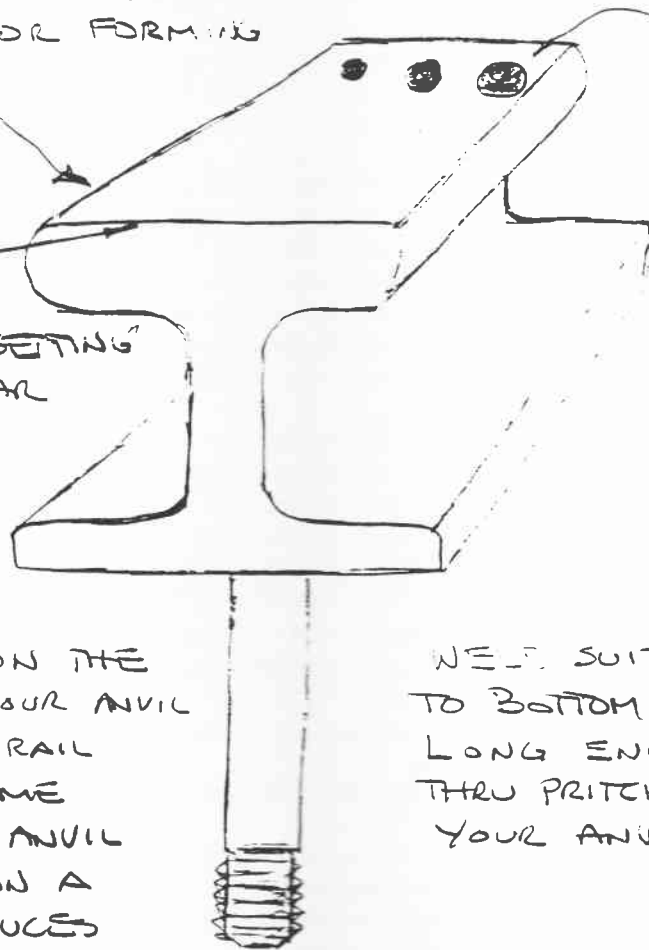
I'm not sure when the transition from wood coal to mined coal was made, but wood coal was the primary fuel source for thousands of years. I have played with it some, but it is expensive and time consuming to make. The procedure to make it is as follows: Cut up some hardwood (ie ash, oak, etc.) into small chunks (around 1 inch square). Place into a barrel and, start a fire. When the pieces are burning well place an airtight lid on the barrel to snuff out the fire. Let the chunks smolder out. They will burn down into small crisp black blocks. This is wood coal. Essentially what is happening is the fractional distillation of wood. (ie burning it in the absence of oxygen) in order to convert it to a better fuel. The stuff burns clean, and without some of the impurities mined coal introduces, such as sulphur, but it burns rather quickly. Welding temps can be achieved, although not as high as a mined coal. The Vikings made some beautiful pattern welded swords in the stuff.

— Mark Schneider

THIS EDGE HAS A NICE RADIUS FOR FORMING & BENDING

USE FRONT EDGE FOR "OFF SETTING" INSTEAD OF NEAR EDGE OF ANVIL

ROOM ON BACK SIDE TO DRILL (3) DIMPLES FOR RIVET SETS



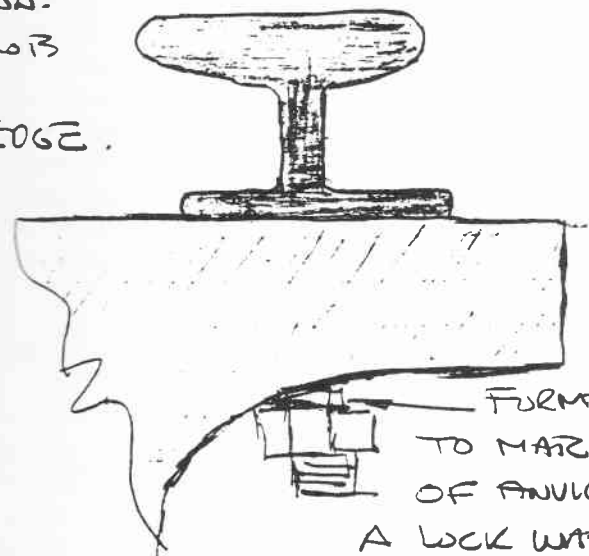
TO SAVE WEAR ON THE NEAR EDGE OF YOUR ANVIL CUT A PIECE OF RAIL APPROX. THE SAME WIDTH AS YOUR ANVIL FACE. CUTTING ON A CHOP SAW PRODUCES NICE CRISP EDGES.

WELD SUITABLE BOLT (1/2" MIN TO BOTTOM OF RAIL SECTION LONG ENOUGH TO PASS THRU PRITCHEL HOLES ON YOUR ANVIL.

WELD BOLT & MOUNT AS SHOWN. GOOD WHEN YOU ARE MAKING LOTS OF PIECES THAT REQUIRE OFF-SETTING ON THE NEAR EDGE.

I HAVE USED ONE FOR OVER A YEAR NOW WITH LITTLE SIGN OF WEAR AFTER OFF-SETTING HUNDREDS OF PIECES.

EASY TO MOUNT & DE-MOUNT WHEN NEEDED.



FORMED WASHER TO MATCH CONTOUR OF ANVIL UNDER A LOCK WASHER & NUT

BILL PRINITY
IRON & LANE
BENTONSPORT NATIONAL HIST. DIST.
KEOSAUQUA, IOWA
52565

BAM NEWS

Coal supply kaput

BAM's stockpile of coal is pretty much gone, and we need to work out the details of where the next batch is coming from. Current plans are for Tom Clark to stockpile coal at his new Ozark Blacksmithing School.

For many years Lou Mueller has been warehousing our coal supply at his shop in Valley Park. Lou is moving to a new shop soon and won't have the space for it anymore.

If anyone has room to keep about 60 pallets of coal please step forward and be counted. You need to have access to a fork lift and they must be kept inside or the bags will come apart.

In the meantime there is coal across the river in Illinois and Lee Quaintance has a supply in Kansas. Details are in the Bulletin Board section.

I have a list of all the coal suppliers in the nation posted on BAM's web site. Thanks to Mark Williams for that info. There are sources of coal in Iowa, Kentucky, Illinois, Oklahoma and Indiana to name but a few of the closer ones.

If you are interested and don't have web access send me an envelope with a stamp on it and I will send you a copy — my address follows: Jim McCarty, 5821 Helias Drive, Jefferson City, MO 65101.

BAM's web site

If you haven't checked out BAM Online do so at <http://www.advertiser.com/bamsite>. Besides some interesting resources like a supplier list and the coal suppliers you will find

tools for sale, selections from our newsletter and the location and details of the next meeting. I just started work on a gallery of photos and someday hope to put member's work on line.

There are also some links to other sites, including Donnie Fulwood's real funny melting BAM anvil logo. (We'll get even someday.) Other sites it is linked to include Jerry Hoffmann's masterful *Blacksmiths Journal* web page and a host of ABANA chapters.

It seems every day there is a new blacksmith related site going up.

Clay Spencer has taken over where George Dixon left off on the ABANA site and it is looking pretty good. You can also get on the e-mail list called theForge. Several BAM members take part in this discussion group.

If you don't have a computer go to your local library and use theirs.

Congrats to Bob Alexander

Related congratulations to Bob Alexander, who was awarded BAM's Bob Patrick Founders Award at the Ozark Conference. The award is named for Bob Patrick, now exiled to Arkansas, who started this group more than 10 years ago.

It is presented annually to the one person who stands out for their tireless support of anything BAM does. This year's winner was an obvious choice as he is always the first to arrive and the last to leave whenever there is set-up work to do at a BAM event.

New officers elected

BAM elected new officers at the July-August meeting held at Doug Hendrickson's. They are: President, Bob Alexander; first vice president, Phil Williamson; second vice president, Mike Williamson; secretary, John Murray; treasurer, Maurice Ellis.

A special thanks goes out to ex-prez Pat McCarty, who somehow survived two years at the helm. Now Pat will have time to do all the grunt work at BAM's events.

Congrats new officers!

Gas forge workshop

BAM's gas forge workshop is still set for this fall but the date will be a little later to accommodate Lou Mueller's move to a new location. The workshop will probably be held in November or December.

Latest cost estimates are \$150 to \$175 for the forge, not counting the tank and regulator. A \$100 deposit will be required to take part in the workshop, with the balance due when the forges are completed.

A letter will be sent to everyone who is registered giving the specifications of the forge and the date of the workshop. Numbers may have to be limited, so if you are interested call Gary Kobermann (314) 892-2527 or Bruce Herzog (314) 892-4690 to sign up.

Coming events

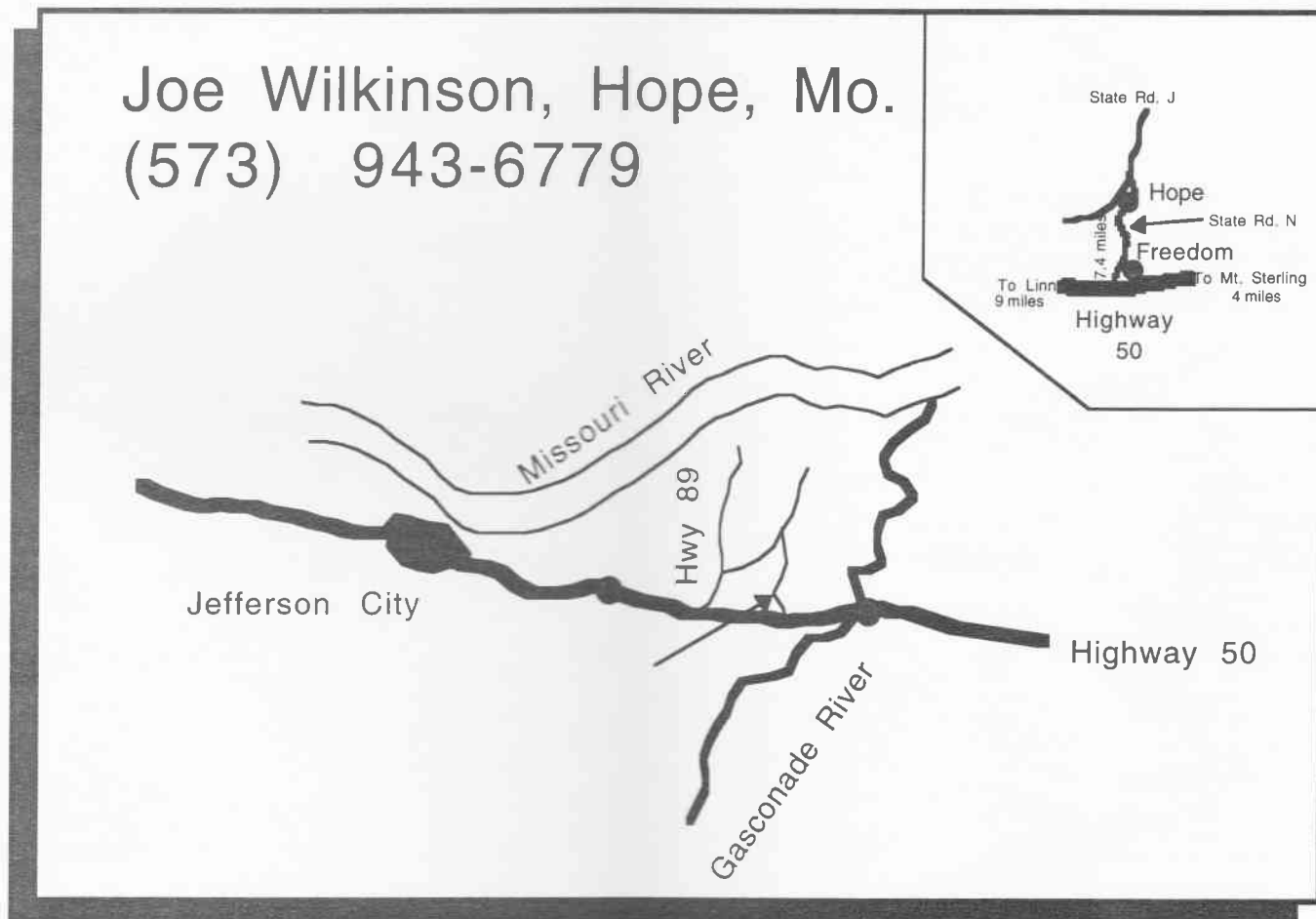
SOFA's Quad States Round-Up, featuring Mike Bendele, Bill Fiorini, Dereck Glaser, Dorothy Steigler, Brad Weber. September 26-28, Troy Ohio. For info call (937) 237-2200.

Banging on the Bayou, featuring Peter Ross from Colonial Williamsburg. October 4-5, Covington, Louisiana. For info call Buddy Leonard at (504) 892-1137.

First Upper Midwest Blacksmith Conference, featuring George Dixon, Pete Renzetti and David Stasiak. October 11-12, Pontiac, Illinois. For info call Paul Moffett, (317) 253-0843.

Blacksmithing Workshop featuring Tom Latane' Oct. 25-26 at the Historic Village in Mt. Vernon, Illinois. Cost is \$25 for both days, \$15 for one day. All proceeds benefit the blacksmith shop. Auction Saturday of donated ironwork, tools and supplies. Send name, address, phone and check made out to Jefferson County Historical Society, to: Wilbur Haley, 19 Rushton Dr., Mt. Vernon, IL 62864. Questions: Call Wilbur at (618) 242-1365 or John Lovin at (618) 756-2331.

Next BAM Meeting September 20, 1997



Joe Wilkinson, Hope, Mo.
(573) 943-6779

BAM's September meeting will be at Joe Wilkinson's Hope Forge in beautiful Hope, Mo. Don't bother getting out your roadmap for this one — Hope isn't on it.

To find Hope take Highway 50 to about 20 miles east of Linn where you see State Road N go north. There is a business here called Freedom Wood Products. Joe will have a sign here. Take N to Hope, watch for signs. Joe is just before the old schoolhouse. His drive is on the left, the school is on the right.

The phone number is on the map if you get lost.

V.J. McCrackin, an ABA Master Bladesmith, will show us how to temper a knife blade. Lunch will be provided by the local saddle club, similar to what we did at Higbee in January.

Trade item is a pair of hinges. Joe stressed that pair part — not much use for just one. Please remember to bring something for the Iron in the Hat raffle.

Joe likes to encourage tailgate sales. He has plenty of room for parking so bring your rusty iron.

Hope you can make it to Hope.



1997 Schedule

September meeting

November meeting

January 1998 meeting

Joe Wilkinson
Hope, Mo.
September 20, 1997

???

Bob Alexander
DeSoto, Mo.
Date to be announced



This grizzled veteran of many a rendezvous is none other than our own Lee Marek. Lee had his authentic forge set up at the Ozark Conference,

where he kept a pot of coffee hot and taught everyone how to start a fire from a piece of flint and steel.

BAM
5821 Helias Dr.
Jefferson City, MO 65101

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