

RAM

November/December 2014



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**Newsletter of the
Blacksmiths
Association
of Missouri**

Volume 31 No. 6

November-December 2014

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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 \$25/year; a portion of this amount is for a subscription to this newsletter for one year. Editorial inquiries should be addressed to: **Bob Ehrenberger 6192 Hwy 168 Shelbyville, Mo 63469; (573)-633-2010 or send e-mail to bameditor@centurytel.net** BAM membership inquiries should be addressed to: **Bruce Herzog, 2212 Aileswick Dr., St. Louis, MO 63129; (314) 892-4690 or send e-mail to bjherzog@charter.net.** 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.

Membership Application

Name: _____
Address: _____
City: _____ State: _____
Phone: () _____ Zip: _____
E-mail: _____

New Member Renewal ABANA member?

Are you interested in taking a class?

How did you learn about BAM? _____

Memberships are for one year from receipt of dues. Dues are \$25, 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

Includes a Subscription to the Anvil's Ring and The Hammers' Blow magazines

- Regular Member\$55 yr.
- Senior Citizen (Age 65+)\$50 yr.
- Full time student\$45 yr.
- Overseas airmail\$80 yr.
- Overseas surface mail\$65 yr.
- Contributory\$100 yr.
- Public library\$45 yr.

See reverse

From the Editor

By Bob Ehrenberger

As has been true all year, we had another beautiful day for the November meeting. Again there were lots of nice trade items. I couldn't make it, the guys that hunt my farm came to cut fire wood and I needed to be here. It's kind of a barter system, they get to hunt and fish, and I get to heat my home. A pretty good deal for both of us.

Things have been busy here since the September meeting. We have made several trips to the MU hospital in Columbia getting Jan checked out. To back things up a little, Jan has not been right for close to 2 years. Her speech pattern had changed, she has been having trouble with her memory, and she just hasn't felt good. Our fear was a brain tumor or dementia. Both the neurologist and the psychologist thought the problem was neurological, and an MRI confirmed that she has had a stroke. Trying to find the source of the stroke they have done MRI's on her arteries, and heart, they have also done an echo cardiogram on her heart. All of that has come up clean, so for now they are thinking that it was from hypertension and have her on blood thinners and blood pressure medication.

As a result, I do not think that I can be away from home for extended periods of time, which makes continuing as the BAM editor difficult. I told Phil a month ago that we need to start looking for a replacement. I like doing the newsletter, and will continue as long as I need to, but will not be attending as many meetings, especially the ones that are more than two hours from home. The BAM members have always given me a lot of support and I have been able to put out a newsletter when I could not attend a meeting. But I think I do a better job when I can be there and BAM deserves to have an editor that is an active member of the group.

That being said, we are looking for a new editor. If you are interested here is a little bit about the job. I write the newsletter on an eMac using InDesign. I inherited both from Ned when I took the Job in 2005. So they are both obsolete and need to be replaced. That gives the new editor the chance to choose the platform that he likes or is used to. I get paid \$300 if I get the newsletter into the member's hands 2 weeks before the next meeting, as determined by when Bruce gets his copy in the mail. If you are late, you get \$150, I have never been late. I usually reserve the week after the meeting to write the newsletter. If you have a real



job and can only work on it in the evenings and on weekends, you may have to start on it before the meeting. There is a chance that I'm just slow and it won't take you as long to write.

I get a lot of support from BAM, Bruce Herzog sends me professional quality pictures and sends the mailing list to the publisher. The presidents and secretaries have been faithful at sending in their letters and meeting minutes. Bob Stormer, Bernie Tappel, Chris Miller, and Ned Digh have all contributed articles on a regular basis. There are many more members that have contributed articles when

they have had a special event or project that they wanted to share. The scholarship recipients will provide an article on their class. We also get newsletters from the other ABANA groups that you can pull articles from. That being said you will end up writing the majority of the material in the newsletter most of the time.

There is no hard and fast requirement on size and content for the newsletter. I settled on 28 pages pretty early and have always tried to provide that. I like how-to articles and shop tips, so that is what I write. Ned liked to interview people, so that is what he did when he was editor.

The editor also works with the current president to schedule meetings and maintain the list of upcoming events. This just makes sense because the editor needs to have all the information to publish in the newsletter. In addition to the obsolete equipment, you also get possession of the BAM newsletter archive which is 3 4-drawer file cabinets.

If I haven't scared you off, and you are interested in being the editor call me or Phil and we can talk about it. If you are unsure whether you can handle it, call and I will talk you through any reservations you have. My number is: 573-633-2010

I will give the new editor as much help as I can to get you started and help you through any difficulties you have publishing the newsletter.

The next Newsletter submission deadline is January 17th.

BAM Meeting Minutes Nov. 8th 2014
Submitted by Bob Stormer

Phil Cox called the meeting to order by thanking Don Nichols and Kent Harbit for helping get the facilities at State Fair College for the meeting.

The Young Farmers Association in California, MO would like to have the MTS available sometime before spring planting season to learn some basic blacksmithing. It would involve about 25 students, but more information is needed before we can decide whether to support it.

BAM is looking for a new editor for the BAM Newsletter. Bob Ehrenberger needs a break to take care of urgent family matters. There are 6 issues per year and there is some financial compensation available. Bob would assist in training the new person on use of the current MAC publishing system. The possibility of upgrading the system is likely. A new editor needs to be in place soon.

Mike McLaughlin spoke about the conference demonstrators: Nathan Robertson, Elsa Fantino, and Don Asbee, and the need for volunteers to help with the conference. Volunteers are usually offered free admission to the conference and a possible do rag. He also asked for someone to develop a logo for the tee shirts as well as a theme for the conference. Mike Gentsch will build the three tools boxes again this year and Bernie Tappel will (may already have) put the sign up list for donating tools on the BAM website. Mike McLaughlin also reminded everyone to make items for the auction and boutique as well as donate items for the Iron-In-The-Hat. Phil invited everyone to take part in the Thursday evening dinner and the possible opening ceremonies for the conference.

Esther Digh mentioned there have been no scholarship applications submitted. There is a preset amount of money she would like to get committed by year end. If you have thoughts of requesting scholarship funds, please do so soon. Grant money can also be used by the more experienced smiths to cover teaching a workshop.

SOFA (Southern Ohio Forge & Anvil) board members are trying to organize a group of ABANA chapters to share projects for their respective conferences. Compared to our conference, SOFA has a very large tailgating/vendor participation. They have asked Phil if BAM would be interested in making a project that would be donated to them for their conference (September 2015). They would in-turn make a project for our 2015 conference. Once donated, the projects would be used as the recipients deem best. More discussion on this

will occur at our January meeting.

The big item of discussion for this meeting was the status of the MTS trailer. Ken's truck is apparently repaired after his eventful trip back from the ABANA conference. Specifics weren't mentioned about the trailer, but it needs some help. Ken's Black Friday Hammer-In will focus on replacing tools for the trailer. The current BAM forges weigh about 95 lbs. and take a very long time to cool down so they can be loaded in the trailer after use. As a thank you for use of the trailer, ABANA sent BAM a check for \$1000. Steve Gensheimer, the guy who designed the Gensheimer burner, offered to sell BAM 5 kits to make new gas forges for about \$900. I believe we would need to add empty freon tanks, one firebrick, and kaowool to complete the parts list. Bernie Tappel had his version of the equivalent forge at the meeting for demonstration. The new forges would weigh only about 15 lbs, and cool down much faster. In addition, ABANA runs three forges from one 100lb propane tank. A question about whether the kaowool could survive the training classes very well was raised. The general consensus was that learning to not tear up the equipment should be part of the instruction process. The kaowool can be repaired anyway. Ned Digh asked about buying more than 5 forges for the trailer, and Don Birdsall asked if Steve would consider allowing BAM members to also buy the kits at a bulk rate. Phil will talk with Steve about these items. Phil asked for a motion to buy the five kits for now; Mel Robinett made the motion that was seconded by many and passed. The old BAM forges will be sold to help defray costs. Other repairs are also needed such as: the vise stands need upgrading and the trailer logo needs repainting, Phil is hoping to be able to develop a Hofi style handle for the replacement hammers. A list of all the repairs and upgrades that are needed will be put together and donations to make these upgrades and repairs will be gratefully accepted. If you want to help with the forge upgrade, please call Phil.

Ned and Esther Digh have donated an equalizing hitch for the trailer.

The first state capital historical site in St. Charles is asking for help from BAM and its members to demonstrate and conduct hammer-ins at the sight. Call the park for details (636) 940-3322.

Also, anyone wishing to demonstrate or take on commission jobs should contact Bernie to get added to the BAM website.

Bob Stormer reminded people to pay attention when using shop equipment, specifically buffers. This came after he learned a member of the American Bladesmith Society died when the buffer caught the knife he was working on

and pierced his heart. Please be careful with all shop equipment.

A birthday cake was presented to Ally Harbit (Orry Harbit's wife) and was shared with everyone.

Bruce reminded everyone that dues are going up to \$30 effective January 1st. Any dues for 2015 paid before then will be the usual \$25. Membership ranks are growing slightly. The meeting was adjourned.

Trade Item – Animal Head Utensil or Tool Made By: Traded To:

Tim Shields	Alex Tappel
Phil Cox	Bernie Tappel
David Evans	Steve McCarthy
Rob Ahrens	Mark Lawson
Alex Tappel	Don Nichols
Mike Nave	Colton Kiso
Dan Files	Phil Cox
David Roark	Mike O'Neil
Bob Stormer	Randy Carrier
Bernie Tappel	David Evans
Colton Kiso	Tim Shields
Don Nichols	Rob Ahrens
Mike O'Neil	David Roark
Randy Carrier	Mike Nave
Tony Brooks	Dan Wedemeyer
Steve McCarthy	Dan Files
Mark Lawson	Tony Brooks
Kent Harbit	Bob Stormer
Dan Wedemeyer	Kent Harbit

Iron-In-The-Hat November 2014 Mtg. Donated By: Won By: Item:

Scott Stager	Don Birdsall	Chisel & Flatter
Don Nichols	Steve McCarthy	Metal Discs
Tom Patterson	Carol Ward	Hot Cut File
Fred Arnhold	Denny Quinn	D2 Steel
Don Nichols	Walter Combes	Tom Clark Mini Anvil
Colton Kiso	Don Anders	Demo Re-Bar Knife
Ned Digh	Mike McLaughlin	Oil Can(Gun)
David Evans	Bob Stormer	41040 Steel
David Evans	Grey Smith	1045 Steel
Benny Waller	Rick Kesselring	Large Coil Spring
Dan Files	Dan Wedemeyer	Hammer
Tom Patterson	Alex Elletson	Retractable Markers
John Huff	Colton Kiso	Horseshoes
Esther Digh	Denny Quinn	Comb & Square
Earl Million	Dan Wedemeyer	Rake Tine
David Evans	Bob Stormer	1045 Steel
Bart Wulfmeyer	Walter Combes	Grinding Discs
Dan Files	Wyatt Brooks	Hammer
Bill George	Denny Quinn	Bees Wax
?	?	Box of misc springs, gear, etc.
Scott Stager	Bill George	Punch & Slitter
Don Birdsall	Steve McCarthy	52100 Steel
Mike ?	Earl Million	Key Rings
Mark Lawson	Earl Million	Twisting Wrench

From Our President, Phil Cox:

Well, winter has arrived in North Missouri. We did have a nice day for the meeting in Sedalia. We had a good turn out with a least 4 new members attending their first meeting. We also had several young guests, 2 grandsons I believe, and some children of members. At least 2 members are mentoring some fine young smiths and they were there also Colton did a fine job with his demo. He claimed to be nervous but I couldn't tell it bothered him after he had some hot iron on the anvil.

I had some tests on Monday at The VA hospital and am still in a fog from the anesthetic. Can't seem to get on track with this letter so I will not go much further.

The story behind the letter below is that there is this guy in Browning, Missouri who digs things out of his backyard and sends the stuff he finds to the Smithsonian Institute, labeling them with scientific names, insisting that they are actual archaeological finds. This guy really exists and does this in his spare time!

Anyway...here's the actual response from the Smithsonian Institution. Bear this in mind next time you think you are challenged in your duty to respond to a difficult situation in writing.

Smithsonian Institute
207 Pennsylvania Avenue
Washington, DC 20078

Dear Mr. Harper:

Thank you for your latest submission to the Institute, labeled "93211-D, layer 7, next to the clothesline post. . . Hominid skull." We have given this specimen a careful and detailed examination, and regret to inform you we disagree with your theory that it presents conclusive proof of the presence of Early Man in Linn County 2 million years ago. Rather, it appears that what you have found is the head of a Barbie doll, of the variety that one of our staff believes to be "Malibu Barbie." It is evident that you have given a great deal of thought to the analysis of this specimen, and you may be quite certain those of us who are familiar with your prior work in the field were loathe to come to contradiction with your findings. However, we do feel there are a number of attributes of the specimen which might have tipped you off

November-December 2014

I do want to thank everyone for the good discussion on the MTS trailer. The forge kits are on the way, and I will keep you updated as the project moves forward.

I want to remind you all of the need for us to find a replacement for editor Bob. He has served us well but needs to spend his time on higher priorities. If you think you are interested, Bob will be glad to answer your questions. Let Bob or me know if you want to give it a try.

Phil

to its modern origin:

1. The material is molded plastic. Ancient hominid remains are typically fossilized bone.
2. The cranial capacity of the specimen is approximately 9 cubic centimeters, well below the threshold of even the earliest identified proto-hominids.
3. The dentition pattern evident on the skull is more consistent with the common domesticated dog than it is with the ravenous man-eating Pliocene clams you speculate roamed the wetlands during that time.

This latter finding is certainly one of the most intriguing hypotheses you have submitted in your history with this institution, but the evidence seems to weigh rather heavily against it. Without going into too much detail, let us say: A. The specimen looks like the head of a Barbie doll that a dog has chewed on. B. Clams don't have teeth.

It is with feelings tinged with melancholy that we must deny your request to have the specimen carbon-dated. This is partially due to the heavy load our lab must bear in its normal operation, and partly due to carbon-dating's notorious inaccuracy in fossils of recent record. To the best of our knowledge, no Barbie dolls were produced prior to 1956 AD, and carbon-dating is likely to produce wildly inaccurate results. We must also deny your request that we approach the National Science Foundation Phylogeny Department with the concept of assigning your specimen the scientific name: *Australopithecus spiff-arino*.

Speaking personally, I, for one,
bamsite.org

fought tenaciously for the acceptance of your proposed taxonomy, but was ultimately voted down because the species name you selected was hyphenated, and didn't really sound like it might be Latin. However, we gladly accept your generous donation of this fascinating specimen to the museum. While it is undoubtedly not a hominid fossil, it is, nonetheless, yet another riveting example of the great body of work you seem to accumulate so effortlessly. You should know our Director has reserved a special shelf in his office for the display of the specimens you have previously submitted to the Institution, and the entire staff speculates daily on what you will happen upon next in your digs at the site you have discovered in your back yard.

We eagerly anticipate your trip to our nation's capital that you proposed in your last letter, and several of us are pressing the Director to pay for it. We are particularly interested in hearing you expand on your theories surrounding the transpositioning of ferrous metal in a structural matrix that makes the excellent juvenile T-rex femur you recently discovered take on the deceptive appearance of a rusty 9-mm Craftsman Crescent wrench.

Yours in Science,
Harvey Rowe
Chief Curator-Antiquities

Editor's Note: Originally published March 2001. This is my all time favorite BAM article. I publish it now as a tribute to how much we miss having Ed around. Bob

BAM November 8th 2014 Meeting Demonstrations

Submitted By Bob Stormer



Colton Kiso started the demonstrations by making a re-bar knife. He started with a 5/8" re-bar about 6 or 7 inches long. The first step was to heat and flatten about 1 1/2" on one end. He flattened it to about 3/16" thick and a square about 1 1/2". He then hammered one of the points of the square to shape what would become the clip. Figure 1 is a picture of Colton shaping the handle. I didn't get any good pictures of the in-process knife, but Figure 2 will give you an idea of the steps Colton followed to get to the finished product.



Figure 2

The next demonstrator was Charlie Comstock who showed how to make a long handled spoon and fork set for outdoor cooking. Charlie was working on the spoon and fork simultaneously to best utilize the gas forge. He started with 5/8" square stock for the spoon and 3/8" for the fork. He upset the spoon end of the 5/8" to have enough material to shape the spoon. He also upset one



Figure 4

end of the 3/8" stock that would be used to make the fork. He did both these steps before the meeting to save time.



Figure 3

He shaped the upset end of the fork to the shape of a leaf and used a blunt pear shaped punch to mark the spot where the fork tines would be separated. While reheating the fork he began spreading the spoon out using a rounding hammer on the face of the anvil. He continued this until he had flattened it to an elongated oval shape about three inches wide by four inches long. Charlie then used a homemade swage to finish the shape of the spoon. See Figure 3. After shaping it in the swage he used a file to dress the edges. Back to working on the fork, he used a chisel to separate the fork tines, and drew them out on the face of the anvil. See Figure 4. To finish the fork and spoon Charlie forged a ring on the ends and twisted the handles. See Figure 5 for the finished pieces.



Figure 5

Don Nichols then demonstrated a homemade bending jig he made from some "ganged" pulleys. See Figure 6. The pulleys are made of aluminum so he used a bolt through the center to hold everything together and be able to put a hardie tang on it. The ganged pulleys make it easy to bend different diameters with one jig. Don demonstrated bending 1/2" round and 1/2" square stock as well as 3/4" angle iron. The angle iron bent very well with the angle set in the groove because the outer edges would stretch pretty easily, but did not do as well with the angle away from the groove because it couldn't shrink the edges to conform to the bend.



Figure 6

BAM November 8th 2014 Meeting Demonstrations Continued ...

Don also demonstrated making a leaf using the flat face of the hammer and the horn on the anvil for shaping the leaf. He started the normal way by drawing a point on the 3/8" round stock and then fullering it down behind the point to define the length of the leaf. By moving the stock around on the anvil horn Don was able to shape a very nice looking leaf. His leaf is the center item in Figure 5.

Don went on to demonstrate making a diamond twist (some call it a pineapple twist) on 1/2" square stock. He made a neat little jig to help hold the square stock while he was putting the groove in the length of the piece to be twisted. See Figure 7. The jig was made by welding two pieces of 1/2" angle iron on top of a hardie tang, leaving the spacing a little fat so the 1/2" stock would fit easily between the two pieces. After cutting the groove in all 4 sides, Don reheated the stock and twisted it 2 turns clockwise. He then reheated it and squared it up. Don then chiseled grooves on the 4 new flat sides, and then twisted it counter-clockwise 1/2 turn. To make a pommel on the end Don fullered it about 1/2" from the end to about 1/4" thick. See Figure 8. Don mentioned that the fullering tool needs to be fairly wide at the pivot end so the fullering edges remain in line when hammering. After reheating it he set the fuller on the anvil edge and hit straight down on the top to make a diamond shape pommel. See Figure 9. Don finished the piece by brushing it with a brass wire brush while it was black hot to get the gold colored finish. The



Figure 7
Figure 8

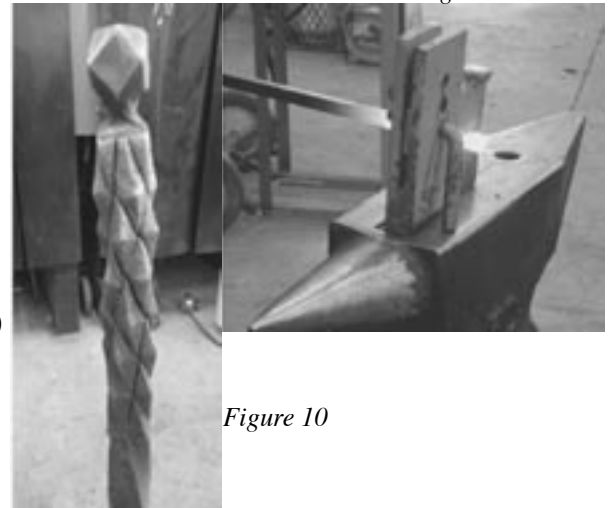


Figure 10



temperature of the steel needs to be right to get the brass to melt onto the piece. Too cold or too hot won't work. See Figure 10 for the finished piece.

Figure 9

The Village Blacksmith

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling,--rejoicing,--sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

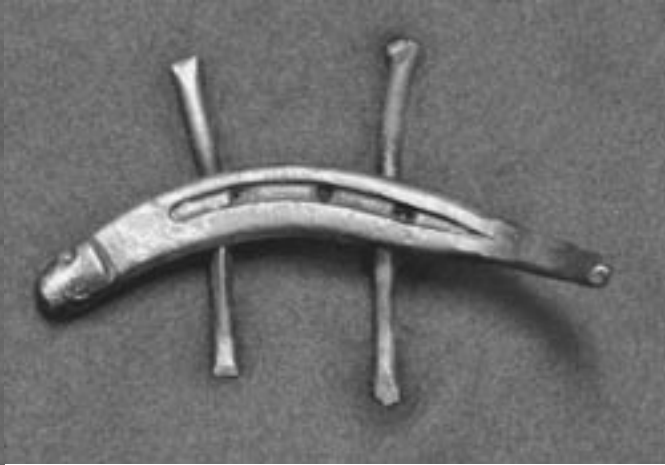
Henry Wadsworth Longfellow.
1807-1882

November Trade Items



Tony Brooks

Mark Lawson

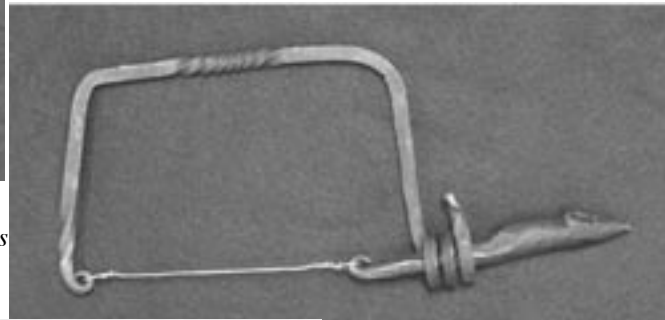


Colton Kiso

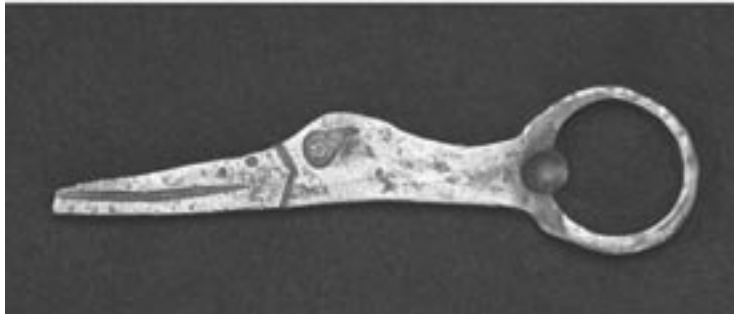


Mike Nave

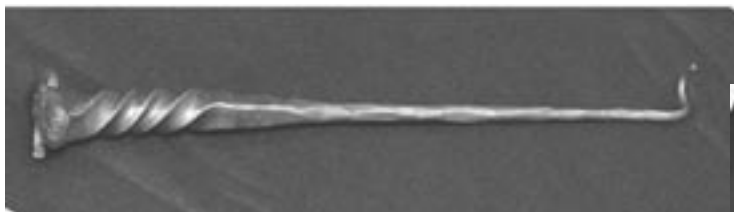
Mike O'Neil



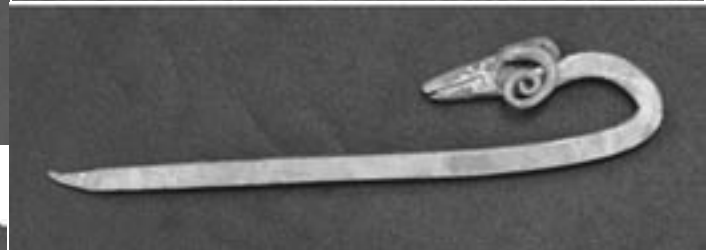
Rob Ahrens



Don Nichols



Bob Stormer

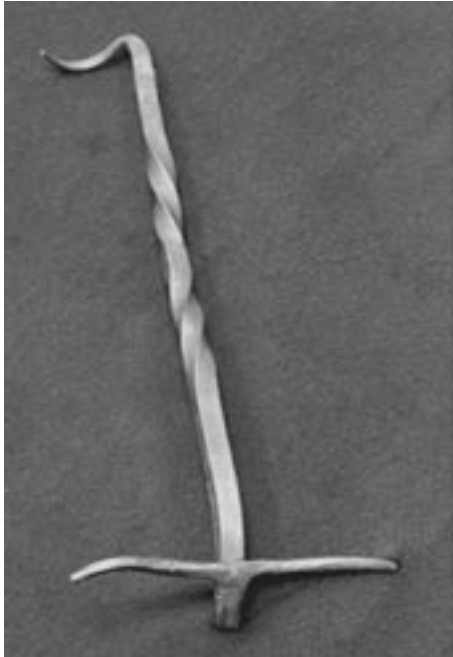


Tim Shields



Dave Evans

November Trade Items



Kent Harbit



Phil Cox



Steve McCarthy



Randy Carrier



Bernie Tappel



Dan Wedemeyer



Dan Files

Blacksmithing in New England

By Matthew Burnett

With the help of a BAM Scholarship, I was able to attend a class at the New England School of Metalwork in Auburn, Maine, August 25-29. The topic was joinery and design with emphasis on making furniture using steel and the skills of a blacksmith. Our instructor was Bob Compton, a professional blacksmith from Shellburne, Massachusetts. Among Bob's works have been banisters, railings, chandeliers and several sorts of tables and chairs.

My trip was a long one; 1,700 miles there and 3,800 total by the time I returned home. Even with 2 1/2 days to get there, they were full days. The last day of driving there, I left Cleveland, Ohio, drove through a corner of Pennsylvania, almost the whole length of New York, through Vermont and New Hampshire and on up to Auburn/Lewiston, Maine and it was a full 14 hours. It was a very long drive on the New York Thruway, a very busy 6 lane limited access toll-road. I did not enjoy the traffic or the passing scenery until I got into the mountains. On the way home, I took I-80 through Pennsylvania, and found it not much slower, and with the Appalachian Mountains it was much prettier to drive through.

We met in the office the first morning of the class. The other students consisted of a professional farrier of 30 years from Connecticut, a general contractor from New Hampshire, a couple of guys from within Maine and a man that had come from Alberta, Canada. After introductions were made, Bob told us a little about himself and that we could decide somewhat the direction of the class based on what in particular we wanted to learn. The goal was that hopefully each student would leave with a small piece of furniture that they had designed and forged in the 5 days of the class.

Bob began with a furniture slideshow, the pictures of which he had gotten from the internet. This was to generate ideas for what we wanted to make. I had come with the idea of making a tall stool for sitting at my bench. Another student wanted to make a small coffee table about 2 feet square, which he had already made a few pieces for. The other students chose to make coffee tables. Bob gave us some paper to sketch a few of our ideas, based upon the furniture we had just seen and some of the joinery examples Bob had brought with him. We discussed various options, considering the size of the material and what joinery method would work best to put the pieces together. One thing that nearly everyone (myself included) wanted to use in their project was a wedged tenon. Bob said that he liked to place the joinery in the viewer's face. I think that this was done in my own project; the joinery was used as the focal points of the design that should grab the attention of the viewer.

My plan changed through the design process. I had originally planned on making it with 3 legs but decided that the angles might prove too difficult. Another idea I had was to place the seat so that it was 90 degrees from the square created by the 4 legs, or on the diamond in a way. This would have made the seat larger than I wanted it to be, and potentially left too large an area unsupported. I also considered bending the legs or the horizontal supports, but decided that it would not work well in such a short span. The overall concept that I settled on was sort of asymmetrical. The wedged tenon on one leg was about 6 inches from the top, and one the other in the opposite corner was about 6 inches from the bottom. I also included collars and split and wrap joinery in my design. This gave the stool much more visual interest, but did make the planning and execution a little more challenging.

After everyone had some sketches and a good idea of their project we moved to the blacksmith shop to choose what materials we would use and see if any additional steel needed to be ordered. This took a little time to sort out given the variety of the different projects. Our class was only the 3rd or 4th in the new blacksmith shop, just down the street from the previous one that was shared with the welding students. The New England School of Metalwork is a 501-(c) 3 non-profit corporation and is associated with Maine Oxy, a welding supply and instruction business. Maine Oxy is apparently a corporate sponsor of the New England School of Metalwork.

They had a very well-equipped shop with enough hand tools that each student had most whatever they needed; various tongs, hammers, two power hammers, a treadle hammer and a hydraulic press. However, they were at times overly concerned about safety and liability, especially for an advanced class. For example, there was some reluctance expressed when I wanted to use the power hammer to draw some larger stock down to size, with instructions to turn it off between heats. This was one of a handful of occasions that I and my fellow students that were experienced and competent with the tools were annoyed either by the absence of tools we wished to use, like face grinders and wire wheels, or the reluctance that I mentioned above.

Our day usually consisted of Bob demonstrating something that we would be doing for our own projects and then we would proceed on our own with his guidance. On the first day he showed us how to slit and a drift a 3/4 in square hole in a 3/4 square bar for a mortise, and then I did the same on two of the legs of my stool. I was already familiar and practiced in doing this, but there were a few things Bob showed us that improved the end result considerably.

These are abilities unique to blacksmiths, like making a 3/4 inch hole in a 3/4 bar that really cannot be accomplished

by any other means than forging. It is largely by using these methods, like creating a mortise and tenon, that we have an unfair advantage over other approaches to making things in steel, and thus offering something unique in terms of design. Though fabrication and machining methods certainly have their place and value, the shaping of hot steel from one form to another remains the cornerstone of blacksmithing.

The majority of the class consisted of us working on our projects, consulting often with Bob about what would look best in the design or the easiest way to forge a particular piece. I spent a lot of time thinking about my project, either in the design or checking measurements and my math, and Bob was always good about helping me with that. I had originally planned on making a stool that I could sit on at my workbench, but Bob pointed out that any seating over 20 inches or long enough that the feet of the person seated will not touch the floor, needs a bar or a foot rest, either in the structure of the seating or in an additional piece. This did not fit with my design, so I ended up making a stool about 18 inches high. This is a good example of some of the considerations in making furniture. The form and function of the piece needs to be comfortable yet strong enough to support the weight put on it without a lot of bending or distorting or tipping over, while being visually pleasing as well. As is usually the case with successful learning, this class covered processes familiar to me, but often in a fresh approach or more efficient method. This was true both in design and execution, and in the nearly always necessary interaction between these two.

One of the things that I always enjoyed in the past when taking blacksmithing classes was visiting during lunch with the other students. It was a part of the overall experience, perhaps to learn how others have come to blacksmithing or hear new ideas. Unfortunately, we did not have much of an opportunity for such conversation with this class since we almost always went separate ways for lunch and supper.

On Thursday night after the class, we gathered for a lobster dinner, which is something of a tradition at the school. Not being fond of seafood, I had chicken. Afterwards, we watched a slideshow of Bob's work as he talked about the projects and what was involved. It was nice to see some more of Bob's work and actually see the particular table, chandelier, or railing he had made for someone in the context of a home or business. Bob said that within blacksmithing there is a forged aesthetic and a lexicon dictated by the material. The blacksmith interprets the design based upon that lexicon or vocabulary.

I have received a course catalog from the New England School of metalwork for several years and had always been interested in taking a class, but like many of us had never had the funds, the time, or was reluctant about the travel distance to Maine, to actually take a class. Overall, I thoroughly enjoyed my time taking this class, and am glad that I took the time to go. It made me more thankful for our BAM organization and the members that I have had the opportunity to know and work with. I am extremely grateful that BAM provided the funds allowing me the opportunity to see new places, meet other smiths and expand my knowledge and working experiences with blacksmithing. I would wholeheartedly encourage all the BAM membership to take advantage of the opportunities that our organization offers.



Instructor Bob Compton demonstrating a mortise.



The author splitting a piece of steel under the treadle hammer.



The new blacksmith shop.

My Little Giant . . .

(Punch & Shear, that is.)

-By Bernie Tappel

When I was a kid in the 50's & 60's, there was a blacksmith shop in our little town that had been in operation since the early 1920's. The shop at one time was an Oliver implement dealership, in addition to being a complete agricultural blacksmith shop. The blacksmith built and repaired wagons and wagon wheels, repaired farm equipment and shod horses. I often accompanied my father to the shop to have some plowshares repointed or sharpened, or to fix some other piece of farm equipment. The old guy even made some iron arches for some garden gates out of old wagon tires for my dad at one time.

At any rate, the old guy died in the late 1960's and left the property to his youngest daughter. The shop was locked up with all the equipment inside. It sat that way for about 30 years, until the daughter died. When she died the family held an auction of the property to settle the estate. Naturally, I had to attend the auction and bid on the equipment.

I ended up with a cone mandrel, swage block, post vise, hydraulic tire shrinker, tire bender, and a large shear, along with a bunch of smaller items. The hydraulic tire shrinker sat in my shop for a couple of years, until Preston Williams found out about it. Preston was at my shop the day after he found out I had it and was loading it into his dad's pickup. Actually, my brother was doing the loading with a Farmall 866 tractor with a front end loader. We all had to stand on the back of the tractor to keep the rear wheels on the ground when he lifted the machine.

But back to the shear; when I started cleaning the gunk and grime from it, I discovered that it was actually a punch & shear combination made by the Little Giant Punch & Shear Company of Sparta Illinois. The ram on the punch was frozen up and had been disconnected from the lever mechanism. The shear blades were worn out, but they were pretty simple to make. I made a new set of blades from some 5/8 inch truck spring that I had on hand and heat treated them. The top blade was held in place with two countersunk head bolts. The bottom blade sat in a recess in the frame and was held in place with a tapered key. So at this point it was a fully functioning shear

The punch part was a different story. It took a couple months of soaking with Kroil, Marvel Mystery Oil, and every other concoction I could come up with to get it free. But it finally came free, and I got it functioning smoothly. The only problem now was that it only came with one very dull and very rusty 3/8 inch round punch that was mounted in the holder when I got it and no dies at all.

I have an Edwards #10 shear that I use all the time and I didn't really need another shear. So I moved the Little Giant to a back corner of the shop and kind of forgot about it for a while. That is, until 2008, when I bought a couple copies of some 1920's American Blacksmith magazines from Bruce Herzog at the BAM conference. In one of the copies I found a very nice ad for this punch & shear with a picture of all the missing pieces and the specifications for it. This punch & shear was made in three sizes, the largest being the No. 1, which is the model I have. The specifications stated that the No. 1 would punch a 5/8 inch hole in 1/2 inch stock and would cut 5/8 inch flat iron and 1 inch round. Total weight was 515 lbs.

After I saw the punch specifications, I started thinking about getting the punch working. The punch holder is similar to some modern ironworkers so I started looking at catalogs for replacement punch & die sets for various ironworkers. I found that the punch that I had was basically the same as a Buffalo No.0 ironworker.

So after thinking about this for several more years, I recently ordered a Buffalo No. 0 punch and die set to punch 1/2 inch square holes. I figured that I could fabricate some type of die holder to adapt the Buffalo dies to the Little Giant dovetail base. The original Little Giant dies were square with two mitered edges that fit into a tapered dovetail on the base of the punch. The punch and dies sets shown in the ad were all round only and it appeared there was no provision to index a square punch to a matching die. I wanted to be able to punch square holes (as in holes for pickets).

The Buffalo dies had a flat spot on the front to lock the die orientation. So my solution was to make a flat plate with

beveled edges to fit in the original die dovetailed recess and then fabricate a die holder on top of this plate. I made the holder rectangular to allow for more adjustment from right to left, the direction of the dovetails in the base. I figured there might be more of a variation in the placement of the base when driving it into the dovetails. Front to back would not vary, so I didn't think that axis would need as much adjustment. I drilled and tapped the back and two sides for one set screw each. On the front, I put two set screws so that I could adjust the die orientation to match the punch.

With this setup, I am limited to 1/4 inch maximum thickness of stock that will fit between the punch and die. If I want to punch thicker stock, I will have to make another die holder with a recess in the base plate to drop the die down about a 1/4 inch. But at least for now I can punch anything up to 1/4 inch thick.

The copy of the original ad also clearly showed the stripper for the punch which I was also missing. I fabricated one

the upper part of the punch. It needs to be removed when changing or adjusting the punch and die.

With the 7 1/2 foot handle on the punch, it punches a half inch square hole in 1/4 inch stock very easily. I can now order off the shelf punches & dies to fit it. It remains to be seen as to how much I will use this punch, but it is nice to have the capability if I need it. But the best part for me is that it is nice to see the old machine brought back to life.

Little Giant

COMBINED

Punch and Shear.

The Most Powerful Lever Punch and Shear Made.

3 Punches and Dies with Each Machine.

MADE IN THREE SIZES.

No. 1—Will punch 1/2-inch hole in 1/2-inch iron. Cuts iron 1/2-inch thick and 1-inch round. Weight, 110 lbs.

No. 2—Will punch 1/2-inch hole in 1/2-inch iron. Cuts iron 1/2-inch thick and 1-inch round. Weight, 200 lbs.

No. 3—Will punch 1/2-inch hole in 1/2-inch iron. Cuts iron 1/2-inch thick and 1-inch round. Weight, 200 lbs.

Only ONE operation of the Lever does the work. No changing required.

Note the Improved Stripper and Hold-down. This machine is made for the smooth chop, and we claim that it is decidedly the best on the market for that price.

For Sale by your Jobber. If not, Write Us. Send for Circular.

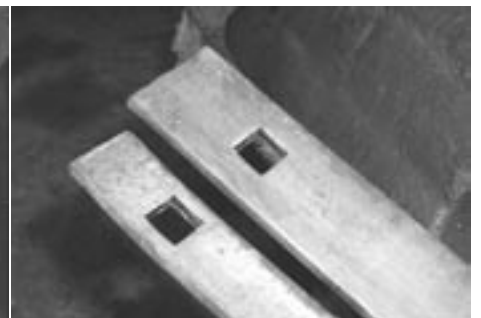
Little Giant Punch & Shear Co., Sparta, Ill.



Shear blades



Two views of the die holders and the stripper cage

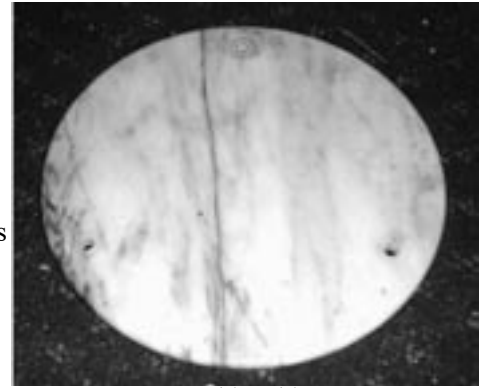


1/2" hole in 1/4" stock

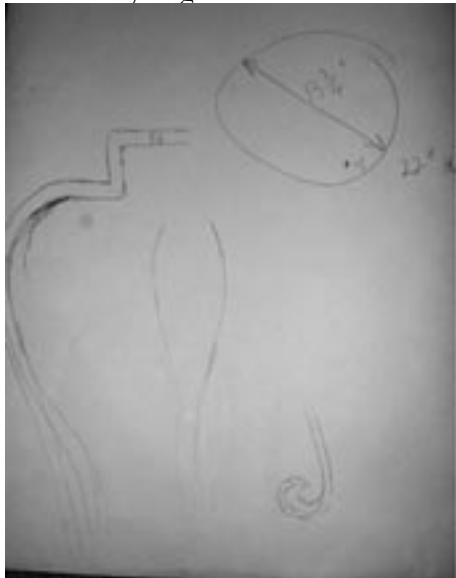
My New End Table

By Bob Ehrenberger

Earlier this year a friend gave me a small table with a marble top. It had wooden legs which were in bad shape, which is why he was getting rid of it. The Marble top, however, was real nice and got me thinking of things that I could make out of it. I saw a picture in another newsletter that had a table that I really liked. I decided to adapt the style of that table to my project. After making a few sketches I was ready to get to it.



Marble table top



Sketch of my design

The first step was to transfer my design to a piece of steel, full scale. This gave me a pattern to work to. It also let me measure the length of material needed to make the curved part of the leg. I estimated

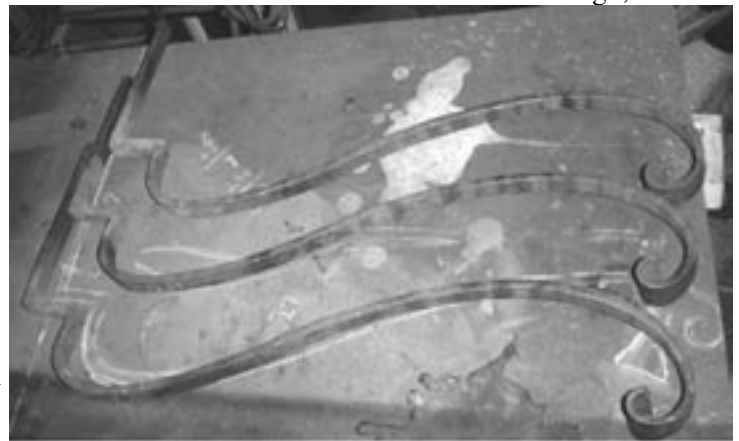


Leg pattern

how much stretch I would have on the top section and the curved section and then added all the segments together to get the starting length for each leg. Because of the square corners in the design, I started

with 1/2" sq stock.

The first step was to make the two square corners on each leg. I then flattened and drew out the top section, it didn't need much I only needed to stretch it 1". Then on to the main part of the leg. I tried to mainly spread the first 6" or 7" after the corner because I wanted it to bulge at that point and then get narrower as it went down.. Once I had made the bulge I flattened out the rest of the leg with the last 6" tapering down into a fish tail. My estimate was pretty good the leg section came out within 1/2" of the needed before curving length. As I curved the legs I checked them against the pattern that I had drawn on the sheet metal.

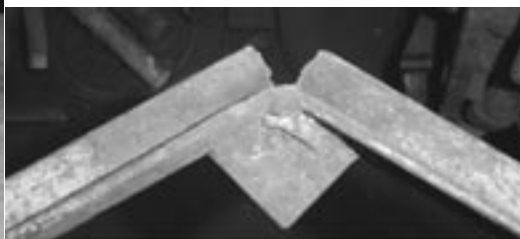


Legs lying on the pattern

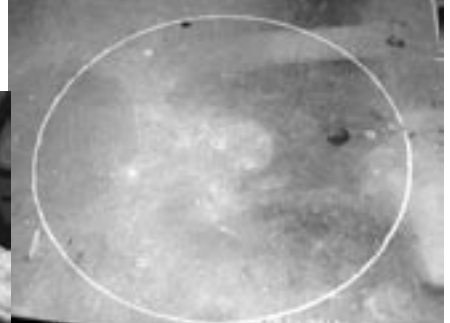
I traced around the marble top to create a pattern for trimming the top of the legs. I also located where the holes are and the center of the top. Each of the legs was trimmed to a 120deg point that met at the center of the top. I then welded them together using my 120deg jig, and ground all the welds smooth.



Ends coming together



120 deg welding jig



Top Pattern

End Table continued....

Once I had the legs welded together into a base I laid the top on it to locate the positions of the holes. It took a little tweaking at this point to get all three holes to fall in the center of their respective leg.

I then drilled and tapped the holes. I also made rubber washers to go above and below each bolt so as to not put any undue stress on the marble top.

Finally, before assembly, the base was sanded and finished with linseed oil.



Base after welding



Original table



Finished table

Help with MTS Trailer Requested

Due to having shoulder surgery on November 10th 2014, I will not be able to do any heavy lifting for about 12 or more weeks.

The MTS trailer needs to be at Ray Scott's on or before February 21st at Eminence, MO.

After March 1st the trailer needs to be moved to my shop where I hope to be able to get it ready for the BAM Conference, or taken to who ever moves it to their shop and repair any damaged tools and then take

November-December 2014

the trailer to the Conference.

If the trailer is brought here to my shop, then I will need someone to move the trailer to the Conference.

After the Conference It will need to be moved again.

Thanks
Don Birdsall

Making Plates

By Bob Ehrenberger

I've been making and selling plates for about 10 years. My methods have changed as I got more experience and better equipment.

When I saw

would be silly to not show my methods too. So their article will follow mine later in the newsletter.

When I first started making plates I would mark where I wanted the rim and then hold it on the edge of my swage block and drive down the recess with a ball pein hammer. It didn't take too long to figure out that I didn't want to hold up the plate while working on it so I made a special work rest to sit next to the swage block and support the plate while working on it.



Work rest and swage block



Plate Blank on rest and swage

When working the 14ga blank using the swage, I would heat about 6" at a time. The first time around the plate I mainly tried to establish the transition between the rim and the recess. At the end of every heat I would flatten the rim and the bottom of the plate on the anvil to prevent warpage. The second time around the plate I would try to drive the plate down to the full depth needed.

The first improvement I made to my method was to build a large heavy work table that could be used to flatten the bottom of the plate and the rim. This made it a lot easier to have the finished plate come out flat.

When I bought Daniel's hydraulic press I started making tooling for it to make plates. The top tool is just a rounded off rod, sort of like the ball on a ball pein hammer. The bottom tool is a piece of 1/2" sq stock bent to match the curve of the largest plate that I make. I discovered real quick that I couldn't go the full depth in one pass, or it would shear the metal. So I made a set of spacers which allowed me to bring the plate down 3/16" at a time, flattening the bottom and rim after each pass. At first I would mark the location of the rim and eyeball the location like I had on the swage block



Jig with spacers



Jig with extension

several

an extension from some 3/16" x 1/2" flat stock that I can pin to the top of the jig and get a little more depth in my plates.

The final change to my method came just this summer after getting the fly press. I made a special tool that I can use to flatten the bottom and the rims of the plates. One side of the tool does the inside edge and the other side does the outside edge.

Now that we have talked about tooling, on the next page I will take you through making a plate.



Fly Press tool

Making Plates continued...

I cut my plate blanks from 14ga. sheet metal using a Beverly shear. I then flatten the wire edge on the treadle hammer and clean them up on a belt sander.

With all of the spacers in my jig and the depth stops in place I make my first pass, leaving about 3" between each indentation. If you don't leave space between the spots, the plate will distort real bad. Once you have gone all the way around the plate with 3" spacing go around again pressing in between each of the first points.



At this point you need to do your first flattening operation. Go all the way around the bottom of the plate using the outside of the tool, Then go all the way around the rim using the inside of the tool. If you don't have a press this can be done by hand at a large steel plate or on your anvil.

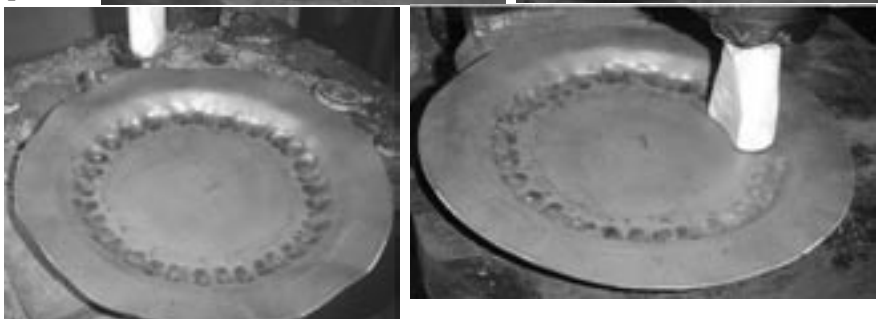


Now back to the hydraulic press, take out the top spacer and repeat the process, going a little deeper this time. Make sure you go around twice at 3" intervals to prevent warpage. After sinking the plate to the second spacer, the bottom and the rim need to be flattened again. I didn't get a picture of sinking to depth 2, but here are the pictures of flattening at depth 2.



Take out another spacer and sink to the final depth, the same as before. And then flatten to depth 3.

You can sharpen up the transition between the rim and the recess by pushing it up against a sharp edge on your anvil and flattening it with a hand hammer.



I do the whole plate cold when using the press. The only time it gets heated is when I apply the finish. Depending on the intended usage, I either use a hot oil or bee's wax finish.

Plate with a Bee's wax finish

Plate after the forming process

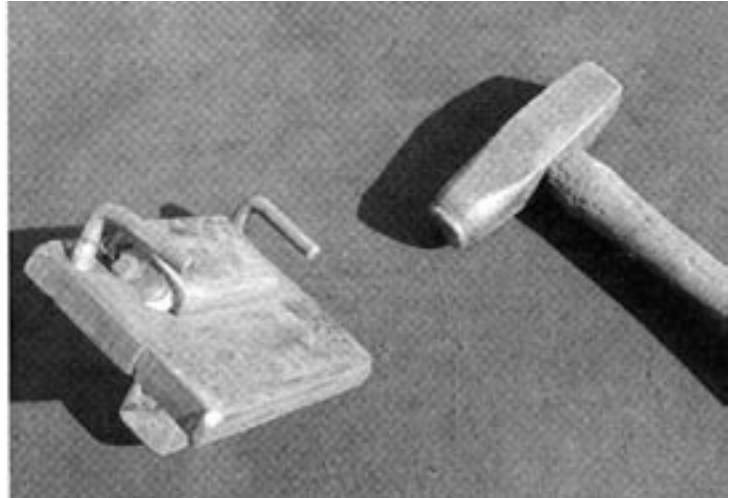


Forged dinner plates

By Jacob Selmer

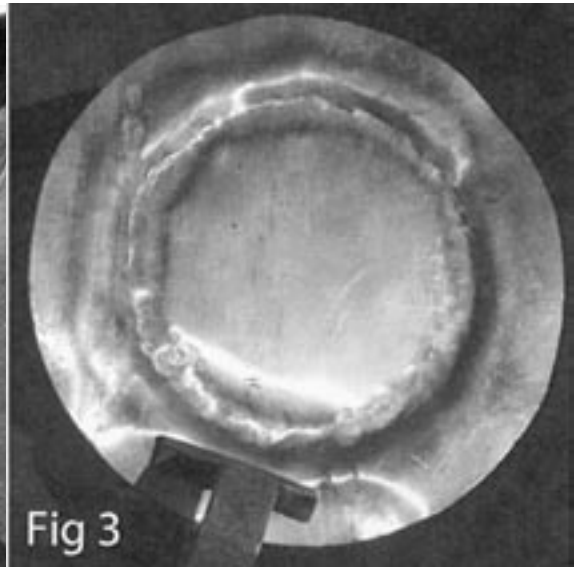
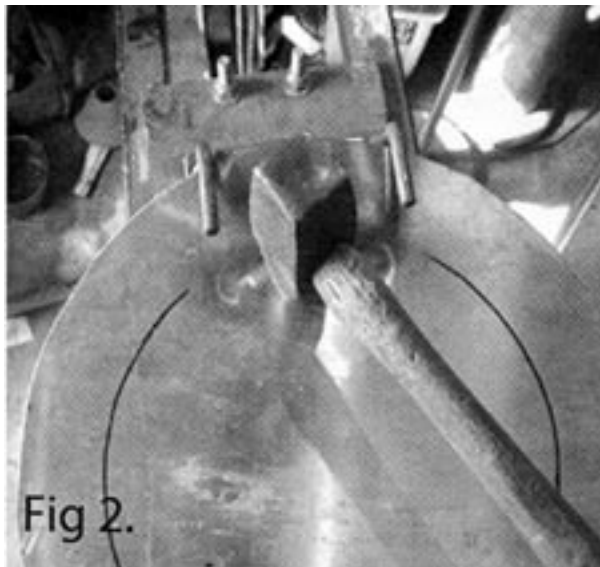
For Blacksmith Days 2014 I made a set of stainless steel plates for the table setting raffle. A number of people asked about the tooling used to create the plates. I started by researching silversmithing techniques for making plates. The suggestion I found was to put two nails into the end of a board, so that the distance to the edge of the board would be the size of the rim around the plate. The nails maintain the position of the circular blank, and careful hammer blows just off of the board create the step. Since I was working with 14 gauge stainless steel, I did not try this, but scaled up the design for hot working.

The wooden board was replaced with a steel plate to be mounted in the treadle hammer. Rather than hammering into the air, a second plate was welded to create the step. The plate was slightly angled, with a radius ground into the working edge. The two nails were replaced with bent rods, to help minimize the material lifting, (picture 1)



To use this fixture, I mounted it in the treadle hammer and had a small round flatter to strike the hot material. Be sure to leave a gap between the step in the fixture and the flatter. Without a gap, the material will shear. Heat up a section at a time and work all the way around. There is a lot of distortion as the step is added. Keep straightening as needed to fit the material in the fixture for the next heat, but more careful flattening will come later. (picture 2)

Once there is an ugly step all around the plate, it is time to clean it up. The tongs I use for handling the hot plates are old end nippers with angle iron welded onto the cutting edges, (picture 3)



Since the fixture is well anchored, I used a blunt chisel

and hand hammer to push diagonally into the corner. This gives an even radius around the plate and smooths out the variability from the hand held flatter. Possibly this step could be skipped by mounting the top die in the right location to prevent shear, (picture 4)

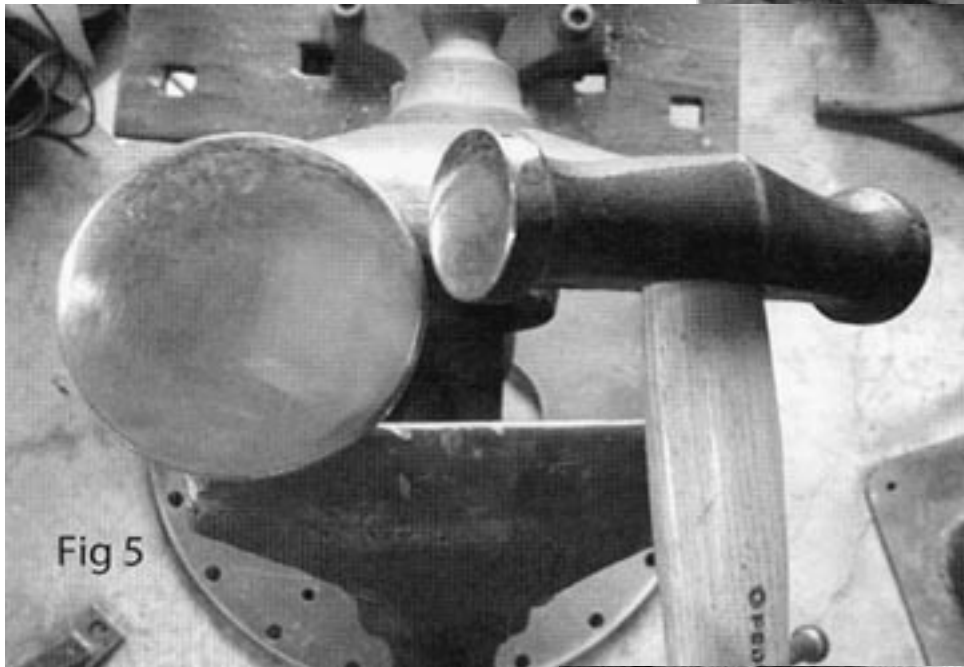
Once the step is in, the plate requires flattening. Much of the flattening can be done by stretching the material in the rim. All of the internal stresses need to be evened out to make it flat and prevent oil-can conditions. A heavy weighted rawhide mallet can do a lot of the work cold without leaving hammer marks. Work the rim and the middle from both sides as needed. Planishing was done with a flat round stake and a flat steel hammer, (picture

Forged dinner plates continued ...

5) I finished by pushing the inside up slightly so that the plates would not rock and would contact the table at the step.

Decoration was chiseled into the rim cold, with the treadle hammer. Be sure your design does not get too close to the step or it will be difficult to reach with the chisel. Some distortion will occur with the chisel work and must be straightened, (picture 6)

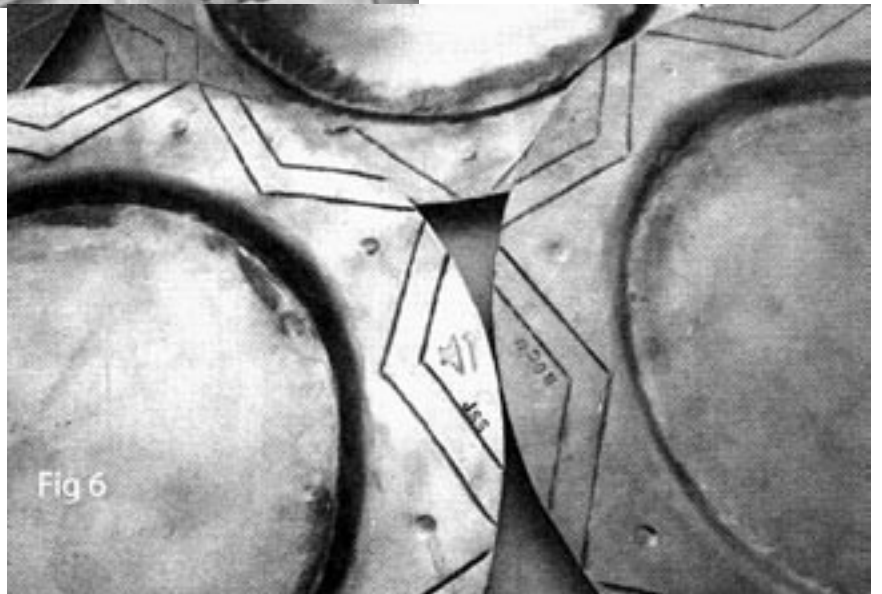
For the finish, I did a simple brushed finish with a stainless wire brush. I use a handheld 7-inch sander/polisher with variable speed. It is much slower than an angle grinder and I find it much safer. At this point



it could be pickled or waxed. For a polished finish, the plates should be planished more to remove significant hammer marks, then stepped through the range of abrasives for the desired finish.

Overall this was a fun project, and an interesting comparison to silversmithing. Even working hot, with an 80 pound treadle hammer, the stainless steel was cumbersome to move.

*Reprinted from the Sept/Oct 2014 issue
of the Hammer & Tong
The newsletter for the
Blacksmith Guild of Central Maryland*





Unexpected Personal Connections

The 2014 ABANA conference is now history. I would like to thank everyone who came! If you could not make it, I hope you can connect with some one who did so they can share their experiences with you.

Special thanks go to Bill Clemens, my co-chairman, for the countless hours he put in over many months; to April Clemens, Bills wife, and Jeanette Hutchison, my wife, for putting up with us during this time. Thanks also to JoAnn Bentley, ABANA's Central Office and conference registrar, for all her fine work.

Thanks also go out to all the ABANA board members, the demonstrators, their helpers, the volunteers, and all who donated to the Auction and Iron In The Hat.

The set-up crew did a great job! They were there early on Monday morning and hit the ground running. They worked every day from early to late and were still there Sunday morning packing up the trailer for Salt Lake City. They had some problems thrown at them and they handled it all very efficiently. I have been privileged to work with and observe them in Memphis, Rapid City, and Harrington. Their ingenuity, resourcefulness, work ethic, and unselfishness is amazing. Without this crew, or one like it, it would be impossible to have a good conference. My greatest thanks to them and I feel honored to have connected and become friends with them.

Now for my unexpected personal connection at Harrington. You might call me crazy after reading this, but here goes. Wednesday afternoon I walked into the Dover building for the opening ceremony. I looked to my right where we had told the fairgrounds people on Monday to set the stage, but it wasn't there. Next the PA system didn't work. What a great way to start! Ok, we knew there would be problems just not

what the problems would be, but you adapt and carry on—someone got a table for a stage and a chair for the step up to it.

I got up on the wobbly stage and started to talk loudly. I had jotted down an outline to follow and at one point looked down to see the next item to cover. I had written down "memorial for past members" but had decided earlier not bring it up in the opening ceremony. I had just been to a memorial service on Friday for a good blacksmith friend, so he was on my mind when I looked up to do the next topic in line.

That's when I had a new experience for me. The smiling faces of two smith friends that had passed about five and ten years ago flashed in my mind. No, I wasn't thinking of them. They were inserted into my mind without my thought process doing it—one right after the other for a split second only. At the same time without hearing any words, I got the message that they both were there with me and that the conference would be good. If you were there, you know I had more than a little trouble talking for a while.

I do believe in God and an afterlife and this just helped confirm it for me. My hope is that you are all fortunate enough to connect with some good people in your life. Please do not take them for granted. Try to stay in touch with them a little more than maybe you might have in the past. I know I need to improve on this.

See you soon, or at least in Salt Lake City in 2016.

Sincerely,

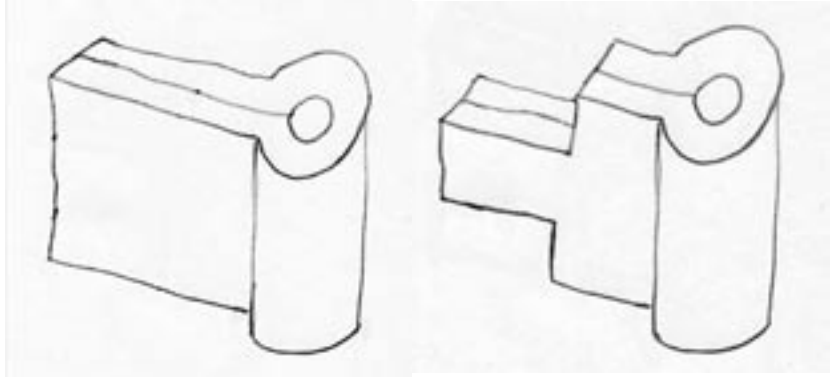
David Hutchison

Sconce Bracket

By Bob Ehrenberger

My pastor had gotten a decorative sconce at a sale, but it was missing the wall bracket. He asked me if I could make a bracket for it so that he could hang it in his home. The sconce itself is cast iron made to look like it was a forge piece. His son had given him a picture of a bracket that he had that I could use as a pattern.

The pin that it pivots on is about 1 1/2" long and 3/8" in diameter. I had decided to use 3/16"x 2" for the body of the bracket and figured I could use the same stock for the hanger. The first step was to upset it down to the same width as the pin is long. I then wrapped it around a piece of 3/8" rd. Using a set hammer and a sharp edge on the anvil I set the strap up tight to the rod. I then cut away enough material to make a tenon. Finally, I reamed the hole to fit the pin on the sconce.



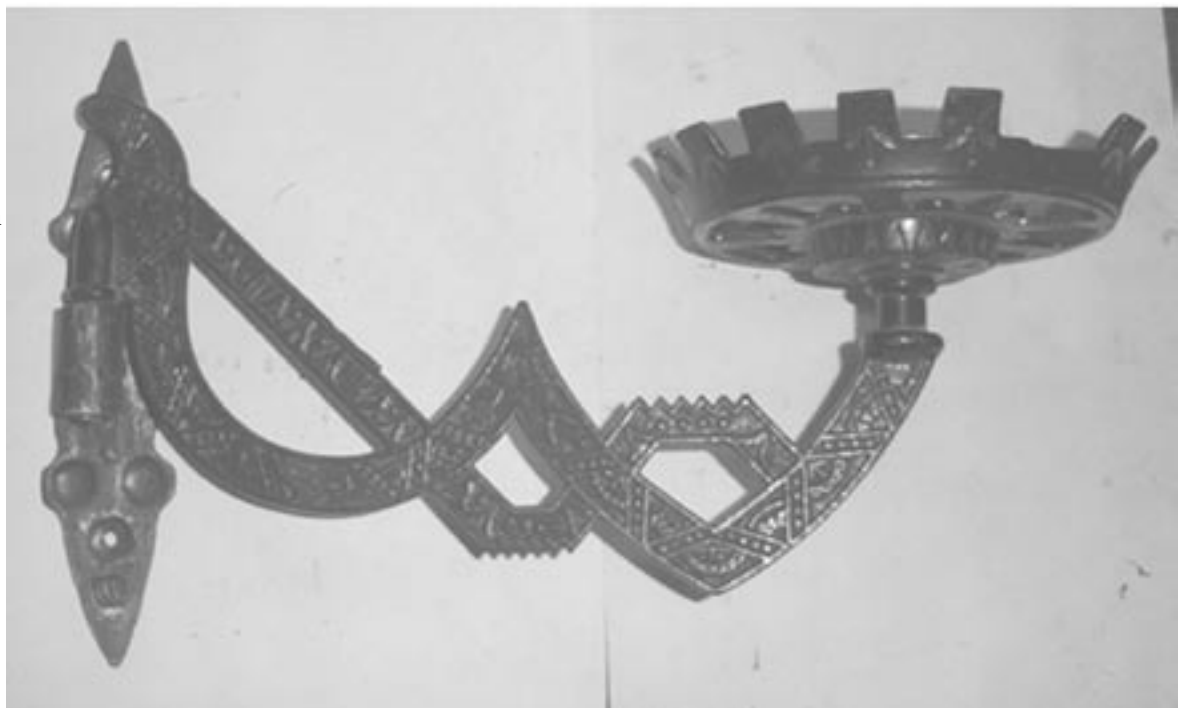
For the base plate I forged a short taper on both ends and then made 3 deep punches on each end. 2 for decoration and one for the mounting hole. To make the mortise, I drilled 2 holes close together so the outside edges of the hole matched the tenon. I hot cut out the web between the holes and filed them to fit the tenon. I also filed a taper on the back side to give the tenon someplace to spread into when it was peined over.



I trimmed the length of the tenon to where it only stuck through the back by about 3/16". I then used a torch to spot heat the end of the tenon and peined it flush with the back of the plate.

I sanded the bracket and finished with linseed oil.

My pastor loves it, and it fits in well with his log cabin home and it's cowboy style.



Buy, Sell, Trade

Individual Classified ads

For Sale: Anvil's Ring Magazine collection Sept '73 thru Present. \$350 Bob Woodard Edwardsville, IL 618-692-6508

For Sale: Heavy duty blacksmith leg vice \$40.00 or best offer.
Robert Kimble, Auxvasse, MO PH: 573-386-5707

Commercial / Resource ads

Services:

Beverly Shear Blades Sharpened. Remove blades from shear and ship to Clay Spencer, 73 Penniston Pvt. Drive, Somerville, AL 35670 \$41 includes return postage, additional cost for deep notches or blades previously sharpened at angle.

Little Giant-- We can do repairs on any or all components of your Little Giant front assembly. Contact Roger Rice, Midwest Machine, 6414 King Road, Nebraska City, Nebraska 68410. (402) 873-6603

Roller Blade Treadle Hammers (Clay Spencer design) for Sale or Workshops led to build hammers. Bob Alexander, e-mail to scruboak4@netzero.com, or call 636-586-5350.

Information / Education:

Tong Making Class--Weekend Course, 4 people per class - \$125 per person. Contact: Charles Comstock, Rt.1 Box 20, Deerfield, MO. 64741 (417) 927-3499, or (417)-321-2286 cell

Back issues of Jerry Hoffmann's **Blacksmith's Journal**,
Call 1-800-944-6134 for more information.

Classes offered, The Ornamental Iron Shop
Contact the instructor to register and customize your class.
John D. Thompson – Metalsmith
3923 Hwy 25; Hodges, SC 29653 864-374-3933

Classes at Pieh Tool Company, Inc. - Camp Verde, AZ
The Bill Pieh Resource for Metalwork.
Call now for more information and to enroll:
(928) 554-0700 or (888) 743-4866. www.piehtoolco.com.

Mathias Penn is offering introductory & beginning blacksmith classes. 417-683-9000 Tytheblacksmith@yahoo.com

oldschoolcrafts Blacksmith School, Joe Davis 12625 Lawrence 1175, Mt Vernon, MO 65712 phone 417-461-0387 on the web www.oldschoolcrafts.org E-Mail oldschoolcrafts@hotmail.com

David Norrie blacksmithing school in Colorado
David Norrie 303-859-0770 <http://www.forgewithintention.com>
or <http://www.davidnorrie.com>

The Upper Midwest Blacksmiths Assoc (**UMBA**) **video library**. An index list can be viewed at www.umbaonline.org
They are VHS or DVD-R Cost is \$5 each with \$2 per order shipping There is no return date, you keep the video for this price. All videos are made at group demos, no commercial titles.

Blacksmithing E-books on CD

Now eight titles are available on CD, \$4/each, or all eight books, \$24 postpaid. More books are in production and will be available soon- order on-line at www.blacksmithingebooks.com, or check/MO to Brian Gilbert, 3404 Hartford Dr., Chattanooga, TN 37415.

Ray Clontz Tire Hammer Plans by Clay Spencer

Send check/money order for \$30 to Clay Spencer, 73 Penniston Pvt. Drive, Somerville, AL 35670-7013. Includes postage to US and Canadian addresses. Other countries e-mail clay@tirehammer.com for price. 256-558-3658. Tire Hammers for sale contact me for current price.

New England School of Metalwork

www.newenglandschoolofmetalwork.com 1-888-753-7502

Power Hammer page

I've taken some time to collect and post old info, catalogs and brochures on power hammers. The link of our NEB web page to this information is: http://www.newenglandblacksmiths.org/power_hammer_info.htm Ralph Sproul

Rochester Arc & Flame Center! Featuring Blacksmithing, Welding & Glass Blowing Over 30 classes available for all levels of interest, rocafc.com 585-349-7110

For Sale: Power Hammer instruction DVDs. \$125 per set. Clifton Ralph, 4041 W 47st, Gary, Indiana, 46408 (219)980-4437

Products:

Scrub Oak Forge: We still have the Ozark Pattern anvils, and hand hammers. For more info on the tools, contact Bob Alexander at 636-586-5350 or scruboak4@netzero.net

Heavy-Duty Fry Pan Blanks 9" diameter, tapered sides 12 or 13 gauge steel (approx. 2 pounds) no predrilled holes for the handle \$12.00 each..1-4, \$10.00 each..5-9, \$9.00 each...10+. shipping:\$5.00 plus\$1.00 each frypan Bob Tuftee 563-332-4800 6 Hollows Court LeClaire, IA 52753

L Brand Forge Coke now packaged in 50 pound bags on pallets. Send your zip code for a quote on price including delivery. 1-678-360-3521 or LBrandForgeCoke@aol.com.

Chile Forge- Next generation **gas forges**
www.chileforge.com David Starr 520/360-2141

Buy, Sell, Trade, Continued ...

Kayne and Son Custom Hardware, 100 Daniel Ridge Road, Candler, NC 28715. (828) 667-8868 fax (828) 665-8303, e-mail: kaynehdwe@charter.net, web site: www.blacksmithsdepot.com. Offering a full line of blacksmithing equipment. We ship and accept Visa and Mastercard.

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

SOFA fire pots are once again available. For information contact Bob Cruishank, 1495 W. Possum Rd., Springfield, OH. 45506 Phone: (937) 323-1300 or www.creativeironforge.com or www.sofablacksmiths.com

USA Dealer for **REFFLINGHAUS ANVILS**, 77 to 1250 lb. European 2 horn with or without upsetting block & side shelf. Over 100 sizes and styles available. Guaranteed face @ HRC59 Dick Nietfeld www.blksmith.com Phone (308) 384 1088

Wanted:

Blacksmith business cards. I would like to put together a collage of Blacksmith business cards. Bring them to a meeting or mail them to me with your dues.

Bruce Herzog
2212 Aileswick
St. Louis, MO 63129

Demonstrator List

Fred Weisenborn has started a list of members available for demonstrations, fairs, historic events, and festivals, etc.
417-589-2497 e-mail: jweisenb@llion.org

Around the Anvil BAM has it's very own E-Mail news group. If you would like to participate there is a sign up link on the bamsite.org or send an E-Mail to Bernie Tappel at bamweb@embarqmail.com and he will get you signed up.

Check out back issues of BAM newsletter on www.bamsite.org. It now has a search feature to help you find old articles.

Ad Policy: Blacksmith related ads are free to BAM members. Personal ads will run for two issues. Resource ads are ongoing at my discretion. Send to bameditor@centurytel.net, or call 573-633-2010

Steel Pipe, Maul Handle

By Bob Ehrenberger

I picked up this maul head at conference from Tony Brooks. It was bigger than most mauls that you see, it is 8lb where most are 6lb. After cleaning it up I decided that instead of buying a wooden handle for it, I would make a steel pipe handle for it.

I have a friend that has one of those funny wedge shaped mauls with a steel handle that they just weld on. Not wanting to take a chance on messing up the heat treat on the head I decided to make a handle that could be wedged on.

I got a piece of well pipe off my resource pile and cut a handle that was between a normal ax and my striking hammer in length. Using the treadle hammer I flattened a section that was about 1/2" longer than the head is tall. I took it slow so that it would be a tight fit in the maul eye. When it was just about small enough I drove it on letting the maul eye do the final forming.

It was a pretty tight fit as it was, but I wanted to make it secure with a wedge. I made a wedge from a piece of 1/2" x 1" bar stock and drove it in with a lot of force. I figured that if the wedge worked loose I could always tack weld it to the inside of the pipe. If the whole idea didn't work as a last resort I could weld the pipe to the maul head.

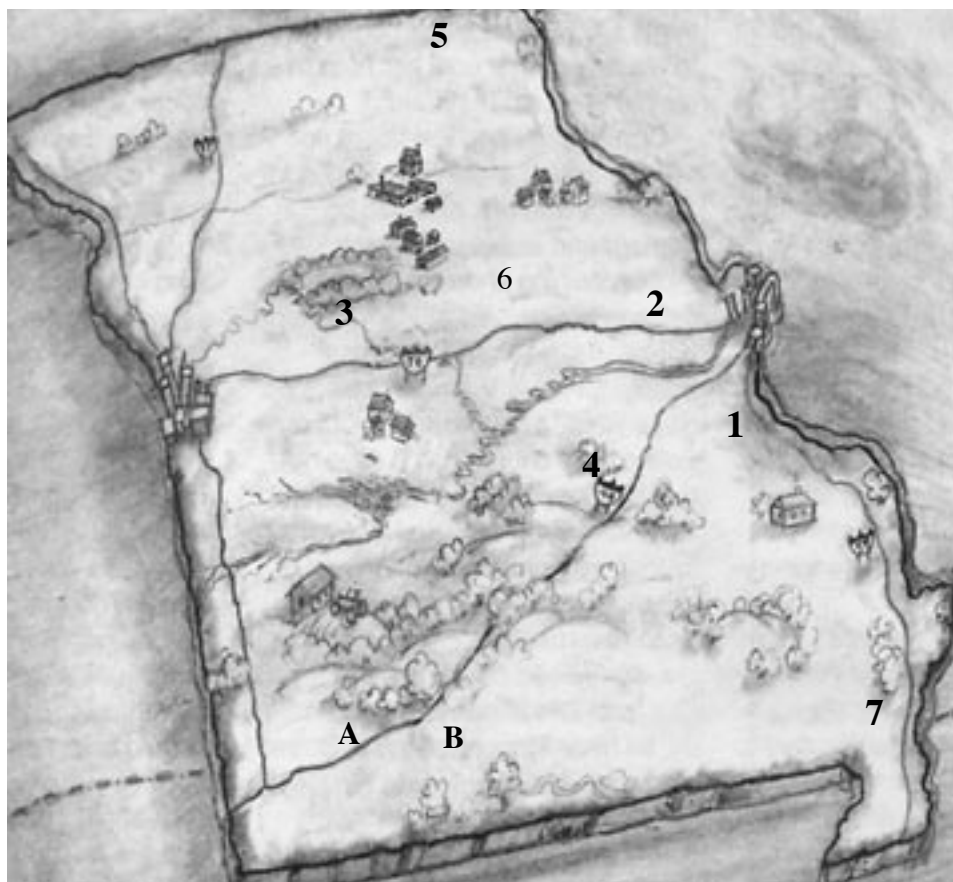
My deer hunters were here last week to cut wood. We used the maul a lot and the handle did not budge one bit. I think I have a winner. There was also an overstrike or two that would have done serious damage to a wooden handle. With just a little dent.



Need Coal ?

Check on Availability

Coal Captain: Bob Alexander



1. Bob Alexander (636) 586-6938
14009 Hardin Rd,
DeSoto, MO. 63020

2. Ken Jansen, (636) 366-4353
2257 Carter Rd.,
Moscow Mill, MO. 63362

3. Doug Clemons, (660) 595-2257
29377 Durango Avenue
Malta Bend, MO. 65339

4. Jerry Rehagen, (573) 744-5454
390 Bozina Valley Trail,
Freeburg, MO. 65035

5. Joe Hurley (660) 379-2365 or 660-626-7824
Rt1 Box 50
Downing, MO. 63536

6 Paul Lankford, 573-473-7082
25849 Audrain Co. Road 820,
Mexico, MO 65265

7. Bob Maes, 573-866-3811
Rt. 1 Box 106 K
Millersville, MO. 63766

8. Fred Warner (660)-659-2406 cell (660)-247-1477
303 N 2nd st.
Wheeling, MO 64688

Price \$14.00 per bag BAM members, \$19.00 per bag Non-members, \$12.00 per bag at Bob Alexander's
Coal keepers earn \$3.00 a bag. NOTE: PRICE CHANGE

A. Non BAM coal \$.40/lb check \$.35/lb cash bring your own containers. Tim Johnson Springfield, MO 417-886-8032
B. Good blacksmithing coal for sale \$13 a 50# bag with bulk delivery available. .
Matthias Penn Rt. 1 box 479-S Ava, MO. 417-683-9000 E-mail: tytheblacksmith@yahoo.com

Upcoming Events:

November 28th - Black Friday Hammer-in Ken Jansen's Moscow Mills, MO: MTS tool repair. Auction project: bring a dresser door pull.

December 31st. - Application deadline for 2014 Scholarship awards.

January 10th, - BAM Meeting, A & K Cooperage, Higbee, MO 660-456-7561 Food will be available Trade item: letter opener.

January 17th. - Newsletter submission deadline

February 21st - MTS Number 1, Eminence, MO. see ad below

February 28th - MTS Number 2, Eminence, MO. see ad below

March 21 - BAM meeting Chris Miller, Doniphan, MO Trade item: strap hinge

April 30th - May 3rd -**BAM Ozark Conference**, Sedalia, MO

May/June 2015 - BAM meeting Ned Digh, Ham's Prairie, MO 573-642-9502

July 2015 - BAM meeting Matthew Burnett, Cameron MO ph: 816-575-2798

August 2015 - Missouri State Fair, Sedalia, MO contact Kent Harbit (660)-647-2349 to volunteer

August 2015 - Hamilton Steam show,

September 12th, 2015 - BAM meeting Rolla, MO Don Birdsall The trade item:Blacksmith art (every day items laying around our shops, unfinished items, mistakes, etc turned into an art object that could be displayed indoors or outside.

November 2015 - BAM meeting, Phil Cox, Hamilton, MO 816-583-4337

MTS WORKSHOPS*

Water will be available.

Beginner Workshops:

Number 1 Saturday, February 21st 2015

Number 2- Saturday, February 28th 2015

Students should wear cotton or wool clothing, no synthetic type of clothes.

Gloves and aprons are **not** provided.

Location:

Ray Scott:

HCR 2, Box 196

Eminence, MO. 65466

Must be a BAM Member (Insurance requirement) \$25.00 dollars for a one year membership.

Cost of each workshop is: \$30.00 dollars per student per day.

No daytime phone number,

Evening telephone number 573-226-5541

Instructors are: Ray Scott and Don Birdsall 573-364-7223

Start time 8:00 am. Sharp.

Students should be there and ready to go at 8:00 am. Both days.

If not a member, send membership dues (\$25.00 dollars) to: *Bruce Herzog* Application at front of newsletter.

Students must wear safety glasses while instruction and workshops are being run.

Send payment for workshops to Ray Scott at the above address.

Any questions call: Ray Scott or Don Birdsall

Students need to bring a lunch both days.

New Members

If you have a new member near you, welcome him to the group and show him the ropes.

Benedict, Ethan
18270 Shupe Avenue
Mendon, MO 64660-9148
benedictethan@yahoo.com
620-344-2726

Fulk, Daniel
282 School House Road
Carbondale, IL 62902
drfulk@aol.com
618-549-0006

Glenn, David
4253 Holt Road
Bland, MO 65014
oldnumber12@hotmail.com
573-291-0484

Moore, Brian
8003 South Barry Road
Columbia, MO 65201
bpmflying@gmail.com
573-424-0295

Smith, Grey
1215 South Mildred Avenue
Sedalia, MO 65301-6659
greylewer@yahoo.com
314-498-3399

Farris, Dave
3204 Rademan Lane
Jefferson City, MO 65109
sunset.time@hotmail.com
573-645-9602

Gattenby, Gary
805 Allendale Lake Road
Greenwood, MO 64034
crazymancleam@hotmail.com
816-916-9793

Hebert, Brian
237 Grand Central Drive
Union, MO 63084
brian.hebert@ati-1.com
636-466-6400

Porter, Steve
3607 Vinyard Road
Bates City, MO 64011
napradoc@centurylink.net
816-721-7806

Steyer, Martin
22100 Beumont Road
Crocker, MO 65452
seyer.martin@yahoo.com
573-842-7590

Fuchs, Christopher
RR 1 Box 1445
Mill Spring, MO 63952-9703
christopher.fuchs@outlook.com
573-778-7348

Giffen, August
P.O. Box 541
Marshall, MO 65340
amygiffen@hotmail.com
660-631-0551

Maes, Anthony
3150 North Grant Avenue
Springfield, MO 65803
maesfamily6@yahoo.com
417-616-1697

Sims, Gus
536 County Road 2570
Lenox, MO 65541
gussims1@gmail.com
573-435-9122

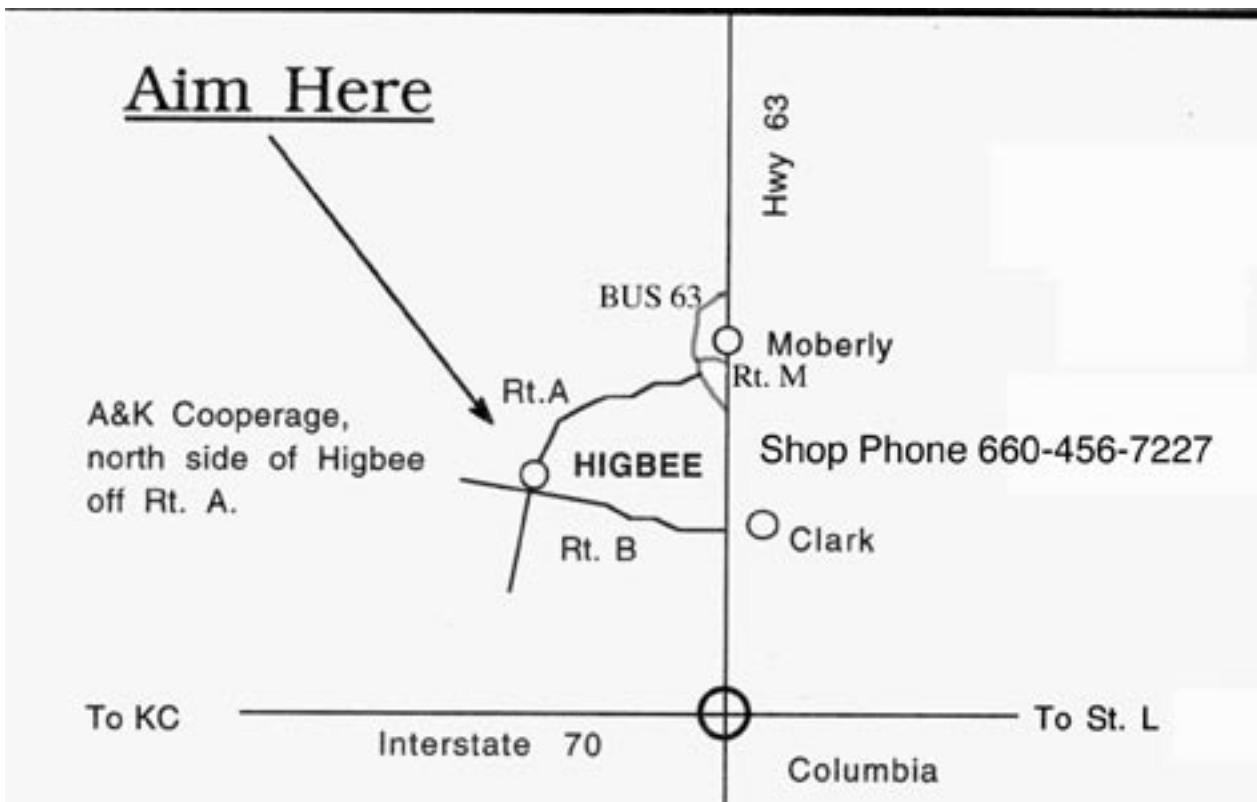
Waller, Benjamin
6535 County Road 174
Auxvasse, MO 65231
573-220-0245

BAM

2212 Aileswick Dr.,
St. Louis, MO 63129

Please send changes to Bruce Herzog, 2212 Aileswick Dr., St. Louis, MO 63129 or e-mail to bjherzog@charter.net

Next Meeting: January 10th Higbee, MO



Location: Higbee, MO.

Host: Dale Kirby

Phone: 660-456-7227

Food: Yes, concession stand

Trade item: Letter opener

You will have a chance to tour the cooperage and maybe sample some wine.