



N.J.B.A. Newsletter

NJBA Volume 17, Issue 1 9/02/12
<http://njba.abana-chapter.com>

Editors Soapbox Wake Up!!!

Get out and do something for yourself! We have some good meets set up with opportunities to learn, forge or teach others what you know. Come out and chat or get your hands dirty! Let's boost the attendance at the upcoming meets. If you are interested in helping please contact one of the board members listed on page 2.
Larry Brown, Editor

Upcoming events for 2011

Get you calendars out and mark these events down. Please bookmark our web site and check for updated meet information. Remember most of our meets have an "Iron in the Hat" drawing, so be sure to bring something. Meet information starts on this page and continues on page 3.

Sunday, September 9th, 10:00am - 4:00pm Red Mill Tool Swap/Picnic, For more info see this page and check the web site

October 7th Walnford Park, NOTE NEW DATE FROM LAST NEWSLETTER, info on page 3.

November? Trying to set up a workshop, ideas or anvils to be repaired, contact a board member.

December? Holiday Party, date not set yet.



BLACKSMITH HAMMER-IN & TOOL SWAP

**At the Red Mill Museum Village
Sunday, September 9th,
10:00am - 4:00pm**

The Red Mill Museum Village is pleased to announce its annual Hammer In and Tool Swap on Sunday, September 9th from 10-4pm. This event is hosted by the NJ Blacksmith's Association, under the direction of association trustee, Eric Cuper, and our own resident blacksmiths Dave Ennis and Robert Bozzay.

NJBA members who want to demonstrate should contact Dave Ennis and register for a time slot in the schedule so the museum can publicize them and the event

The day's activities will center at the Museum's Blacksmith Shop where local blacksmiths and the New Jersey Blacksmith's Association, a non-profit organization dedicated to the promotion of the art and craft of blacksmithing, will have members on hand to demonstrate and sell their work. Tool dealers and collectors are invited to tailgate, sell and swap their smithing tools and accessories. We are currently registering blacksmiths and tool collectors. Among the items to be found will be anvils, blowers, forges, vises, hammers, and tongs. Should anyone have a "what is it" cluttering up the garage, bring it along and we will be glad to identify it for you.

Red mill information continued on page 3.

Renewals

**If you have not renewed, this is probably your last newsletter!
Send in the renewal soon!**

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The NJBA Web Site!

The NJBA Web Site is:

<http://njba.abana-chapter.com/>

The Newsletter is at:

<http://www.lightningforge.com/njba/index.htm>

or use the link on the NJBA web site
for the newsletter.

Official NJBA Address

NJBA

P.O. Box 224

Farmingdale, NJ

07727-9998

Rather than use room in the newsletter,
All correspondence between
ABANA and NJBA is now being posted
on the NJBA web site.
If you cannot access it there, contact me
and I will send you copies.
ABANA is communicating again so
check it out

NJBA Board of Directors

Director information not
available on line

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Red Mill Meet and tool swap

continued from page 1.

Admission for the day's activities is \$8 for adults, \$6 for seniors, and \$5 for children (6-12). Free for children under 6, museum members and for NJBA members. Included in the price is admission to the Museum's historic buildings and exhibits. The Red Mill Museum Village is located at 56 Main Street in Clinton, NJ. For more information, or to register call the Museum at (908) 735-4101.

Directions:

Red Mill Museum; Take exit 15 on I-78 onto old route 22 going North (routes 513 and 173), make a left onto main street before bridge. Museum straight ahead.



Meet at Walnford Park October 7th, 10am—5pm

We will be demonstrating and holding a membership meeting at Walnford Park on September 30th. Walnford is also known as Crosswicks Creek Park and is in Upper Freehold, N.J.

Hammer in and demo at Walnford Park. Please come out especially with your family to enjoy a day at the hidden jewel of the Monmouth County Park system - Walnford park. NJBA will have the trailer with three forges at the demo. We will be immediately across from the working gristmill. There are many activities for children so this is another great family event.

Coordinator David Macauley,
drmacauley@att.net , 732-310-1300

Historic Walnford is the 36 acre Historic District at the heart of Crosswick Creek Park. This

country estate and former mill village provides a window to view more than a century of social, technological, and environmental history in Western Monmouth County.

The site includes a large home built for the Waln Family in 1774, an 1879 Carriage House, and assorted outbuildings and farm structures. Much of the site's interpretation is connected to the newly restored and operating late 19th century Gristmill.

Directions

Directions: Please note: If you choose to do an internet search for directions to this address, be aware that the parking lot on site is not accessible from the Walnford Rd/Hill Rd intersection. Directions below. From the East Via I-195: Take Exit 11 (Imlaystown/Cox's Corner) and turn left onto Rt.43 (Imlaystown/Hightstown Rd). At the first intersection, turn right onto Rt. 526/Red Valley Rd. At the first light, turn left onto Sharon Station Rd and follow approximately 2 miles. Turn right onto Rt. 539 North. Travel a short distance and turn left onto Holmes Mills Rd. Make first right onto Walnford Road which leads directly into the park.. From the West: Follow I-195 to Exit 8 (Allentown), Rt. 524/539. Turn right and follow Rt. 539 through Allentown. Turn right onto Holmes Mills Rd and then right onto Walnford Rd, which leads directly into the park. From the North: Take Rt. 9, 79, or 34S to 537W to Rt. 539 in Upper Freehold. Turn right onto Rt. 539 (Forked River Rd), then left onto Burlington Path Rd. Turn right onto Holmes Mills Rd and then left onto Walnford Rd, which leads directly into the park.

November Workshop?

We want to try to set up a workshop for November so if you have ideas or anvils to be repaired contact David Macauley or Larry Brown, contact info on page 2. More next newsletter or on web site

December Holiday Party

Date not formally set but usually in early December, more next newsletter or on web site.

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Reports on NJBA Meets

Tuckerton Seaport Meet

On May 20, 2012 NJBA gave a demo at Tuckerton Seaport. The day was breezy but we didn't get rained out like on past years. We had a good time even though the attendance for the event was a little light. Maybe the economy or the price of gas kept people away? Hopefully next year will be a little better. I like to thank every one who came out, and a special thank you to John Choborda, for coming up from Delaware with his trailer and equipment. Tom Majewski



of food and I think we all got a Stewarts Rootbeer float at some point. I had a great time and thank everyone who lent a hand.

Art All Night in Trenton, NJ Historic Roebling Wire Works Trenton, NJ

June 16th – 17th 2012

AAN was a great fun event that lived up to its billing. We (Larry, Pat, Basil, and I) saw 8 to 10 bands while forging 2 large very different Candela-bras. The music was so loud that we could only talk to the onlookers between bands. That was fine though as the 4 of us had our own mini rave as we rotated around the forge (3 irons in at a time) and worked the anvil one right after the other.

The organizers were excited to have us and they gave us a spot where the loading couldn't have been better. The food trucks had a great array



Dave did the Sunday demo and here is his report.

Molly and I spent part of Father's day at the Art all Night site. I think Molly was more interested in the Rootbeer float than the art, but she did make a collage and a nice little frame for a picture of herself. I forged out some more folded leaves that welded together and a hook. Everything got donated to the public either deliberately or inadvertently (ie I left the pieces at the site when I left)

I thought the event in general was well run and fairly well attended. The bands were too loud for my taste - the audience could not ask questions. On the other hand it was the perfect location to load and unload the equipment. I had no problem starting the forge - thanks for leaving me some kindling. The blower worked perfectly. In general I



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could heat pieces quickly to a bright orange, and I could and did weld in the fire. The only thing we really could have used were a vice and a table.

I strongly recommend Eric leading this event again next year. In fact I think we should enter some work. Submitted by David Macauley



**Buffalo Punch
Shear and
Bar Cutter.**

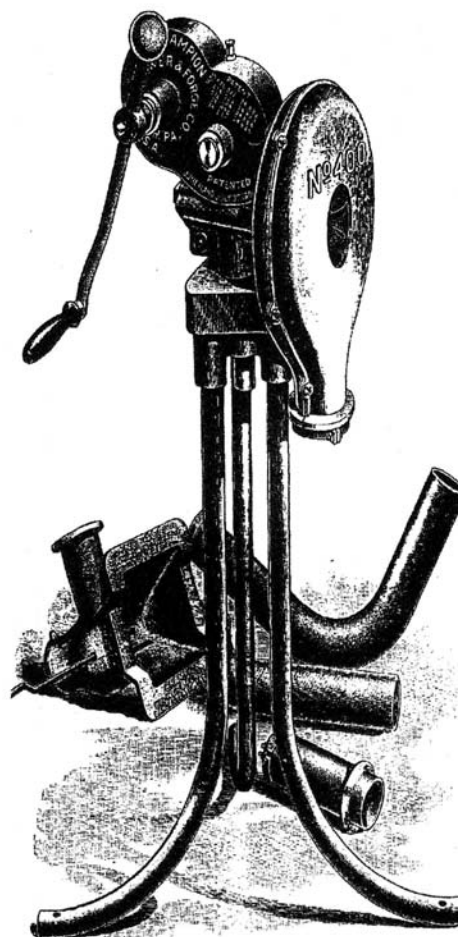
Middlesex County Fair

NJBA provided blacksmithing demos at the Middlesex County Fair from Monday August 6, 2012 through Sunday August 12. We were located between the two agriculture tents, with plenty of room and no immediate neighbors to bother. Power and water were readily available. Jim Etsch, one of the fair trustees really likes having us at the fair and takes good care of us. We used two pop-up canopies which provided plenty of room to support four forging stations. David provided the fourth anvil and the fourth blower.

NJBA was contracted and paid for demonstrations on Monday, Tuesday and Wednesday. On Monday night we had about 6 apprentices working in the tent and 3 NJBA members. We picked up one membership from the fair. As in the past we had a stream of scouts trying blacksmithing all

from troop 10 in South Brunswick. One of the Scouts, a 16 year old life rank, was able to complete a cooking tripod on his own – a good accomplishment. Most of the other scouts loved to make either a nail or a hook. We also had a visit from a member who repaired his anvil with us about 2 years ago. He brought two sons who got a chance to work on some projects.

We distributed probably 50 business cards. The weather was hot but not unbearable. It rained a little on Friday night, but no where near what was predicted. We really lucked out. In general I think we presented a wonderful show to the public, provided plenty of practice time for current and prospective members and recruited new members.



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Blacksmithing Workshops and Classes:

Peters Valley Craft Education Center

19 Kuhn Rd., Layton, NJ 07851 (973)948-5200
pv@warwick.net www.pvcrafts.org

Academy of Traditional Arts

Carroll County Farm Museum

500 South Center St. Westminster, MD 21157
(410)848-7775 (410)876-2667

Touchstone Center for Crafts

R.D.#1, Box 60, Farmington, PA 15437
(724)329-1370 Fax: (724)329-1371

John C Campbell Folk School

One Folk School Rd.
Brasstown, NC 28902
1-800-365-5724 www.folkschool.com

Brookfield Craft Center

286 Whisconier Road
P. O. Box 122
Brookfield, CT 06804-0122
203.775.4526

Open Forges

If any members have a forge at home and work in the evenings or weekends and want to open it up to help a few local guys, let me know, Larry Brown, editor, as we get requests from members who have a hard time traveling to some of the open forge locations.

Please contact, Larry Brown, Editor.

We want to encourage all to join us at:

Monday Night Open Forge in N.J.

Marshall Bienstock is hosting an open forge in his shop at 7 pm almost every Monday night (Please call ahead on holidays to make sure , (732)780-0871)

Open Forge in Long Island

Sunday from 10:00 am to 6pm.
Starting the 1st Sunday in November until the end of April. Please call ahead to confirm and get directions. Ron Grabowski, 110 Burlington Blvd. Smithtown, NY (631) 265-1564

Business Members

We would like to thank those who joined with our new Business Membership category .

Business dues are \$40

Please show them our support

Marshall Bienstock, Marshall's Farms

663 Casino Dr., Howell, NJ 07731

732-938-6577, 732-780-0871

jlfbmib@optonline.net

John Chobrda, Dragon Run Forge

P.O. Box 315 Delaware City, DE, 19706

302-838-1960 jchob@verizon.net

Eric Cuper Artist Blacksmith

109 Lehman Lane, Neshanic Station, NJ 08853

908 642-6420 ericuper@msn.com

Bruce Hay, Jr.

50 Pine St., Lincroft, NJ 07738

BLACKSMITH TOOLS FOR SALE!

John Chobrda

Has a large selection of tools for sale.

Anvils – Forges - Leg Vices—Blowers

Tongs – Hammers

and/or resurfaced Anvils

Call John for prices and availability

(302) 838-1960 cell (609) 610-3501

Ronsforge@aol.com

In Southern NJ contact

Joshua Kuehne, 543 Amos Ave.

Vineland, NJ 08360

(856) 503-5297 iforgeiron88@yahoo.com

In Northern Delaware and Southern NJ, contact Kerry Rhoades or John Chobrda

Kerry (302) 832-1631 John (302) 838-1960

(609) 610-3501 (cell)

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Art Nouveau

by Jill Turman

Oakland, CA

photos by Mike Mumford

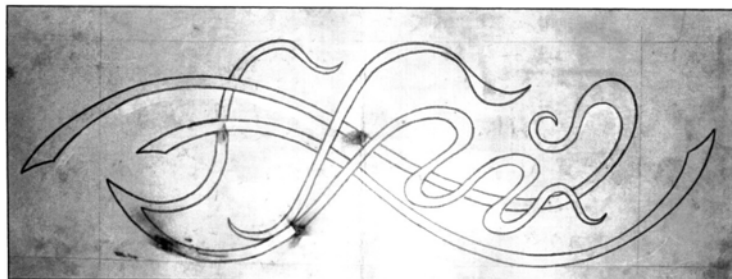
Editor's Note. If you weren't there, you really missed out. A huge amount of info went streaming out to the audience. Her demonstration and related discussions have spawned several articles, but even these articles will only scratch the surface of what was presented.

Creating the Concept

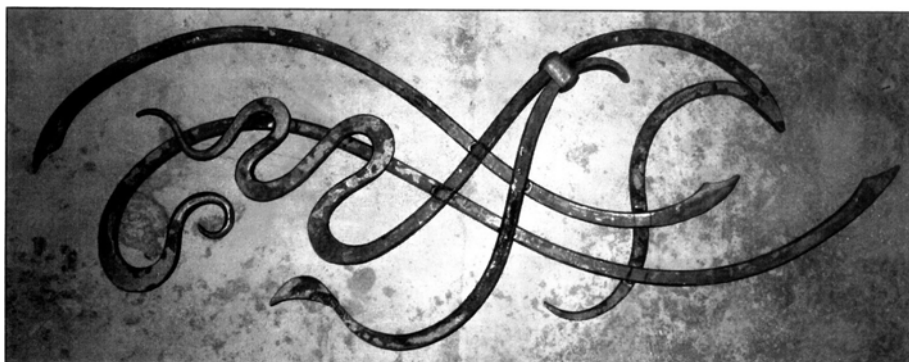
Starting Point

- Constraints
- Customer or artist's requirements
- Size
- Style
- Budget/time allowable
- A hot idea I want to play with

Make a full-scale layout on cardboard.



Make it!



Larry Brown, Editor

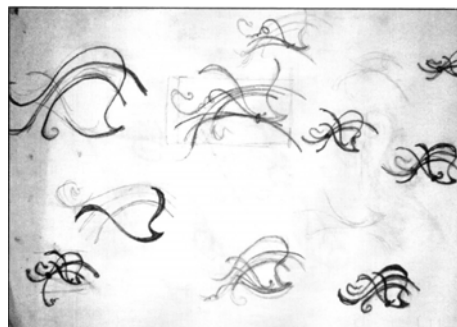
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<http://njba.abana-chapter.com/>

A Northern California native, Jill studied art before migrating east to Memphis. There she fell in love with forged iron at the Metal Museum.

Working her way up over 12 years in Memphis, she progressed from apprentice to journeyman to independent shop owner there. Initially, she worked in furniture design, then in decorative and architectural work. Returning to California five years ago, she now owns and operates Bella Ironworks in Alameda.



Doodle lots of ideas.



Once you've selected an idea, make a full-scale layout on cardboard to see if it really works at full scale. Give yourself freedom to tweak it until you're happy with it.

This is the piece made in the demonstration at Wayne's World. Elements of the piece include the saber end, the leaf end and the taffy pull. In this and subsequent articles, we'll address the elements of this artwork.

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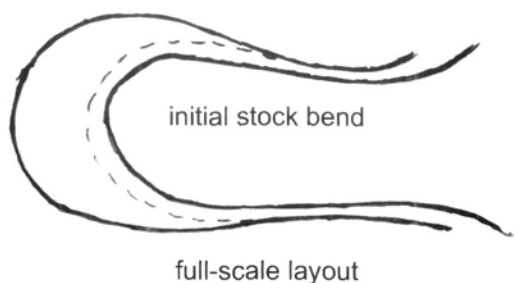
Elements of the Piece

A complex piece is a collection of simpler elements. Learn to make the elements, and then it becomes merely a matter of combining the elements into the final piece. In this art nouveau demonstration, the main elements are:

- Taffy Pull
- Saber End
- Leaf End
- Wrap Collar

The Taffy Pull Bend

The taffy pull bend is a nice decorative element, creating interest through the variation of line width.



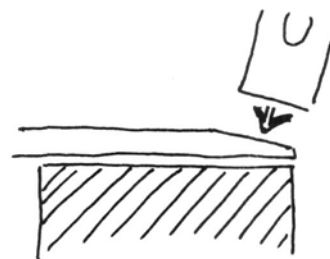
Bend to the inside of curve.

Referring to the full-scale layout of the desired curve, the first step is to bend the stock (1/2" square in the demo) to fit the inside of the curve. The demo used a bending fork in the post vise, along with a bending fork (dog) wrench.

Draw out the outside of the curve.

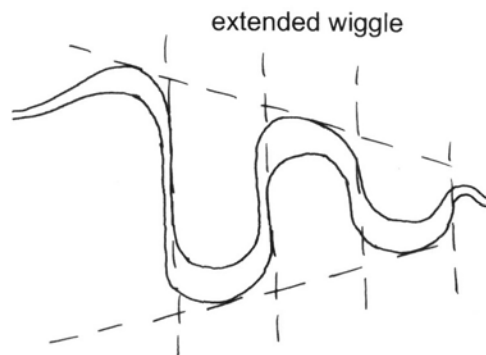
Do this on the anvil, hammering at an angle so that the metal will move outwards without affecting the inside of the curve. Make sure you keep the outer curve even so that you don't get ugly areas sticking out. The cross section will be a trapezoid, thicker on the inside of the curve while thinner on the outside. And, of course, tweak as necessary to fit the drawing and make it look good.

draw curve outward



Multiply the taffy pull curves.

You will need to take care to keep it aligned, both when you design a multi-curve taffy pull squiggle and when you forge it. A sequence of such bends looks best when the outer bends line up and the sides have a nice rhythmic parallelism.



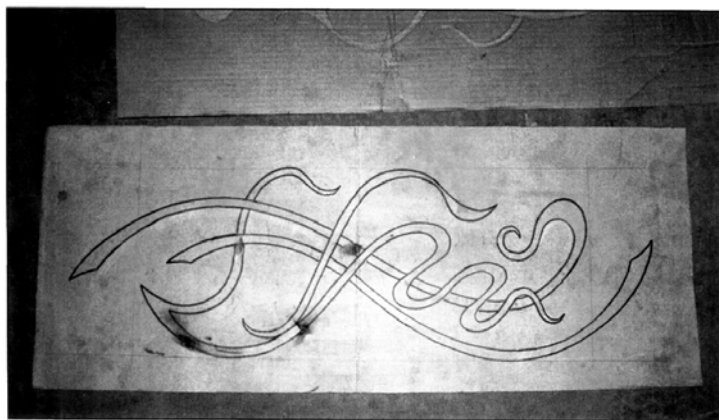
This is from the May/June 2011, California Blacksmith

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This is second article in a continuation of the Art Nouveau articles in the California Blacksmith.
This is from the July/August 2011 issue

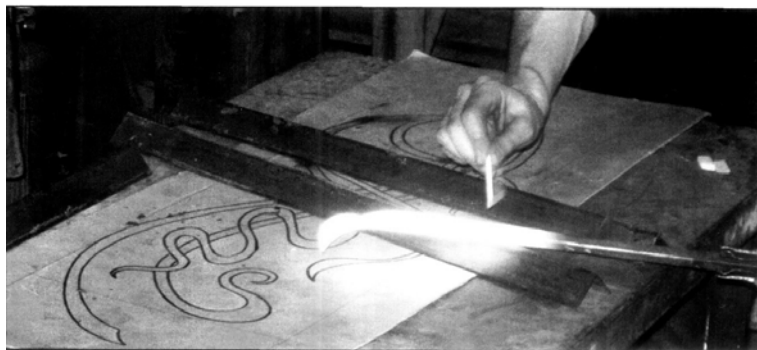
Putting It Together - Implementing Your Idea

In the first article of this series, Jill talked about the process of getting from ideas to a finished design. In this article, we're going to look into Jill's approach to implementing the design.



Start with a full-scale layout, which incorporates all of the elements of the design. Jill typically does this on a sheet of heavy cardboard, with notes to herself as needed. Recall from her first article that her approach to design is that a complex design is made up of simple elements. The layout on the cardboard should show all of these basic elements, laid out in relation to each other.

The next step is to make each of the elements included in the overall design. Each element should be checked repeatedly against the layout. To do this while the element is still hot, Jill uses pieces of 1" angle as standoffs to keep from setting the layout on fire. As you work, check, recheck and recheck yet again.



Fit the pieces together as they get made so that the full-scale layout worksheet becomes transformed into a test fit of the final work. The final task? Assemble everything. Then proceed into final cleanup and finishing.

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Design Element. Saber End

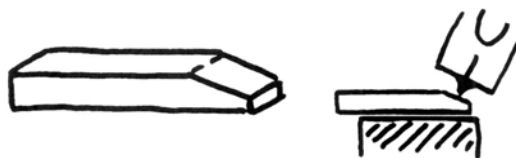
This was one of several bar-end treatments used in Jill's art nouveau sculpture demonstration. Learn to make the elements. Then combine them into the complex design.



You can select whatever size stock is needed to make the intended final work. In this demonstration, Jill started with 1/2" square stock.

First, to soften the overall design, break the edges, which means to lightly chamfer all the edges of the stock. Jill demonstrated this both with a hand hammer and with a power hammer.

Next, form a slanted tip by hammering at an angle on the far side of the anvil.



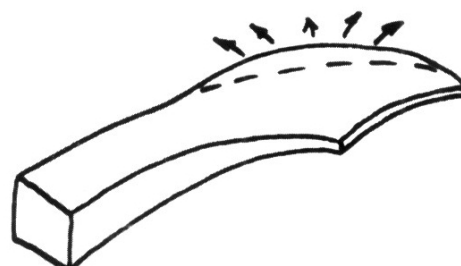
Then form a taper on the cross dimension. A slight bulge will form, which will become the back of the curved form.



Now curve the saber. There are two curves needed here, both formed over the horn of the anvil. You'll probably need to work back and forth to get both curved sections right.



The final step is to curve and extend the outside of the saber curve. The approach is to hammer on the outside of the curve, drawing the metal outwards.



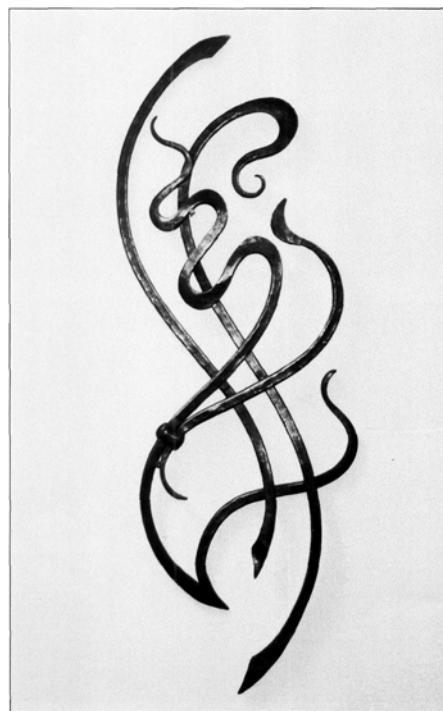
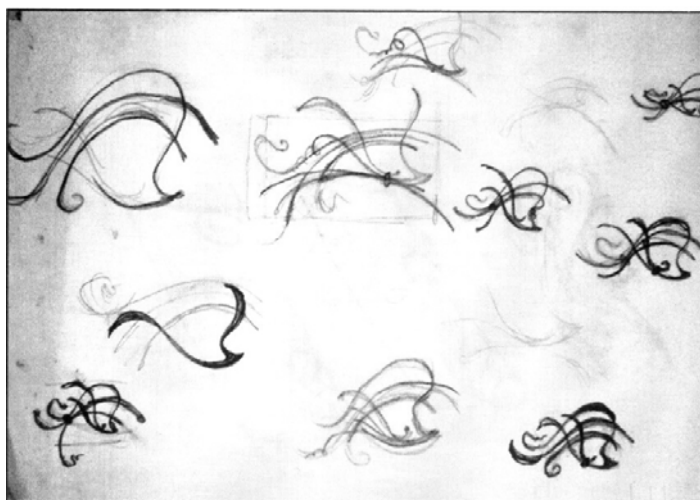
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This is third article in a continuation of the Art Nouveau articles in the California Blacksmith. This is from the November/December 2011 issue

Collecting Ideas

In the first two articles — all based on Jill's demonstration at Wayne's World in February — we covered Creating the Concept, then Putting It Together. Here, we will step back to the initial point — coming up with design ideas.

Doodles & Floor Doodles



Some would call it brainstorming. Others might say it's semi-randomly generating lots of ideas, to be critically evaluated and refined later. Start with an idea; then let it spin with other ideas. Here's a doodle sheet that Jill showed at Wayne's World. This sheet of paper was large, maybe 3' x 4'. Jill finds that it releases her mind to doodle on her shop floor. Often, after her employees leave for the day, she takes a soapstone and then goes at it all over her shop floor.

She might start with a pleasing squiggle. Then repeat it or reflect it or double it. Or say, "what if ...?" and draw that. Then step over a couple of feet to do a variation. She might start out thinking of a wall or shelf bracket, then say, "You know, two of these would make a good table pedestal."

Inspiration

Where do you start? One approach is to look at reference images of good work in the style of the piece that you want to create. For example, Art Nouveau rich sources can be found in the inexpensive Dover books Art Nouveau Decorative Ironwork by Theodore Merten and Art Deco Ornamental Ironwork by Henri Martinie.

Summing Up

In a short summary, Jill advises:

- Doodle lots of ideas.
- Decide what elements you want to use.
- Don't use all your tricks in one piece.

Editor's Note.

From Jill, I infer that sometimes to be creative you need to break out of your normal routine. I used to work with a guy who would hole up in a hotel for two or three days to break his normal patterns when he needed to get some inspiration. It sorta got him away from the daily minutia which can easily overwhelm creative thought.