



N.J.B.A. Newsletter

NJBA Volume 16, Issue 3 10/31/11
<http://njba.abana-chapter.com>

Editors Soapbox

We need some more activity from our members!

As editor I would appreciate some help in writing up events for the newsletter. Recent events in the lives of some of our directors have made it hard for NJBA to be all it can be. We need more people to help out other than the same few doing everything. It would be great if we could have some of you helping scheduling meets that are local to you. You can see we do not have much to list here. Please talk to one of the directors to find out what you can do to help!

We are also looking for members who have a pickup and would be interested in helping bring the NJBA trailer to 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.

November 6th - Antique Tool Collecting Club Meeting at Josh Kavett's. More info on page 3.

November 19th, Anvil Repair Workshop, at Marshall Bienstock's shop. More info on this page.

December 4th, Annual Holiday Party, Marshall and Jan's house.

Saturday November 19th, Anvil Repair Workshop, at Marshall Bienstock's shop

For \$120 and some sweat labor you get your beat-up old anvil repaired with freshly welded, ground and polished edges. This is a workshop. Anvil owners are participants, usually meaning you will be assigned a task such as grinding, etc. Anvils missing chunks of the face badly swayed or otherwise abused can also be repaired, but will require more preparation, labor, and money on your part.

The workshop will take place at Marshall Bienstock's shop in Howell NJ. Prior registration is required so we can have the proper amount of supplies on hand - please provide the approximate size of your anvil. Pictures would help determine the amount of work required. NJBA has run a similar workshop on several occasion with tremendous results. (Open to members only, but anyone may join NJBA on the day of the event.)

The contact persons for this event are:
David Macauley, drmacauley@att.net, 732-206-1568 H or 732-310-1300 C

Directions: Marshall's Farm

Marshall's farm is at 663 Casino Drive, Howell (Monmouth Co.). NJ. which is about 1/4 mile east of Route 9. Casino Dr. is a few miles north of 1-195. and a few miles south of Rte. 33. Either of these routes can be easily reached from the major north-south highways. including the Garden State Parkway. the NJ Turnpike. 1-195. Rt. 18 or Rt. 34. Marshall can be reached at his shop at (732) 780-0871.

Renewals

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

New Jersey Blacksmiths Newsletter

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

Directors names only
available by hard copy

New Jersey Blacksmiths Newsletter

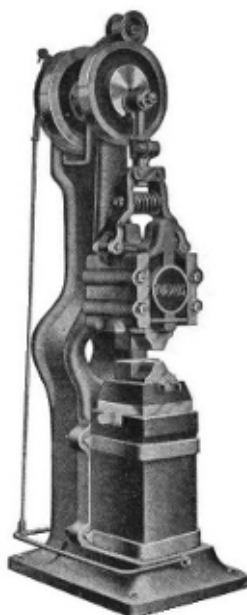
Sunday November 6th Antique Tool Collecting Club Meeting

The NJ based CRAFTS, (craftsofnj.org), the antique tool collecting club, is having its meeting at the Museum of Anvils, owned by Joshua Kavett. Tailgating starts around 8am, and will continue all day. Coffee and donuts will be available for early arrivals. Around 11, guests will be advised to travel to Rt. 9, just down the road, to find their own lunch. There are many eating establishments within a few miles. Around 12:30, when guests return, the museum will open for viewing. Mr. Joshua Kavett, known as the Fisher anvil expert, will give a talk about Fisher anvils, and will answer any questions.

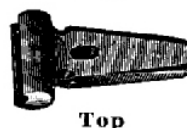
There will be an Iron in the Hat, with the drawings midday.

This is an experience not to be missed. For anyone who has not been to Josh's place, do not miss this opportunity to visit.

Directions: GPS: 471 Casino Drive, Farmingdale, NJ., About 1 1/4 miles East of Marshall's shop on Casino Drive.



Swage



Top

Sunday December 4th Annual Holiday Party Marshall and Jan's house.

The holiday party is to be held on December 4th, 3PM at Jan and Marshall's house. Many thanks again, to Marshall and Jan for opening their home to us in the holiday season. Members are asked to also bring various trivets, candle holders, or other holiday items they are making to the party. Despite the emphasis on blacksmithing, members are encouraged to bring their families. Bring a dish, beverage or dessert. Contact Jan or Marshall for advice on what to bring.

Directions to Marshalls' Home:

Marshall and Jan's "cabin" is not on Marshall's farm, but about 3 miles east of it on the same road. Casino Drive is just off Rt. 9, about 3.5 miles north of interstate I. 195 (exit 28). and about 4 miles south of Rt. 33. Either of these routes can be easily reached from the major north-south highways including the Garden State Parkway, the NJ Turnpike. 1-295, Rt. 18 or Rt. 34. From Rt. 9 northbound. make a right onto Casino Dr.; southbound. take the jug handle to make a left onto Casino Dr. Continue past Marshalls' Farm to #301 Casino Dr., Howell, N.J. (ph# 732-938-6577)
jlfmib@optonline.net

**Your Membership paid date is on
your address sticker if it is not 2012
you need to renew,
We will be stopping unpaid mailings
soon due to the cost.**

New Jersey Blacksmiths Newsletter

NJBA Hammer-In at Clintons Red Mill Museum Village

NJBA Hammer-In at Clintons Red Mill Museum Village was held this past September 11th. The rain held off, and meet was well attended by both blacksmiths and the general public, with a variety of tailgaters offering tools, equipment and lots of interesting books.

The shops forge was hot early in the day, with Leonid Karelshtayn, a Ukrainian smith who has recently arrived in the US, demonstrating several art nouveau style scroll elements. Leon forged using both traditional hand techniques and the power hammer.

Leonid Karelshtayn, an artist-blacksmith well known in several countries, opened his workshop in Moscow in 2003. His professional activity started in Kiev, Ukraine, a city with considerable resources of such skills. Be-



ginning in the 1980s, Leonid was trained to work with metal and learned from the best blacksmiths in workshops in this ancient city. He was engaged in the restoration of the old part of the city: Gates, fences, balconies, and many other things bearing Leonid's touch mark, can be seen on Andreevsky Promenad and in other historical places of the city. Later, he worked as a key craftsman of a firm to train many students. In 1992, Leonid was invited to Germany, where for a year he received training and exchanged experience with German blacksmiths. Now his work can be seen not only in Kiev and Moscow, but also in many cities of Europe and the US. He is a regular participant of Russian and international exhibitions. Leonid Karelshtayn is a vice-president of the Union of Blacksmiths of Russia.

Dick Sargent, Director of the Blacksmith Program at Peters Valley Craft Center next demonstrated a folded leaf pattern and made one of his fabled bottle openers, which he gave to Leon.

Jonathan Nedbor then forge welded a part for the shops newly-restored hand bellows. Jonathan's most salient comment "When approaching a project, do the hardest part first". (In this case, the weld, although since portions of the part had been already formed, the weld was more difficult due to the awkwardness of holding and positioning the pieces for a drop-the-tongs weld - which Jonathan nailed!)

Overall, the meet was a mix of getting together with friends, interesting demonstrations, a good lunch, a great opportunity to get that hard-to-find tool or book and the chance to tour the Red Mill exhibits.

Red Mill Hammer-in 2012 scheduled for Sunday September 8th—mark your calendars!

New Jersey Blacksmiths Newsletter

Old Time Engine Show at Washingtons Crossing Park

September 16—18th

NJBA members demonstrated at Washingtons Crossing Park in Titusville, NJ over this weekend. We want to thank John Chobrda for once again bringing his trailer and forge to the event. I stopped down for the Friday afternoon section of the weekend. It had rained the previous day so the event was off to a slow start. I walked through the flea market section first, but didn't find any bargains this time, got a leg vise last year, and then checked out the antique engines that were set up. If you have never attended the show the whole field is full of antique trucks, heavy equipment, antique cars, tractors and a large area full of early "one lung or hit and miss" engines many of which are set up running other antiques such as log splitters, washers and butter churns to name a few.

I had hoped to make it back over the weekend but I didn't, so I have to plan on attending next year.

Power Hammer Web Pages

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

Hope your readers find it helpful.
Ralph Sproul

**Remember to renew
your membership!**
Membership is what pays for the
newsletter and events and helps
keep NJBA alive

ABANA Conference Iron in Hat Tickets

Dear Affiliates

Since our founding in 1973, ABANA has been committed to the education of our members. The purpose of the ABANA Scholarship Fund is to provide financial assistance to ABANA members at all skill levels to assist them in the development of their blacksmithing skills and abilities.

Our Iron-in-the-Hat function at our conferences is the main support for this endeavor. By now you should have received ABANA's tickets for our 2012 Conference. Our members appreciate all the continued support your Affiliates have provided for our scholarship and grants program. Without your help, our scholarship and grant opportunities would be severely limited.

We are excited that this year we have to offer a BAM Box, an Anvil, and a Treadle Hammer, graciously donated by our supporting sponsors. Our cover letter sent to the Affiliates erroneously printed "tire", instead of "treadle" hammer. Please accept our apologies for this misprint, and pass along the correct information to your members.

The 2012 Conference in Rapid City, South Dakota, will be an opportunity for your entire family to join our Reunion on the Great Plains! We are all looking forward to meeting new members, supporting our educational goals, and honoring our blacksmithing traditions.

JoAnn
JoaNN BENTLEY
Central Office Administrator
Artist-Blacksmith's Association
of North America, Inc.
259 Muddy Fork Road
Jonesborough, Tennessee 37659
Ph: 423-913-1022, Fax: 423-913-1023
centraloffice@abana.org

Don't forget our 2012 Conference in Rapid City, South Dakota July 18-21, 2012!

If you are interested in the tickets contact Larry Brown, info on page 2.

New Jersey Blacksmiths Newsletter



MISSISSIPPI FORGE COUNCIL
THE UPSET SEPTEMBER 2007

I have been forge welding cable for about 6 years now. It gets easier each time you do it. Forge welding cable is no different than forge welding anything else other than the fact that the individual pieces are already being held together for you, therefore the only critical element you have to get correct is the fire. People have said you cannot get good cable anymore and in some cases that is true. A lot of cable is imported and does not have the carbon content desired to make a good knife.

Generally the cable I use is new, picked up from a local supplier. According to them, there are two cable manufacturers left in the US, and both of these make a high carbon cable that is sufficient for making a good quality knife. I checked with a technical person at one of the manufacturers and he assured me the cable I was using had at least .7 per cent carbon. I have read articles about cable that say; due to the time it takes to forge it together you will lose a percentage of your carbon in the forge welding process. I do not doubt this but the thicker the cable is the less that percentage is,

and the fewer heats it requires to weld the cable will affect the percentage as well.

The larger cable also has a more appealing pattern. I like to use the mid-sized 3/4" to 1" cable with the larger strand wires. I have read where you have to burn the grease out of it before you start welding it but I have never done this, I figure that by the time it takes to get it to a welding heat, surely the metal has had time to clean itself.

Usually when I weld cable I build a cave type fire in the forge and keep plenty of coke in the bottom of the cave. This allows you to have a window to see the end of the cable and still be able to heat to a forge welding temperature. Heat the end of the cable to a red color then flux, (I have always used 20 Mule Team Borax) You can then heat to an orange color and bring it out to the side of the step on the anvil so you can start tightening the last 1 inch or so of the cable. While you are heating (and hammering) on the cable you have to turn it in the direction as if you were tightening the cable strands. This will keep the heat even and prevent you from burning the individual wires.

New Jersey Blacksmiths Newsletter

After you have tightened the end of the cable and removed a large portion of the air space within the cable, the last inch or so will reduce in size a noticeable amount. You are now ready to heat the end to a welding heat, the end will be the same color as the bright yellow, hottest part of the fire. The borax will be bubbling, and when you take it out of the fire it will have a white almost clear smoke or vapor rising from it. If it is too hot, and sparking, wait till the sparks stop then start hitting it on the step of the anvil, (by hitting on the step each blow is actually hitting the cable on three sides) turning the cable after each blow until you have it rounded and welded all the way around. As it welds your hammer blows will start bouncing some rather than just making a thud.

Once you have the tip welded you can then put the tip in the vise and twist the cable to open it up. Once opened, remove it from the vise and put borax all the way around for the next three inches or so. You can now tighten the cable back up by putting the tip back in the vise and twisting it in a tightening direction. You are now ready to heat the cable to a good red orange heat and tighten the next three inches or so, on the step of the anvil, to remove the airspace. Once this has been done, I usually re-flux the cable and bring this area up to the bright yellow hottest color in the fire heat, (while turning to keep from burning the wires) and bring to the step of the anvil to hammer on until it welds thoroughly.

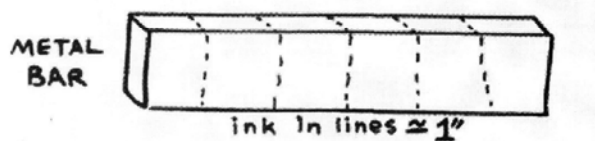
It only takes 4 to 6 inches of welded 3/4" or 1" cable to make a decent sized blade if you plan to use the cable as the handle. If you want a cable handle just cut the cable (easiest with an abrasive chop saw) at the back of the handle, be sure to leave an extra inch to allow for the end to be welded. Weld the end the same way as you welded the end when you started on the blade. Once this end is welded, you can dress it up on a belt sander. If you want a full

welded handle you will need more cable welded.

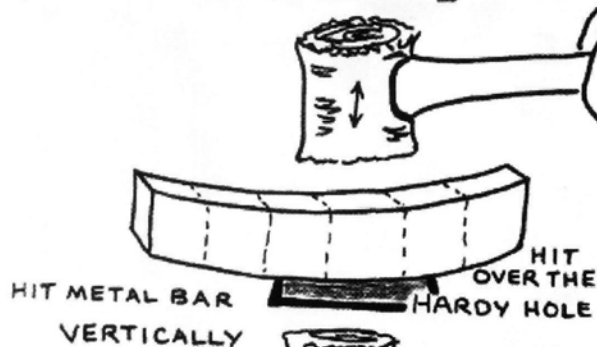
Once you have hammered out your blade and sanded it down you will need to etch the blade to reveal the pattern that made you want to start with cable in the first place. I heard it described by Terry Vandeventer best referring to the pattern as having a dragon fly wing appearance. When you get ready to flatten the rounded welded cable to start shaping the blade be sure and flatten at a welding heat this will help make sure you do not have any flaws in the material, a lot of times when you start this flattening process you will hear the distinct sound of a forge weld taking place.

If you will take the cable blade to a 1000 grit finish then etch with a 60-40 mixture of PCB etchant (ferric chloride) from Radio Shack, and white vinegar, this seems to work best for me. (Because cable is made of the same metal it does not etch the same as true Damascus) Cable requires a deeper etch to get the detailed appearance. I usually submerge the part I want etched for 10 minutes at a time then rinse in water then neutralize in a mixture of baking soda and water. After rinsing, if the etch is the depth you want, you can dry it with a hair dryer then spray it down with WD-40, if it is not as deep as you want, just put it back in the etch again. If the blade does not look as good as I think it should, I will buff it lightly with a fine polishing compound. After you etch the blade it is usually rough along the cutting edge. I talked with Bobby Howard about this because, I almost hate to sharpen it in fear of messing up the finish, but it is a knife and you want it sharp therefore, you can come back and sharpen it with a little less angle to get a good cutting edge and still have a good clean blade finish with only a minimal amount of material being removed and get the desired cutting edge.

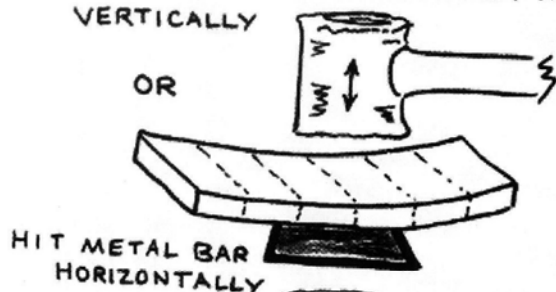
COLD SHAPING HINTS: Shaping over a hole with a mallet (leather or aluminum) to prevent marring the metal bar... from Doug Kluender



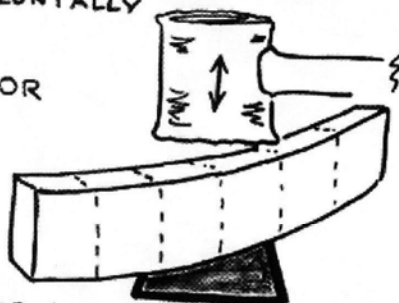
KEYS: 1. Using the inked lines on your metal bar, hammer from the center & hit out to your desired form.
2. First hammer the line marks, then hammer in between.
3. The closer the blows of the hammer, the smoother the curve.



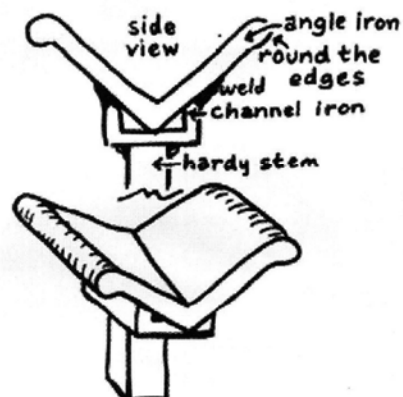
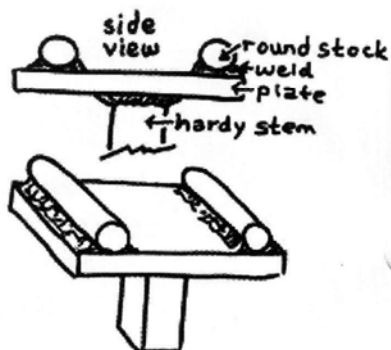
OR



OR

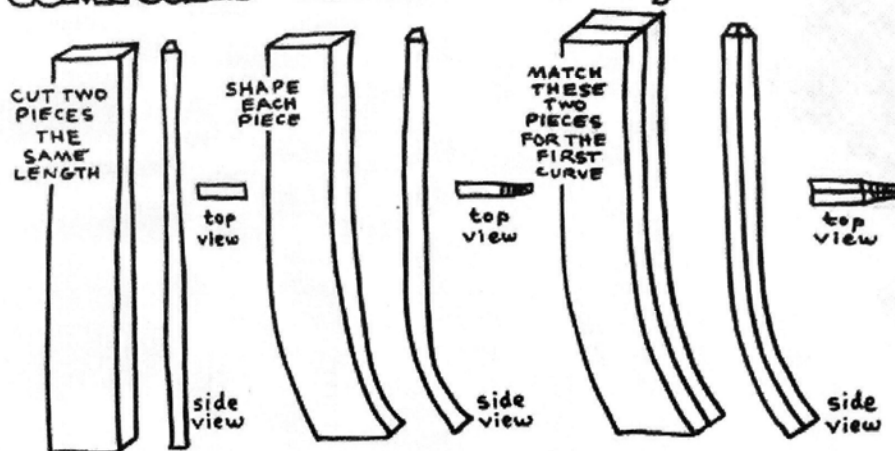


OTHER FORMS TO HIT OVER:

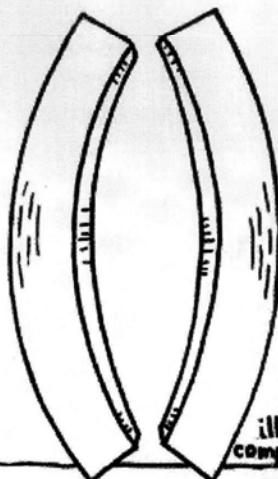
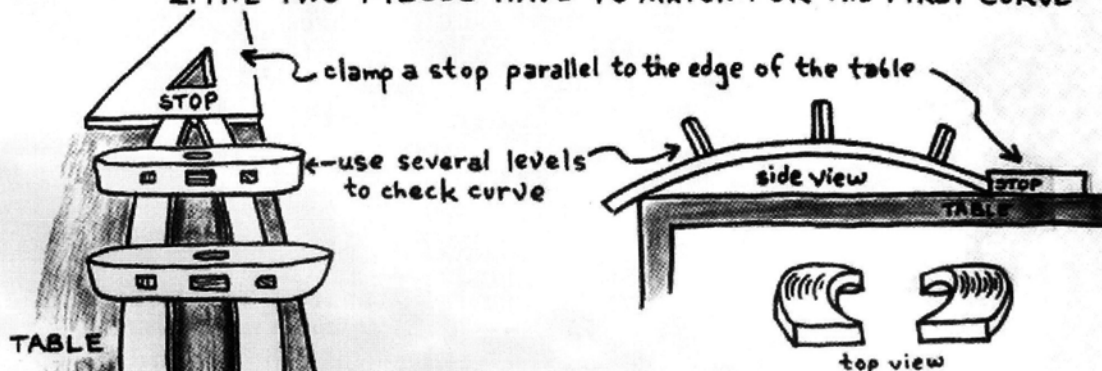


illustrations by d.w. harvey
computer & photography by b.mskharvey

TIP TO MAKE A MIRROR IMAGE OF A COMPOUND CURVE from Doug Kluender



- KEYS:**
1. CUT TWO PIECES THE SAME LENGTH TO START
 2. THE TWO PIECES HAVE TO MATCH FOR THE FIRST CURVE



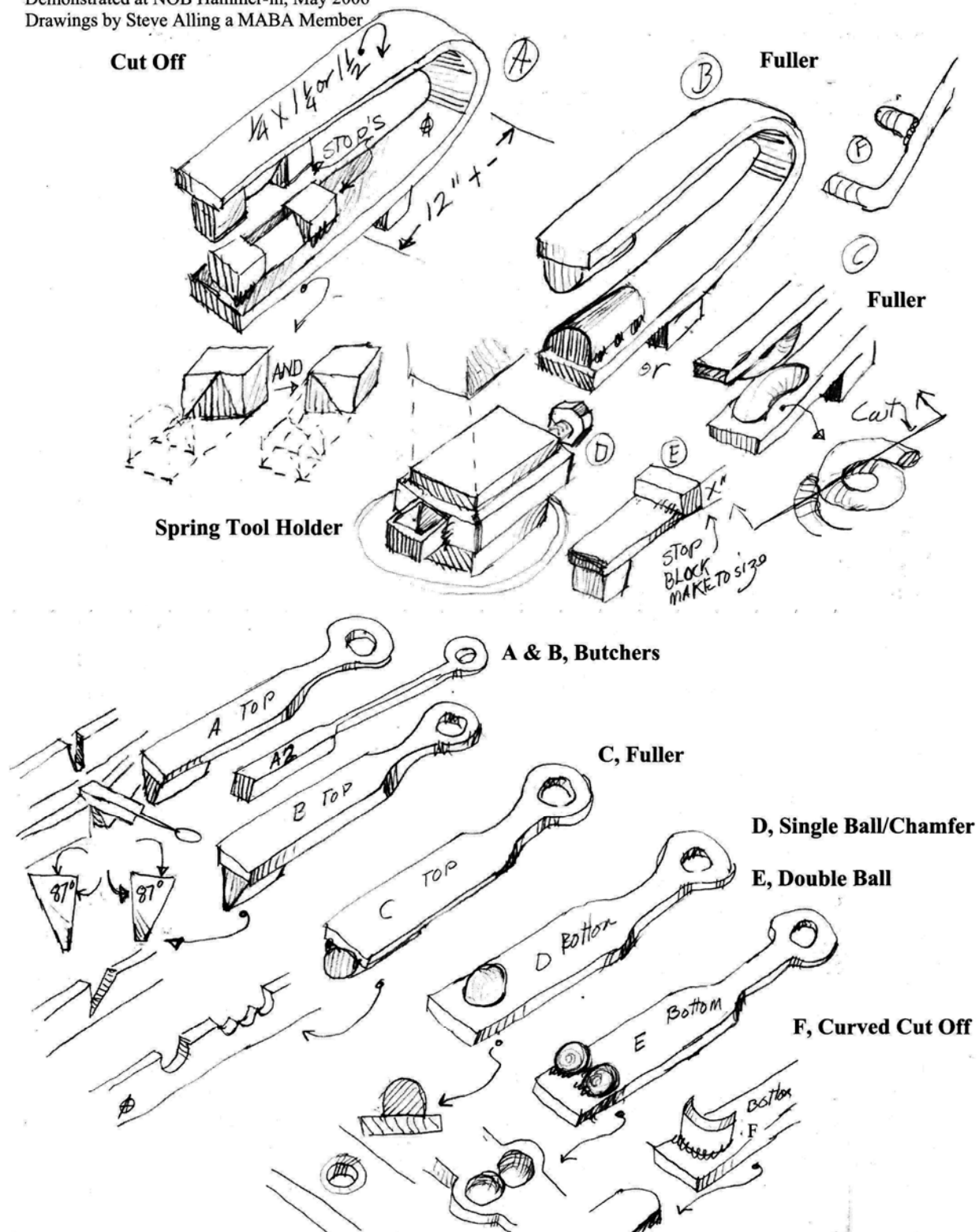
illustrations by d.w. harvey
computer & photography by b.m. harvey

New Jersey Blacksmiths Newsletter

Clay Spencer Power Hammer/Treadle Hammer Tooling-

Demonstrated at NOB Hammer-in, May 2006

Drawings by Steve Alling a MABA Member

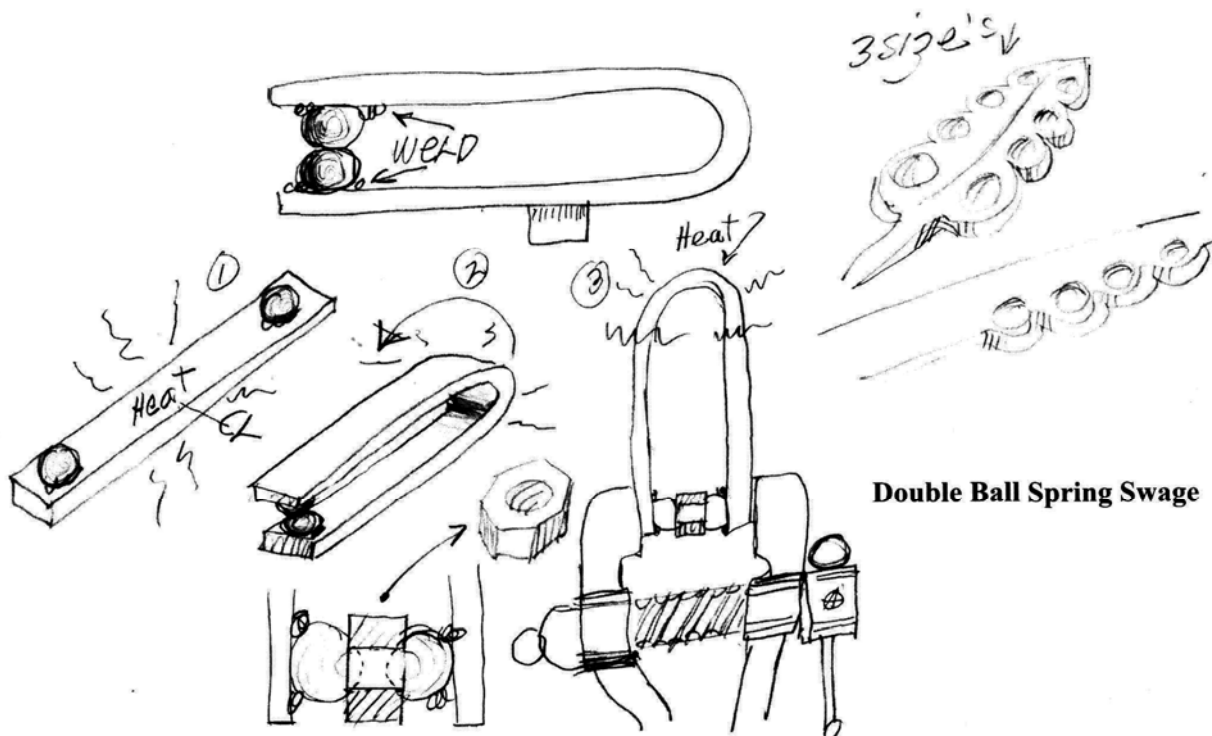
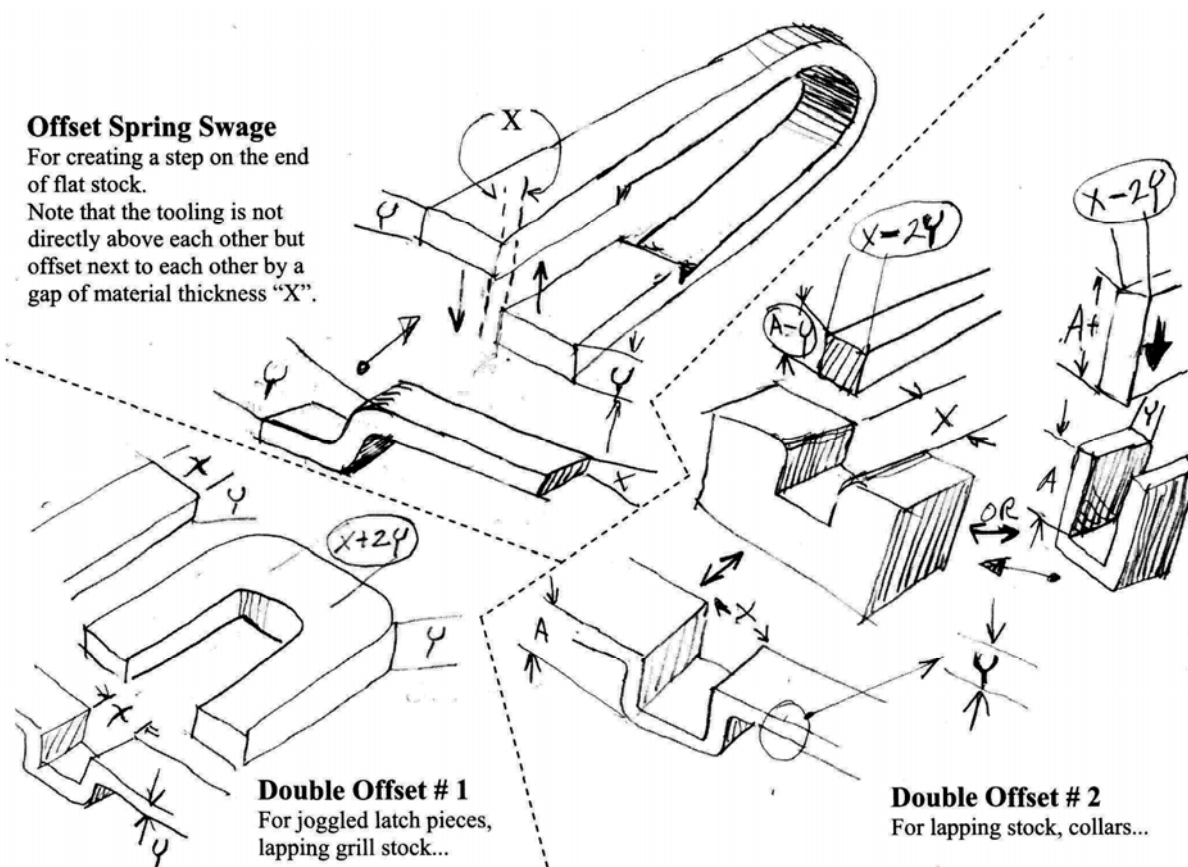


New Jersey Blacksmiths Newsletter

Offset Spring Swage

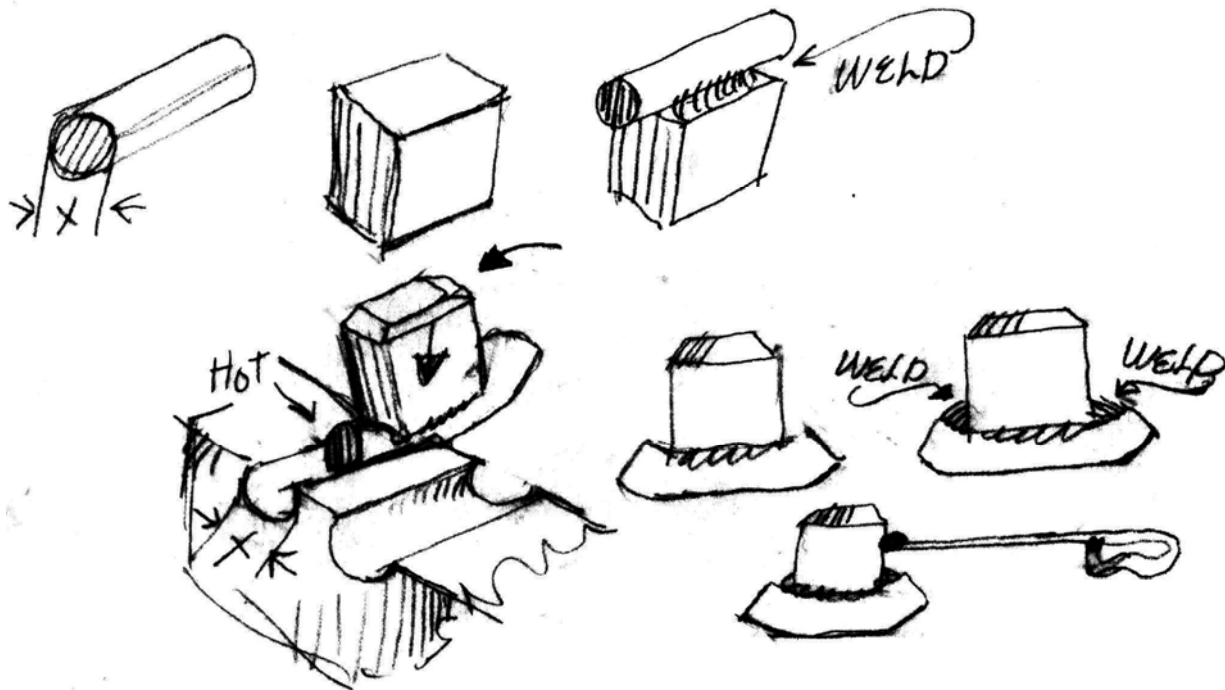
For creating a step on the end of flat stock.

Note that the tooling is not directly above each other but offset next to each other by a gap of material thickness "X".

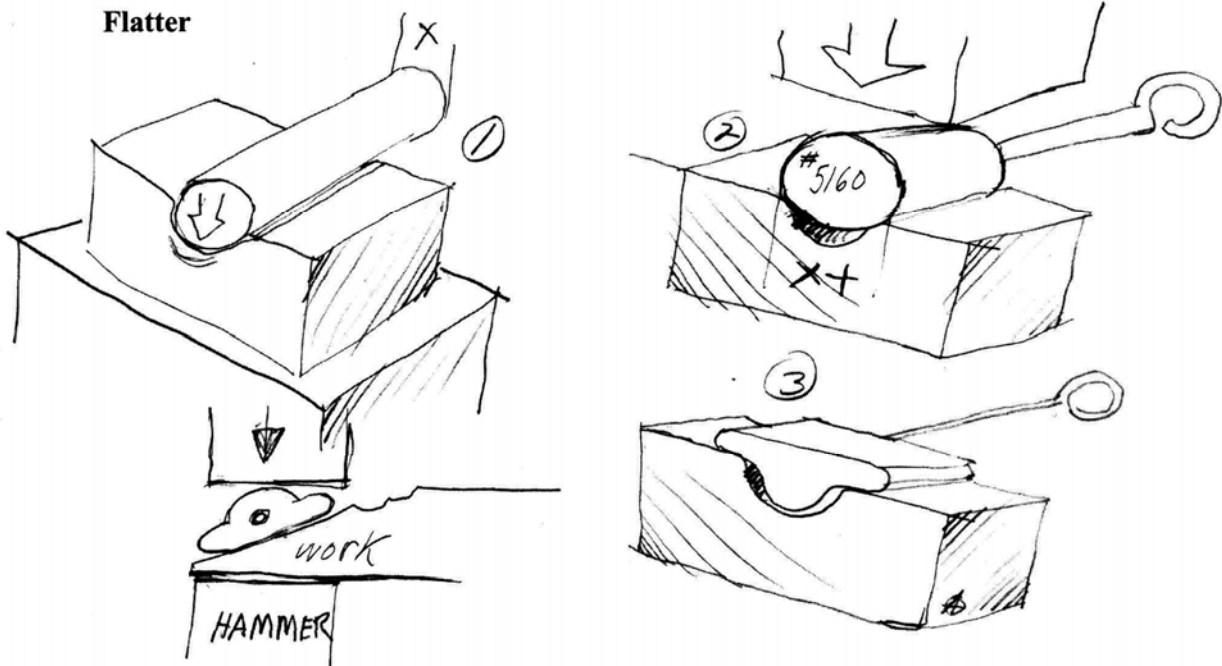


New Jersey Blacksmiths Newsletter

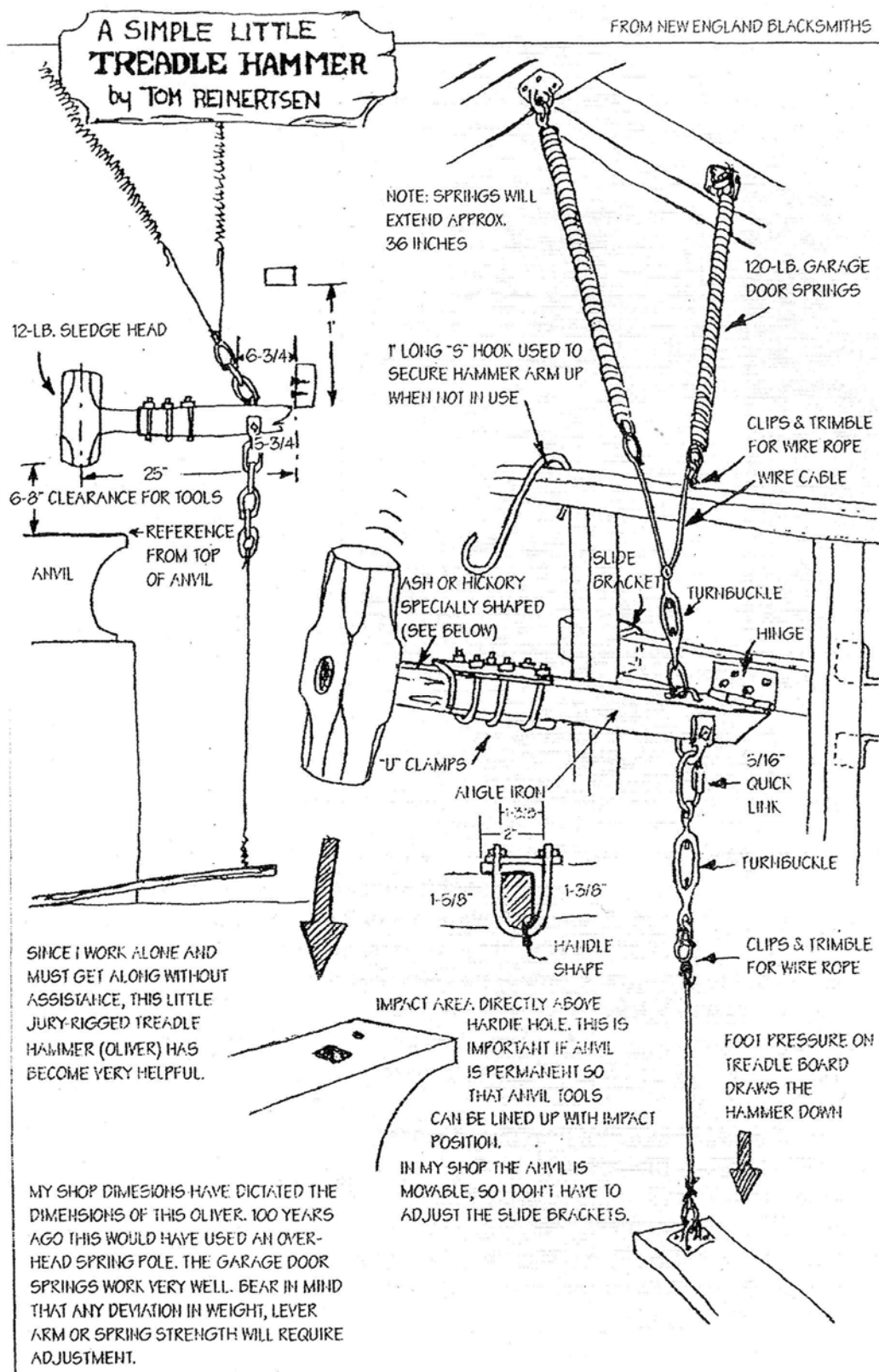
Fullering Tool



Flatter



New Jersey Blacksmiths Newsletter



New Jersey Blacksmiths Newsletter

Metal Finishes

Compiled by Norm Larson, Lompoc

If you purchase a book via mail from Norm Larson, he sometimes throws in a little extra something. A few months ago I received a two-sided sheet of paper containing several metal finishing formulae, seven of which were sent to the CBA newsletter editor in 1979 by CBA members. Five others were from a 1983 Arizona Blacksmith Association newsletter, and the last one came from a 1979 British Blacksmith Association publication. If you use any of these, be sure to wear eye, nose, lung and skin protection in a well ventilated area. Some should only be handled outdoors. -California Blacksmith, Ed.

Robert Owings, Point Reyes Station

1. Clean metal with a power wire brush or sandblast.
2. Warm, using rosebud tip torch to a heat that is comfortable to touch, but uncomfortable to hold for extended periods. This evaporates the moisture on the metal surface and down in the pores and helps the finish to flow across the surface, allowing excellent penetration. Avoid heating metal too hot with the rosebud; it will cause temper colors to appear, burn finish materials and change chemistry.
3. Apply finish (see below) directly onto the metal while the metal is still warm.
4. Wipe off excess with rags.
5. This finish may be reapplied later on cold iron to build up coats. It is quick and an easy recipe for your customers to learn for maintaining their own iron. With age and the building of layers of the finish, the metal takes on a beautiful antique patina.
6. Finish mixture: Approximately half-and-half boiled linseed oil and marine type polyurethane. You can supplement this mixture with Johnson's paste wax or beeswax or plain paraffin, clear shoe polish, etc. Be generous in ap-

plying the finish. Excess is easy to wipe off. Be sure to get down into all the cracks and crevices. Try different mixtures, experiment and maintain records of what works best for you in various conditions.

E. A. Chase, Ben Lomond

For my traditional finish this works very well: 1 pound beeswax (paste Treewax® or Simoniz™ can be substituted) with a half pint of turpentine (amount depends on whether you brush or wipe). Heat wax and turpentine together slowly, mix as required. Do not overheat, but maintain enough heat to keep mixture fluid. Heat your iron to 200-300°F. Brush or wipe on the mixture. Buff with a soft rag when cool. This finish is good for indoors only.

The following formula is for a rich greenish brown finish: copper sulfate, 50% by volume, sodium thiosulphate, 50% by volume and water. Add chemicals to water and bring to a boil. Apply the solution hot to preheated and well wire-brushed iron. Iron should be hot enough to boil off water. Brush on solution with successive applications, keeping metal hot until the desired color is achieved. Rinse thoroughly with water, and let dry. Be certain all solution is removed since it is corrosive. After drying, apply wax for indoor use or varnish with a good quality urethane for outdoors. The color will darken with final finish.

Barry Berman, Goleta

Taught to me by Russ Le Croix Van Norden, an 82-year-old blacksmith and a fine friend: Take an old tin can and melt some beeswax in it - then pour in some turpentine and mix it up, about two parts wax to one of turpentine. Be careful pouring turpentine into can so that it won't explode. When the mixture hardens, you have a good paste. What Russ did was to rub the paste on the piece with his fingers, using an

New Jersey Blacksmiths Newsletter

old toothbrush for the hard-to-get spots. He would then rub the whole piece in a very fine Humboldt County dusty dirt. Then he'd take an old nylon stocking and rub the piece down. It would look like it was 300 years old. I have seen some 10-year-old pieces, and they still looked as fresh as when he first finished them. You have to have the fine dirt. I haven't found any here in Santa Barbara. Guess I'll move.

Jim Converse, Grants Pass, Oregon

The formula I use is made of diesel engine lube oil (Delo) or equivalent, 30w, not any mixed viscosity. Cut with 10% to 15% kerosene, no substitutes.

Bring your clean work to temperature warm to the touch, but not hot. Brush on light covering of oil mix with a paintbrush. Allow to stand 10 to 20 minutes, and wipe off excess with a cotton rag. This is good for nonsalt air climate on most items in the shop or under cover.

Ask a body and paint shop operator to mix a half pint of clear automotive enamel, cut with some flatter to reduce the gloss and add a little dryer or retarder to allow for 1 1/2 to 2 minutes of brushing time. Experiment with a couple of mixes to get the effect you want. Brush only. Do not spray. Brush completely with a thin coat and set aside or hang on a wire to dry. This finish is strong, brings out the beauty of the iron. It hides nothing. The mix soaks deep into the pores and scale. After some trial and error, you will get just the right amount of flatter in your formula to give patina elegante.

Doug Carmichael, Petaluma

I learned my most used finish for ironwork from Carl Jennings. It is very satisfactory for interior work: 1/4 cup powdered blue stone (copper sulphate) to 5 gallons water. Strong solutions on clean, wire-brushed iron will give a light copper plating effect. Weaker solutions left for a short time will just darken the iron;

left for longer periods will turn the iron red - waxed rust.

George Erb, Frazier Park

I learned the following formula from a 72-year-old blacksmith. Bring your iron to an even 600°F and quench in pure raw linseed oil. Let it soak for a while, then wipe off. Now dip in the water for proof and watch the water bead on the iron as though it were a duck's back.

The iron at 600°F should absorb enough oil to give its own iron texture and water resistance that will last forever, according to the 72-year-old smith. I have been using this technique for some time with success, but I doubt it will last forever. I've discovered it is important not to be too much over or under 600° in order to get maximum absorption of the oil.

Carl Jennings, Sonoma

The following is a rust finish for decorative ironwork. Iron tends to return to its natural state, iron oxide, if it isn't protected. If left alone to do so on its own, it isn't always very attractive. I prefer to control the rusting and speed it up. I do it with a solution of copper sulphate. Brush it, hit or miss, on oil free steel. Allow to sit overnight, preferably outside. Rinse off next morning. After the work is dry, warm and apply Johnson's paste wax or polyurethane.

Arizona Blacksmith Association

Burnt-on Oil. Apply a coat of old motor oil to the surface and heat the metal until the oily surface burns and turns black. This flat black finish is very attractive.

Wax Finish. Warm metal to a temperature at which a wax high in carnauba will melt easily when applied to the material. Let the metal cool and buff with a polishing rag.

New Jersey Blacksmiths Newsletter

Flat Black Paint. After the metal cools, apply a flat black spray paint liberally and let it dry. Rub the metal with a fine grade steel wool to highlight the hammer marks, twists and corners.

Linseed Oil, Turpentine and Beeswax. This is a blacksmith's finish used by quite a few smiths. Mix the three ingredients together in equal parts and apply to the metal with a paint brush. In dry climates, rub down with a rag leaving only a very thin film to avoid a heavy build-up that can be peeled off.

Tumbling. One of the nicest finishes of all is to tumble the finished product (avoid tumbling fragile projects) in a large tumbler filled with broken pieces of tile, punch outs from a punch press or other small pieces of metal. Tumbling de-burrs and rounds corners and edges, smoothes the metal, removes any scale and leaves a nice dull gray finish.

Beeswax Formulae

by Tommy Tucker, Bexley Heath, Kent, England

I must say to begin, I think the application of beeswax to iron furniture unwise because any excess will rub off, particularly in warm conditions, leaving the steel unprotected. However, there are two main methods of treatment:

Applied Beeswax protects the metal and is applied to the as-forged surface texture of the metal after any loose forge or mill scale has been brushed off. One method of application is to warm the article just sufficiently to melt on the wax and distribute it evenly, ensuring complete coverage with a piece of cloth impregnated with wax. Any excess wax in the form of drips must be wiped off. Another method is to flake the wax with a knife and dissolve it in

methyated spirit to a fluid of suitable consistency to apply with a fine brush. The spirit will evaporate, leaving an even coating of wax.

Burnt Beeswax is a combined protection and coloring process. Starting with the as-forged oxide grey colored metal, the wax is applied by gentle heating as previously described, but more liberally. Apply more heat, raising the temperature. Small items can be held over a clear forge fire - the absence of smoke is desirable. A gas torch is convenient for heating large articles. Continue the application of heat until the wax is freely giving off smoke and the metal is changing color, augmented by some degree of color effect from the baked-on wax.

With this method, a mixture of blue grey and brownish shades may be obtained. Results will depend on the experience of the operator.

Most of the latter processing was practiced when genuine wrought iron was used as the basic material. The degree of surface porosity, due to the fibrous structure of the material, permitted slight penetration of the wax, keeping it on. As heat increased, the pores expanded and the slight surface penetration increased.

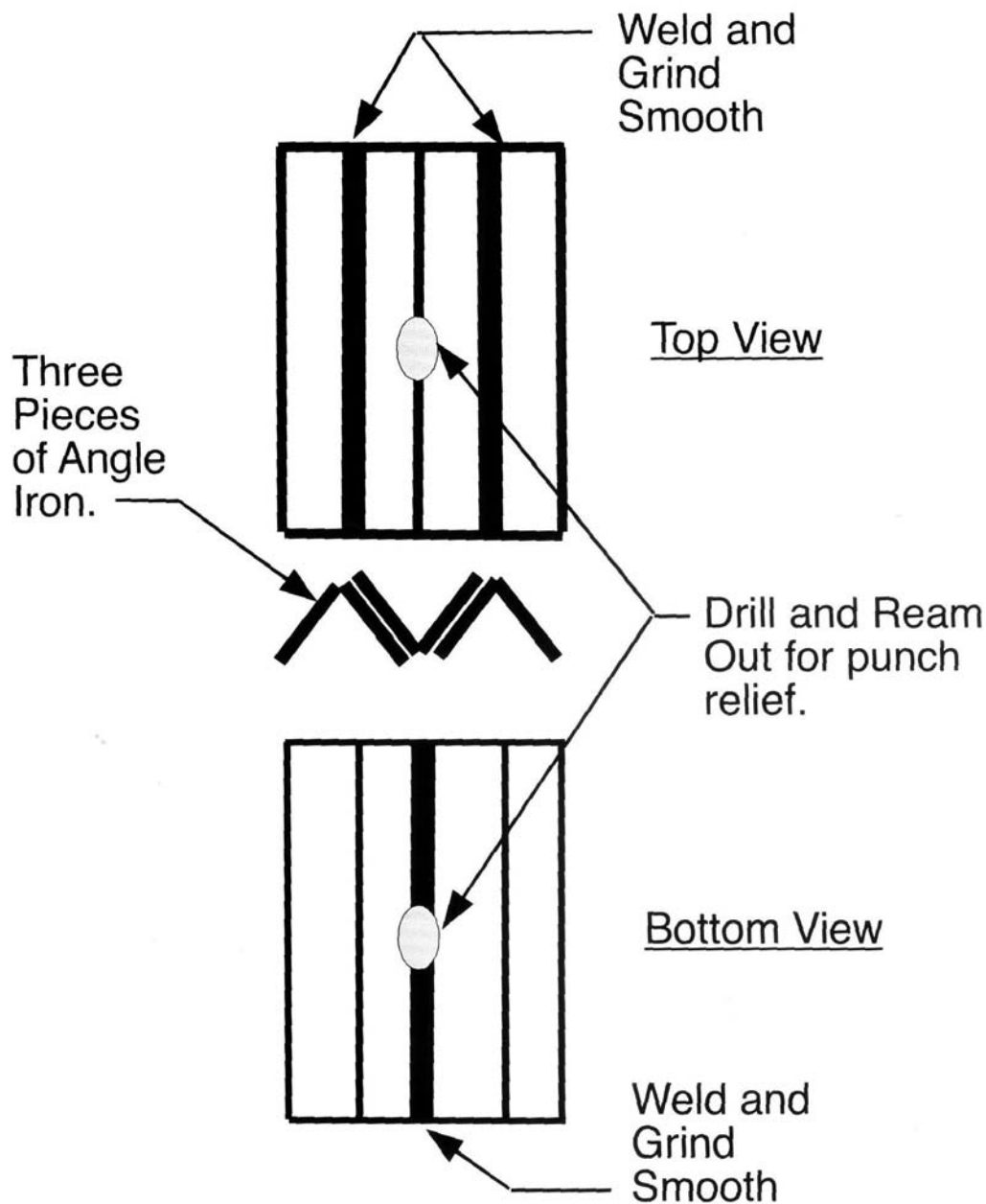
In my opinion, regular maintenance is essential by lightly wiping the ironwork with a silicone wax furniture polish to retard any outbreaks of rust, being careful not to disturb the basic wax coating.

Reprinted from the California Blacksmith
September/October 2008

New Jersey Blacksmiths Newsletter

Simple Vee Block by Guy Paton

Shown Below is a relatively simple Vee Block. It is made from regular angle iron, welded, ground and drilled. Jesse Gavin brought some to the Struck Tools Class and they worked quite well. The ones he brought were made from 3/4 inch angle for 5/8 and 3/4 inch work. They were about 3 1/2 inches long. I would use larger angle for larger work.



New Jersey Blacksmiths Newsletter

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

Carrol 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
Ronsforge@aol.com

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

jlfmib@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 ericcuper@msn.com

Bruce Hay, Jr.

50 Pine St., Lincroft, NJ 07738

Jayesh Shah, Architectural Iron Design

950 S. 2nd St., Plainfield, NJ 07063

jay@archirondesign.com

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

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)

NAME _____
 ADDRESS _____
 CITY _____
 STATE/PRO V. _____
 COUNTRY _____
 ZIP (+4)/POSTAL CODE _____
 PHONE # _____
 EMAIL _____



☐ Regular Member \$55.00
☐ Senior Citizen (Age 65+) \$50.00
☐ Full Time Student \$45.00
☐ Foreign Member \$65.00
☐ Public Library-USA \$45.00
☐ Contributory \$150.00
 MASTERCARD OR VISA ACCOUNT NUMBER

Order Online, Mail, Call or Fax your Check or Credit Card Payment to:

ABANA

**15754 Widewater Drive,
 Dumfries, VA 22025-1212
 703-680-1632 USA**

703-680-6222 VOICE Website; WWW.ABANA.ORG Email; ABANA@ABANA.ORG

_____-_____-_____-_____
 EXPIRATION DATE _____

Join ABANA or Check out other area chapters!

Northeast Blacksmiths Association

Northeast Blacksmiths holds its meets twice a year at the Ashokan Field Campus in New York State.

The Ashokan campus is located in Olivebridge, N.Y., several miles west of Kingston, N.Y. The meets are held the first weekend in May and in the first weekend in October every year. The main demonstration is in the blacksmith shop and there is a "Hands On" workshop for beginners. A main demonstrator is brought in for each meet, food and bunk-house style lodging are provided as part of the cost of the weekend long meet.

Contact : Tim Neu

to register for hammer-ins

or subscribe to the newsletter;

Tim Neu, The Ashokan Center,

447 Beaverkill Rd.

Olivebridge, N.Y. 12461 [914]657-8333

For more info check out the web site;

<http://www.northeastblacksmiths.org/>

Join The Pennsylvania Blacksmiths Association!

 Name

 Address

 City, State, Zip code

 Home / work Phone #

 E-mail (optional)

New Member ____ Renewal ____

Do you have any particular skills (welder, accountant, carpenter, doctor) that may be helpful to the group or membership?

 Suggestions for PABA demonstrations

What is your skill level?

☐ Beginner ☐ Intermediate ☐ Advanced ☐ Professional

Membership paid by ____Cash ____Check # ____

Send your completed application with \$ 20 (one year dues) to;

PABA Treasurer, Buzz Glahn

1667 Wyomissing Rd.

Mohnton, PA 19540

(make Checks payable to PABA)

PABA Membership Application

Membership is from Jan. 1 — Dec. 31

New Jersey Blacksmiths Association
Attn: Larry Brown, Editor
90 William Avenue
Staten Island, New York 10308



Index For NJBA
Volume 16, #3
10/29/11
Meets and Reports
Pages 1-5;
Cable Knife 6-7
Curves 8-9,
Hammer Tools 10-12,
Treadle Hammer 13,
Finishes 14-16,
Vee Block 17,
Ad Page 18

How to Join or Renew your Membership in NJBA:

NJBA Dues are \$20 per year.

NJBA Business Dues are \$40 per year

Please make your check out to: "NJBA"

Please mail checks to:

NJBA, P.O. Box 224, Farmingdale, NJ 07727-9998

Please include payment with the information listed below. You will receive a postcard confirmation of your membership, and will receive a newsletter within a month.

NJBA's "year" runs from June to June. If you join mid-year, the postcard will offer a prorated dues option which will then allow you to extend your membership till the following June. The following information will be listed in a roster available to other members.

Name _____ Home Phone _____
Address _____ Day Phone _____
City _____
State _____ Zip _____
E-Mail _____ Skill Level (optional) _____
Comments _____