



N.J.B.A.

Newsletter

NJBA Volume 9, Issue 2 08/01/04

Editors Soapbox

Well, it's mid Summer and although it hasn't been as hot as other Summers in the recent past, remember to keep cool and drink plenty of water (Or my favorite, Seltzer). I went to the ABANA conference July 7-11th down in Kentucky and had a good time meeting other smiths and watching the demonstrations. We don't have a meet in August, but there is a selection of meets in September, Walnford in October and November is still in the works. We'll post card the meet to keep you up dated when the plans are set. Till next time stay cool and keep hammering.

Larry Brown, Editor

Upcoming events for 2004

Get your calendars out and mark these events down. For those on the web bookmark our web site and check for meet information. Remember most of our meets have an "Iron in the Hat" drawing, so be sure to bring something.

September 17–19th, 10 AM Washington Crossing Park, Engine Demonstration. Details on this page.

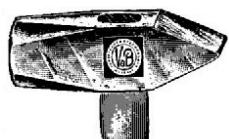
September 18th, Peters Valley Pig Roast, Details on pages 3 and 4.

September 19th, NJBA Picnic and Adam Howard's Hammer-in at the Red Mill Museum in Clinton, NJ. Details on page 4.

October 3rd, Walnford Day, Walnford Park Details on page 4.

November—To be announced

December—Holiday Party, details next newsletter



Blacksmiths Wanted Washington Crossing Park, Engine Demonstration

On September 17th, 18th, and 19th The Delaware Valley Old Time Power and Equipment Association will be holding their fall show at Washington Crossing State Park in Titusville, New Jersey.

NJBA took part in this show last year and it was a good time for those involved. This is a very good opportunity to meet some of your fellow smiths, see some great old engines and tractors, and cruise the flea market for some neat, rusty, stuff. This is a great venue to sell some of the items you have forged and to show the general public just what you can do with iron, fire and hammer.

NJBA will be set up for the first 2 days of the show; there will be a forge, vise and an anvil (maybe two) for your use. We will also set up tables for items for sale and display. We are asking for as many of you that can spare some time to come out and help. There is an admission fee charged to enter the show, but if you tell the people at the gate that you are with the NJBA there will be no charge. The Engine Show is located in Washington Crossing State Park off of Rt. 29 (River Rd.) South of Lambertville and North of Trenton signs are posted to show the way.

If you would like to spend some time with us, please contact:

Mike Erdie	609-882-4686
John Chobrda	609-443-3106
Mitch Swirsky	609-882-8190

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NEW!!! Official NJBA Address

**NJBA
P.O. Box 761
Mt. Laurel NJ 08054**

The old address was:
NJBA, P.O. Box 195
Howell, NJ 07731

This will still be active for a while but
please note the change and start using
the new address.

The NJBA Web Site!

The NJBA Web Site is up and running at:
<http://njba.abana-chapter.com/>
The Newsletter is at:
<http://members.bellatlantic.net/~vze25jcc/index.htm>
or the site may be linked to from the NJBA web site.

**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**

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PETER'S VALLEY BLACKSMITHING



Pig Roast / Burgers / Hot Dogs / Salads / Sodas & Beer

Music supplied by Malfunction Junction!

To be Auctioned: Artwork, Tools and More!!

To be Raffled: 1 Anvil and 1 Bic Horn

Only \$30 per person – kids under 12 free!

Presented by

Maegan Crowley, Jimmy Clark, Bruce Ringier and the Staff at PV

All proceeds to benefit Peter's Valley Blacksmithing Department

Call for details -973-948-2393 shop

973-948-5200 office

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Peters Valley Fourth Annual Pig Roast and Fund Raiser

On September 18th Peters Valley will hold its fourth annual Pig roast and fund raiser. Please bring or send pieces to donate to the auction. The cost for the day is \$30 with children under 12 free. For more information please call the main office at (973) 948-5200.

Directions to Peters Valley;
Peters Valley Craft Education Center is located at 19 Kuhn Road. in Layton (Sussex Co.). NJ 07851. (Phone: 201-948-5200).

From Interstate Route 80 West:

Take Exit 34B to NJ Route 15 North. to US Route 206 North. Left onto NJ Route 560 West. Go through the blinking light in the center of Layton. onto NJ Route 640; go about 2 miles and turn right onto NJ Route 615. Go approximately one mile.

From US Route 209 (on the west bank of the Delaware River in Pennsylvania): Take PA Route 739 South across the Dingmans Ferry Bridge. Take the first right at sign to Peters Valley. Go two miles.

Red Mill Museum in Clinton, New Jersey ANNUAL HAMMER-IN/ TOOL SWAP / NJBA PICNIC

Sunday, September 19, 2004, 10 am till 4pm Rain/Shine
Red Mill Museum Village
56 Main Street
Clinton, NJ 08809
Contact: Adam R. Howard, Blacksmith 908-735-4573

Activities will include demonstrations, the tailgate tool sale, live music, iron in the hat and the NJBA members picnic! In addition to previous years activities, we are inviting all Smiths who wish to exhibit/sell their work and wares to participate. NJBA members or anyone wishing to tailgate, demonstrate or exhibit, will be provided free admission with pre-registration, general admission of \$7 for the public.

The event is preceded on Saturday by the Peters Valley Pig Iron Fest...So we're in for a full weekend of fun

and fellowship! Participants may pre-register by calling Adam Howard at the Forge, 908-735-4573

Bring tools, anvils, or any smithing related items and collectibles, bring your checkbooks, bring your appetites!

See you there.....Adam R. Howard, Red Mill Forge

Directions:

I—78 to exit 15, go North from exit onto West Main Street. Go to ahead and onto Old Highway 22 making a left on Leigh Street and then make a left onto Main Street. (These directions are from the map on my computer LB)

October Meet

at Walnford Park

We will be demonstrating and holding a membership meeting at Walnford Park on October 3th. We will have the trailer there, so come down and do a little forging and meet with others in the group while enjoying the park and the day. Members are asked to bring their own lunch for this event.

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

- NJ Turnpike to Exit 7A, (I-195 east). Follow I-195 to Exit 8 (Allentown, Rt. 524/539). Turn South onto Rt. 539 through Allentown (Rt. 539 requires a left turn where it splits from Rt. 524). Follow Rt. 539 to Holmes Mill Rd. Turn right. Follow to Walnford Rd. Turn right and follow 1 mile to Park.

- Rt. 9 to Freehold (West Main Street/Rt. 537 east exit). Northbound, turn left at exit; southbound, turn right at exit. Follow Rt. 537 west to Rt. 539. Turn right onto Rt. 539 west. Follow Rt. 539 west to Burlington Path. Turn left; follow to Holmes Mill Rd. Turn right; follow to Walnford Rd. Turn left and follow 1 mile to park.

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Outside NJBA Event!! Iron Symposium Cooperstown, NY October 9, 10, 11, 2004

This Fall will see the first ever "Pre-industrial Iron Symposium". Hosted by the Farmer's Museum of Cooperstown, NY, this three day event will bring professionals and enthusiasts from across the country together to participate in activities, demonstrations and lectures related to the production of bloomery iron.

New York state was once a leader in the production of iron and iron work in the United States and bloomery iron played an important part in the State's as well as the Country's economy. Join us over Columbus Day weekend as we explore this exciting early technology through a series of lectures and demonstrations.

On the first day (Sat, October 9), we will light a charcoal fire, on the second day we will fire up a smelter, and on the third we will go into the shop to fashion an artifact from the iron we have made. Lectures and demonstrations pertaining to the making and use of early iron will be held throughout.

We have some wonderful demonstrators lined up including:

Paul Spaulding, NY;

Forge work (19th c. blacksmithing)

Lee Sauder, VA; Smelting Demo and lecture
(contemporary bloomery smelting.)

Darrell Merkowitz, Canada; Forge work and lecture
and exhibit (Viking-age ironwork)

Daniel Karem, Canada; Lecture, Slide show and exhibit
(Iron work of the Spanish Renaissance)

Tres Loefler, NY; Forging demo, lecture
(Colonial tool making)

Barry Keegan, NY; Lecture, Demo (Backtracking the
iron age, stone-age smithing), (Charcoal Making) (Eight
ways to make fire)

Michael McCarthy, NY; Lecture, Demo (Forging
Blooms), Slide show (The blacksmith shop)

Ticket Price will \$150.00 for this three day event, and will include breakfast and lunch on each day. One day tickets are \$75. Any specific lecture can be attended for

\$5. Call Karen Wyckoff at 1-607-547-1410 or 1.888.547.1450 for Registration and Details.

If you have any questions, feel free to get in touch with me! michael@hammerinhand.com (or leave message with Karen)

Report on the NJBA Anvil Workshop, March 6th and 7th

Report by Nate Pettengill

Larry Brown asked me to write "a few words" on the anvil workshop and I did set out to do just that but then the usual something happened seeing as I favor a full story and not just only the dull dry facts ma'am like some of these other contributors in a hurry. So, having provided full disclosure and advance warning, here we go...

Probably the "iffyest" thing about this workshop was getting the welding materials together. At a previous board meeting, when we were planning this thing out, the list of necessary stuff included a roll of Lincoln Lincore 55-G wire for Marshall Bienstock to do edge hard face welding, some Hobart Fabtough 250 wire for Bruce Hay to do the same and box of Hobart Smootharc E6020 buildup rod for John Chobrda. Since they were donating their time and I can't weld nearly half a damn like these guys, and besides, this was my first go at organizing something of this magnitude, I figured I'd best try to humor and impress them if I possibly could. But after a trip to the local "Welding R Us" and about five phone calls to other places where they had never heard of Lincore 55-G, I called Marshall back and explained that his stuff was maybe like the Holy Grail of welding wire and if just suppose he had the American Welding Society specification for Lincore 55-G, maybe I could get something exactly like it, only made by someone different. Marshall is pretty comfortable using Lincore 55-G wire and continued to encourage me to find a roll. When I stopped by his shop for Monday night open forge, he showed me an empty roll to cure my doubts that it was purely mythical, encouraged me to try again and passed on a few likely places to call. After a long hold at Industrial Welding Supply in Sayreville, they confirmed that they did have

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one roll in the back. When I asked them to put it aside until I got there, the guy on the phone said "Don't worry, nobody uses that stuff, it'll be here". And when I got there Friday, it was. Turns out that Lincoln has gone through some kind of corporate restructuring and they are out of the wire business, the stuff was so old that they didn't have the price in their computer anymore and so we haggled (this is Jersey after all) out a price of \$4.00 a pound. I guess four bucks must have been a pretty good deal 'cause people at the workshop wanted to buy some of it after we were all done. Marshall tracked down the rest of the welding stuff and John Chobrda brought a box of E7018 stick he had laying around anyway and we were set to go which was good because you'd hate to have a dozen guys showing up with anvils and have to tell them it might be a while.

We lit off the pre-heat fire about quarter of eight on Saturday. Marshall had improvised a tuyere under the fire pit out of three-inch pipe and I had a leaf blower with a three inch outlet set up and pretty quick, the rosy aura from that wood fire was a thing to admire. Maybe more on that later. As the anvils arrived, they were greeted with a quick edge grind, cracks and pits were ground down to clean metal and assorted dings removed and then into the pre-heat fire to get to the necessary 400F plus. We had originally planned on using these heat crayons to figure out when the anvils were ready but that fire was now hot enough to move you back a few feet beyond reasonable human reach, even with the crayon set in a pair of long-armed tongs. As most of you can relate, when the eyebrows get seriously hot, it does takes a real effort to stand in there, much less think about what it was you intended to do before it got so blistering. But John Chobrda brought this slick infrared heat sensing dingus with a laser pointer that takes the spot temperature of the anvil horn, body and heel and all from a safe distance and it worked pretty well. Doug Learn's two sons Japheth and Calum adopted the aforementioned temperature-sensing device, assumed the duties of anvil warmers and all went like clockwork until the rain started in.

That caused a quick side scurry to assemble the remnants of a carport that had blown over and been donated to the NJBA in its sideways state. It came off the pallet into its many constituent pieces and then back together in a most useful and dry form in maybe ten minutes or less, given full participation. I concluded that

rain must focus the jigsaw puzzle solving abilities in the membership, similar to the way a hose works wonders on a cat's ability to remember how to get out of the tree after all. The rain came down pretty heavy for a while there while we caught up on various views and opinions on the usual blacksmith subjects.

As the anvils reached heat, they were parceled out based on their base material; wrought went to Marshall, cast iron went to John Chobrda. I'm not exactly sure why but Marshall thought it was important so we went along with it. Maybe Marshall will enlighten me next time I see him. The only problem we had was that Japheth and Calum were having such a good time with the leaf blower that they were heating the anvils faster than we could parcel them out so we pulled them out and covered them with the Kao wool we had set aside for the gas forge workshop that Jeff Morelli was due to hold the next month. Turns out that there was plenty to spare but we didn't know it at the time. We did end up having to reheat about three of them anyway.

We had twelve of the thirteen anvils welded up by early afternoon and the grinding underway but the last one, belonging to Tom Eden, revealed a manufacturing flaw. As John started to weld, he noticed a hairline crack on the edge than ran over to the face. He hit it with a grinder and it kept going down. Pretty soon we realized that there was a chunk of steel floating loose in the anvil and by the time he got to solid metal there was a serious three or four inch crater deep and wide in the thing. The rest of the afternoon was spent layering up buildup rod until there was metal level with the surface and side. I'd be curious to hear if that anvil is holding up.

The grinding. We enlisted the services on one Andy Vida to lead the effort and to teach us all a few fine points of the grinding art. Last time we had a workshop, Andy Vida put a mirror polish dead flat surface on one of my Peter Wright anvils that I really haven't had the heart to abuse or even smack hard on ever since. It's sort of like he ruined it by making it perfect. I have admired that anvil many times and then gone over and beat a piece of tool steel that cooled down too much while I was admiring the Peter Wright on the swayback Trenton. Andy used to live in Jersey but he's kicked around lately and for the moment lives in Portland Oregon. You may recall a number of frequent flier miles accumulated during another tale. I can relate that some of them went to

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good use to get Andy to the workshop. It's always nice to see Andy and he can tell a good story. Andy's technique is to start off with a cup stone to move a lot of metal fast, get the welds back to level and take off high spots. He starts with the sides and then the top and then back to the sides, watching as the flat between the two disappear as it comes down to a sharp corner. Frequent application of a straight edge and then hitting the high spots gets the edge straight, sure enough. After that he works a grinder on the surface to get it as flat as he can fore and aft and side to side and then he goes back and adjusts the edges. Andy can make the horn of an anvil a dangerous thing, ask Dave Macaulay. I would put an old coffee can over that horn when I wasn't working on it and I would never take a step backwards in a shop with that anvil in it. We used 40 then 60 and then 80 grit flap sanding disks to do fine adjustments and to put on the mirror finish. As a final touch, Andy uses a strip of emery cloth to take out the last of the grinding marks on the horn and polish it up, same as the face. Sunday we started a little late but we finished up the grinding about early afternoon and spent the rest of the day tidying up and settling accounts for supplies and such. Thanks to Marshall and Bruce Hay, who donated their fuel for the generator and portable welder. Andy Vida spent the morning scrounging old wrought iron out of some tidal river and showed up with a pickup truck bed loaded with it. I'd never had a chance to work wrought iron in quantity so we worked that a bit as an extra. I learned it does work well at yellow heat but beware the splash from the first hammer stroke; almost like the flux splatter from a forge weld. We had a good number of the flap disks left over we decided to include them in the next iron in the hat, when ever I get to one, which is pretty seldom lately, since I've been on the road again, this time in Minneapolis. Well there's the story as it was, I think I got it all down, even the fun, I figure I can give this a read when we do it all again next year. Any questions or comments, let me know and we'll address them next time. Nate Pettengill

(Also thanks to Andy Donner and Larry Brown for their welding efforts. Some of the base build up of the cast anvils was done with Nickel rod and some worked best with 7018, was hard to determine which worked best till the weld was tried on each individual anvil. The participants who brought their anvils to be repaired also worked by doing the carrying, grinding and other jobs. Quoted comments by Editor)

NJBA Meet With Kerry Rhodes

Report by John Chobrda

Sunday, May 16th turned out to be beautiful day weather wise for NJBA's meeting/demo that was held in Central NJ at the Silver Decoy Winery, located just off of CR 539, south of Hightstown, NJ. Kerry Rhodes of Forged Creations in Delaware City DE was our featured demonstrator. John Chobrda brought his portable forge equipment and with the help of Tom Eden, Mitch Swirsky, Mike Erdie, Josh Kavett, and Bruce Freeman everything was set up by the time Kerry arrived. Kerry started off by giving a small talk about his background and his feelings about metal work (Kerry comes from a very artistic family)

After firing up the forge Kerry proceeded to forge some decorative elements that he incorporates into railings and fences, the one that I liked best was the pineapple twist, where a piece of square stock was grooved on the flats, twisted and forged square, then grooved on the flats again and then untwisted. He then proceeded to brush with a brass brush as the piece cooled to give it highlights, he explained as the piece cools you will feel when the brass is "grabbed" by the iron, too hot and the brush just slides off, too cold same thing.

The next item Kerry started was a wizard head, as he was forging and talking, the piece got a little burned, he explained the one sure way to mess up a piece was to demo it. Showing his resourcefulness and artistic bent he turned the "wizard" into a devil, the rough face really was fitting.

After lunch and "iron in the hat" Kerry did some copper repose using just a few simple hammers and an open leg vise. He finished up the day forging a bird using sheet metal, every time I thought he was done and that the piece looked great he would add a small twist or forge an edge and the piece got better.

All in all it was a great day, the weather was perfect, Kerry was very informative and a few of us got a personal tour of the winery. It was a shame that more of our members did not attend; they really missed a great meeting.



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Report on Meet in Historic Cold Spring Village

Cape May, NJ June 19th, 2004

Prepared by David Macauley

The New Jersey Blacksmith Association our annual demonstration and hammer in at Historic Cold Spring Village (HCSV) in Cape May New Jersey on June 19th and 20th, 2004. The event coincided with HCSV's Men and Machines event. HCSV is a 19th century restored village – actually a collection of restored buildings from the area that were brought to a common site. There is a blacksmith shop in the village, which is run by one of our NJBA members, Jerry Goldman. Jerry continued his exceptional hospitality again this year. David was particularly grateful for his demonstration on using a rivet set.



Tim Suter and David Macauley

In past we have had to contend with some terrible weather and black swarms of mosquitoes. Other than a very hot and muggy night on Friday, the weather was absolutely perfect – 70s and low humidity. Heck we didn't have an excuse to make so much smoke – well we did anyway. Attending on Saturday where: David Macauley and his family, Bill Futer, Mitch Swirsky and his wife, Mike Erdie and his family, Jerry Goldman and Tim Sutter. David worked for two days to complete a deadbolt – ARGGG! Mitch was practicing making some leaves with help from Bill. Mike was finishing up some work he had

started earlier (*Hopefully I can find out what this was actually making*). Tim did an excellent job interpreting our demonstrations to the public. Tim brought his project book which included some beautiful work. We really need to have him give a demonstration to the club some day.

We didn't have much of a crowd on either days – many folks probably spent most of the time at the beach. It sure was nice to swim in the ocean after the event. Unfortunately, the Grange restaurant was not open this year, so the NJBA consoled ourselves with hot dogs and hamburgers from the snack bar.



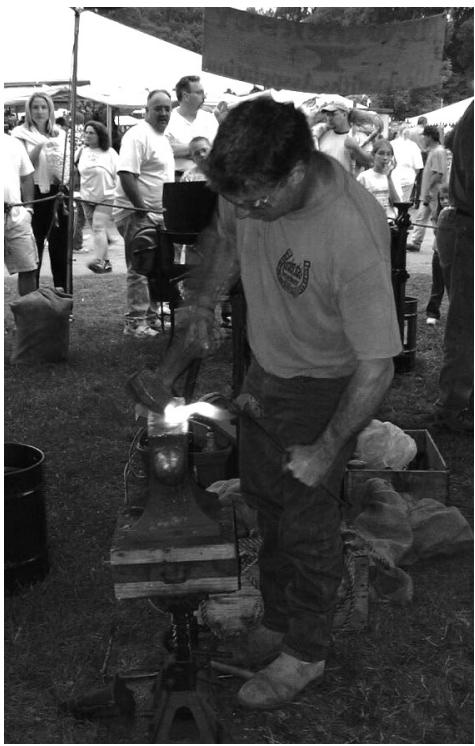
David Macauley at the forge

Big thanks to Tim Sutter for bringing his equipment to the site even though we decided that we would make do with NJBA equipment. David was pretty concerned about not being able to get my truck fitted with a brake controller, so when Tim called on Monday night we asked him to bring his equipment as a backup. Everything was finally installed and working on Friday afternoon. The ride down with the trailer was great. The electric brakes worked perfectly. Although David's truck complained about accelerating, slowing down felt as if the trailer was not there. NJBA members should really consider making a small holiday at the beach during this event in the future. This year David and his family stayed ocean side in Wildwood Crest – about 15 minutes HCSV. We had a wonderful time. The long flat beaches and mild surf are perfect for children. The boardwalk is a great place to stroll in the evening after a hard day of blacksmithing.

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Monmouth County Fair East Freehold Park NJ July 24– 25th, 2004 Report prepared by David Macauley

NJBA participated in the 2004 Monmouth County Fair by providing demonstrations to the public. Unfortunately, I, David had to travel to California on business the week of the fair so I was not able to provide much organization to setup; however, Bruce Freeman did a great job pinch hitting. Our only snafu was not getting the key for the tool cabinets to the folks that wanted to demonstrate Wednesday through Friday. We will work to rectify that in the future. The weather apparently was not very good for the first 3 days, but it improved steadily for the weekend.



This year we modified the fly with a self standing skeleton of $\frac{3}{4}$ " and 1" pipe. Tom Eden sold NJBA the fittings and bungee cords. Josh Kavett donated the $\frac{3}{4}$ " pipes and we reused the telescoping 1" pipes from our existing setup. The self-standing fly was secured with 4 ropes at the corner. The resulting system is stronger and much stronger and weather resistant than our previous system of poles, ridges, ropes and stakes. The fly is up

higher and provides more room on the edges to move in and out of the fly.

Demonstrations were provided on Saturday by Grant Clark, David Macauley and Tom Majewski. Grant worked on a few horse shoes – always a favorite. He also accepted a challenge to make a horse out of steel which came out quite nicely. David Macauley and Marshall Bienstock provided demonstrations on Sunday. As usual, David worked on making tongs, but I also did a coat hook with ball ends. I made the ball ends by welding metal around $\frac{1}{2}$ " square stock.

Many thanks to all those who helped with assembly and tear down of the site. Not sure who helped with the setup but I know the tear down was done by Marshall Bienstock, Tom Eden and Tom Majewski. We quickly realized that we need a system for carrying the 8 ft long poles for the fly – they will not fit inside the trailer. Any ideas for attaching the poles to the trailer would be welcomed.

The fair again spurred some ideas for additional equipment for the NJBA trailer:

1. We really need a folding table to display our work.
2. Another vice stand: This year we borrowed Bruce's vice stand that was fabricated last year at the vice stand workshop. We could really use a vice stand with four detachable legs capable of supporting two vices at either ends of the stand.
3. First Aid kit
4. Rivets $\frac{3}{16}$ ", $\frac{1}{4}$ ", $\frac{1}{2}$ "
5. New roofing for the trailer – the plywood is wearing quickly. We probably need sheet metal of some other protective surface. In fact the entire trailer could use a coat of paint

Lessons learned:

1. The white PVC tubes are great for the stanchions, but are too heavy for storing the stock. We have started storing the stock on the floor of the trailer
2. I think we need a different hood system – something that would block the wind and draw more of the smoke up the chimney – he did note that the wind blows predominantly from the east across the fields.

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The ABANA Conference

Report by Larry Brown

Mike Hirsh and I left for Kentucky on Tuesday morning the 6th and drove down to Dunbar, West Virginia that night, had dinner and spent in a hotel. Moving out early the next morning we arrived at the conference before lunch, checked in and started looking things over.

The demonstration areas were ready and some of the tailgaters and vendors were arriving and setting up. Uri Hoffi and his helper were in a tent set up to demonstrate the "Big Blue Power Hammer". On Wednesday afternoon the only forging going on was Uri who did two demonstrations making leaves and other free form parts to demonstrate the dies and capabilities of the power hammer. Demonstrations by Uri and his helper went on throughout the conference. Wednesday evening was the opening ceremony followed by a lecture and slide show given by Albert Paley on the history of his work (Some really big work).



Uri Hoffi

Thursday morning the demonstrations began. I started out by watching Mindy Gardner of Illinois demonstrate leaf repousse with a treadle hammer and after a short while I moved on to watch Willem Yonkers of the Netherlands demonstrate the forging of a "Viking Firedog". Yonkers started the demonstration by shaking hands with most of the audience which at he was getting a late start wasn't too large. He then showed a picture of the firedog which had a dragon head and wings. He first formed the wings out of clay to determine the forging

steps and methods and then started forging the wings out of "Pure Iron". A good tip was that when making multiples of a item place center punch marks on the stock so that as you forge you can use dividers to check the size of the pieces to each other. On Thursday he also made a candle holder out of bronze for the ABANA auction that was held Saturday night. On Friday he rough forged the main section of the piece and the other pieces of iron. Saturday while I was involved with the Doug Wilson demo he finished the dragon head (I wish I hadn't missed this part) and made a bronze ring for the dragons mouth. Yonkers demonstration continued from Thursday into Saturday when the piece was completed.



Willem Yonkers

To stretch my legs and see what else was going on I would occasionally move from the Fire dog demo to watch other nearby demonstrations. A team of Czech smiths led by Daniel Cerny forged an "ABANA Conference Grill". His assistants were Jan Stanek and Gert Bruyninx. As the smiths spoke little English this site was almost all forging and very little talk. It was a pleasure to watch this team work together. The Czech smiths con-

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Dragon Firedog by Willem Yonkers

structured a grill in the shape of an anvil with the letters ABANA on the top side and Kentucky 2004 on the bottom. They continued on this grill Thursday night and Friday morning.



Grill By Czech Smiths
Photo from Roger Degner, UMBA

On Thursday afternoon Albert Paley presented a slide show of pictures of historical ironwork. These were slides he has taken while traveling, mostly in Europe, over the years. He had arranged the slides in what might be chronological order and they were very good quality. I found the slide show very informative.



Chest with Repousse panels

The "Patient Order of Meticulous Metalsmiths" were composed of Tina Chisena, Carl Close, Tom Latane, Michael McCarthy and Paul Spaulding. They were led by Peter Renzetti. This group of smiths completed a chest with repousse panels. The site was a continuous bustle of activity the whole length of the conference.

Peter Ross was at the teaching station Thursday. I watched part of his talk and demonstration on layout, hammer control and how to check the accuracy of your work.



Peter Ross
Photo by David Macauley

Doug Wilson started his demonstration with a discussion

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on design. He had the spectators divide into groups for free form drawing. They then selected small sections of the drawings and made the pieces out of clay. I wasn't there for most of this at this point, but then he asked for volunteers to help come up and try to forge the elements that were in the clay designs. During this part I joined in with a smith named Jeff from Wisconsin as a striker and then worked on the piece for a while by myself.



Doug Wilson

Friday afternoon Juko Nieminen of Finland fabricated a wall hanging of a traditional Finnish design. He punched 3 holes in one bar and one hole in another. On the bar with the single hole he formed a tight square scroll and then tapered it down forming a pyramid shape. The three hole bar was then bent into a "U" shape, with the holes towards each other. The bar with the single hole went through the center hole so that the hole lined up with the side holes and then a piece of stock was cut to go through the three holes now in the top. Afterwards he discussed variations on what could be done to the piece to finish it from there. I never got to see the finished piece as I was off again to another demonstration. The next day he formed a free form piece from 4" channel iron under the power hammer.



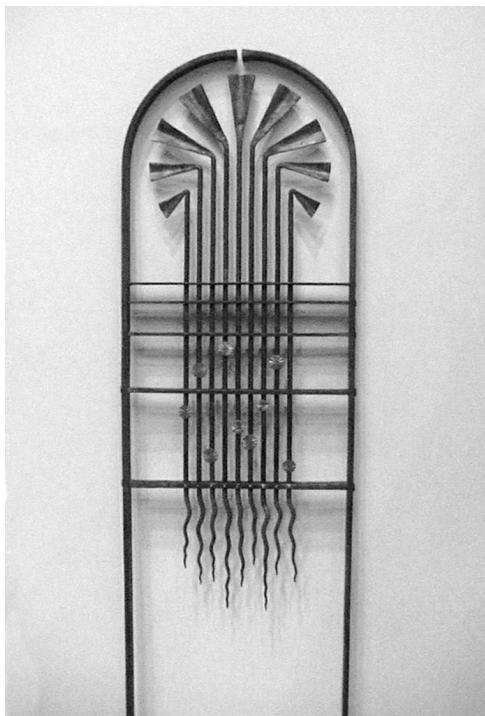
Juko Nieminen

Tom Clark from the Ozark School of Blacksmithing had a station set up that had a project building a gate and other demonstrations, was selling tools and the Say-Mak Turkish power hammer he is the dealer for. There was some excellent blacksmithing being done under the tent. Behind Tom Clark was Christine Habermann of Austria who was demonstrating copper repoussé on a large, about 36" piece of sheet copper. The pattern looked to be a "Central American" design and she worked on the piece quite intently the whole time.



Christine Habermann

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Parkinson Clark Workshop Gate
Photo from Roger Degner, UMBA

Peter Parkinson and Terry Clark of England started with an indoor workshop on design which moved outside to the forging area the next day. They then worked to fabricate the gate that was designed in the workshop. I didn't participate in the design workshop but I watched some of the fabrication and assembly of the gate.



Irish Smiths
I believe this is father and daughter in picture

A group of Irish smiths had come to the conference and they gave an impromptu demonstration on forging horseshoes. I had a great time and look forward to another conference that I can attend. Larry Brown

Larry Brown, Editor

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Blacksmithing Tapes and DVD's!

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

UMBA online has videos of about 100 meets and local conferences. From what I see in the ones I bought, these are a video tape of the demo, just like you would have made! People walk in front of the camera, you can't hear it well sometimes and the camera angle is not always the best. Sounds horrible right? These videos are available on VHS tape or DVD-R for only \$7 for the first one and \$5 for each additional one. The shortest one is three hours. There is an enormous wealth of information in each of these videos and I feel that if you keep the price in mind they are worth every penny. I plan on ordering more soon. The whole list is on the web site under library or write for a list of what's available.

Mailing Address:

"UMBA Library"
Roger Degner, Librarian

PO Box 27
Franklin, MN. 55333

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

Items for sale:

Anvils for Sale

- 2 Sawmakers anvils;
1. Fisher 1918, 371 lbs \$1,200
2. Goldie 1849, 1.0.4. \$400

2 Peter Wright Anvils

1. 1.0.11 \$300
2. 1.2.10 \$400

Please Contact:

Robert Arnold
27 Condor Rd.
Rocky Point, NY 11778
Call At: 631-744-1650

Metal Lathe

Old Craftsman (atlas) metal lathe for sale. 12"
Call for information and details. Best offer

Larry Brown
90 William Ave
Staten Island, NY 10308
718 – 967-4776

New Jersey Blacksmiths Newsletter

Knife Handle Class with Rob Hudson

Article by Bill Futer.

Here are a few notes on the handle class I attended this weekend.

We all gathered around 8:30 and made introductions and signed the usual waiver forms and had a short discussion on what we were going to try to accomplish that day.

The first thing we did was to trace a pattern of our knives on paper so we could have a picture of how we hoped the finished knife would turn out and also this would assist us in forming the handle. We wrapped our blades in 2 paper towels to protect our hands from cuts and the blade from scratches.

We were using $\frac{1}{4}$ in brass stock so we drew a $\frac{1}{4}$ space where the handle would meet the end of the blade. We then drew our handles on the paper to get things rolling.

We measured the tang first to make sure that it tapered properly to allow the finished guard to slide to the back end of the blade. (not sure of proper name). If the taper is not correct some quick filing is needed to remedy this. Then measure the top of the blade and also the edge area to determine space needed to cut out in your guard. Rob had all his brass stock coated in a blue dye of sorts so you could see your scribe lines easily. We used a center punch close to one corner of the slot and used a 1/16 drill to make a starter hole. We then used a jewelers saw to cut out in the lines on an angle so when you filed to fit you would have less metal to remove. Rob says to try to cut the line half so the hole wont be too big. Rob wants a snug fit; it seemed like 1/8 above the back side of the blade was good. To assemble the guard to the blade we used silver solder. In order for the solder to 'take' well all traces of oil should be removed, which we did with lacquer thinner. Wipe the tang and clean the guard hole well. We then wrapped the blade in 2 pieces of leather and firmly clamped in a vise, hammered on a pipe that pressed the guard home.

Next step is soldering. Rob used a small wrap of sheet metal that was perforated and a small spring as a jig. The tang is inserted into the 'wrap' which rests under the guard. The spring goes under the wrap and around the tang. The tang clamped in the vise so the spring holds the wrap and guard snug. During heating the guard could possibly enlarge and drop down! Flux the joint well, and cut lengths of solder that will make the joint. If you hold the solder like you do for electrical work you will probably use too much and waste it by it dripping out and onto the floor. You also should get low temp solder so you don't destroy your temper on your blade. Rob kept handy a small heavy gauge wire as a solder cleaner. As the solder flowed he would push the puddle where it needed it or if there was too much, kinda fling it off. After the joint is made don't be in a rush to move the blade, let it cool for a while in case the solder is not cool enough.

Next starts the wood part of the project. All of us had full tang blades that we peened an end cap on, so our blades had a small round section for that. Cut out the drawing you made of the handle. Place this on your wood for a pattern, this also gives you center lines for where you will drill for your tang. Measure the area behind the guard and mark off where it lands according to the centerlines. Also measure round and mark that on the other side. This was the first scary part. Who was going to drill off center and out the handle? If you change your view from top to side frequently you can get fairly straight. Use a drill the size or a hair bigger than your round. Drill halfway and do it again from the other side. Now using the bit as a router gouge out the material need to get the tang through. Snug is better than loose since this helps in later stages. Once the wood touches the guard, it will of course need to be adjusted to have no gaps. To adjust the handle we had sandpaper approx 100 grit on top of firm plastic mats to assure the paper was flat. We held the handle with the hole up, paper on the table, and whatever side was wrong you 'leaned' on that when you sanded. It was more accurate to sand in one direction. Once there are no more gaps of light between the wood and the guard you can now start on the butt cap.

Again the material is $\frac{1}{4}$ brass. At first I thought this was a bit thick until all the filing and polishing took most

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of it away. I drew a pattern of sorts and transferred it to the stock. I cut it out using a vertical bandsaw with a quick clean up on one of the three belt sanders. Also be aware brass heats up quickly so quench it or wear gloves. For safety we re-measured the round drilled hole in the butt cap. Be careful when drilling brass as it tends to 'fetch up' easily, clamp down well and take your time. On the side of the cap that gets glued, make a large chamfer. We did this by letting the chamfer bit chatter a bit. We then made some anchor 'dents', small shallow drillings that grab the epoxy that will be used later. The only problem is I made a few of mine to low and now can be seen after all the filing I did. Rob said that you could probably get away with not using them. Next with a small triangle file cut into the main hole for the round to get peened into. If you cut these too deep they will be seen also, but if you are really good, it could be a nice decorative touch. I made 8 cuts; any more would have made the 'teeth' weak. Again some wood fitting is needed to assure no gaps in the butt plate. Adjust using the same technique as the other end. Now is the time to adjust the amount of round used for the peened end. Rob recommends the material be the thickness of a dime to stick out of the butt cap. I had a little extra which just meant I had to file more later.

Next step is to epoxy the handle on the blade. First degrease all parts involved with lacquer thinner. (hand guard, tang, butt cap). Next we mixed up some marine (as in boats, sorry didn't get the name) grade epoxy and applied a liberal coating to the tang, guard, and filled the hole of the handle. Of course as you slide the handle onto the tang, excess epoxy will ooze out, be ready to take care of the situation. Lastly is the butt cap is placed a good pile of epoxy. Wrap the blade in at least 2 layers of leather, clamp firmly in a vise and peen the end down. Start by hitting the center and after a while the buttcap will be locked in place. Now you can start hitting the sides and try to make it dig into the brass for a secure fit. That was the end of day 1.

Day 2 was much less complicated, but in many ways harder. Everything now is complete with no going back. Our first task was to use the belt grinders to rough out the handles to the guards and buttcaps. I was using one of Robs pre-shaped handles and had high spots nearly $\frac{1}{2}$ inch. Of course wood disappears faster than metal so a

good bit of care is needed not to take away to much. After roughing we used some kind of very rough emery board to remove the grinding marks. As you worked the wood, also do the brass so both wood and metal are at the same grit. To speed things up sand one way and then go against those lines to remove more material. I put a tapered edge on my buttcap which it seemed to go haywire with each file pass; so always remember to look more times than you use the file. After the wood looks smooth and all the previous grinds are gone, and I mean gone, with a damp towel wash the wood a bit and this will bring up small whisker like somethings. Let the wood dry and do another pass with 400 grit. Now if all your brass and wood have no grind lines anywhere, use 600 grit and have all your sanding lines in the same direction. For the wood finish we used Tung oil. Rob said to push the oil into the wood and to put it into the 'hotbox' to dry. The hotbox is just an old tin milk box with a 25 watt bulb in it. After the oil dried a bit, I wrapped the wood in masking tape to protect it from the buffing wheel.

We buffed the brass in 2 stages. One wheel had a hard rouge on it to cut any remaining sanding lines. The second wheel was standard polishing medium. Extra care must be taken when buffing as many stories were told of knives being thrown into doors, ceilings and people. After all is polished, the knife is completely unwrapped of all paper, tape, etc. A quick clean with WD40 is done to remove any rouge or tape glue. Rob then puts a very sharp edge on the blade.

I hope I have most of the information in a coherent manner.

Bill Futer

To contact Rob Hudson about knives and or classes:

HUDSON KNIVES
Rob Hudson
22280 Frazier Road
Rock Hall, MD 21661
(410) 639-7273

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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

Red Mill Forge

Contact Adam Howard about workshops and per diem use of the shop (908)735-4573

BLACKSMITH TOOLS FOR SALE!

John Chobrda

Has a large selection of tools for sale.

Anvils – Forges - Leg Vices—Blowers

Tongs – Hammers

Will also repair and/or resurface Anvils

Call John for prices and availability

Evening (609) 443-3106

Wanted: Donations for the NJBA Trailer

We need hand tools, files,
Tongs (Old, new and repairable),
Safety Glasses and assorted rivets.
Look around and see what you
have to donate.

Contact; Dave Macauley, Directors list, Page 2

Business Members

We would like to thank those who joined with our new Business Membership category
Please show them our support

Ginty's Welding Service, Inc

2 Lee Mack Ave., Danbury, Conn, 06810

Timothy Miller, Artist Blacksmith,

Bayport, Long Island, NY (631)419-1185

Marshall Bienstock

663 Casino Dr., Howell, NJ 07731

(732) 938- 6577, (732) 780-0871

Lincoln Wolfe

11 Overlook Terrace, Bloomfield, NJ 7003

(973) 338-3913

John Chobrda, Pine Barrens Forge

231 Morrison Ave., Hightstown, NJ 08520

609-443-3106

Open Forges

We are looking for members who are interested in opening their forges up to members as a open forge. This does not have to be a weekly forge as is Marshall's the others can meet once or twice a month. 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.

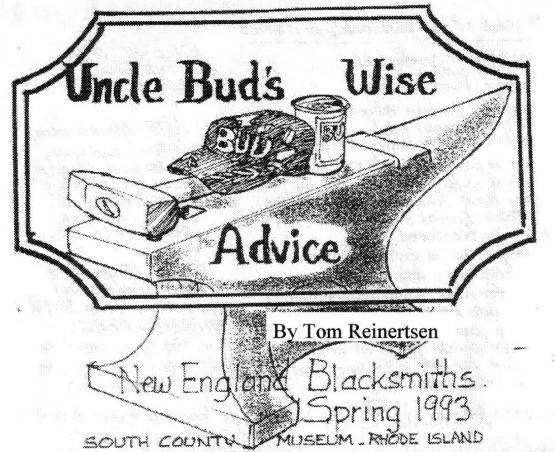
Starting the 1st Sunday in November until the end of April. Please call ahead to confirm and get directions.

Ron Grabowski, 110 Burlington Blvd. Smithtown, NY
(631) 265-1564

Ronsforge@aol.com



New Jersey Blacksmiths Newsletter



Uncle Bud's view of the personality of steels

Notes taken by Tom Reinertsen at SCM in 1993
New England Blacksmiths

(These tips are gleaned from some of Bud Oggier's many teaching classes in which he gladly shared information, with younger less experienced smiths, which he had learned doing a life time of challenging work.)

Steel

(From the mill) Relaxed and comfortable, atoms have gotten used to their room mates.

(Start heating them up) They start moving about, running around and mingling - a social get together.

(Quench) Frozen in place- Stop the music! You're stuck with those around you, even if you don't know them- a very uncomfortable situation. Hard, brittle, tense (easily fractured)

(Draw temper) Let people get a little relaxed, some conversation- less tense.

(Heat increases) Allows for more socializing and movement into more relaxed or comfortable positions.

(Stop) Halt at appropriate point of mixing by not allowing heat to rise- chill where it is. Wrought iron has all the same personality.

Chisels

To re-forged a water hardening chisel- heat it past its critical temp. (light orange) and set near the fire to cool down slowly.

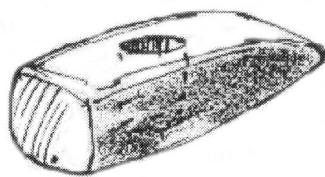
Steel loses magnetism between 1350-1365 F.

To assure you pass critical temp, go 50-70 deg. past. Hold a magnet near to see if it has lost attraction. When

magnet says OK put it back in the fire for 10 seconds more- it's ready.

After cooled down put back in the fire and raise heat slowly. So inside is same temp. as out side, get heat all the way through.

Put end approx. 1-1/2 in. in water & move slowly up and down. Brighten the end and watch for color to run to blue- 625-640 F. it will be tough and resilient. Wood working tools- plane blades- draw to straw color- start of brown.



Anvil faces should be drawn to light blue and water quench.

Hammer Material

4340 = GREAT
TRUCK AXLE = GOOD
TORSION ROD = FAIR

When working mild steel and you don't have a specific reason to quench it DON'T QUENCH IT or it may later ruin saw blades etc.

If you have a piece of steel and don't know whether it's oil or water hardening- heat it & stick the end in oil then run a file across it. If the file cuts- you know it's water hardening.

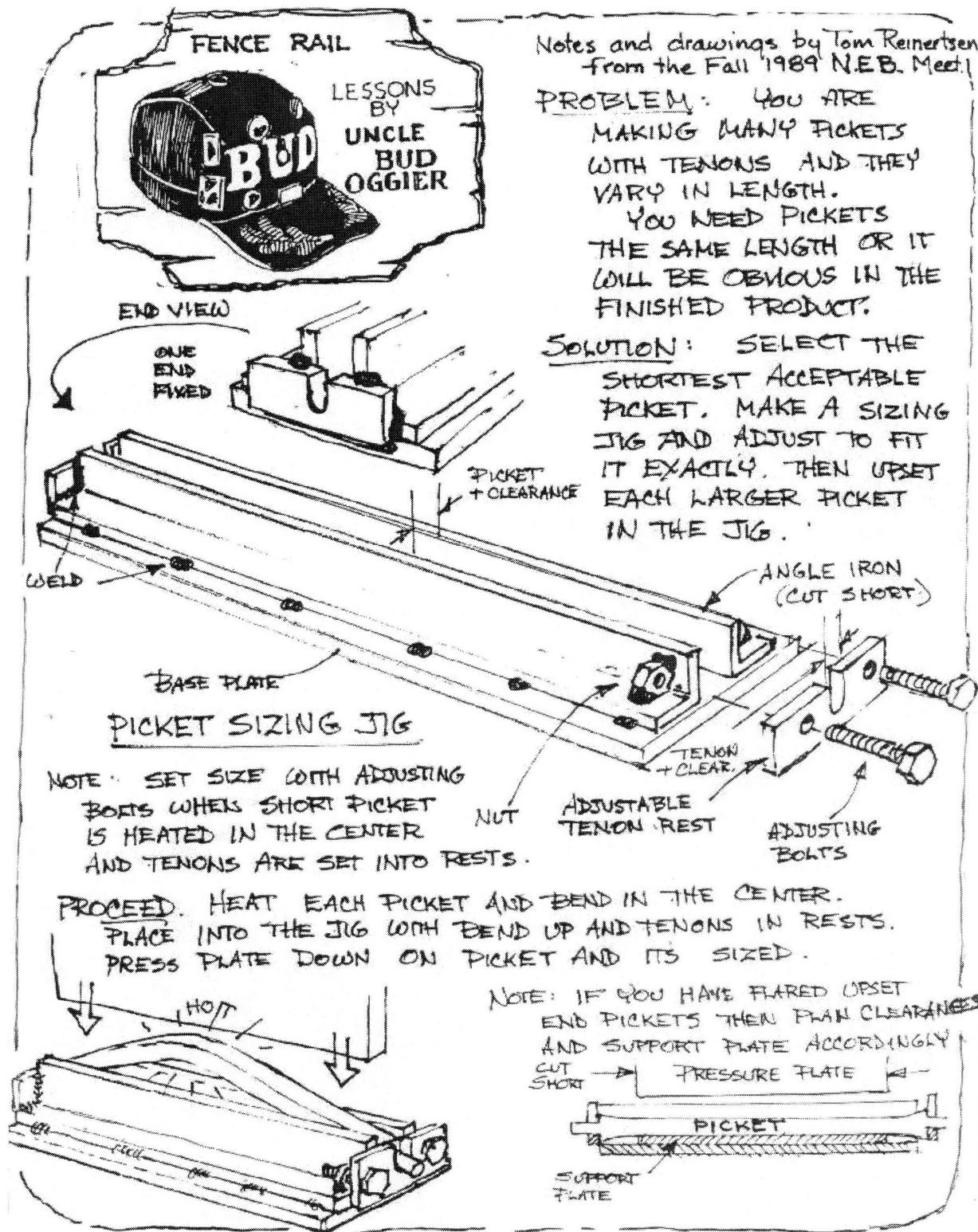
HOT COLLARING

When applying hot shrunk on collars- Only heat the collar to a BLACK heat (700-800F.) (causes soft pine stick to smoke) then put collar on- it will shrink and not stretch.

INFO. Steel expands .0000 19 th of an inch per degree of temp. per inch of square stock.

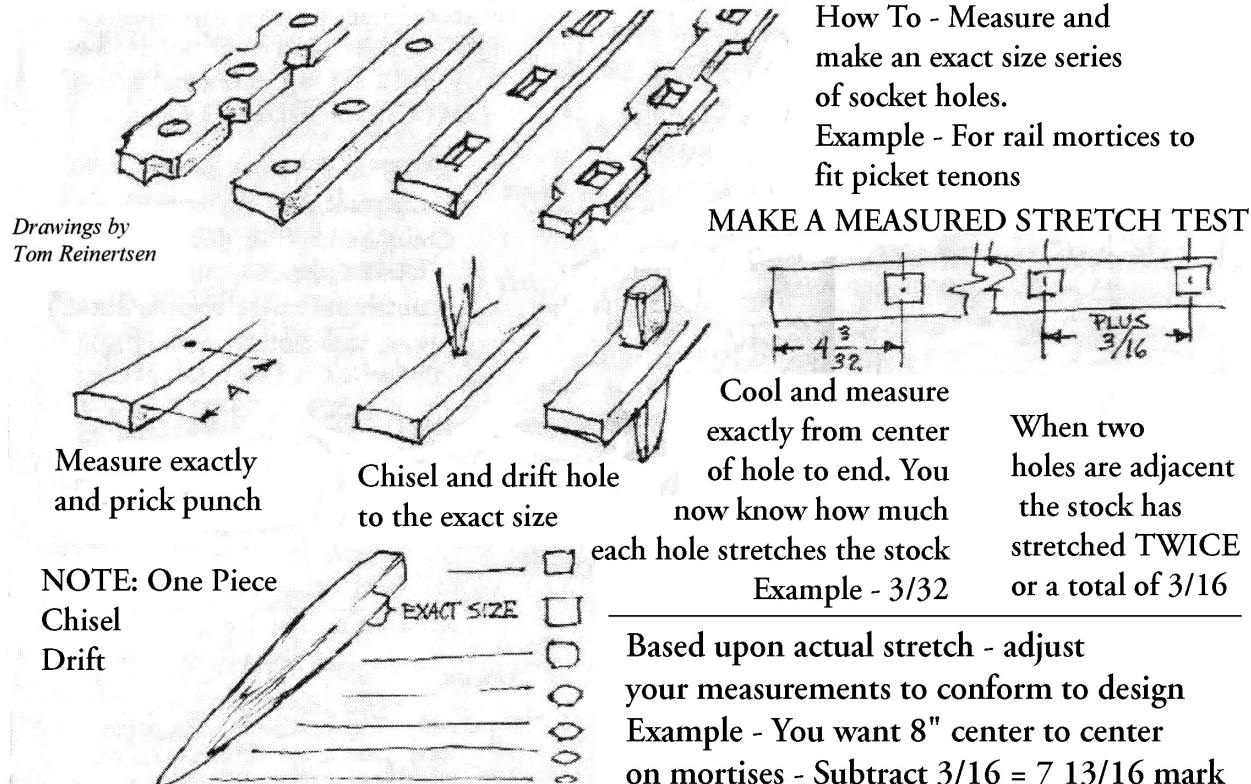
Brazing make a borax soup (borax and water) Put the two pieces together. Paint borax soup on the area to be brazed. Put a piece of brass wire in the area, tie pieces together with iron wire. Heat till the brass melts and remove from the fire.

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Bud's lesson on even spacing of pickets to go with the Picket jig.



Some quotes from Bud's first lesson with Jean

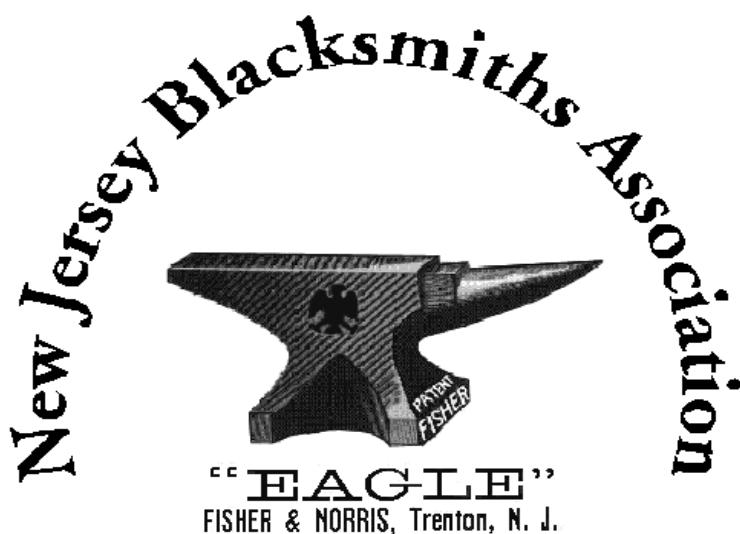
"In order to do any serious forging, you need at least four tools: something to heat with, a forge; something to hold the iron, tongs; something to hit on, the anvil; and something to hit with, the hammer."

"Each day, when I'm done here at the forge, I separate the green coal from the coke, put the coke over here at the side of the forge, and clean out the firepot completely. I like to start out the day with a new fire that I know has no ash or cold clinker in it. To start a fire I use three full sheets of newsprint wrapped up in a ball, light the tag end, hold it in the chimney hole for a few seconds to start the draft, drop it in the firepot, add some small coke from my reserve pile, and turn on the blower enough to make it burn briskly. Put on more coke as soon as the fire is burning well. Build up a pile about three or four inches above the firepot. Now, add green coal to both the sides and back. Don't be stingy. You don't burn coal in the fire but convert it to coke by heating it on the sides of the fire and driving the gasses out of it. Coke burns much hotter than coal. Coke is what you burn."

Uncle Bud, we will keep the forge fire burning.

Late Fall 2002
New England Blacksmiths

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



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How to Join or Renew your Membership in NJBA:

NJBA Dues are \$18 per year (as of July 1, 2001).

Please make your check out to: "NJBA"

Please mail checks to:

NJBA, P.O. Box 761, Mt. Laurel, NJ 08054

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 _____