



N.J.B.A. Newsletter

Volume 5, issue Number 4

It's winter again!

Seems like it comes around faster each year. I was hoping Santa would bring me a new shop full of new tools, but he didn't and I would have settled for cash and bought the goodies myself, but that didn't happen either. So since I don't have a new shop and new toys to play with it's time to do the newsletter. Thanks to Anton Holstrom for his contributions this newsletter.

Upcoming events for 2001

Remember most of our meets have a "Iron in the Hat" drawing, be sure to bring something.

February 18; A meet is scheduled for Marshall's shop in Howell, NJ. Starts at 10 am.

March 24: The annual Joint meeting at Furnace Town in Snow Hill, Maryland. Lou Meuller is scheduled to be the demonstrator. See details and directions on page 3.

April 22; The Meet is at Alex Burke's shop in Freehold, NJ. Starts at 10 am. Info this page.

May: To be announced

June; Meet at Cold Spring Village in Cape May, NJ. Details to be announced.

July; Monmouth County Fair.

August; Joint meet with NJBA/ PABA. Details to be announced. Also we possibly will be involved with the NJ State Fair (Sussex County Fair)

Change in office

We would like to give our heart felt thanks to Bill Gerhauser who has been serving as NJBA Treasurer for many years. Bill is stepping down and handing the job over to Nate Pettengill. Many thanks to Bill and Nate.

February Meet at Marshall's

The February meet will be held at Marshall Bienstock's Farm in Howell, NJ. Starting at 10 AM. There is no set agenda for this meet yet, but I'm sure Marshall will be able to share his experiences at a recent class with Tom Latane and show what he was working on. I'm sure by the day of the meet we will have a full schedule.

Directions;

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.

April Meet at Alex Burke's

The April meeting is at Alex Burke's in Freehold on April 22. Alex is a farrier by trade, he will demo the traditional way to make and install horseshoes [with real horses, no less!] and also show off some of the ornamental blacksmithing he's doing lately. We can also work in someone else demonstrating as well as lunch and "Iron in The Hat". Start time is 10 am.

Directions to Alex Burke's;

Alex's address is 211 Bennett Rd. Take I.195 or Rt. 33 to Rt. 9 to Rt. 524 East (North of Marshall's) go about 2 miles and make left onto Vanderveer Rd and go about 3/4 mile and make first turn on right, Bennett Rd., go 1/4 to 1/2 mile on right to 211 Bennett Rd.

New Jersey Blacksmiths Newsletter

The NJBA Web Site!

The NJBA Web Site is up and running at:

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

December Holiday Party 2000

Our December Holiday Party was held at the home of Marshall Bienstock on December 17th. We would like to extend our heartfelt thanks to Marshall and Jan for opening their home up to us during this busy and festive season.

January Meet at

Alex Parubchenko's

On January 13th we held a meet at Alex Parubchenko's Shop in Trenton, NJ. About 25 members were in attendance. After coffee and some small shop tours Alex started the meet with a little background

chat about himself and the history of the shop. He then started the demonstration off by forging a chain link about 6" wide and 12" long of 1" stock.

Alex and his helper John Chobrda worked together with John striking as they bent, scarfed and welded the link. During the process Alex described the chain links he made from 2 3/4" stock for West Point to replicate the chain that was stretched across the Hudson during the Revolutionary War. We then took a short break with some members trying the small mechanical power hammer in the back room of the shop. Then Alex resumed the demo by making a "blacksmiths knife", a small folding knife with a blade from an unknown, but hardenable stock and a handle from mild steel. Then we took a short break to run the "Iron in the Hat" and Alex resumed by demonstrating his method of heat treating the blade. It is always a pleasure visiting with Alex and John and we appreciate him opening his shop up to us.

NJBA Board of Directors

Marshall Bienstock, June, 2001

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The Furnace Town Annual Joint Meeting & Workshop

24 & 25 March 2001

Demonstrator: Lou Mueller

Workshop leader: Lou Mueller

This year's Joint meeting begins at 9 am on 24 March 2001 with Lou Mueller using tools and jigs described in Streeter's book "Professional Smithing". Lunch will occur at roughly 12 noon with Iron in the Hat to follow. The demonstration will continue into the afternoon. Items made by Lou will be auctioned after the demo has finished for the day. A catered supper will be held at Bay & Beyond (maps will be available) in Snow Hill. There will be a slide presentation after supper.

The workshop will be held on Sunday the 25th of March 2001. Lou will be leading the participants in the construction of four of the jigs described in Streeter's book. Lunch will be included in the workshop.

Pre-registration is encouraged and a registration form is available from either Ray Noble or Mark Williams. Furnace Town is located just outside Snow Hill, Maryland. A list of B & B's and motels in the area is available upon request.

The cost of the day is **\$15.00** if your registration is received by 28 February 2001. The cost is **\$20.00** if your registration is received after the 28th. The day includes: Coffee and doughnuts in the morning, All-day demo, Lunch, Iron in the Hat (please bring something), Auction, and the flashy wit of Ray Noble and David Hutchison. We will have a table of Norm Larson's books for order/sale. Representatives of Miller Welding will be demonstrating, too. Tailgate sales are encouraged.

The supper on Saturday costs an additional **\$15.00**. Reservation for this supper must be made no later than 15 March 2001 as the caterer requires an accurate head count. The supper will be served buffet style starting at approx. 6 pm.

Each workshop will cost \$25 plus materials per person. Each of the supporting groups: BGCM, BGOP, FTBG, MASA, NJBA and PABA; have three slots in the workshop. The groups should let Mark Williams know whether they have filled their slots by 28 February 2001. A short waiting list will be formed that would fill unused slots.

Contacts: Ray Noble – 410-651-0987 (H) 800-220-3015 (W) or NOBLER511@aol.com and Mark Williams – 410-632-0914 (H) 410-651-6431 (W) or email m_and_mwilliams@juno.com OR mewilliams@mail.umes.edu

Make the check out to Furnace Town Blacksmiths Guild

Send registrations to: Ray Noble, 27840 Oriole Road, Princess Anne, MD 21853

New Jersey Blacksmiths Newsletter

Directions:

From NJ I-95, cross Delaware Memorial Bridge and take US 13 south. (There may be other ways but this works) Follow 13 through Delaware across the Maryland line. Continue on US 13 around Salisbury. Do not take the business route through town. US 13 is limited access highway around Salisbury. Take the second exit which is Snow Hill Road or Rt 12. At the end of the ramp, turn left or south. Continue on Rt 12 about 12 miles to Old Furnace Road. There will be signs for Furnace Town. Turn right and go about 1 mile. Furnace Town will be on your left. Go just past FT to the Special Events parking lot which is across Millville road from FT. The blacksmith shop is between the church and the furnace near the back of the FT property.

From Cape May: Take the ferry to Lewes. Follow the signs and go to US 1 or Coastal Highway. Take US 1 south toward Ocean City. Follow US 1 through Ocean City to US 50 and turn right or west on US 50. Follow US 50 about 7 miles to US 113 and turn south to Snow Hill. Remember to have your headlights ON when US 113 becomes 2-lane. Follow US 113 about 14 miles to the first road to Snow Hill. This is Market Street. There is a MacDonalds on the corner of Market & US 113. Follow Market Street to the traffic light (only one in town) and turn right onto RT 12. Follow Rt 12 about 4 miles to Old Furnace Road and turn left. There will be signs for Furnace Town. Then follow above directions.

If you get a map of Delaware, you can find better routes that won't take you straight through the beach communities.

Demonstrating and Demonstrators.

Submitted by David Macauley

Over the last few years several members of NJBA and I have been approached to provide demonstrations at various events. Such events have included: Longstreet Farm in Holmdel NJ, the Monmouth County Fair, Lincroft Presbyterian Church (my church), Scouting events, Cold Spring Village in Cape May, NJ, Old Tappan House in Tappan in NY and others. Most of these events have been a great deal of fun to participate in. Getting equipment there has not. The construction of the NJBA trailer has been a great help. The hinged tailgate makes it easy to get all of the equipment on and off with a hand truck. Previously, I had a great problem loading and unloading my truck especially if I was by myself.

The trailer is registered and is being stored at Marshall Bienstock's place. The purpose for the trailer was to help us transport equipment to and from events. More importantly the trailer, when fully equipped will provide a portable demonstration station.

We are now looking for equipment donations for the trailer to complete it. We already have the following:

1. 1 Forge made of mild steel.
2. 1 hand forge

We need the following equipment:

1. Hand crank blower.
2. Anvils – 200 lbs or less in reasonable condition
3. Tongs – all variety
4. Leg Vices
5. Stands for the leg vices.
6. Hammers
7. Hardy Tools
8. Chisels and Punches.
9. Tool boxes

Some of the tools we can and should make including the punches, chisels, hardy tools and tongs. I suggest that time at the open forges and some of the upcoming meetings be devoted to making some of these tools. However, we still need your help in acquiring the remaining equipment.

We continue to receive requests for demonstrations at public and private events. To meet this need and fulfill one of our goals of our charter, the NJBA board has approved the formation of a demonstrators list. I have agreed to organize such a list for NJBA. Smiths who wish to be included on our potential demonstrators list would be contacted when we receive a request for a demonstration.

Right now we are not actively advertising that we have smiths available; however, folks around the tri-state area are beginning to discover that we exist. When a request comes in, I would share the request with all folks on the list. I would help connect any interested smiths with the individual or organization requesting the demonstration. The demonstration would generally not be considered an NJBA event. We do expect the requestor to fully compensate the demonstrator for all expenses. The amount of the compensation should be worked out directly between the requestor and the demonstrator.

I personally have found demonstrating for the public to be very rewarding. I get a big kick out of sharing my passion for blacksmithing with others. I hope many of you consider doing demonstrating also. If you have any questions or would like to be included on the NJBA demonstrator's list, please contact me:

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Larry Brown, Editor
Volume , Number

Gitchner's Hammer –in 2001 at the Hutchison Brothers Farm in Cordova, MD Jan 6 & 7

Saturdays Demonstrators

1) Justin Morrell - 4 Strand Braid by Dan Boone
1/4" x 36" = 10" - 12" braid

Arc weld one end. Use gas welding tip on torch, no rose bud. Work opposite corners, Diagonals bend out, next 2 across (over). End top 2 bent away and then straight up. 1/2" diameter rod in center. Cut off and forge weld. Brass ball on end makes a cane. Tap and thread.

2) Peter Renzetti - Working Copper & Little people from copper coated gas welding rod.
After tig welding, copper is dead soft. Planishing will work harden. Anneal by heating and quenching in water. When working over a stake if need to know where to hit, use laser light and point at edge. Sound will also be indication. Oxy-acetylene causes copper to oxidize very quickly. Braze and solder okay. Yellow brass no problems, Naval brass also good. Tin and lead content determines makeup. When welding brass should have backing plate to keep from dropping through. Welding bottom in copper pot pull corners in 90° and square edges so have a good alignment for a butt weld.

Little people, uses Smith micro torch and jewelers engraving ball. He controls the melting of the 1/16" rod as the molten melts drops and cools to form a figure.

3) Bill Gichner - Leaf

If want to move metal work over horn. Anvil face good for straightening and removing hammer marks. Used cross pine to vein leaf.

4) Nol Putnam - Completed contemporary design Bill Gichner started. He likes Peddinghaus 18" machinist hammer. Pushed head and fuller in towards eye. Reworks the handle. Hammer face and fuller needs rounding or hammer marks in work. He states

you purchase a War Club and need to rework the tool into a useable hammer. Nol likes his 125 lb Beaudry. His wax finish is one part turpentine, two parts boiled linseed oil beeswax and few drops of Japan drier. Melted down in double boiler or crock pot.

5) Bill Wojcik - Mini & Small Tongs

and mini hammer

Small Tongs 1/4" x 1/2" x 6" mild steel. \$30 - \$40.00
Pinch out jaws holding material on edge 1/2". Turn 90° and work in hardy hole. Turn 90° and work far side of anvil. If want twist in handle do one to left and other to right. The area between jaw and rivet is shaped using vee block. Adjusting handles, clamp jaws in vise and place rod behind rivet on handle side and close handles.

Mini Tongs from 3" cut nails. Do not quench in water! Rivet made from 1/8" welding rod. Place one end in vise, upset, remove and cut to length. Hammer Head shaped from end of 5/8" square bar. Eye is 1/8" drilled hole and drifted from 3/16" tapered and flat sides.

6) David Court - Finishing and installing Products

Make friends with painter, in case of touchup

Tests hinges with sheet rock screws.

3 hinge door requires plum alignment of center hinge
Nails made from 1/4" gas welding rod. Pure iron may be too soft for oak. Charges \$3 - \$5.00 each. Made special drill for tapered holes. Work doesn't fit flat on door, lets the hardware pull down tight.

7) Peter Happny - Contemporary design

Furniture disease, chest falls into drawers. Uses hand hammer 10 - 15%. Making bender, 4 pieces 3/4" square bend on diagonal. Weld 2 pieces one on top of other and do same to remaining two. End view diamond one on top of other leave space and same to side. The piece being bent goes in center. Showed a 2 hammer upset. Also some power hammer techniques to round rod.

Saturday Night Slide Show presentations by:

Peter Happny

David Court

Ralph Sproul

New Jersey Blacksmiths Newsletter

Gitchners Cont.

Sundays Demonstrators

8) Jonathan Nedbor - Hinges style of

Hudson Valley Dutch

Shape of hot cut hardy flat on one side and with slight curve across top. You are able to have a bevel or straight cut. Pure Iron one heat to 2/3 heats of mild steel. Pure Iron also forges harder in yellow than red and black heats. Pickles metal in vinegar. Finish Hammerite paint. Lighter hammer for upsetting, larger generates movement in table & vise. When working metal thinner doesn't move until the thick is thin.

9) Lee Morrell - Efficient Workspace

and use of Digital Camera

Will not accept customers measurement!!

Installation is priced over and above basic job cost.

The job is based on time so use a time clock and monitor time doing jobs. It is very easy to get side tracked and the profits expected will not be due to

wasted time. Made parts tumbler 30 RPM.

Tempered glass in front of coal forge blocks heat

Gitchners Hammer in, by Anton 1/15/01

Art & Metal Co., Inc

"YOUR PURE IRON SUPPLIER"

243 Franklin Street (route 27), Hanson, MA 02359

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CALL (781) 294-4446 FAX (781) 294-4477

Hours are from 8am to 5pm Monday thru Friday

Art & Metal Company will be stocking a full range of round bar, rectangles, square bar and sheet at our Hanson, Massachusetts location starting January 2000.

Its' superiority is mainly due to it's physical properties

- *Great malleability that eases forging

- *Excellent cold working properties

- (possibilities to stretch it without breaks)

- *Excellent weld ability (because of it's high purity,

Pure Iron has excellent welding qualities. It can be forge welded on the anvil, welded using gas torch & arc welding methods. Finished welds require no subsequent heat treatment.

We have a **50 lb minimum** per order

and this can consist of 2-3 sizes to make 50 lbs.

We also will be accepting American Express, Master Card, or Visa for payments.

Advertise with us!

Rates for photocopy ready advertisements

Photocopy ready advertisements must not contain photographs, solid backgrounds, etc. and NJBA cannot be responsible if submitted copy does not reproduce well when photocopied. A 25% discount is given for a year paid in full ad. There are 4 issues a year.

Send all copy to Larry Brown (see directors list)

Size Measurements (W x H, less margins)

Price

Full page 7" x 9" \$50

Half page, Vertical 3.4" x 9" \$30

Half page, Horizontal 7" x 4.4" \$30

Quarter page 3.4" x 4.4" \$20

Business card 3.3" x 2" overall \$10

Business card (NJBA members) " \$ 5

Rates for unclassified advertisements

Unclassified advertisements must be legible, preferably typed text or sent by e-mail

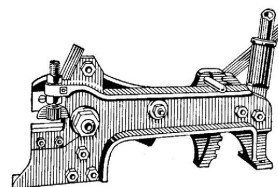
Type and size of ad Price

12 lines (about 100 words) \$15

6 lines (about 50 words) \$10

NJBA members, 12 lines \$ 5

NJBA members, 6 lines Free



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

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

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

Blacksmithing classes at Alex Parubchenko's

Alex is running classes Feb 17 and 18 from 8 AM to 2 PM. He has room for two more people, and he is charging \$175.00 for the two days. He can be reached at (609) 396-9583.

Coal

Coal is now available through Alex Parubchenko at his shop in Trenton. Please contact Alex or John Choborda at the shop, Phone # (609) 396-9583.

Museum of Early Trades and Crafts in Madison, NJ

Has anyone been to the Museum of Early Trades and Crafts in Madison, NJ? I received notice from them that they are doing a juried craft exhibition (one time only). Post marked applications must be in by April 30, 2001. The show runs from July 14, 2001 thru February 3, 2002.

If anyone wants an application I can mail, or scan and send a copy to them. L Brown, Editor.

Open Forges

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)

Monday Night Open Forge

In Orange County

Greg Phillips will be hosting an open forge in his shop in Orange Co. NY. For more information Contact: Greg Phillips, Acorn Forge, 937 Route 17k, Montgomery, NY 12549, (914) 457-5672, Suresign@frontiernet.net

www.artist-blacksmith.org

It may be the only address you need

The Traditional Metalsmith

Blacksmithing: Illustrated & Explained

A Quarterly How-To Journal
New! **Blacksmithing Basics** New!
From Fire to Forge to Finish
Next Issue: **Rails, Part 1**

Volume 1, Number 2
April 2000

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Next Issue: **Rails, Part 1**

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Larry Brown, Editor
Volume 5, Number 4

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

Garden State Horseshoers Association

Meeting at Gary Warners

on Sunday November 12, 2000

(This was not a NJBA Event, but I am including it in the newsletter to remind members that there are other events in the area that are blacksmithing and related subjects and it is a good idea to share this with the other members)

Demonstrator was Kelley L Vermeer from California. She is a member of the US Farriers Team.

She demonstrated making a Farriers Rounding Hammers, a Creaser and a Hoof Pick.

Our host provided a hot lunch and following the meeting a Potato Cannon demonstration, very impressive.

Notes

* Piece of green coal in eyehole helps push punch out, it's the gas buildup.

* Wire brushes with handles help keep hands above and protected from hot metal.

* Place a piece of lead under hardy tool keeps from bouncing.

* Groove Fuller tool needs flat stock for spring and wider is better to prevent top and bottom die from twisting.

* A striker should hit like power hammer in the same spot, don't follow material.

* Drift handle should have an offset, so when holding, the upper hand is not directly over lower hand holding tongs with hammer head.

Rounding Hammer Head

Material wrist pin 2"

Tools needed

(2) Sizes eye drift punch - H 13 with handles welded.

Wire brush / handle

Tongs to hold 2" round.

Groove Fuller mounted in hardy hole used with striker.

Top and Bottom fuller 2"

Large square (set hammer) and mushroom (Flaring hammer eye) mounted on handle.

She started doing the two creases above and below where the eye will be placed.

The creases are made using a groove fuller tool. When making crease if the ends don't match up, work the groove on the sharp edge of anvil.

Next the eye was punched using H 13 drifts.

As the eye is being punched, before putting metal in fire, she used the horn and mushroom head tool to flair the outsides of the eye.

Once the eye is completed she cuts stock to size and finishes shaping hammer faces.

She does quite a lot of shaping on the grinder. Once she gets to 240 grit the hammer head needs to be hardened and tempered. Using torch and heat one end and quench in water than do other end. The eye will be soft to absorb shock.

Temper Bake 3 1/2 to 4 hours 380°

Creaser

Material 1 1/4" S 7

If too straight will straighten shoe, if too round it will scallop it.

Square up under power hammer.

Taper for blade.

Punch eye and flatten sides.

Center blade to center of eye.

Heat to orange and air harden on coals.

Temper - bake in oven 380° 1 hour.

Hoof Pick with Coco bola handle.

Material 1 x 1/8" 1095

Keep the back flat and sharpen inside.

Harden quench red in oil.

Temper 650° quench purple or bake 1 hour 380°

Kelley uses brass screws and rounds the nuts, cheaper than knife makers rivets.

Liquid nails to glue wood slabs to tang.

Don't work cold. Use light taps when shaping.

Can sharpen hoof pick and rasps using polisher with tight sewn cotton wheel.

Polishing

Final 240 grit belts does nice job.

Polishing black rouge and final white.

Garden State Horseshoers, by Anton Holstrom

Contact Anton for more information. 11/15/00

New Jersey Blacksmiths Newsletter



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PO Box 816
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abana@abana.org
www.abana.org

Presidents message;

Fellow Smiths,

I write this first letter as the new President of ABANA, a position I accept with honor. My thanks also to the ABANA Board of Directors for their unanimous support in electing me to this position, and their willingness to do the hard work that being a Board member requires. One of my goals is to make the management and decision-making process in ABANA as open as possible to the membership. Changes in place to make this happen include; the ABANA web site which will have a new addition on the home page entitled "ABANA Business" so that news and developments on the various efforts within ABANA can be posted in a timely manner for the memberships' review. Additional information will be placed on the site to provide more background on what's happening in ABANA. The Board also understands that not all members are able to access the ABANA web site, and this is where your publications come into play. In *The Anvil's Ring*, the President's message will include as much information as room permits and also a Chapter Liaison information section. The ABANA Page will contain information on elections, the conference, contracts, reminders and other such business tid-bits. Some additional information will also appear in *Hammer's Blow*, but will be kept to a minimum so that Brian Gilbert can fill the pages with as many blacksmithing tips and techniques as possible.

On behalf of the Board, I would like to offer my thanks to the Board members whose terms expired this year; Bob Bergman, Elmer Roush and Joe Harris. Each served ABANA and blacksmithing well and I fully expect to see that service continue in other ways and other venues. I also extend a special thanks to Bill Fiorini for his continual service to ABANA and for his tenure as President over the past five months. The Board also wishes to thank Jim McCarty for his excellent service to the ABANA membership as editor of *The Anvil's Ring*. Thanks for a job well done!

The newly elected Board members, Bob Fredell, Jerry Kagele and Dan Nauman bring a rich and varied set of skills to the Board. These skills were apparent at the LaCrosse Board meeting and soon you will see the results of their involvement. Please join me in welcoming them to the Board.

Many positive changes will occur in the coming year. The most immediate and one of most exciting is the new editorship of *The Anvil's Ring*. The ABANA Board welcomes Rob Edwards and Sebastian Publishing to this new position. Rob brings a wealth of knowledge and skill in the publication and editing field and we are taking full advantage of his talents. Additionally, look for more information in the coming months on the revised education committee, the finalization of the copyright policy for ABANA publications, changes in the management of the Central Office, updated scholarship and grant programs, changes in the membership services committee and planning for the 2002 conference.

New Jersey Blacksmiths Newsletter

The noose on the Bridge Project for the ABANA Conference at Flagstaff, Arizona generated a substantial amount of correspondence from the membership. The Board acknowledges and thanks all who have contacted us. All the involved parties are working very hard to come up with a solution that will satisfy all the parties involved, and we are very close to this resolution. As soon as the solution is in place, the membership will be immediately informed. Thank you for your understanding on this matter.

Finally, if any of you have a question regarding ABANA, please call, write or send an e-mail to any Board member or the Central Office. We will respond as soon as possible, then work to get an answer. Happy Holidays to all!

Safe and productive forging

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Chapter Liaison message;

ABANA Chapter Liaison Letter December 2000

INTRODUCTION

Hello, I am Bob Fredell. You recently elected me to the ABANA Board of Directors. My wife, Mary, and I are long time members of ABANA and The Guild of Metalsmiths. We are hobbyist blacksmiths dating back to 1980, or so.

One of my assignments as an ABANA Board member is to chair the Member Services Committee. This means that you will be hearing a good deal from me in the year to come. You see, one of my tasks is to write these letters to our chapters, to ABANA members and to the blacksmithing community at large.

The Member Services Committee has the responsibility of reaching far beyond simply the writing of this letter. In future letters I will write to you about the mission of the Member Services Committee and how we are to meet our goals. This means communication with you, blacksmiths around the world. It also means communication from you to us so we may serve you better. A communication procedure will be set up soon.

LeeAnn is also going to organize a section of the Central Office files so that each chapter will have its own file with the original chapter application, by-laws, etc. We will also be sending out a complete and updated list of chapter requirements as many of you have asked for clarification. We hope to have this information together and to you by March, 2001.

New Jersey Blacksmiths Newsletter

A special message to chapter newsletter editors. We give a big thanks to the editors who have been publishing the Chapter Liaison Letter in their chapter newsletter. How nice it would be if all editors could find space to publish our letters. Let the watch word be communi-
cate. More on this topic in future letters to the chapters.

MEMBERSHIP LISTS

Those persons who make the short and long range plans for ABANA find your membership lists to be so very useful. These lists help us to identify potential ABANA members and to answer the continual question as to the number of blacksmiths within the reaches of ABANA. The next step for us is then to see how we can increase ABANA membership. These lists are for ABANA internal use only and will not be used for any other reason.

A requirement for ABANA Chapter status is to annually send to ABANA a copy of the chapter membership list. This seemingly small detail is easy to forget, especially when chapter officers change frequently. With this reminder, please send a copy of your membership list to ABANA, PO Box 816, Farmington, GA, 30638. You may also send LeeAnn a copy of your list in ASCII format (text with tabs) as an attachment to an e-mail if you wish. If you choose this option please put your chapter name and the words 'membership list' in the subject line and e-mail it to: abana@abana.org. Thanks!

INSURANCE

Liability insurance is the most frequently asked question that we receive. *You can help us provide a useful service to chapters by giving us information on your chapter insurance.* We will then compile this information and share it with chapters. Please send us the name of your insurance company, coverage, price basis (per event, per person, blanket and riders for special events.) Include other information that you believe may be useful to other chapters.

We will inform you about the results of this survey. Just when we will get back to you depends upon when we hear from the chapters. This is a top priority item! Thanks to the Indiana Blacksmithing Association and the Western Reserve Artist Blacksmith Association who recently sent in their insurance information. Have a safe and happy holiday and best wishes for the new year!

Bob Fredell, Chairman
Member Services Committee
3500 45th Ave South
Minneapolis, MN 55406
H. 612-721-2298
bfredell@qwest.net

Message from the NJBA Chairman;

I would like to discuss communication. I, for one, have not been very happy with the communication between the ABANA board and the ABANA Chapters and membership. Without dwelling on details, suffice it to say that there was much I didn't know about ABANA, and didn't even know to ask. I am hopeful that over this next year the ABANA board will work through many of these problems and make ABANA a better organization.

These circumstances have made me wonder how NJBA is perceived by its membership. For the most part, the feedback I've heard has been good. However, it may be the "feedback" that we don't get that is most important.

So, the first point I'd like to make is that the NJBA directors list our names, phone numbers and email addresses in the newsletter specifically so that the NJBA members can contact us. Please feel free to do so. I suggest you call the director who is geographically nearest you, both to save on phone bills and so that a few of us don't get all the calls. (Actually, email is more convenient, if you have it.) It may happen that the first director you happen to call might not be able to answer your question, but it's likely that he will be able to direct you to another director who can.

The second thing I'd like to point out is exactly how the NJBA directors got to be directors. Quite simply, they showed the interest. NJBA is unusual in that we directors can elect new directors between (May or June) election meetings. (Please read the bylaws -- published in a past issue of the newsletter -- if you'd like to better understand how NJBA operates.) This means that anytime a member shows sufficient interest to carry part of the load of directorship, he can quickly be elected to the board. I have made most such nominations, and in most cases my judgment of who was ready, willing and able to serve has proved correct. The result is a large but active board of directors who keep NJBA going ahead. If you feel you'd like to be on the board and we don't know you well enough to nominate and elect you, then come to the elections meeting and nominate yourself. (It's been done already.)

If helping to run NJBA doesn't appeal to you, then we still encourage you to show up at meetings, at least occasionally. We have monthly membership meetings and weekly open forge meetings, and you're welcome at both. If you think we've been off target on meeting programs, then speak up and let us know what (or who) you'd like to see. We will pay attention to your feedback.

In any event, give us your feedback. It's the best way for us to know how we're doing and for you to get the NJBA you want.

-Bruce Freeman, Chairman and Director, NJBA

Foundations

A Resource for Beginners... by Bud Oggier

Part 2. The Anvil's Ring/Summer 1986

Foundations is a new column designated for the novice and we are fortunate to have Bud Oggier as its author. While this material is not geared for the experienced smith, I think anyone who has tried to teach the craft to a beginner will appreciate and profit from Bud's words. For the person who is attempting their first time at the anvil, let Bud guide you along. It doesn't get any clearer than this!

Hello, Jean, nice to see you again! Do you still remember how to upset from the last time? Let's try it again, and this time we'll put two upsets in the same bar, a given distance apart. We're going to take a piece of 1/2" round steel and put two upsets in it 6" apart. This is just an extension of what we did the last time.

"I want one upset 3" from the end. Remember that the stock for the upset has to come from the bar and thus, will shorten the bar. I have these two pieces 18" long already cut off. Since we don't know without a lot of figuring how much the bar is going to shorten, we'll measure the overall length now, and then again after we've made the first upset to see how much stock it took. Also, since we don't know how much the bar will shorten, let's leave an extra inch on the end and cut it off after the upset. I'm going to put a punch mark 4" from the end and another at 6", heat the piece, cool it off a little past the punch marks, then upset it.

"Jean, while this piece is heating, last time when we upset, what did we do to the piece to help control the bending?"

"You mean before upsetting?"

"Of course."

"Let's see, we put a blunt taper on the end to concentrate the force in the middle."

"Great! I hoped you'd remember. Time for me to put on the taper, here we go!"

"Remember, hit, turn to the left! Hit, turn back, hit! Keep your holding hand at the same level. Your turn. Good!"

"Jean, your taper turned out well. Time for the upset. It will be difficult to find the two punch marks when the piece is hot, so let's put a chalk mark on the cold end in line with the marks that will make them easier to find. Another thing that helps is to fill the punch marks with chalk. Strange, but when the piece is hot, the punch marks appear black with the chalk in them. Let's do that.

"O.K., put the piece in the fire, straight in, and cover it with coke. Notice, I kept the chalk mark on the cold end up. That's so the chalk in the punch marks doesn't fall out. When I bring the piece out, I'll cool the long end first with a water can and then dip the other end in water. The piece is ready, here we go. See the two black dots where the punch marks are? I'll pour water over the back end until most of the red is gone. Now, dip the other end leaving only about 3/4" hot and go to the anvil.

"Darn, my piece is bending— need to straighten it. It helps to turn the piece while upsetting. I think it helps control the bending. Just twist your holding hand about a quarter turn back and forth as you hit. There, now I'll straighten it and get another heat. This time I won't have to find the punch marks. The swelling from upsetting will show me how much to cool. The piece is hot enough now. Notice, I let it get a bright yellow before I took it out. The high heat lets it upset faster and we lose quite a bit of heat while we're cooling it. See, the bright yellow is now almost red, but it will still upset. Look at my two punch marks now. They were 2" apart to begin with, but now they are only about 1 1/4". The stock has gone into the upset.

"When you have to make several upsets and you want the same amount of material in each one, one good way to do this is to upset until the punch marks on each piece are the same distance apart. One more heat and this upset is finished. There! Now my punch marks are only 1" apart. Your turn, Jean. Be quick while you cool your piece because you are losing heat fast. That's good! Go! Keep your piece straight, Jean,

because if you keep upsetting after it is bent you are likely to get a fold in the stock called a "cold shut". If that happens it's very hard to get rid of, so the time spent keeping the piece straight is well spent. In light stock like this 1/2" round, light blows not only will upset faster, but I think the stock doesn't bend as much.

"Get another heat, Jean, and go again. Don't get discouraged if your piece doesn't upset as quickly as mine did. Remember, I've done this exercise many, many times. Like most things you improve with practice. Remember, to keep the hot section short (only about 3/4" after cooling) and to start your upset in the middle, between the punch marks.

"Good! let's look at your punch marks now. They have closed up to 1 3/8" so you still need another heat or two. Go again!

"O.K. Jean, that looks good. Now round up your upset with a few light hits to make it uniform throughout its length.

"Now, let's measure and see how much stock it took to make the upsets. Remember, the piece was 18" long to begin with. Now, it's only 16 3/4". While the punch marks closed only 1", the piece got shorter than that; that's because the upset section extends partly beyond the punch marks. We want another upset 6" from the one we just made, so how far away should we put the punch marks? The stock for the upset came equally from each end of the piece. The short end was 4" to the punch mark and now it's only about 3 3/8"; that stock went into the upset and the rest came from the other end. Since the stock came equally from each side of the upset, we need to provide half of the total stock to be upset, plus the 6" we want, so that when we're finished the two upsets will be 6" apart.

I know this is confusing, but we have to provide stock for the upset and the piece will shorten during the process. Half of the amount of the stock needed has to be provided on each side of the upset. So, if the piece shortens by 1 1/4", we need 5/8" of stock for one side of the upset plus the 6" distance between the upsets or 6 5/8" in total to the first new punch mark.

O.K.? Now, we'll put in the punch marks. The first punch will be 6 5/8" from the first upset and the other 2" from that. Here we go now, into the fire,

same as before. Cool, upset, reheat. Cool, upset re-heat.

"Your turn, Jean. Hold everything! The heat is too far to one side of your marks. Cool it off.

Now hold your piece over the fire so the marks are about in the center of the fire. Lay another piece of steel to where the end of your piece comes, at the hand end on the forge. Now put your stock into the fire and align it to the other piece of steel, so the heat will come in the right place. Now cool and upset.

O.K. Fine. One more heat. There, your upset is done. Let's measure and see if we got what we wanted. Good, the upsets are within a 1/16" of 6" apart and that's pretty good. I'll save these pieces and we'll work on them some more later on.

"Well, that's enough for now. See you next time."

This article was reprinted courtesy of the author Bid Ogier, The Anvil Ring and ABANA. It was originally published in the Summer Issue of the Anvil Ring 1986, Volume 14 Issue 1. Reprinting of this article must be cleared through the ABANA publishing committee.

Early Peruvian Platinum

People think of older races as being primitive in their metalworking and related adventures. This is far from true. Yes, their equipment, smelting, and refining processes were primitive by our standards, but what you have to realize is that their processes were high tech for their time. What they lacked in technology, they made up for in imagination. Take for instance, platinum, the royalty of metals. (I'm sure those of you who can afford to have played with it.) Platinum melts in the steel range. The original inhabitants of Peru had not the capacity to melt this tough but precious metal, so what they would do is powder the metal and mix 20 % granulated gold with 80 % platinum dust. The gold (with a lower melting point) would bind the platinum together. By not mixing chemically, the two elements would yield a lump of metal that could be heated and hammered like gold. After final shaping, the piece would have been burnished with quartz (in stone and powder forms), then possibly with a burnishing bone and maybe leather for that final sheen. What you appear to have is a wonderful platinum piece that almost defies explanation when you think, without knowing, how did they cast that!

Paul Tuger, Printed in the Tugere

Building Blocks

A "Back to Basics" project

By Dorothy Stiegler

The Anvil's Ring Winter 1986/87

At the 1986 ABANA conference, I served as a temporary liaison between the Board of Directors and the chapters. Through this experience I learned that many smiths feel they are still stuck on the basics. This brought to mind a conversation I once had with Tom Bredlow in which I told him of very similar concerns I was having about my own work. He explained to me that everything a blacksmith does, regardless of the level of proficiency, is some form of the basics. After giving it some thought I recognized the truth of his statement. I took a complex looking piece of work and mentally broke it down into the steps taken to produce it. I then realized that by putting a number of smaller basic forgings together into one project, I could make some pretty complicated looking things myself.

In response to those of you who are feeling "stuck", I am offering a series of simple projects in the next few issues of the Anvil's Ring which will ultimately be combined into one great-looking piece. Part of the fun will be in trying to guess what the end result will be! For some of you these projects will be "old hat". If the rest of you follow the step-by-step instructions in each issue, you should have no trouble producing the finished piece.

In the first project we will make 5-7 leaves. You will need the following materials: a piece of 12 ga sheet steel approximately 18" sq.; one thin tip chisel or an acetylene torch for cutting out the leaves; a rounding hammer; 2 pair pick-up tongs.

I think the best leaves are fashioned after those found in nature. I pick a few off the trees near my house, trace around them and cut out a pattern. In order to avoid a mass produced look, I trace around 5-7 different leaves instead of tracing the same leaf 5-7 times. The leaf I've used in these diagrams is an oak leaf simply because I've got a million of them where I live. Yours can be any kind maple, alder, ash. I would suggest a leaf about 6" long and 3" wide, to which you

should add a long fat stem approximately 1/2" wide and 3" long. After transferring the pattern to the 18 ga plate, either cut the leaf out with the torch and grind and file the edges or use the cold chisel to cut around the shape, then file. File until the edges of the leaves are no longer sharp to the touch.

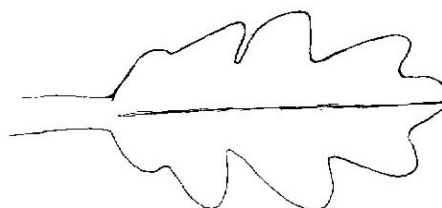


Fig. 1

Notice how the oak leaf in Fig. 1 lends itself to being folded lengthwise? Choose two of your leaves that look good as a pair and using a silver pencil, draw an imaginary center vein on each. After opening your vise approximately 1/2", grip the base of one leaf (with pick-up tongs) just in front of the stem and heat to a dull red. Next put the leaf into your vise lengthwise so that the vein is just a hair higher than the vise jaws and the stem protrudes from a point just at the base (Fig. 2).

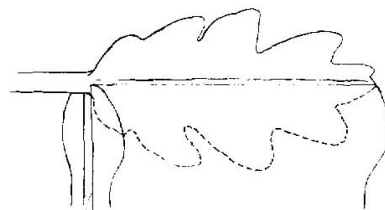


Fig. 2

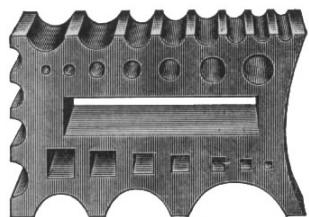
Now strike from behind the leaf and towards its edge (rather than down at vise level) and fold towards yourself. It's fine if your vise is longer than your leaf, but if it is shorter you will need to move the leaf to the left (or towards the stem) and continue to bend, making sure it is at the same angle. Fold over to a 90° angle, or more if you have a vise with a sloped jaw. As the angle gets sharper raise the leaf so that the jaw holds the lower third it should turn down nicely. If at some point the vein gets off-center, reheat the midline area, put the piece back into the vise and continue to work it.

Next place the partially folded leaf into the fire with the midline down. When the center line is hot, grip just ahead of the stem (to one side of the line) and hold one side of the leaf flat on the anvil. Fold the opposite side towards you and close it up, leaving the width of the tong jaw as the front opening. Now you have a rounded fold at the back (down the middle) of the leaf and a place in the front to hang onto with the tongs.

Put the leaf back into the fire (folded edge down), heat to orange, then grasp the same area of the leaf but one thickness only. Position the folded edge on the far side of the anvil face and deliver sharp quick blows at an angle to the anvil, catching the center line of the leaf and closing it along the length of the edge. Flip the leaf over and strike the other side too. This will insure that the line is centered when it is opened up. Don't close the last 1/4" (nearest the stem) -- when the leaf is opened it leaves a nice bulbous area similar to the one found near the stem of a real leaf. At this point reheat if necessary and use two pair of tongs to pry open the fold. If it is completely closed in front, use a thin hot chisel to slip between the edges and pry open. It is very important to open the work evenly from both sides.

Reheat, hold by the base and with the vein down on the anvil, begin to open the leaf with light hammer blows (the area you are working on will become the back of the leaf). Use light flat overlapping blows to carefully flatten, then flip over and work from the front (this side will have raised veins). Once you get the hang of this, the vein will lie flat without any folded-under areas; but until then allow yourself to make a few mistakes as you learn.

Now heat the stem of the leaf to orange and hold it to the face of the anvil on its edge. Hammer straight down carefully and lightly. I find that if I don't get in a hurry I can get the stem to fold into a round tube.

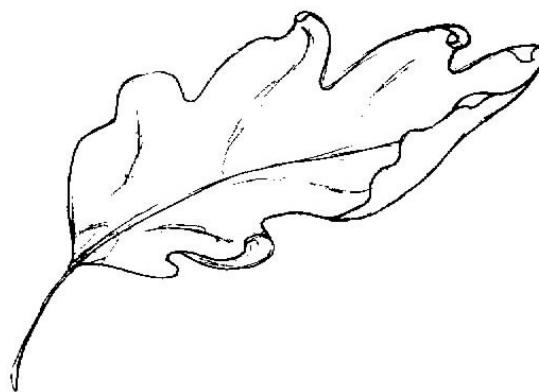


Reheat as needed and roll it under your hammer with light flat overlapping blows.

At this point look at the original leaf you gathered from outside and note where the auxiliary veins diverge from the main vein (maple leaves need three main veins but other leaves generally only need one). This time heat to red-orange and working on the front of the leaf (the side with raised veins) use a thin chisel blade and hammer to score in the smaller veins. The largest of the auxiliary veins need to be carefully done but the others are optional and can even end up looking bad if not done precisely.

Before going to the next step, it's a good idea to use a power brush to remove all scale. In general, I always brush with a wire hand brush before each reheating to keep the work clean. After heating your piece, move to the horn and gently curve the end of each tip up, down or over slightly. You should now have a flat leaf with curved edges - some up some down (Fig. 3).

Now for the last step. Hold the leaf (veins up) perpendicular to the anvil step and gently tap the center as you move the leaf back and forth. Flip it over and do the same with the last 1/3 of the length (towards the tip). This gives a nice rolling leaf (Fig. 3). Curl the stem only at the tip (we will curl it more later as we incorporate it into the total piece). Wire brush and lay the leaf flat on the anvil. The base needs to touch the anvil in two spots. These spots will be used as



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New Jersey Blacksmiths Newsletter

Measured Square:

Use this chart to verify if a layout or project is square. If the frame is 42" x 60", measure from the corner up the shorter side and mark it at 3'. Measure diagonally from the tip of the 60" side to the 3' mark on the shorter side. If the frame is square, the diagonal measurement will be 5' 9

31/32". You can also use this onsite to verify that a wall is square with the floor.

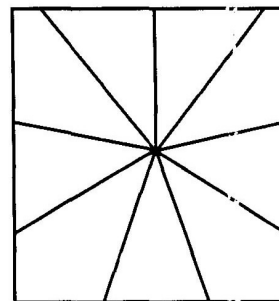
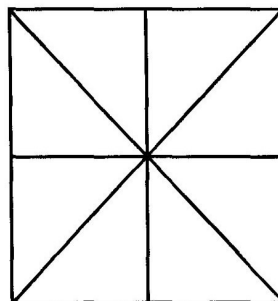
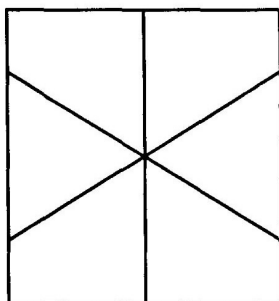
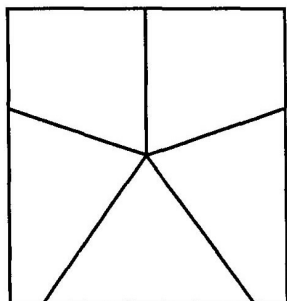


	1'	2'	3'	4'	5'	6'	7'
1'	1.4142 1' 5 1/32"	2.2361 2' 2 53/64"	3.1623 3' 1 61/64"	4.1231 4' 1 15/32"	5.079 5' 1 3/16"	6.0828 6' 1"	7.0711 7' 0 27/32"
2'	2.2361 2' 2 53/64"	2.8284 2' 9 13/16"	3.6056 3' 7 17/64"	4.4721 4' 5 21/32"	5.3852 5' 4 5/8"	6.3246 6' 3 57/64"	7.2801 7' 3 23/64"
3'	3.1623 3' 1 61/64"	3.6056 3' 7 17/64"	4.2425 4' 2 29/32"	5 5'	5.8310 5' 9 31/32"	6.7082 6' 8 1/2"	7.6158 7' 7 25/64"
4'	4.1231 4' 1 15/32"	4.4721 4' 5 21/32"	5 5'	5.6569 5' 7 7/8"	6.403 6' 4 27/32"	7.211 7' 2 17/32"	8.0523 8' 0 3/4"
5'	5.079 5' 1 3/16"	5.3852 5' 4 5/8"	5.8310 5' 9 31/32"	6.403 6' 4 27/32"	7.0711 7' 0 27/32"	7.8102 7' 9 23/32"	8.6023 8' 7 15/64"
6'	6.0828 6' 1"	6.3246 6' 3 57/64"	6.7082 6' 8 1/2"	7.211 7' 2 17/32"	7.8102 7' 9 23/32"	8.4853 8' 5 53/64"	9.2195 9' 2 5/8"
7'	7.0711 7' 0 27/32"	7.2801 7' 3 23/64"	7.6158 7' 7 25/64"	8.0623 8' 0 3/4"	8.6023 8' 7 15/64"	9.2195 9' 2 5/8"	9.8995 9' 10 51/64"
8'	8.0623 8' 0 3/4"	8.2462 8' 2 61/64"	8.544 8' 2 61/64"	8.9443 8' 11 21/64"	9.4340 9' 5 13/64"	10 10'	10.6301 10' 7 9/16"
9'	9.0554 9' 0 21/32"	9.2195 9' 2 5/8"	9.4868 9' 5 27/32"	9.8489 9' 10 3/16"	10.2956 10' 3 35/64"	10.8167 10' 9 51/64"	11.4018 11' 4 13/16"

Layout guides

These four boxes contain evenly spaced center lines for laying out multi-petal or piece effects. Draw one-half petal. Trace it, flip it under tracing paper and trace it again. You now have a symmetrical template of a petal or leaf. Strike a center line

down the petal. Use a layout box, taped to the tracing table as a guide. Tape a sheet of paper over it. Place and align the petal template over each layout line and trace. You will have a very even, multi-petaled pattern ready to glue onto metal and chisel.



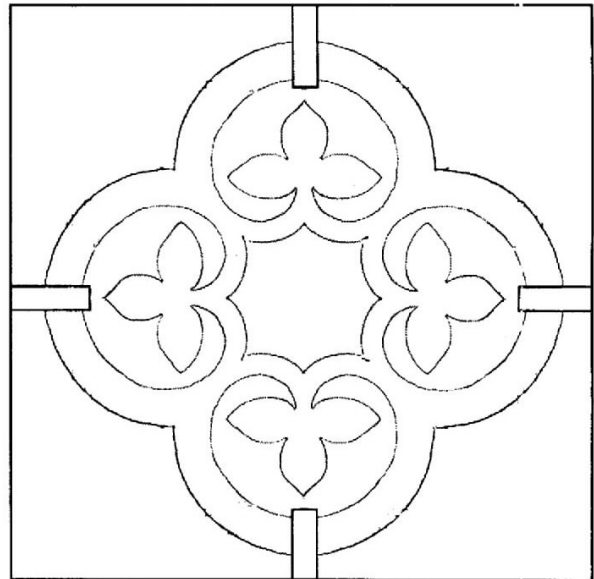
Workshop Handout #1

Free for Metalsmiths.

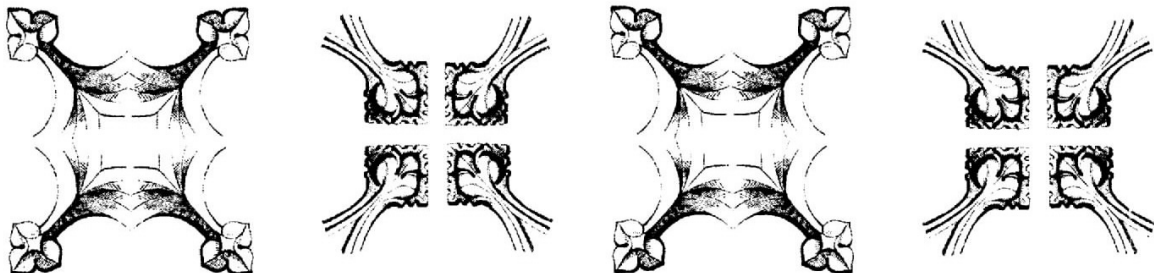
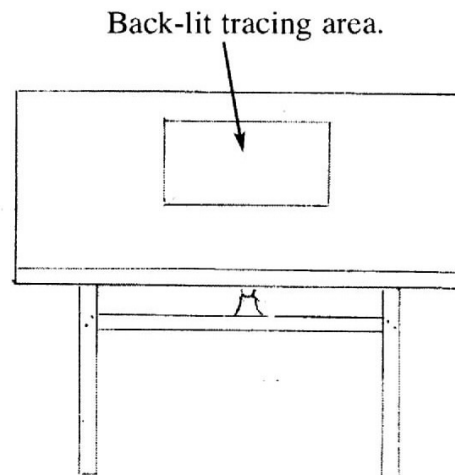
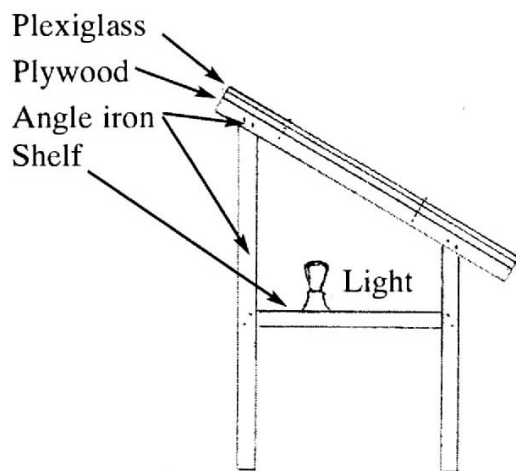
Sponsored by: www.traditionalmetalsmith.com

Drawing & Tracing Table

This basic drawing-tracing table is inexpensive and easy to build. The frame is "x 1" x 1/8" angle iron. The shelf and top are 1/2" plywood, the top piece of plywood has a 12" x 18" cutout as shown. The plywood is covered with a piece of 1/4" plexiglass which has been spray painted flat white, on the down-side, to diffuse the light which is cast by a fixture on the shelf below.



Period Drawing of a pierced motif.
Copy and resize as you wish.



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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, Ashokan Field Campus,

447 Beaverkill Rd.

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

For more information check out the web

site; <<http://nba.abana-chapter.com/>>

Join The Pennsylvania Blacksmiths Association!

Name _____

Address _____

City, State, Zip code _____

Home / work Phone # _____

E-mail (optional) _____

ABANA Member? ☐ Yes ☐ No

Can you host a PABA meeting? ☐ Yes ☐ No

Are you willing to demonstrate at a PABA meeting? ☐ Yes ☐ No

Suggestions for PABA demonstrations

What is your skill level?

☐ Beginner ☐ Intermediate ☐ Advanced ☐ Professional

Send your completed application with \$ 10 (one year dues) to;

Treasurer Gene Degenhardt

271 Stoney Lane

Lancaster, PA 17603

PABA Membership
Application

Membership is from

Jan. 1 — Dec. 31



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



How to Join or Renew your Membership in NJBA:
NJBA Dues are \$15 per year. Please make out your check to:
"New Jersey Blacksmiths Association"

Please send your check to:
NJBA, 222 Laurel Place, Neptune NJ, 07753

Please include your check with the information below. You will receive the most recent news-letter as an acknowledgement of your membership. Annual dues are due on June 1st. If you join in April through June, you will not owe renewal dues until June of the following year. If you join at another time of year, you will owe dues 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 Address _____
Comments _____