

Once You Lose It, It's Gone Forever

by Eden Sanders, San Andreas California

I may not be hearing as much as I think I should. When my husband, Dave tells me, "I just answered that question, why did you ask me and then walk away?" and I recall that my back was turned or I was just in the next room with the door open, I know something is different. Either he is speaking softer these days or I am not hearing as well as I used to. I've always been able to hear from two rooms away and even from down in the basement. Dave was the one who had to be close enough to hear, not me! It's time I face the truth. I used to think that if I could not use my legs, life would feel really bad for me, but today I know that not being readily able to participate in conversation would be worse!

I made my audiology appointment today and will be ordering fitted ear defenders - like the ones Mark Aspery uses - for me to use in the smithy.

Don't take your hearing for granted.

Here are some warning signs of hearing loss:

- You are frequently asked to lower your voice or to turn down the TV or radio.
- You hear ringing or buzzing (tinnitus) in your ears when there is no sound.
- You can hear people talking but you cannot understand them.
- You cannot hear someone three feet away or behind you.
- You have pain in your ears after leaving a noisy area.
- You often have to ask people to repeat themselves.
- You turn up the volume on your telephone.

Studies show. People with hearing loss experience irritability, negativism, anger, fatigue, tension, anxiety, stress, depression, loneliness, feelings of paranoia, reduced alertness and many more unpleasant symptoms.

Source. Sight & Hearing Association, www.sightandhearing.org.

Schedule a diagnostic test. It is not uncomfortable. Ask about getting fitted for personal ear defenders. Wear ear defenders now, or wear a hearing aid for the rest of your life and experience feeling left out.

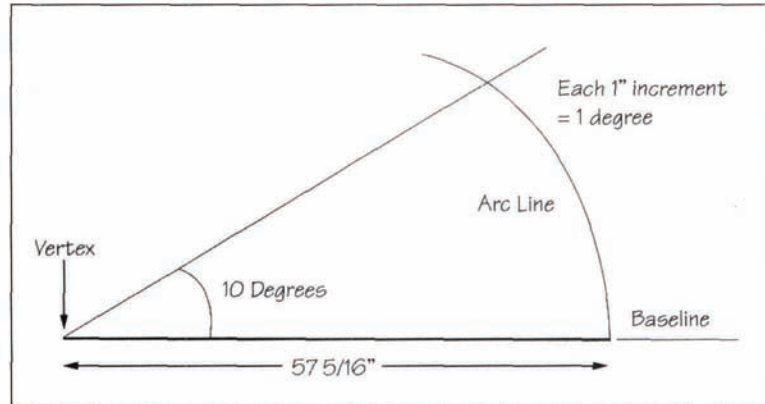
New Jersey Blacksmiths Newsletter

An Easy Way to Lay Out Angles

by Rick Hartline

Originally published in the Upper Midwest Blacksmith Association newsletter

You want to lay out a 100° angle for a project. Mark a point on your layout table or floor where the two angles intersect along the baseline (vertex). Measure 575 " from the vertex along the baseline. Swing an arc line starting from the vertex crossing the baseline at 575/16'.



Use a set of dividers set at 1". Step off the dividers along the arc. Each 1" step of the dividers equal 10. A 100° arc would require 10 steps of the divider. Mark the line between the vertex and the point along the arc to establish your line for 100. 4

Picket Spacing 101

by Graham Robinson, England, from Artist Blacksmith, Winter 2004

Measure length of rail excluding stiles and posts. Enter into calculator, add diameter of one vertical bar and divide by number of spacings. So if you want 10 bars, that's 11 spacings, and make a note of the figure as you will need it in a moment.

Take away half the diameter of one bar - this figure now gives you your first center. Add to this figure the division figure you noted. This gives you your second center. From now on, all you need do is press the equals (=) button on the calculator for succeeding centers.

Thus, all measurements are taken from one end of the rail, eliminating compound measurement errors. As my Aunt Ann would say, "It's as simple as that!"

Example

Length of rail excluding stiles and posts: 3m = 3000mm. Add diameter of vertical bar, say 20mm = 3020. Divide by number of spacings: 10 bars = 11 spacings. 3020 divided by 11 = 274.5 (note this figure). Then minus half bar diameter: 10mm from 274.5 is your first center. Add to this the noted figure for the second center.

Then press equals button for subsequent centers. So the sums are:

Rail: 3m = 3000 Plus 20mm = 3020

Divide by 11 spacings = 274.5 (note)

Minus half bar: 10mm = 264.5 (first center)

Plus noted 274.5 = 539 (second center)

Press equals button = 813.5 (third center) And so on, = 1088, = 1362.5, = 1637 4

Magnet Reminder

from Wayne Coe, Talking Rock, Georgia (Anvil's Chorus, Spring 2006)

Remember that a magnet holds on to all pieces of ferrous metal, even small sharp ones that are not easily seen.

Today I had a magnet on top of the anvil. While shoving it out of the way, lo and behold, I got a nasty, dirty, deep slice across the heel of my hand. I won't soon forget that lesson! *September/October 2006 California Blacksmith*

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How I Demonstrate to the Public

by Pete Stanaitis

I prefer to demonstrate "traditional blacksmithing" when I am before the public. It's the image that most people have and want to perpetuate in their minds. And, since your demonstration opportunities are most often related to historical things and craft events, this approach fits right in. This means, among other things, that I avoid using "modern" tools like an electric/ cordless drill. Save the plasma cutter and the Nazel demo for events when you are demoing to other blacksmiths.

Dress the part if you can. Sneakers are out. You probably shouldn't be wearing shorts anyway. I prefer to dress in the 1870s period, but at least look like a blue collar worker from the period you want to represent. There are several catalogs that have period clothing and patterns for sale. "Smoke and Fire" is one of them.

You may choose to stay totally within a character of the period you are representing or you might choose to jump in and out of character from time to time to make connections between the past and the present.

Staying in character:

For example, if someone mentions some modern item, you just (politely) appear to have NO knowledge of it.

Jumping in and out of character:

For example, you might be demonstrating a punched hole in a hinge. You might mention that "this is the way holes were made before the invention of twist drill". Or you might say something like "Hmmm, I need a hole here, but since the drill hasn't been invented yet, what shall I do?"

Position yourself so the people can see what you are doing. If you have to put your back to the audience, talk them through what's

going on. They didn't come there to see butt cracks.

Personally, I think I am "teaching" blacksmithing when I demo to the public I am constantly trying to make eye contact and to find the people who are most interested, but I want everybody there to get something out of their visit. I get a big kick out of seeing how long I can hold a crowd.

Do your demonstrating in "sets". That is, have a plan, demonstrate it for a hour or two or whatever makes sense, then take a break. You can use this break time to talk with any REALLY interested folks who may want to take up blacksmithing or hire you to do work

My basic demo "set" consists of starting with something very simple and quick, relating to the basic processes of blacksmithing as I go, explaining each step, and adding more of the basic processes with slightly more complex projects as the "set" continues.

I often have a chalkboard on which each project is listed, in the order I will do it.

Comment on the old blacksmith sayings and explain their sources

-strike while the iron is hot
-dead as a door nail

These comments fit in well while you are reheating your work or doing repetitive work at the anvil.

Do simple things, since peoples' attention spans are relatively short. There may be settings where you are doing "industrial" blacksmithing; -making big things that take a long time to produce, but that doesn't match the image that most people have of the "village blacksmith" If you do have to do something lengthy, encourage people to "stop back from time to time to check on the progress". Or, you can simply do one process on the big job at a time, then go back to the quick projects to keep the crowd's interest up.

New Jersey Blacksmiths Newsletter

Play to the kids:

When playing to the kids, watch the parents for clues about whether you are going somewhere that they wouldn't want you to go.

This probably goes without saying, but: This is NO place for foul language.

Don't short-change the women who stop by to watch.

So what if you have had to answer the same question for the hundredth time today? Even if the same person asks the same question several times, be polite in your answer. This is not the place to give wise-crack answers. You want people to enjoy what they saw and become friendly to the idea of blacksmithing as a worthwhile endeavor. You don't want to leave them with a "bad taste in their mouth" because you talked down to them.

If you are going to joke, let the jokes be about yourself. A favorite of mine is to tell them how, if I make a "fatal" error, I simply put

the part back into the fire and crank like mad while I talk to them until the part burns up so they never see the mistake. I tell them that I can then blame the problem on THEM. ----So they are going to have to look real close if they are ever going to catch me making a mistake. Always gets a big laugh and NOBODY in the crowd is affronted.

Always be prepared with some brochures for your club. I used to lay my literature out on the table in front of me, but everybody seems to "take one": Most just toss them into the next garbage can. So now, I keep them hidden from view and offer one to anybody who expresses a genuine interest.

In closing, the idea is to provide a pleasant experience for your audience. And in so doing, you will improve both your presentation skills and your blacksmithing skills.

Volume 32, No. 3, September 2008
METALSMITH

This article reprinted from the New England Blacksmiths Newsletter Winter 2008

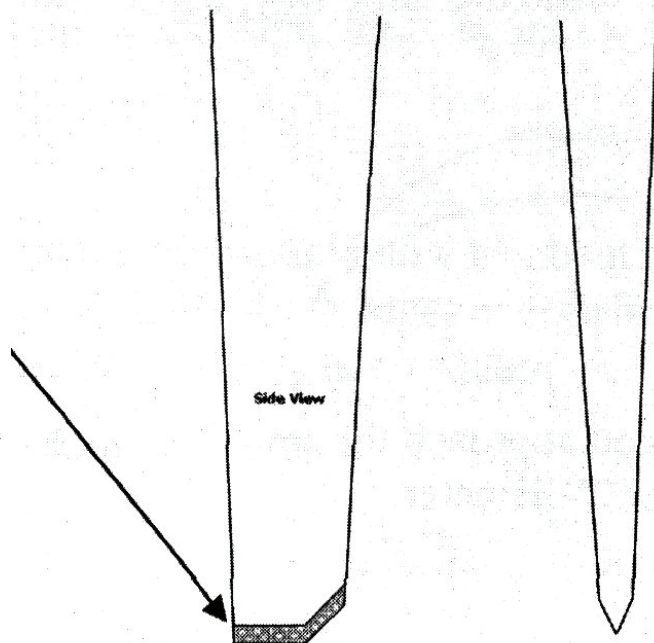
Cold chisel for cutting curves in sheet material

This chisel doesn't look like much, but it's the cat's meow

once you try it out. Forge a bluntly pointed chisel blank.

Taper and flatten, ending up with perhaps a 3/16" x 1/16" tip. File the tip to the shapes below. Do NOT round the corner between the 45 degree and flat portions of the edge (side view). To use it, tip; the chisel to the left (side view) and cut towards the right. Sounds strange, but it works very nicely. This tool should be made of high carbon steel, hardened and tempered.

Steve Smith, ME Rep.



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

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

Open Forges

We are looking for members who are interested in opening their forges up to members as an 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

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

Business Members

We would like to thank those who joined with our new Business Membership category .
Business dues are \$40
Please show them our support

John Chobrda, Dragon Run Forge
P.O. Box 315 Delaware City, DE, 19706
302-838-1960 jchob@verizon.net

Grant Clark, GWC Forge
PO Box 158 Perrineville NJ 08535
732 446-2638, 732 446-2638

Eric Cuper Artist Blacksmith
109 Lehman Lane, Neshanic Station, NJ 08853
908 642-6420 ericuper@msn.com

Bruce Hay, Jr.
50 Pine St., Lincroft, NJ 07738

Jayesh Shah, Architectural Iron Design
950 S. 2nd St., Plainfield, NJ 07063
jay@archirondesign.com

Louise Pezzi, Blacksmith
1241 Carpenter St
Philadelphia, PA 19147
215 336 6023 pezziandjr@gmail.com

Mark Balzarette, Blue Sun Customs LLC
124 Greenwood Ave. STE.C Suite C
Midland Park, NJ 07432

BLACKSMITH TOOLS FOR SALE!

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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, The Ashokan Center,
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) _____

New Member ___ Renewal ___

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

Suggestions for PABA demonstrations

What is your skill level?
 Beginner Intermediate Advanced Professional

Membership paid by ___ Cash ___ Check # _____

Send your completed application with \$ 20 (one year dues) to:
 PABA Treasurer, Buzz Glahn
 1667 Wyomissing Rd.
 Mohnton, PA 19540
 (make Checks payable to PABA)

PABA Membership Application
 Membership is from Jan. 1 — Dec. 31

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



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How to Join or Renew your Membership in NJBA:

NJBA Dues are \$20 per year.

NJBA Business Dues are \$40 per year

Please make your check out to: “NJBA”

Please mail checks to:

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

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

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

Name _____ Home Phone _____

Address _____ Day Phone _____

City _____

State _____ Zip _____

E-Mail _____ Skill Level (optional) _____

Comments _____