



# N.J.B.A. Newsletter

**NJBA Volume 8, Issue 2 08/04/03**

## Editors Soapbox

Well the weather hasn't been very nice lately, but I hope you all have been able to stay cool and dry. The Pig Roast is coming up at Peters Valley in September as well as the Wainford meet in October. Let's get out and see each other and have some fun. While we are getting out and making plans lets all mark our calendars for a real treat in November. Tom Ryan has offered to host a meet in the shop where he works in Long Island City, Koenig Iron Works. This is not a meet to miss!

As Editor I would like to request more help from the members of our organization with the newsletter. I cannot attend every event and then do a report on it, there are some other members who will help with the reports but the load always falls on the same shoulders. Reports do not have to be long and detailed, they just need to give enough information to help those who couldn't be there a taste of what they missed. I will happily accept multiple reports for the same event. Give it a try, you might surprise your self!

Try to remember to bring something for tailgating and the "Iron in the Hat". Hope to see you soon,  
Larry Brown, Editor

## Upcoming events for 2002

Get you 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 6**—Pig iron festival at Peters Valley. More info on page 3.

**September 7, 9:30** — Tool sale and picnic at Red Mill Forge in Clinton NJ. Details on page

**September 28, 9:30** — Longstreet Farm in Holmdel Park. More information on page

**October 5th, 9:30**- Wainford Day— Details on page 4.

**October 10th** —12th ABS Meet at Eastalco Aluminum Pavilion in Frederick, Maryland. Tom Eden is the contact. Details on page

**November 9, 9:30** — Tom Ryan is demonstrating in his shop at the Koenig Iron Works in Long Island City, NYC. Details on page.

## September Meet at Longstreet Farm

On September 28 at 9:30 join us for a public demonstration and membership meeting at Longstreet Farm in Holmdel Park. Our trailer will be there so, forges will be set up for members to work.

### Directions;

Longstreet Farm is located on Longstreet & Roberts Roads in Holmdel, NJ.

- Garden State Parkway to Exit 114. Southbound, turn right onto Red Hill Rd; northbound, turn left onto Red Hill Rd. Follow Red Hill Rd. to Everett Rd., turn right (heading west). Follow Everett Rd. to Roberts Rd., turn left. Follow Roberts Rd. to Longstreet Rd., turn right to Park on left.

- State Hwy. 34 to Roberts Rd. (1.75 miles north of Rt. 520). Southbound, turn left; northbound, turn right. Follow Roberts Rd. to Longstreet Rd., turn left. Park is on left

- State Hwy. 35 to Holmdel/Keyport Rd. Northbound, turn left; southbound, turn right. Follow Holmdel/Keyport Rd. to Crawfords Corner Rd., turn left. Continue to Longstreet Rd., turn right Park is on right.

**\* \* \* Remember to send \* \* \***  
**in your renewals!!**

If you did not get one contact  
Nate Pettengill, Membership Chairman  
There is a form on the last page of this newsletter  
**If you have not renewed this may be the  
last newsletter you receive!**

# New Jersey Blacksmiths Newsletter



## Renewal Time is Here!

June was Membership  
Month

If You Have Not Renewed  
Your Membership Send  
it in Soon !

### Official NJBA Address

NJBA, P.O. Box 195  
Howell, NJ 07731

### **The NJBA Web Site!**

The NJBA Web Site is up and running at:  
<http://njba.abana-chapter.com/>

**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**

## NJBA Board of Directors

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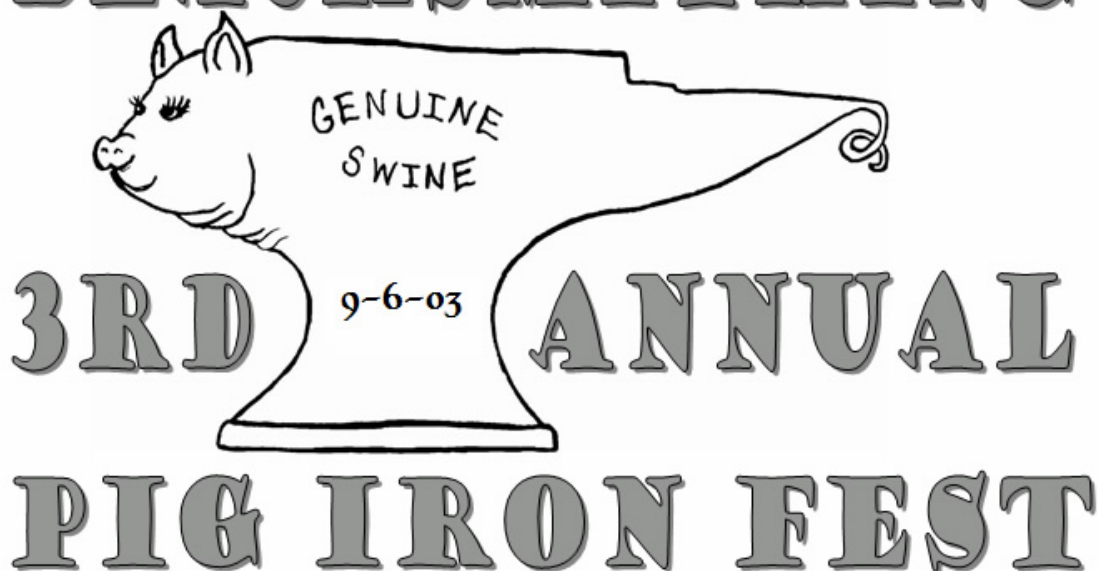
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973-702-8475 wkngb@yahoo.com

**Tim Suter**, June, 2004  
1112 Ladner Ave., Gibbstown, NJ 08027  
856-423-4417

Come join the fun !!

# PETER'S VALLEY BLACKSMITHING



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

Music supplied by **Malfunction Junction** (Bluegrass!!!)

Artwork/Tools and More to be Auctioned

2 Anvils to be Ruffled

**Only \$30 per person - kids under 12 free**

Presented by

Maegan Crowley, Ken Pierson, 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 Second Annual Pig Roast and Fund Raiser

On September 6th Peters Valley will hold its second 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;

#### Directions:

**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 7, 2003, 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 Wainford Park

We will be demonstrating and holding a membership meeting at Wainford Park on October 5th. 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.

Historic Wainford 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 out-buildings 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 Wainford 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 Wainford Rd. Turn left and follow 1 mile to park.

# New Jersey Blacksmiths Newsletter

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## November Meet at Koenig Iron Works in Long Island City

Sunday November 9th 9:30 Am

**Tom Ryan** will be opening his shop at Koenig Iron Works in Long Island City to us for our November meet.

Tom Ryan has 19 years experience in blacksmithing, first starting his training in England and France. He then returned to the U.S. and worked in various shops until settling for the last 5 years into his current position as blacksmith for Koenig Iron Works in Long Island City. Koenig Iron Works Produces structural and ornamental ironwork and includes its own small machine shop and foundry.

Koenig Iron Works  
8 - 14 37th Ave  
Long Island City, New York 11101

### Directions:

From N.J. take the Goethels bridge to the Staten Island expressway, to the Verrazano Bridge. This will put you on the Brooklyn—Queens Expressway. At exit 33, turn RIGHT onto Ramp towards Humboldt St / McGuinness Blvd. Keep LEFT to stay on Ramp towards Meeker Ave / McGuinness Blvd North. Bear LEFT (North) onto Humboldt St. Bear LEFT (North-West) onto McGuinness Blvd. Bear LEFT (North) onto Pulaski Bridge. Bear RIGHT (North-East) onto SR-25A [Jackson Ave]. Bear LEFT (North) onto 21st St. Turn LEFT (West) onto 37th Ave continue to 8—14 37th Ave.

### Alternate method or from other directions;

Get off Brooklyn Queens Expressway at the Northern Blvd exit and proceed west until you can make a right onto 37th Ave, take it till the end near 8th St. I have not tried either directions. The first is from the internet and the second from looking at a map. Leave early the streets in that area are numbered if that helps.

## W F MORAN Jr Blade Forging Demonstrations & Forged Blade Show

10-12 October 2003  
At the Eastalco Aluminum Pavilion  
5601 Manor Woods Road  
Frederick, Maryland

Forging and Cutting Demonstrations by ABS Master Smiths;

W F Moran, B R Hughes, Jerry Fisk, James Batson, Joe Keeslar, Jay Hendrickson, Aubrey Barnes, Rob Hudson, Mark Sentz & Joe Szilaski

Hands-On Blade Forging with Tom Eden & NJ Blacksmiths. Visit Bill Moran's Historic Forge and Knife Shop Attend Forged Blade Knife Show and Auction on Saturday, October 11, 2003

\$125 Entrance Fee includes Knife Show Table.

Contact Jan DuBois at the ABS Office  
NJBA Contact Tom Eden, Page 2 directors list

## Report on the Eastern Regional Blacksmithing Conference

This report is excerpts of a report sent to ABANA's email list the forge by a poster named "Phlip". The Eastern Regional Blacksmithing Conference "the Age of Iron" was held at Hancock Shaker Village in MA on Sat/Sun May 31-June 1 and sponsored by Berkshire Blacksmiths, Connecticut Blacksmiths Guild, Northeast Blacksmiths and the New England Blacksmiths.

Beginning of report excerpts;

Well, as some of you know, this weekend was the weekend I had planned for a mundane event, a hammer-in. "Mundane" in this context means non-SCA- a "hammer-in" is a meeting of blacksmiths.

The event was held at Hancock Shaker Village, in Massachusetts, a lovely, well-maintained historical village created by the religious sect known as the Shakers. If you

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don't know about the Shakers, they were wonderful people, very much responsible for shaping their segment of early American history. I don't know if there are any still alive, but back in the 60s, I went to school just up the road from the Canterbury Shaker Village in New Hampshire, and was taught to use a treadle sewing machine by Sister Marguerite Frost, so in a very real sense, spending the weekend at Hancock was like a homecoming- a very comfortable place to be, and I'm thinking that Sister Marguerite is smiling too, at all the wonderful memories that were aroused.

We had a marvelous time. Since we were near the "green coal area", and I had planned to be there, and consequently had chosen my equipment to help show how you could get set up inexpensively, we discussed how you could set up with a brake drum forge and a RR track anvil, and Aaron showed off his forge, made of a defunct gas grill. We talked to lots of people, including a few SCAdians, and I mostly worked on building another US Civil War reproduction collapsible cooking grill, like the one I had given Lord Ras, and Aaron guided a young boy and his uncle through making a couple of small projects. (I was mostly piddling around- it was pretty cold and wet, and I'm not a smith and a cook because I dislike heat. Next day, the same sort of thing, although we had fewer "guests" because of the storm warnings and cold weather. Those we had, however, were very aware and interested in what we were doing- very much a pleasant group ;-). There were lots of good things happening, both at the hammer-in, and around and about. Lest I forget, I want to give Hancock Shaker Village my deepest thanks for making this a very pleasant experience for we demonstrators. There wasn't much you could do about the weather, but the lovely lunches y'all set up for the demonstrators were very much appreciated. I hear the cook-out Saturday night was very good too.

As to the demo itself, while I spent most of my time at my forge, I did have some time to wander around and meet some people, and discuss some techniques. Bill Clemens- very much a pleasure to meet you, and see the Mastermys collection, as it stands. The Mastermyr collection, btw, is a reproduction of artifacts from the Mastermyr find from about the year 1000, done by a combination of modern and SCA blacksmiths from TheForge mailing List- and we're still working on it. Steve Smith, that tool

chest you made is every bit as wonderful in person, as the pix you sent- didja know Bill has put a mirror inside it, so we can watch the locks you made work? The grill is great too, Bill, and the loving detail in every one of those other pieces makes me proud to know such fine craftsmen ;-)

We had a beautiful set up by a couple of guys doing an historical reproduction of a Viking forge. I WILL have a set up like that soon, from paired single lung bellows, to "sand pit" forge, to stake anvils. Dale Wood, your award for the most historical set up was very justly deserved ;-). Thank-you for bringing it, and I hope to see you guys soon ;-)

**End of report segment:** NJBA was asked if we wanted to co-sponsor this event. If you are interested in demonstrating let me or another board member know and we will get you in touch if the event is scheduled for next year.

## Posts from ABANA's "theforge" E-Mail List Rivet gang by Norm Larson

It must be 3 - 4 years ago now when I made a fairly long post to theforge about riveting on structural steel. I worked as an ironworker in the early mid 50's around the southern end of Lake Michigan.

For a while I worked in a riveting gang which consisted of four people--the heater, a catcher, a buckler, and a driver. All the rivets I worked on at the time were .75 dia by whatever length needed. The heater would keep a half dozen or more rivets in his forge being heated and the catcher would hit his catch can with his pickup tongs indicating he wanted a rivet. The heater would pitch the rivet up and the catcher would catch it in a funnel and put it in the hole with his pick up tongs. The buckler would put the head of his bucking tool ( which was called a horse cock and usually had an offset head) on the rivet and the driver would drive a head on the rivet before it cooled too much.

The riveting gang was set up on a "point" --a place where a beam is attached to a column. There would be two

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"floats" (pieces of 3/4" plywood with 2 x 4 framing underneath that sticks out from the plywood and ropes are attached to the four corners. These pieces of rope are lashed around the beam and the "float" is made horizontal and tied off. The driver stands or kneels on one float and the bucker and catcher are on the other float. Sometimes you just sit on the beams and work off of them. Usually not though since this "point" might require maybe from 8 to 20 or more rivets and all the holes must be "good" before any rivets are driven. Barrel pins are driven into some of the holes to line the iron up and the point is bolted tight in some of the holes usually with an impact wrench. As rivets go in bolts and pins come out until the "point" is all rivets.

The catcher's job is easiest since all he has to do is catch the rivets and put them in the hole. The heater's job is also easy and no doubt the most skilled job in the gang. The bucker and driver are earning their money. Normally, the catcher, bucker, and driver change off during the day to split up the work. Everyone gets paid the same.

When bolts came it seemed like it changed overnight where I was at. Rivets one day and bolts the next with rivets never to be seen again. Riveting takes four guys in a gang and bolting up only takes two and you can stick more bolts in a day by far than rivets. I'm sure that the change didn't take place the same way in all parts of the country and that rivets were probably used in the boilermaking and other trades for a lot longer than on structural steel.

If I remember, we had riveting guns that were called numbers 60, 70, 80, or 90-- getting larger as the numbers go up. You don't want to use a number 90 since it will wear your ass out. The riveting head (called a "snap") was actually loose but was held on with a piece of wire. But it was possible to pull the trigger and shoot it off. Also inside the gun was a plunger that was loose and could also shoot off if not careful.

I'd be in the market for a riveting gun of the smaller sizes if anyone knows where there might be any. In fact I'm interested in any original riveting equipment (except a forge) as it used to be used.

Sorry for rambling on for so long.  
Norm Larson

Editors note: If you haven't heard Norm Larson sells a large selection of Blacksmithing books and is a pleasure to deal with. Norm Larson Books, 5426 E. Hwy 246, Lompac, CA 93436.

## Anvil Pointing Post by George Dixon

I can recall playing around with which way the horn worked best, left or right, with my first anvil. When I got to Samuel Yellin's shop some years later, I was pointing the horn to the right....I'm right handed so perhaps that was why. Every anvil in the shop was pointed to the left. I turned the one I was to use to the right....force of habit. The shop forman, the son of a blacksmith but a machinist by training, asked "why in the #%\$@!" I was doing that....

Maybe a year later, a very old man came to visit the shop. He had worked for Yellin in the 1920's. He toured the shop and then paused. He noted one anvil was pointing to the right. "At least one anvil is set correct" says he. So I talked to him about what he meant. He stated, in a manner that made clear that he thought everyone knew this....., that industrial blacksmiths set their heel to the right and ornamental blacksmiths set their horn to the right. Industrial smiths use more hardy tools and punch more holes (pritchel means punch, basically) while ornamental smiths use the horn more for curves and such.

It is interesting to note that he had worked there when only ornamental work was done, so accordingly each anvil horn pointed right. The Yellin shop shifted from ornamental to industrial work during WW2, ornamental did not come back until the brief period from the 1980's to 1992 when the shop was closed. So, by his reckoning, the anvils were reset during the war and the break in continuity in blacksmithing had left them that way.

It seems like there is a lot of what was the tradition in our past that may have been forgotten except for an occasional echo.

George Dixon  
(it no doubt matters more that one knows the step on an anvil is not for cutting, than which way the horn is heading)

## A finish used by the Yellin Shops

Posted by George Dixon

I use the linseed oil and turpentine finish that I picked up working at Yellin's.

If, for example, you use a one pound coffee can;

60% linseed oil (boiled)

40% turpentine

one 8 oz bottle of japan drier (or pale drying oil)

Apply at room temp to clean (hand sanded) metalwork with a brush (rags can't fit where a brush can and brushes don't leave lint). Once dry, apply a coat of paste wax with a brush. Allow the wax to dry and buff with a shoe brush (again, no rags-no lint). Repeat the waxing two more times.

Since the metal and the coating are at room temperature the outcome is even and quick when compared to heating a rail before coating it.

I have interior work well over a decade old, coated as described, with no rust at all.

Take care,  
George Dixon

Former Head Blacksmith, Samuel Yellin Metalworkers  
Editors note: These have been posts from the forge list

## A Thank You from someone who attended the Cold Spring Meet

Dear sirs:

I would like to Thank Dave for allowing me to make a nail and a hook at Cold Springs Village this past Sunday. He showed me how to do it by allowing me to work the metal. I am signed up for a class at Rough and Tumble Engineers in Kinzer Pa. on Labor Day weekend. Dave helped fire up the spark that I have had for a long time. He got me going and now I am going full tilt on restoring my forge. I would like to thank all who demonstrated. Thanks to all.

Dave Grace

**Ed note:** It's nice to get a Thank You occasionally! I also extend my thanks to David for using his skills as a demonstrator and sharing with the public.

## Scrap Corner

### These tips are from the Blacksmiths Association of Missouri Cup for candles

Brother Pat showed me this one but he gave the credit for it to a demo Stanley Winkler gave at St. James. It's a neat trick for making a little different style of candle cup.

Start with a long piece of 3/4 inch copper pipe. Heat it and quench to soften (copper works backwards from iron). Rest one end of the pipe on the floor. Take a ball peen hammer that is a little larger than the pipe and lightly hammer it into the other end while rocking the ball peen around in a circle. In this manner flare the end of the pipe until it looks good to you. Cut off about 2 inches on the chop saw so you get a nice square cut.

Now cut a circle out of a piece of heavy sheet metal. Mark the center first with a center punch and then drill a hole for a 1/8 or 3/16 inch rivet. I cut mine from an old sign using a cold chisel. Just mark the cut — you don't have to go too deep. Now clamp it in your vise and bend back and forth along the cut line, resetting it in the vise as needed. The metal will sheer along the line you cut with the chisel.

When you have your rough circle cut put a rivet through the hole and clamp the rivet close to the disc with a vise grips. Show the circle to your grinder and it will grind itself into a perfect circle. Don't let it run too fast or get away from you or ouch!

Heat the circle and cup it on a wood block carved to a dish shape or on the step of the anvil. When you have the shape you want, center the piece of copper pipe on the circle and drop a tiny piece of brazing rod (less than a half inch) and some flux into the center. Put the whole thing carefully into the fire and give it some heat. When the rod melts gently roll the candle cup around until it is brazed together. Don't quench!

Now you can attach it to whatever you want by welding, riveting, or with a small nut and bolt. — Jim McCarty



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## NJBA Open Forges

1. **Purpose:** NJBA open Forge Events are opportunities for NJBA current and potential members to gather at the shop of an NJBA member to learn and practice blacksmithing.

### 2. Application to Host an Open Forge

Members wanting to host open forges should contact the board. An email or a written letter would be best. The potential host should provide the following with their request:

1. The frequency (weekly, monthly, bi-weekly) and the day of the week for the proposed forge.
2. The host's contact number, email and US mail address
3. Directions to the host's shop.

All of this information will be published in the NJBA newsletter and web site in order for potential participants to find the open forge. The open forge event would be considered an NJBA event once the board receives the request and agrees to support the host. NJBA will either reimburse costs for or provide funds for stock and fuel (amount to be determined). The hosts should indicate what supplies they need to acquire in order to commence the open forge. If the host wishes to be reimbursed for fuel and stock expenses they should submit a voucher to the NJBA treasurer.

The open forge host should maintain a list of all participants for each open forge session. In particular, the host should have all new participants submit the same biographical information that we require for joining NJBA:

1. Name
2. Address
3. Phone number
4. Email.

This provides the evidence of interest in our organization and intent to possibly join NJBA. The individual would be participating in an NJBA event and would be covered by our insurance. The signup lists should be forwarded to the board periodically, so we may solicit the guests to join NJBA.

The host is encouraged to also put out collection can to defer costs. In particular, a guest should probably start paying for the steel they are using after a few visits, unless they are making something for NJBA like a pair tongs, tool, etc.

Two members have show interest in having new open forges;  
Bruce Ringier in Sussex County and Ron Grabowski in Long Island

Bruce Ringier  
346 Rt.565 Wantage, NJ 07641  
973-702-8475 yllwbrnfrm@AOL.com

Ron Grabowski  
110 Burlington Blvd., Smithtown, NY 11787  
631 265-1564 RonsForge@aol.com

# 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

#### **The Blacksmith of Trenton**

Alex Parubchenko occasionally gives classes at his

shop in Trenton. Please contact Alex or John

Chobrda at the shop, Phone # (609) 396-9583.

#### **Red Mill Forge**

Contact Adam Howard about workshops and per

diem use of the shop (908)735-4573

## 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 )

## 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

## BLACKSMITH TOOLS FOR SALE!

John Chobrda at the  
Trenton Blacksmith Shop

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

## Coal

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

# Foundations!

A Resource for Beginners.

by Bud Oggier

the Anvil's Ring/ Spring 1989 Part 12

Hi, Jean! Last time you said you were going to make a pair of tongs at home similar to the pair we made here, but a different size. Did you?"

"No I made three. Here they are."

"Say, they look fine. They look like they're 3/8", 1/2" and 5/8"."

"When I made the first pair I thought I might as well get started on a full set. I plan to make them up to 1" by 1/8" steps."

"Great, Jean. The work you're doing now tells me you've learned and can do all the basic forging skills. So it's time you learned a little about decorating.

One of the most common decorations is a twist. Many different effects can be made with one. Let's start out with a plain twist in a 1/2" square bar.

Get the bar hot, bright red, in the area you want to twist. When the piece is ready we'll put it in the vise, put this twisting wrench on it where we want the twist to end, and twist. This twisting wrench was made by welding a piece of 1/2" rod on the end of the fixed jaw of an old monkey wrench to give us another handle. It is adjustable to any size within its range. To make an even twist, the heat must be even throughout the length of the twist. If it isn't, the twist will be faster where it is hotter, and that doesn't look right.

Well, looks like the piece is hot enough, so here we go. Piece in the vise, put on the wrench and twist. I've twisted this one full turn now, so to straighten it, I'll put it in the vise across the corners of the straight sections and tighten up. Now turn it one quarter turn and tighten again. This will not mark or damage the piece because the dimension across the corners of the untwisted part is the same as the outside diameter of

the twisted part. In order to be sure that the untwisted parts are parallel with each other, put a short piece of flat stock on top of each end, and sight across them. If the flat pieces don't line up, tighten or loosen the twist to correct it.

OK, Jean, you try it. That looks pretty even, so straighten it, check it for being parallel, correct it. There, that looks great! I like my twists quite open, about one turn in 3". You might like them tighter or looser, it's up to you.

Jean, you could make this twist with any type of wrench that would fit, but if it has two handles so you can use one hand on each handle, you won't bend or distort it as much. If, while making a twist longer than this you see the twist getting more open as you progress, pour a little water on the section that is twisting too fast, to cool it off, and keep on going. The bar will twist the most where it is hottest.

Jean, these are nice looking twists, but in my opinion they are lacking something. They need a little more to make them look great. I rarely use a plain twist, so to me they look unfinished. Let's make another pair and see if we can't help them a little.

In the area we are going to twist, if we score a line in the middle of each face for the length of the twist, I think you'll be pleased. To do this, first mark the line on each face being sure they all start and finish at the same place on each end. Then score it with a cold chisel, not more than 1/8" deep. The chisel I use has one end of the cutting edge rounded. Now to start the cut, set the unrounded end of the chisel at the end of your marked line and make a cut. Raise the rounded end and slide the chisel forward and hit again. Continue this for the full length of the cut. By sliding the chisel toward you about half its length, the previous cut helps guide it and keeps the line straight.

Jean, my eyes have reached the point where I can no longer really see what is going on a hot piece. This job could all be done hot if you can see well enough. I normally put a rather shallow score in cold, and then recut it hot. The chisel I use hot has a radius on each

# New Jersey Blacksmiths Newsletter

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end so that the start and finish of the groove doesn't end abruptly, but runs out gradually.

There, all four sides are scored. Do you think you can see well enough to do this hot? Why not try it! OK, now to heat the piece and recut it. See how I slide the chisel towards me after each cut?

Jean, when we put these grooves in we raised a small ridge along each edge of the cut. If you're fussy, this should be removed; I'm fussy! We can either remove it with a flatter or a file. I'm going to use the flatter. Don't hit too hard, just enough to knock down the bulge. Now to twist it, same method as before. OK, out of the fire, into the vise, twist, straighten, and check for parallel.

Jean, you can see how the twist is progressing better if you brush off the scale a couple of times during the twist; it only takes a stroke or two. This piece has cooled off enough now so we can see it, so let's take a look. There, see how much life the scores add to the twist? I think it is much nicer.

Go ahead with yours. Before you start, Jean, you better put a center punch mark where the groove is supposed to start and finish so you can see it. Fine, your piece is hot, go for it! Don't score too deeply, about 1/8" is good. Great, reheat and twist, straighten, check for parallel, and let's look. That looks good. See how much the twist did for the appearance of the flat bar and how much the score in the center of each side added?

Jean, we could have put two scores on each side about 1/8" in from the edge and gotten another interesting effect. You are only limited by your imagination. Don't be afraid to experiment. No matter what surface treatment you use, the twisting technique is the same.

Let's try a different type of twist. This time let's use this 3/8" spring swage that fits in the hardie and see what happens. This spring swage is just a top and bottom swage hooked together with a flat loop of 1/4"

x 1" stock that keeps them in line and gives me a free hand.

Get the piece hot, slip it between the swages with a corner up. You strike, Jean, not too hard. Good, keep going, easy now, stop. Now to straighten a little. See, we now have what looks like a 3/8" diameter rod in the middle with a fin about 1/8" thick coming out of each side. If you do a good job of keeping the hits even, the edges of the fins will be pretty straight. I always clean them up a little with a file so they look more even. OK, let's heat it up and twist. If you want to use this twist again, use a pair of swages 1/8" smaller than the bar size and you'll come out OK.

If you are working with square stock, remember to put your piece in with a corner up before you start to hit on the swage. It works just as well on round stock, but the fins won't be as wide. OK, let's twist. Out of the fire, twist, straighten, check for parallel. There, look at that. I think it looks fine, and it certainly looks different.

Well, let's try another one and see what happens. This time, first we'll put in a plain twist, just like the first time. Ready, here we go. Heat, twist, straighten, check for level, and done.

Is yours ready yet? OK, now reheat and then forge it back to its original size. Be careful not to go below the original size and keep the sides square. Finish it off with the flatter. Good! Now I'll reheat it and untwist it one quarter turn less than the first time. Heat, twist, straighten, check for level, wire brush and look. See, the piece now has a series of points sticking up. It's called a thorn twist.

Your turn, Jean. Remember, when you forge down, all you want to do is get it back to its original size. Wherever there was a ridge on the twist, it gets forged flat, but the valleys are still there. The sharp edges on the sides become the points when you untwist. Remember, count how much you twist to start, and untwist one-quarter turn less.

Remember how much the score improved the plain

twist we made first? Let's see what a similar score would do for this thorn twist. Score it first, then twist, now to forge it down. Now rescore, untwist and look. Now you have a diamond pattern on all four sides. If we put two lines or scores on each side both times, we would have the same pattern, but there would be twice as many diamonds. In scoring for this diamond twist, it is important to the end result to keep the scores the same depth to get good looking diamonds.

See, Jean, all the variations we've been able to get by slight changes or additions to the plain twist we made first? Some other variations you could try is to weld a bundle of rods together like 1/4" square on each side in the center of a 1/4" x 1" bar and twist; or two 3/8" square and two 3/8" rounds welded together at the ends and twisted. Any combination of bars can be used, the edges scored or depressions put in them. It all depends on what you can dream up and what pleases you.

Well, Jean, I hope this session gave you some hints as to what can be done with twists. Don't be afraid to try something new; experiment!"

Author's note: My original assignment was to prepare a series of articles for someone who had never seen a blacksmith shop and take them through the steps of basic forging. I think I have done this. If I have not given enough detail to any phase, drop me a line and I'll try to cover them. Unless I hear from some of you, this will be the last article in this series. I'll miss Jean!

## BUD OGGIER

*Bud Oggier Passed away about 4 PM in the afternoon on Oct 25th, 2002. He died peacefully in his sleep at Penobscot Bay Medical Center. Many thanks for his permission to print this series. Heaven gets another fine smith. LB*

*This article was reprinted courtesy of the author Bud Oggier, The Anvil Ring and ABANA. It was originally published in the Summer Issue of the Anvil Ring 1988, Volume 16 Issue 1. Reprinting of this article must be done through the ABANA publishing committee*

## Scrap Corner

**These are more tips from the Blacksmiths Association of Missouri Fine finishes**

### Black Iron Wax

Melt together:  
1 part turpentine  
2 parts boiled linseed oil  
1/4 part beeswax  
—Nol Putnam

### Traditional Indoor finish

Melt together:  
1 pound can Johnson's Paste Wax  
1 cup turpentine  
1/4 cup boiled linseed oil  
1 tablespoon Japan drier  
—Francis Whitaker

## Demo Hint

For complex demo pieces, bring along a finished sample to show your audience what you are working towards. Remember that most visitors have an attention span of maybe 5 minutes. Those who are quite interested may stay for 15. You need to get your story across quickly.

—Fay LeCompte, Blacksmiths Guild of the Potomac

## Gunter quench

Rob Gunter, the proprietor of the Forgery at Tijeras, New Mexico, has developed an experimental quenching solution to replace a 10 percent Sodium Hydroxide solution. It consists of:

5 gallons water  
5 pounds table salt  
32 ounces "Dawn" dishwashing liquid  
8 ounces Shaklee Basic I

Quench at 1550 degrees F. Use care with any quenching material. Do it outside or with good ventilation to save your lungs.

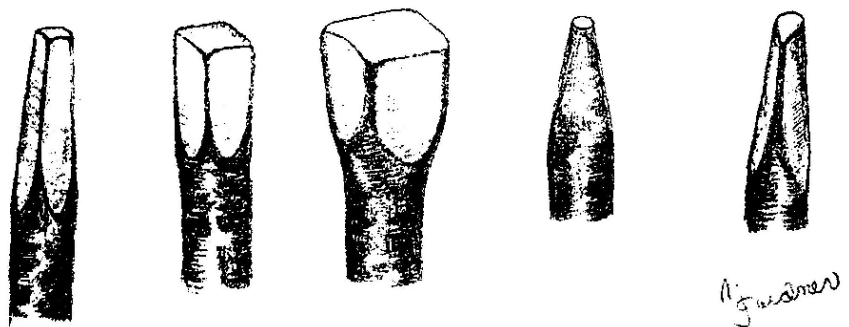
—Indiana Forge Fire

## Treadle Hammer Repousse'

Do not put your hand under the treadle hammer! My treadle hammer has a safety chain therefore I do, If your treadle hammer does not have a safety chain do not do as I do!  
Practice making straight lines. To do this do not pick up the chisel or fuller but rock and drag it to follow your line. Make a couple of passes to achieve the depth of the line you are making, it will look much neater. The first things I made were leaves. The techniques used for making the leaves are basically the same as for everything else that I do.

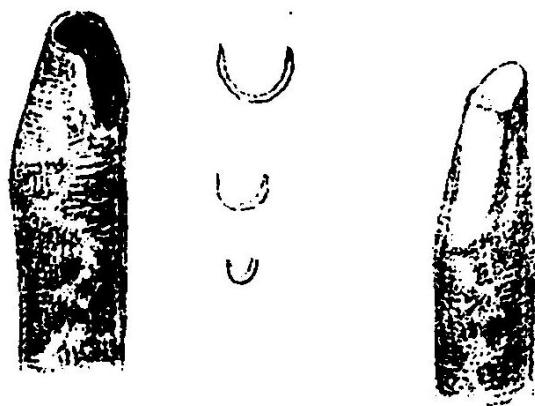
Do not be afraid of failures or to experiment. Steel is cheap---we have a big scrap pile!

To make leaves get your design from a real leaf. To do this I trace the out line of a leaf on a piece of paper and cut it out. Or you can put a real leaf in a copy machine and print it. Then cut out the design that you have printed.



To transfer the design to the metal, lay the paper cut out on the metal and draw around the edges of the pattern. Remove the paper pattern from the metal and cut out with a plasma cutter or chisel out the design. Look at the leaf or your copy of it and draw the veins on the metal leaf. Just draw the main ones or you will have visual over load!

Put a disk of lead on the treadle hammer anvil and use a fuller to hammer in the veins working from the front side of the leaf. Do a couple of passes or you will get a sloppy looking vein. Do the center vein first then the side ones. Do not have the side veins touching the center one just come close.



Turn the leaf over and work from the back using a punch to raise the metal on either side of the veins. You may have to turn the leaf over again and go over the veins again to make them appear deeper.

To give the leaf more depth use a ball pein hammer under the treadle hammer with a lead backing or if working the metal hot use a wood block.

Experiment using a scrolling tongs and other tools you have to bend and twist the leaf to give it life. Look at real leaves in the fall to see how they curl when the

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dry. This really helps with this part of making leaves.

To make other things, such as switch plates, you first draw out your design in a sketch book and then trace it on tracing paper. Then glue the tracing paper to the metal. (rubber cement works well for this)

I then use a chisel and follow the lines that I have drawn on the tracing paper. I also do all of the detail work at this point, for example the lines in the grass. The paper is then removed and you can see all of the chisel lines that you have made. You now use the butcher and go around the outside lines of the design. When you are finished doing this you can see the outline of the design from the back of the metal.

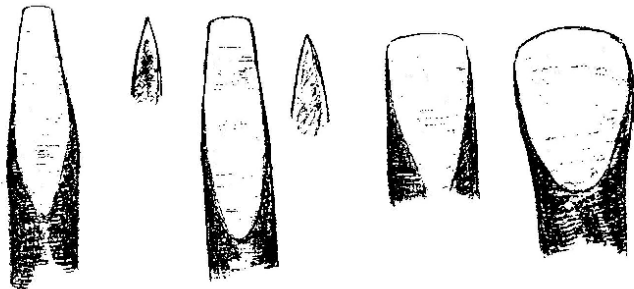
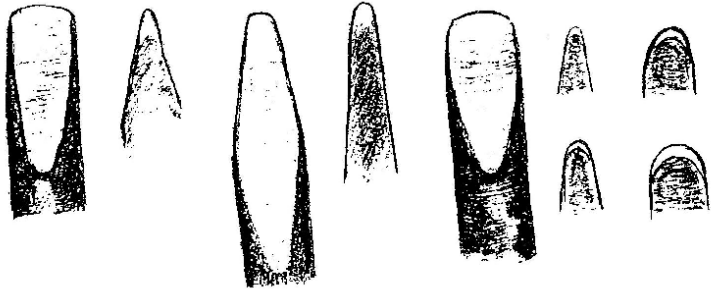
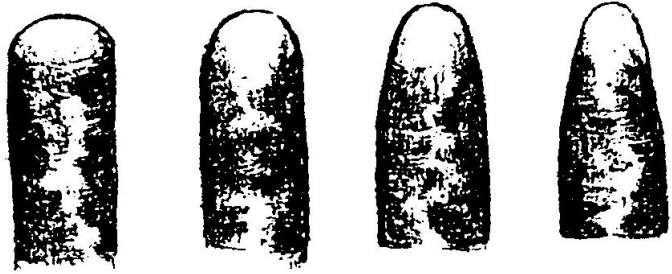
Put a lead disk on the anvil of the treadle hammer and put the metal on which you are working face down on the lead. With a punch or flatter or whatever tool works best for what you are doing push the metal from the back to raise the design. The lead will support the areas that you do not want raised and the areas that you hit the lead will give.

If you wish to raise a section higher than you can with the lead, use a piece of wood on the treadle hammer anvil and work the metal hot.

Now turn the metal over and work it from the front using a butcher and a flatter to push the metal down around the edges of the design. You can do this directly on the anvil or a piece of wood or lead depending on the effect you want. I do this on the anvil because I think that it gives a sharper outline. Use the flatter to blend in the ridge that the butcher creates and to even out any uneven areas.

The coloring on my work is from polishing it with a wire brush to remove the scale. If I only want to remove certain areas I use a Dremel tool, this way I have more control. I then use a torch to get the tempering colors. For the leaves I use a brass brush and a torch. Keep trying different things and different methods for your finishes or to get colors. For a finish I use 60% boiled linseed oil, 40% turpentine, and a little Japan Dryer. After this has dried I paint it with spar varnish, and after that has dried I coat the piece with 3 coats of Johnson's Paste Wax, and buff with a clean soft shoe brush between coats. The maintenance is to periodically wax and buff it.

From The IVBA Newsletter



## Repousse' Tooling : The Basics

by Wendel Broussard

From Hammer Notes, the newsletter for the Mid Atlantic Smiths association

Acquiring the correct tooling is important for a proper repousse. This is not a suggestion for "toolamania", but rather a scope of tools needed for getting started on the road to being a repousseur.

You can obtain most shapes and designs with seven basic repousse' hammers. Two of these hammers can be different size ball-peen hammers used for embossing. The remaining five hammers being 2 veining hammers (one for thin and one for thick veins), 2 plannishing hammers and embossing hammer with small radi-uses, are difficult to find on the market and are either adapted from other hammers or made from scratch (a material well suited for this task is jackhammer bits).

The veining hammers should have a straight area in the center of the face equaling half of the face and the shoulder of the face radiused slightly leaving the remaining two quarters. (fig.1)

The progression of the radius allows smooth lines to be made almost as if accomplished with a single blow due to the fact the hammer can be cocked over and only the required radius is to be used. A continuous radius of the face causes dips in the material and an undesirable vein and should be avoided. Jig. 1

The opposite of the veining hammer can have a straight face with slight radiuses on the shoulders to avoid "dinging" the surface of the material. (fig.2) This side is for creating straight veins.

### THE FINER THE VEIN THE THICKER THE FACE OF THE HAMMER.

That just sounds backwards I know, but a THIN face creates a line by pushing the material down, abruptly causing a trough. The wider face hammer pushes the material down in a more subtle fashion causing the stake underneath to crease the material to a pristine line. The general veining hammer should have a thickness of approximately 3/16". As for the finer veining hammers, they can vary from 3/8" - 1/2" in thickness. (fig.3)

A word to the wise. Keep your hammers relatively light (11-12 oz.). The integrity of the work requires a series of blows,

### PROPORTIONS

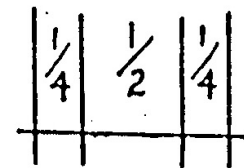


fig. 1

### STRAIGHT

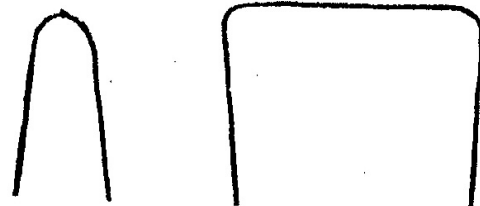


fig. 2



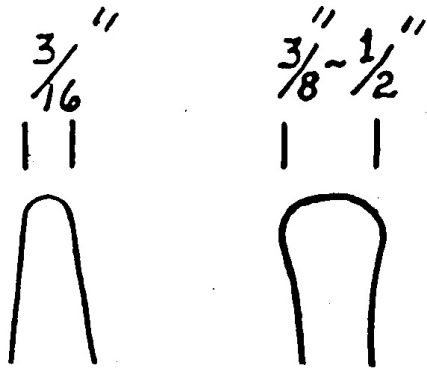


fig. 3

so a heavy hammer can fatigue an arm in short order.

The two planishing hammers should have a convex face on one side for planishing inside radiuses of embossing and the edge of the face needs to be radiused a bit to prevent those "dings" that occur on those not so controlled strikes. The opposite side of the planishing hammer is concaved for the outside radius of the embossing. This concaved face makes good use of the striking surface of the hammer covering more area with each blow. Sounds like splitting hairs, but with the number of blows planishing takes, you need all the help you can get. (fig. 4)

One planishing hammer, can have a face approximately 3/4" dia. The other hammer is a smaller 3/8" for those hard to reach places. Embossing hammers can vary in styles.

As I mentioned before a ball peen hammer can be used. These hammers create volume in your repousse' so the sizes of the faces need to progress from smaller face to larger face hammers depending on the design and size of repousse' at hand. The material used for embossing into can be either lead, wood, or a steel form. Steel forms are typically used on hot work. The lead and wood need to have an indentation either hammered in or carved to accommodate the portion of the work to be embossed.

Veining stakes need to reflect the shapes of the veining hammers, radiused and straight, because the same theory is being used but on the underside of the work. In a nut shell you're working with a top and bottom die here. One difference is the stake needs to be sharp, about the sharpness of a butter knife. This allows the edge of the stake to bite into the material, but not cut through, preventing the piece from slipping off the stake and keeping the vein flowing and graceful.

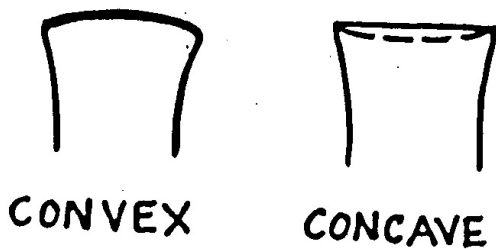


fig. 4

Planishing stakes need to echo the shape of the embossing. These stakes can be made from any tool steel as long as it does not acquire flat spots during long periods of use. By putting an embossing hammer face up in a vise, "bingo", you have a planishing stake. Another way to acquire a planishing stake is to weld different size ball-bearings on a piece of mild steel bar stock and you have a perfectly round surface for planishing. Be sure to pre-heat the ball-bearing before welding to prevent the weld from crystallizing the hard material of the ball-bearing.

As far as the care and feeding of repousse tools one should always keep the working surface of the tools smooth and semi-polished. A nick in a tool can cause die printing in the surface of the piece.

# New Jersey Blacksmiths Newsletter

## USING THE NJBA DEMONSTRATION TRAILER: BLACKSMITH DEMONSTRATION AT DELAWARE VALLEY COLLEGE'S A-DAY AND AT LENAPE DISTRICT BSA SPRING CAMPOREE

**By Doug Learn**

One of the unique features of NJBA is the demonstration trailer that we have. Put together with the efforts of Marshall, David, Bruce and others, this is a resource that is a great tool for spreading the blacksmithing word to the general public. Doing public demonstrations was part of my blacksmithing experience in Memphis, both at the National Ornamental Metal Museum and various festivals and events throughout the Mid-South area, and I always enjoy working for the public. Late last year I approached Delaware Valley College to see if they were interested in a blacksmithing demonstration at A-Days. A-Day is a fund-raising event for the student organizations at DVC that has been held the last week of April for longer than anyone I talked to can remember (over 60 years). Organized and run completely by the students, this is a celebration of the agricultural heritage of the school, with all the large animal, small animal, agriculture and horticulture clubs taking place. I talked to the faculty advisor and presented a formal proposal in February that was accepted. I then worked with David and the NJBA Board to ensure support from NJBA and addressed all the various bureaucratic steps that are necessary to make such an event possible. I also requested and received support from PABA, who came through with money to purchase coal and other supplies. Brent Reeb, owner of E&S Metal Fabricators in Ivyland, PA donated the steel.

All the work by everyone paid off. On 26 and 27 April several PABA and NJBA members, my sons and I demonstrated at A-Days. We were all busy both days making leaves, nails, fire-place tools, simple hooks, ghost faces, 'art', one small horse-shoe and throughout both days, smiles on the faces of the young and young at heart. My wife Fawn brought many of her fine pieces of work on Sunday to emphasize what the modern artist-blacksmith is capable of, and copies of the Anvils Ring to emphasize this work. Also displayed both days were brochures for NJBA, PABA and ABANA and information on the metalwork merit badge and Boy Scouts. Allman Hall, where we set up, was the former blacksmith shop up to the late 1950's. The former college president Dr. Feldstein, taught blacksmithing during that time and I had a very nice conversation with him regarding this piece of college history. He thanked me for bringing this back to campus.

The next weekend I took the trailer to the Spring Camporee for Lenape District, Buck County Boy Scout Council held at the Moravian Tile Works in Doylestown. This was a much different venue, because I wanted to not only demonstrate but to also allow some scouts to participate in the forging. My older son Japh and I helped about 12 scouts throughout the day get a first-hand taste for blacksmithing. For crowd control I asked the adult leader of each troop to choose 1 scout to participate, allowing me to concentrate on the tasks at hand and keeping me out of the process for choosing who would participate. I had the scouts make a simple fire poker from 3/8 inch stock, forging a square taper at one end and a round taper on the other. The round taper end was then scrolled and a loop handle turned over the horn then centered. The design was simple and not beyond this beginning level, preventing the scouts from being frustrated with the process. This took anywhere from 30 to 45 minutes to accomplish, and some needed more help than others. The scouts had a good time and took home a nice piece to show their troop and families.

My feedback from the student organizers, the faculty advisors, staff and the attendees at Delaware Valley was all very positive and an invitation has been extended to us to participate next year on the last weekend of April. I look at this as the first in a long collaboration with the college that will benefit the blacksmith community and the college. My thanks to Mike Awckland, Wayne Marieler, Jeff Morelli, Brent Reeb, Japh and Calum Learn, and of course Fawn (the most patient woman in the world) for all their help and contributions in time, effort, supplies and equipment. For the Camporee event, I hope that this brief exposure to blacksmithing will make some of the scouts continue their interest in the future. The exposure that blacksmithing got over these two weekends was immeasurable. My thanks to NJBA for the generous loan of the demonstration trailer and equipment and to PABA for the generous financial support for these demonstrations. And I encourage all members to demonstrate for the public. The experience is lots of fun.

Doug was hoping that he might be able to persuade the College to host an ABANA conference, wanting to bring a conference to our area. The Delaware Valley College unfortunately is not interested in hosting the 2008 ABANA Conference, so he is looking for a venue that can handle 1000+ attendees. In all reality we need a school that has at least 3000 enrollment; this ensures a level of facility support for the kind of commitment that we need. Anyone who has ideas for such a location and/or who is interested in planning this conference please contact Doug Learn.

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



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Doug Learn

### **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 195, Howell, N.J. 07731**

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 \_\_\_\_\_