

Capital District Blacksmiths' Newsletter

May, 2005

Volume 4 Number 2

June Event at Hancock

CDBA's next event will take place on June 18th & 19th at Age of Iron on the Hancock Shaker Village grounds in Hancock, MA.

CDBA will once again be hosting a "Green Coal" area open public. Last year an estimated 250+ people tried their hand at blacksmithing. This year we easily anticipate the same level of interest.

With that in mind we have secured 3 or 4 coal forges and plan to have tables of CDBA promotional materials for members and the public as well as ABANA 2006 Conference info, and other general blacksmithing information.

If you are interested in assisting us at the "Green Coal" area or lending a hand with the Age of Iron event in general, take a look at the enclosed "Age of Iron Duties" list and let us know how you'd like to help by emailing us at contact@cdblacksmiths.org or calling us at 518-429-5270 (ask for Dan). CDBA members who volunteer gain entrance to the event for free. All other members must enter through the front gate and pay the typical Hancock Shaker Village admission.

See page 4 "Nearby Events" for detailed directions and additional event information.

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Historic Sites Hail CDBA



The Ten Broeck Mansion (left) and Mabee Farm (right) invited CDBA to participate in their public events. CDBA was able to show hundreds of people the art of blacksmithing.

It is good to be known for introducing the public to blacksmithing. Two local historic sites (the Mabee Farm in Rotterdam Junction and the Ten Broeck Mansion in Albany) did not hesitate to contact CDBA when they needed historic crafts demonstrated at their public functions.

The Mabee farm demonstration was a mini "blacksmithing timeline". Demonstrations included: 400AD Irish, 1000AD Norse, 1700's Dutch/Colonial, and present day blacksmithing. An estimated 200 people stopped by to view the blacksmithing that day. Additionally, a Revolutionary War regiment was drilling in the field near by.

The Ten Broeck Mansion was a new venue for CDBA. Located in Albany, this Dutch mansion sits atop a steep hill and, for hundreds of years, had a commanding view of the Hudson River. On May 1st, the Mansion held its annual "Spring Opening" and inquired if CDBA would like to join the other re-enactors and craftspeople showing the skills that would have been typical of the Colonial era.

CDBA looks forward to participating again with these fine institutions. They provide an excellent

vehicle for CDBA to expose the public to blacksmithing, and help keep our history alive!



"Wolves of Woden" Norse re-enactors discuss their period forge setup with the public.



Aaron Silver (CDBA Treasurer) finishes a fire poker at the Ten Broeck Mansion demo.

Padlock Hammer-In

On July, 10th CDBA member Doug DeLurey will be hosting a Padlock Hammer-In at the Stephen Bader & Co. building in Valley Falls, NY.

For \$12 participants will be able to purchase a padlock kit and will spend the afternoon building their own padlock from scratch.

All major equipment and forges will be provided courtesy of Bader & Co. and CDBA respectively. However, participants should bring the following (if they can): hacksaw, spare hacksaw blade, files, drill with 3/16" & 1/4" bits, small cold chisel, medium ball pein hammer.

Since, we need to know how many kits to make, we ask that people wishing to participate RSVP with the enclosed form or contact us at: contact@cdblacksmiths.org or call us at 518-429-5270 (ask for Dan) by July 1st.



Photo of Padlock's inner workings, key and faceplate



Photo of Completed padlock and key



Arts Festival Seeks Smiths

On Saturday, October 8, 2005, Achla Designs and the City of Fitchburg,

Massachusetts will host the Second Annual Autumn Arts Ablaze festival, featuring as its highlight a Forge-In with blacksmiths from around the world. The festival is located in the city's new Riverfront Park on the banks of the Nashua River in the heart of Downtown Fitchburg.

This event is open to all blacksmith artisans to display and demonstrate their craft. The theme of this year's festival is "Life Along the River Bank". Pieces may include birds, plants, fish or human activities that occur along the river, or an abstract representation of this theme. Cash prizes from \$200-\$1000 will be awarded for work and best live demonstration.

If you know of other blacksmiths who may be interested in participating and/or attending Autumn Arts Ablaze, please forward this information along.

If you have additional questions or comments contact Jeremy Thompson directly at (978) 345-9603 ext305 or j.thompson@net1plus.com

Register to submit works and demonstrations by August 1st. Entries due by September 15, 2005.



Water Street Books

26 Water St
Williamstown, MA 01267-2846
Phone: (413)458-8072
Fax: (413)-458-0249
Ask for: Richard Simpson
Richard.D.Simpson@williams.edu

Your Blacksmith Reference Source

Letters

Thank you and the Capital District Blacksmiths' Association for participating in "Living History Day" at Ten Broeck Mansion. It was a hit with our visitors. I hope you will join us again next year. - Sara Biggs

Book Review

I was recently asked to review "101 Metal Projects for the Novice Blacksmith: A 'How-to' Shop Manual for Beginners" by Al Cannella and published by Poor Boy Blacksmith Tools.

First, I must say that of the half dozen book ad or review requests this was the *only* publisher to donate a free copy of the book to the CDBA library. Kudos, and many thanks to Poor Boy Blacksmith Tools!

Projects for beginning blacksmiths are often an issue. Many novice smiths do not have a complete shop setup and so, not only do they need something to make, they also need some of the tools to construct it. "101 Metal Projects" addresses these needs nicely. Over 1/4 of the projects are tools helpful to the novice smith.

Also helpful is the "cookbook" style layout that informs the reader right away what stock will be needed to complete the project. Unfortunately, this layout style is not extended to what *tools* will also be needed for the project, some of which require a welder. However, the author *does* reference the page number in the project's text if a needed tool is also one of their projects.

Additionally, the overall project layout is in alphabetical order by project name. It might have been nicer to group the projects by type first (shop tools, home hardware, garden tools, lighting, cookware, etc), and then alphabetize them.

Over all this book fills an often overlooked void in blacksmithing books, and will deservedly find it's way onto many beginners' shelves

Women in Blacksmithing

By Jack Connell, CDBA member

I recently read an interesting article in the Spring 2004 Colonial Williamsburg magazine entitled, "With All The Grace of the Sex" by Donna Dene Woodward. Given that the President of our organization is both a female and a competent blacksmith and the fact that for many years the Age of Iron weekend at the Hancock Shaker Museum has had many excellent and "graceful" female blacksmiths present, I thought it would be fun to share with our members a few quotes and comments drawn from this article.

Woodward mentions that in 1741, an English Quaker bookseller, William Hutton (1723-1815), while traveling through the English countryside noted that in one blacksmith shop he saw, "one or more females, stripped of their upper garments, and not overcharged with the lower, wielding the hammer with all the grace of their sex." The blacksmithing trade at the time was still controlled by the old guild system of long apprenticeships. Women were not excluded from this, or most other trades. In fact the 1434 charter of 'The Worshipful Company

of Blacksmiths' in London, Ms. Woodward notes that this guild listed sixty-five men and two women. (Note aside: The WCB on its heraldic guild crest has a great motto: "By Hammer And Hand all Arts Do Stand"...think about that for a minute!)

Women then, as now, did not normally go into the heavy trades by choice but often out of necessity. There were a number of reasons why a woman might be found working at the forge. One such reason might be the simple economic necessity of her parents or her own struggling (or highly successful) family business. This was also a good way for a master blacksmith husband or father to get around some of the guild regulations of hiring official (and thereby costly) apprentices or journeymen - a daughter or wife therefore fit the bill nicely! Other women took the traditional and more formal route by applying to the local guild "by apprenticeship, patrimony, redemption, or marriage." Most women apparently applied "by right of marriage, or widowhood." Many others were apprenticed to the various trades as young orphans or paupers. There are many European historical ledgers and manuscripts which document that women worked in and sometimes owned blacksmith shops as well as being fully represented in all of the trades throughout European history.

In America, there were also apprenticeship systems with contracts and ledgers but there appear to be fewer examples still available and these are less specific than the European examples. So, it is often difficult to discern exactly to which trade a woman was being apprenticed. However, As Woodward notes, there were hundreds of widows running businesses in colonial America. She references an account book found at the Litchfield Historical Society in Connecticut which shows that a

Mary Stoddard signed all transactions for her dead husband's blacksmith business in the 1770s. If Mary Stoddard did not take hammer to steel, she at least likely supervised those who did in her husbands name. Also noted in the Woodward article was the observation that a print from Ben Franklin's Poor Richard Illustrated shows a blacksmith's shop with four smiths working and off to the right is a woman hammering on an anvil!

Contemporary research has shown that women were represented in virtually all of the male dominated trades, essentially throughout history. What Woodward found particularly "compelling" was the lack of documentation that there were any laws prohibiting women from working in a particular trade. This idea that women had "choice" in earlier centuries sounds a bit foreign to modern ears, but the facts are there. See, the female construction workers, heavy equipment operators, ditch diggers, silversmiths (Paul Revere's mother was a silversmith!), blacksmiths, and women in all of the other fields of work are not new age events, they are as old as time itself! As we have seen with our own eyes at our various CDBA events, women who hammer steel are often not "Helga The Horrible" look-a likes"! Women in history, as they continue to do today, will do whatever they need to do to make ends meet and to provide for their families. Today, we really have "choices". We often have both the means and the leisure time to have an avocation - or a profession - that is creative, fun and often profitable (though seldom!) while at the same time giving us the enjoyment we find in the companionship of fellow blacksmiths. Ah, Life is good!



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Nearby Events

Blacksmithing Days - Age of Iron June 18th & 19th

Hancock Shaker Village
Corner Routes 20 & 41
Pittsfield, MA 01201

Demonstrators: Over 20 demonstrators scheduled to attend. CDBA will be hosting a "Green Coal" area open to the general public.

CDBA members: Those wishing to demonstrate or assist in the Green Coal area need to contact CDBA President Sarah Ritchie-Crowther demo site location information or assistant scheduling. Those members attending in either of those capacities should use the Shaker Village's "Maintenance Entrance" on Rte 41, a mere 300 yards from the intersection of Rtes 20 & 41. All other members and the general public please use the standard entrance on Rte 20. Demonstrator's vehicles must be clear of the grounds proper before 9:30am.

Directions:

- Use your best route to get to I-90 East to Exit 11E (Route 20) Nassau.
- Follow Route 20 (east) into Massachusetts by bearing Right at the Hess gas station.
- Entrance is on right approximately 6 miles from New York/Massachusetts border.

Not-So 'Nearby' Events

CanIron 2005

August 30th - September 2nd, 2005
Anapolis Royal, Nova Scotia - Canada
Maritime Blacksmiths Association
C/O Wayne Jay
PO Box 46048 Novalea RPO
Halifax, Nova Scotia
B3K 5V9
info@caniron.ca

Upper Midwest Regional Blacksmith Conference

July 15th - 17th

Thresher Reunion Park at Pontiac, IL

This conference is hosted by the Upper Midwest Blacksmith Assn. [UMBA] Illinois Valley Blacksmith Assn. [IVBA] in Indiana Blacksmith Assn. [IBA] on the "off" year of the ABANA conference. Each of the blacksmith chapters will sponsor a demonstrator, UMBA has chosen Jerry Darnell from Seagrove NC. The other two has Jack Brubaker and Brent Bailly. Mark your calendar for the Midwest Best Conference that has three talented demonstrators along with tailgating, trade items, gallery auctions, iron-the-hat, family events plus great fellowship with other smiths. Conference chairman, Scott & Tricia Springer Ph 309-394-2256[home], For registration and information, call or check the update's on the web site <http://www.umrbc.org/>

VIKING AGE IRON SMELT

SATURDAY JUNE 11, 2005
1 PM - 4 PM
the Wareham Forge - Wareham
ON (lower Grey County)

Classes

Oak & Acorn Ancient Metalcrafts

35A State Street
Valley Falls, NY 12185
518-665-8308

smiths@oakandacorn.com

Blacksmithing classes are offered in a tutored format, allowing the student to progress over a variety of projects set to their own pace and schedule. Similar classes in silver wire jewelry, and mail armour are also available. Rate: \$30/hr

Peters Valley Craft Education Center

19 Kuhn Rd.
Layton, NJ 07581
(973) 948-5200
www.pvcrafts.org

June 3-7 Chasing Tools

June 10-14	Basics & More
June 17-21	Forged Vessels
July 1-5	Not Just Flat Iron
July 8-12	Damascus: Getting Over the Edge
July 15-19	French Repousse & More
July 22-26	Mixed Metal Forging
July 29- Aug 2	Texture & Surface
Aug 5-9	Beginning Sculpture
Aug 12-16	Volumetric Forging
Aug 19-23	Sheet Forming
Aug 26-30	Joinery
Sept 2-4	Fantasy Forging
Sept 10-11	Open Studio

New England School of Metalwork

7 Albiston Way

Auburn, Maine 04210

207-777-6211 Toll Free 888-753-7502
www.newenglandschoolofmetalwork.com

June 3-7	Sculpting Steel
June 10-14	Tools, Forge Welding & Scrollwork
July 8-12	Natural Forms
July 22-25	Pounding Out Sculpture
Aug 12-15	Forge Welding
Aug 19-23	Blow it Up!
Sept 9-12	Tools for the Toolbox
Sept 23-26	Copper Fountain Making
Oct 14-17	Tools for the Fire
Oct 21-24	Laminated Bladesmithing
Nov 4-8	English Wheel; Build & Use It



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Zoeller Forge
4312 Lahna Dr
Louisville, KY 40216
502-361-0706
zman59@earthlink.net
www.geocities.com/zoellerforge

Confessions of a Bladesmith: 'Secrets' Revealed! - Part 2

by Kevin R. Cashen



This article originally appeared January, 2003 as a 'thread' on Sword Forum International.

Attention Newsletter Exchange Editors: Please contact Kevin R. Cashen c/o Sword Forum International (<http://www.swordforum.com>) for permission before reprinting this series.

Something I would like to address to everybody who sees this article:

You will never find a group of people like bladesmiths when it comes to sharing and what they do with others who are interested. I have been pretty hard on "secret" keepers, but the truth be told, there are very few in our business. People from other fields are shocked when they see how openly we share with what they would consider our potential 'competition'. In one of the few last bastions of true sharing of knowledge there is no greater sin than absorbing all you can and not giving back or giving credit. The most miserable creature in our business is one who takes knowledge that is given in good faith and claims it as their own! I think all any bladesmith would ask in return for sharing is to be given credit when the info is shared again.

I seriously doubt that any of what I am sharing is anything new. It has been going on for millennia now. But since I have been isolated up here in MI for most of my career I have stumbled upon most of what I do by trial and error, but if I encounter a technique that was shown to me I will sincerely try to give the credit.

So, I would like to give some general credits to those who have helped me along:

Jim Porter- the Master Smith who guided me through my Journeyman and Master testing and inspired me to never "settle" on quality. The bladesmithing world misses him.

Tim Zowada- For jerking my chain enough to make me question all the answers and crack the books. Plenty of my salt bath heat treating knowledge came from Tim who may have been the first in the custom knife business to demonstrate such techniques years ago at Ashokan. That is why we are fond of saying "It is all Tims fault".

Mike Leach- A grinder not a forger, but he was a great in guidance and encouragement to a young kid who met him at the first local gun and knife show that young Cashen had the guts to set up at, and is still as good as gold to me today.

Dan Maragni- For pointing out so many things about "real" swords, and still a good source for me to call upon when I need input from somebody that has handled more originals that I ever will. I have said that if I ever had the proverbial 3 wishes one of them would be to have Dans library.

Lee Jones- If you haven't been to "Mediaeval Sword" (<http://www.aiusa.com/medsword/>) you are not a real sword junky. I wouldn't even be making swords today if it was for Lee's generosity in expanding my knowledge.

And of course all of you folks here on Sword Forum International, for making me think about this stuff all of the time. Especially those who have dissagreed with me. Those who know

me will tell you that there is no quicker way to get me to expand my knowledge, through heavy research, than disagreeing with me.

I hate to bore folks with going on like this, but I wanted to make it perfectly clear that no bladesmith is an island and that we all have learned some of what we know through the generosity of others.

[The last installment left Mr Cashen preparing to weld the two core bars and the edge bar. -Ed]

Now the forge is fired up again and we get ready to weld this bundle into a solid sword shaped piece of steel. Things need to be held tightly in place so that they don't misalign in the welding process. If misalignment occurs there are a couple of choices, you can grind the ridges down and stock remove the misalignment away, which should only be done slight misalignments since it can affect the patterning. The other option is to beat it back into line, but the drawback here is that the things are not real tight yet and it will more often than not just pop the welds back apart. This is not so much a problem since you can then realign them and weld them again. But I have noticed that it is not uncommon for a split seam in the middle not to want to re-weld as well. And the more times you try to re-weld the less likely it will take. So if you can't get this taken care of in very short order you could be... you guessed it, starting all over from scratch!

So it is very good to keep everything in line to begin with. The best way I have found to do this is to "band" the stack. I like to use strips of 1/8"x 1" steel to make bands that wrap around the stack very tightly and hold things in place. This works well because it is flexible. The bands can be tapped into other positions as you weld and they allow expansion of the individual components. It should be obvious why tack welding could only be done at the very ends where the tang will be, since whatever crap you fuse or introduce to the steel will be in the final pattern. Tacking on the tang ends can be done but it presents certain problems. The edge will want to expand differently from the core and pull way from the tip and also cause it to bow and warp away from the core when held rigidly by the welds, and those welds will normally just pop at the first serious welding blows.

So this leaves banding as the best good option. For long swords I like to use three bands, for short swords two will work. As I weld a section, starting from the tip and working back, I just tap the bands back farther and farther until all of them drop off the tang end. On this day I was feeling a bit cocky so I kind of held things together with a gloved hand and zipped it up. I have done this process enough that this works alright when I am doing a short sword and am still in practice, but it doesn't work quite as well when it has been a little while and I am feeling "cocky". Luckily, it all came together that day, but I had to work for it. Bands, definitely band it!

The first welds that I do are about 3" back from the tip in order to tack a 4" wide area down tight before bringing that stubborn tip into submission. The welding blows need to be lighter yet firm. This is the point when you find out if you have left your core and edge bars at the right thickness. Many folks look at mine and ask why they are still so big before welding. If your core bars are smaller you could end up in the unenviable position if having your stack much thinner than it is tall. Have you ever tried to hammer down sheet metal edge on? It can't be done. There is a point when the thickness to height ratio will only result in folding or bending. I have heard people try to give exact numbers to this ratio but I have always found folks who could either defy them or not come close to meeting them. This effect is not so bad with a for a bar stack like what I am doing here, but on an eight bar stack with double layers, it can get very difficult to control.

Anyhow, if the stack folds or cups under the edge compressions (much more likely in a power hammer) you are in *serious* trouble. Without immediate, fancy maneuverings you will be starting all over from scratch. You see what will happen is that the inner weld surfaces will take on the slant of that new folded or cupped configuration. So, when you hammer the stack flat again it will not matter because those surfaces will just pull it back into a cup again, or slide off from each other and misalign instead of welding. So buckling, cupping or folding must be avoided at all costs.

After the initial side welds are done, I go to the tip. The tip should be welded from the very point back, with an action that pulls the metal back into the sword. The opposite will result in pushing the tip forward and creating a hard to close gap. My first welding blows are not done with a hammer at all. When the tip is hot enough I pull it out and drive it tip first into the anvil (short swords) or the floor (long swords). This is followed by an angled blow to either side. This repeated a couple of times and then I get on it with a hand hammer and weld it down real tight. I will not leave the tip until it looks like a completely solid piece steel with no seams or ridges it cools. If this is not done now, it cannot be done after forging the point. (Figure 1)



Figure 1 - Kevin Cashen finishes pointing the tip at the Ashokan, NY bladesmithing seminar September 2002.

The rest is just a series of welds up the sides of the stack until you reach the tang. In between edge welds, I will do plenty of work on the flats. As I have said, I don't want to see the pattern, lines or ridges at this point. I have found that the pattern will not be until you grind the surface clean and let it getting air, if all is welded tightly. (Figure 2)

Once again this all seems fairly simple for a four bar, but with the eight bar migration era stuff it is much more 3 dimensional [See



Figure 2 - Sword bar (2 core bars and a wrapped edge bar) welded two-thirds

inset about historical pattern welding]. You need to weld both from the side as well as the flats and be darn sure that you do not trap any voids inside, or misalign things too much. (Figures 3-5)

One final note on this step, I have found that with the blank still thick that it is bad to just let it cool from welding temp down to room temp. I suggest cycling it down a few times getting cooler as you go to below critical before stopping for the night. This is very



Figure 3 - End portion of the sword bar being heated to welding heat.

critical if you have to go back and weld a section in the middle after it has cooled, trust me.

But for now I am usually happy that it all appears to be one piece and quite tired out so the forging into a sword waits for another day.



Figure 4 - Sword bar completely welded. Note the even color indicating all source bars are fused into a solid mass.

Looking at it here it is kind of sad to think that we will be cutting it into two pieces, since it is a great looking longsword just as it is, but we are going for a slightly shorter leaf blade and perhaps a



Figure 5 - Full view of completed sword bar.

long dagger or shorter sword.

The tip of the cut piece can be cut into a convex vee formation and re-welded. As in the image below. (**Figure 6**)

1. This is the problem for the next blade.

2. Is the cut that will be made into the center of the end. It is important to make the cuts mirror image convex of what the final tip shape will be. If you cut it straight it really accentuates this fix job by the distortion of the pattern.

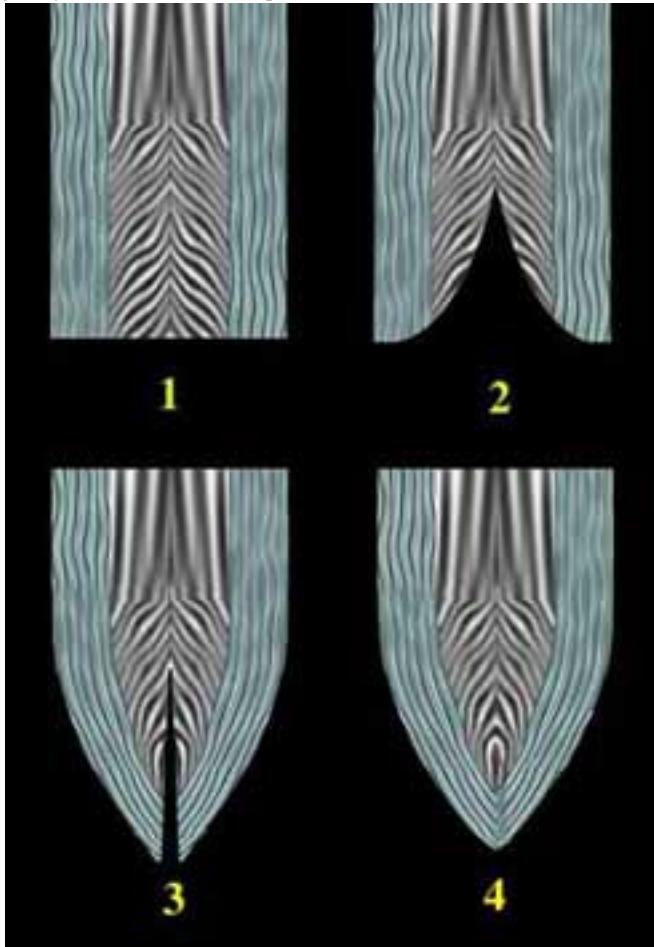


Figure 6 - Tip rewelded to allow another blade to be made from the billet remains.

3. The forging together of the end.

4. The final affect.

There will be a fine seem at the tip that some people balk at as non-traditional or not authentic. That is why I use it on smaller pieces and not on orders that my customers are paying top dollar for. There is absolutely no difference in structural integrity; it is just a preferential cosmetic thing. Sometimes you need to look pretty darned close to even see the difference.

The dagger pictured in **Figure 7** was done this way

There has been a regrettable development and I wanted to contact Dennis [the sword's owner] regarding the status of his sword before continuing. Both Dennis and myself thought that this would be just as good to include the issue in the article for educational purposes. It is a great illustration as to why a custom order is different from a mass production. Delays can and will occur. This is a good example as to why that custom sword you ordered and was due that month may not get there for some time yet. Customers really need to understand that many of the delays are due to the smith insisting upon giving you the very best he can and his willingness to discard something that is not up to the highest standards. With little things like this popping up from time to time



Figure 7 - Completed dagger made from the billet remain of another sword. Note the seam in the tip is nearly invisible.

you can see why the domino effect causes all the people on the waiting list to be delayed by some time.

There is an unwritten rule that every smith who has worked in front of the public knows. When you are demonstrating in public Murphy's Law will run rampant. I should have figured that the blade that I was doing in front of the entire Internet would be the most susceptible to this rule.

A couple of days ago when I started forging the blade to shape I discovered a crack in the edge near the tip. This welded back shut rather easily, but there will always be a seam there where the pattern was interrupted. This is most disturbing and it is the second blade to suffer such problems from the last batch of steel that ordered from Crucible. I ordered my L6 and my O1 at the same time so I will need to narrow it down. I have strong suspicions that it is the O1. I have gotten some bad Ketos in the past and my preliminary investigations shows no problems with the Champalloy (L6). Although O1 can be a bit touchy at higher temperatures I have successfully welded up scores of billets with no problem. I have ordered some Carpenter O1 and some Admiral 1095 for alternatives.

When the new steel arrives I will start all over ASAP and try to pick up where I left off. In the meantime I am going to start on the hilt design and layout. The pattern-welded steels that I use for hilts are often of different composition so it should be unaffected.

But for now all I can say is that I will pick up where I left off very soon - TO BE CONTINUED...



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							30	31						
November							December							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	
		1	2	3	4	5					1	2	3	
6	7	8	9	10	11	12	4	5	6	7	8	9	10	
13	14	15	16	17	18	19	11	12	13	14	15	16	17	
20	21	22	23	24	25	26	18	19	20	21	22	23	24	
27	28	29	30				25	26	27	28	29	30	31	

01/23/05 HammerIn - "Let's Do The Twist"

02/27/05 HammerIn - "Let's Do the Twist - Again"; Repeat HammerIn because of the blizzard on 1/23/05. **Finalized**

04/17/2005 Public Demonstration - Mabee Farm, Rotterdam Junction. **Finalized.**

05/01/2005 Public Demonstration - "Living History Day" Ten Broeck Mansion, Albany NY. **Finalized**

06/18 & 19 Public Demonstration - "Age of Iron"; Hancock, MA. **Finalized**

07/10/2005 HammerIn - Padlocks; Valley Falls, NY **Finalized**

07/2005 Public Demonstration - Merli Mfg; Duaneburg, NY **Pending**

10/09/2005 Public Demonstration - Copake Ironworks, Copake, NY; Final information **pending**

Local Resources

Coal

Garnsey Coal & Trucking
952 Route 4 South
Schuylerville, NY 12871
518-695-3346.

Greene County Horseshoe Supply
Route 32 P.O. Box 176
Greenville, NY 12083
1-866-966-5549
gchs@mail.albany.net

Morrell Metalsmiths
C. Leigh Morrell
207 Greenfield Rd
Colrain, MA 01340
1-800-371-1146
<http://www.morrellmetalsmiths.com>

Safety Products

North River Supply
John Earl
412 Cedar Lane
Greenville, NY 12083
jwkearl@cs.com

Steel

Albany Steel
566 Broadway
Menands, NY 12204
518-436-4851

Kivort Steel
380 Hudson River Rd.
Waterford, NY 12188
518-590-7233
<http://www.kivortsteel.com>

Metal Supermarket
88 Railroad Ave
Albany, NY 12205
518-435-0024
<http://www.lebanonvalley.com/03Press/metal%20supermarket.htm>

Welding & Abrasives

Northeast Gas Technologies
84 Karner Rd
Albany, NY 12205
1-800-248-1215
<http://www.newelders.com/>

Local Shaklee Distributer

Rooney Health Associates
Clifton Park, NY 12065
518-371-6453
(Source of "Basic-I" used in "Super Quench")

Other Publications

ANVIL Magazine

Rob Edwards
P.O. Box 1810
Georgetown CA 95634
<http://www.anvilmag.com>

Anvil's Ring & Hammer's Blow

ABANA CENTRAL OFFICE
PO Box 816
Farmington, GA 30638-0816
<http://www.abana.org>

Blacksmith's Gazette

P. O. Box 2168
Snohomish, WA 98291-2168
<http://www.fholder.com/blacksmithing/default.htm>

Blacksmith's Journal

PO Box 1699
Washington, MO 63090 USA
<http://www.blacksmithsjournal.com>

Irony

Stephen McGehee
PO Box 925
Corydon IN 47112
irony@epowerc.net

The Traditional Metalsmith

George Dixon
1229 Bee Tree Lake Road
Swannanoa NC 28778
<http://www.artist-blacksmith.org>



Like Minds - Other Organizations of Interest

ABANA - Artist-Blacksmith's Association of North America

ABANA CENTRAL OFFICE
PO Box 816
Farmington, GA 30638-0816
<http://www.abana.org>

New York State Designer- Blacksmiths

Pres: Bill Banker
P.O. Box 174
Almond, NY 14804-0174
607-276-6956
<http://www.nysdb.abana-chapter.com/>

Northeast Blacksmiths Association

Pres: Jonathan Nedbor
496 Tow Path
High Falls, NY 12440
845-687-7130
jonned@earthlink.net

Berkshire Blacksmiths Association

William Senseney
30 Frenier Dr.
Williamstown, MA 01267
413-458-5641
bmre@mediaone.net

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