This Issue . . .

Easy Holiday Gifts
Decorative Wreath
Candle Stand
Ornaments
Letter Openers
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Key Ring

Finishing Tips
Marketing Tips
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Editorial

Next Issue . . .

Tooling & Shop Tips
Interview
Conference Notes

Send in your unique ideas and valuable knowledge about making tools, jigs, and third hands. Share your ingenious designs or items you've seen for tools and shop gadgets.

50 Ways To Market Yourself and Your Art

1. Take booths in Arts Fairs, local community arts festivals. Experience will show you which are most productive for you.

2. Get known by being active in your community.

3. Arrange for one-person shows in local or regional galleries, banks, shopping centers, schools.

4. Provide art to be used as a cover design for local theatre or civic group program, always with credit.

5. Teach under artists in the Schools or Community programs.

6. Advertise.

7. Give Special Showings by invitation in your studio. (Build or get a good mailing list for this.)

8. Ask for exhibit space at a local, highly visible business in exchange for decorating their walls.

9. Print high-quality promotional folders and business cards.

10. Direct mail 4-color postcards periodically.

11. Associate with a professional art sales gallery.

QUOTE FOR A QUARTER

Heard at Quad State Round-Up: "Don't hold on to the pretty end." -- Karen Maset, WV

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12. Investigate resort area display and performance opportunities.
13. Get listed as a tourist attraction.
15. Contact lists of national outlets for your particular form of art--see trade paper ads.
16. Place a Classified Ad in trade papers.
17. Enter contests.
18. Respond to bid requests.
19. Qualify for and become listed as an artist on the Iowa Arts Council Artists Roster.
20. Offer to write a work of poetry, drama or music to be performed by a local group.
21. Attend artist workshops on marketing.
22. Hire a marketing firm to develop a marketing plan for you.
23. Work the plan.
24. Seek a mail order catalog to feature your work.
25. Make a record, compact disk or cassette tape.
26. Seek a distributor or an agent.
27. Make sure your friends know what you're doing.
28. Answer all phone calls.
29. Let news media know you are available for interviews on certain topics and what your expertise is in.
30. Keep a record of all previous purchasers, supporters, or sponsors of your work. Keep them regularly informed of your new work.
31. Assemble a group of appropriate persons to help you research a new creative idea--a sounding board team. They'll be your biggest supporters by word of mouth.
32. Leak teasing comments to build anticipation and curiosity--make sure the comments are positive and not sensationalistic.
33. Build your credibility, and therefore marketability through speaking publicly and knowledgeably about your art. Many local groups are looking for program ideas.
34. Join local clubs such as Rotary, Kiwanis, or other civic groups.
35. Participate with local United Way or other community fund campaigns.
36. Advertise on your license plate or your vehicle.
37. Advertise on computer bulletin boards.
38. Contact appropriate companies with booths in the Merchandise Marts nationally for possible representation.
39. Be a part of a community holiday event.
40. Ask similar successful artists for their success secrets.
41. Ask for introductions to those who "make it happen."
42. If feasible, set up your worksite alongside other artists; the greater the number, the greater the visibility.
43. Be active in foreign exchange programs.
44. Get a list of educators from the Iowa Department of Education and send letters offering to do in-school residencies.
45. Set goals--make 2 new contacts a week.
46. Apply for an Iowa Arts Council grant.
47. Apply for an Arts Midwest grant.
48. Apply for a National Endowment for the Arts grant.
49. Don't shy away from people--remember, it's who you know as much as what you know!
50. Be patient--successful marketing doesn't happen overnight.

*The Hammer's Blow*

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**Dubuque IA**

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SAFETY TIPS

CLEARING THE DECKS
The first thing to do every time you walk into your shop is to take a look around for the things you just "left there for a moment". If you have a place for everything and put it in its place every time you walk into your shop, you won't trip over extension cords, pull an electric grinder off the bench, or damage a sharp edge tool knocked off a damaging part of your anatomy. Safety is taking care of the small things--before you start to work.

SHOCK TALK
Need a new electric outlet in the shop? Get a ground fault interruptable unit and wire it upstream from all the other electrical outlets. That way, if something goes wrong with some electrical equipment, you may be spared to smith another day. What it really does is measure the electrical output in the black line against the return electrical input in the white line. And if there is any electricity leaking out through your big toe, the unit shuts itself off in a split second. A bit of time spent now can prolong your smithing and other things, like breathing.

EVERYTHING I NEEDED TO KNOW, I LEARNED IN KINDERGARTEN
In teaching blacksmithing to school age students, they are impressed with and repeat by rote the following:

Rule #1 - Everything is hot!
This means tools, vise, anvil, work piece, everything.

Rule #2 - See rule #1.
We all need to remember that because from time to time we get lax and then burnt. The students are taught the three steps to take if they do grab something hot.
Step 1 Let loose of the hot piece.
Step 2 Plunge your hand into the water barrel.
Step 3 Hold your hand in the water while you discuss the mixed ancestry of that particular piece of metal and where you think it should go after its demise. If your hand still hurts, repeat steps 2&3. By the way, the colder the water the better.

FINISHES

GREY PATINA of STEEL
by Virgil Vines
of the Appalachian Blacksmiths Association

If you want to make something new out of carbon steel and wish it to have that older look of dark grey metal, here is a cheap, easy way to accomplish such a finish.
First brew up a very strong pot of hot tea. (I use Lipton Tea.) After you have completed the forging of your object, it will need to be cleaned of all slag and oxide. Grind, file, sand, or otherwise clean the metal until it is shining. Then drop the piece of metal into the tea and leave it overnight.
The next day, remove the object and rub off the black sludge from the piece with a rag or paper towel. Underneath the black will be a nice grey patina of old steel.
For a bit of variation, you can experiment with other kitchen goods such as pepper sauce and lemon for different results.

LETTER OPENER FINISH
by Bill Curry of Placerville, CA
Clean up with a 50% solution of muriatic acid for twenty minutes, followed by wire brushing and a coat of paste wax.

EDITORIAL
Getting information for this newsletter was not easy. Many times I resort to searching my own files and newsletters to find items to fit a particular theme. Why don't you write to me? I need things to put in the newsletter all the time such as shop tips, finishes, ads, and projects.

Scott Swebe of Tempe, Arizona sent in the ornaments for this issue with a note. He writes, "By the way, thank you for providing a place where I can share my knowledge. I may not be a 'master of the forge', but I do enjoy it and always enjoy sharing what I know."

The next issue is on Tooling and Shop Tips and will have how-to projects on tools, jigs, and third hands. Send me yours. If you don't, who will?
-- Jim Ryan, Editor
Decorative Wreath

demonstrated by Charlie Orlando/Belmont, NY
published in the Bituminous Bits newsletter
of the Alabama Forge Council

Step 1 - The bow is made from a 2-1/2" length of 1/4" x 1". Fuller in center to neck down and work to bow shape. Make three large fullers in each end of the bow.

Step 2 - Drill hole in the middle for rivet.

Step 3 - Heat and brush bow with a brass brush.

Step 4 - The ring is made from 14" of 1/8" x 3/4". Upset and scarf the ends. Edge bend by lifting one end off anvil and hitting (as farriers bend shoes).

Step 5 - Finish rounding on horn until scarfs are together. Heat, flux and weld.

Step 6 - True up ring on horn or cone mandrel after welding.

Step 7 - Cut groove around wreath with creaser (small hot cut). Hot cut marks all around the wreath to make it look like foliage.

Step 8 - Drill hole for rivet. Rivet the bow on with a wire for hanging.
Step 1 - Flare the cups to give a little character to the holder.

Step 2 - Dish a round piece of sheet metal for the wax cup.

Step 3 - To fasten the cups and holders to the top, tap holder and thread the rod. Or you can solder, braze, weld, or rivet -- whichever is easiest for you.

Step 4 - Use 3/4" pipe to make holders. The end of the pipe is flared using a ball peen hammer and the horn of the anvil.

Step 5 - The reduced section is formed with a 1/2" spring fuller. When the hold in the pipe is reduced, the holder is cut off and drilled out to be tapped for 1/4" - 20 threads.

Step 6 - Heat a round piece of sheet metal and dish it in a swedge block or a hard wood block hollowed out.

CANDLE STAND "A"
Use about 20 inches of 1/4" round. Make a variety of handle shapes of your own creation. Have a little fun.

CANDLE STAND "B"
Use a long length of 1/4" round. Make a double roll as shown and pull apart to make an even spring twist.
These ornaments are easy to make, using very few heats and are really appreciated by the recipients. "Every year when they decorate their tree, they think of me. Even when they have moved away, a little bit of me goes with them."

**Bell Ornament**

Use 8" of 1/4" round copper or stainless. This would also work with brass.

1st heat - bend in the center
2nd heat - bend up ends & smooth the curves

Clean up and tie on a ribbon for hanging.

**Candy Cane**

Use 6" of 1/4" square copper or stainless. This would also work with brass.

1st heat - twist
2nd heat - curve one end (be careful not to mess up the twists)

**Icicle**

Use 6" of 1/2" or 3/4" square tubing.

1st heat - neck down about 1" from end
2nd heat - taper from neck to long end
3rd heat - twist about 1 in 4
4th heat - forge a hanging hook from top
Step 1 - Use 3/8" or 1/2" round stock and make an oval the size of the dish you want. Try about 2-1/2" x 4" to start with.

Step 2 - Heat sheet metal, place over the ring and shape the bottom of the dish, hammering into the ring. The depression will be the shape of the oval ring you made. Take as many heats as needed to get the bottom flat with a well defined edge.

Step 3 - Turn edges down over the ring, then turn the dish upside down to flatten the edges on the anvil.

Step 4 - Cut any shape of the fish you like.

Step 5 - Chisel in the lines for the tail, fin, and body. Wide lines look better.

Step 6 - Drill a hole for the eye the size of the rivet you will use. Put in a large head rivet and hammer over. Grind off flat on the back. You may have to make a rivet set to hold the rivet in place while you hammer it over.

Step 7 - Smooth the edges and finish as desired.

The fish dish can be used for candy or nuts at holiday time. Also as an ashtray, but I hope you don't smoke.
Letter Openers

by Bill Curry of Placerville, CA
Taken from the California Blacksmith newsletter.

Use 1/4" x 1/4" x 6" mild steel.

1-1/2" shank  2-1/8" handle  2-3/8" blade

Groove handle section on all four sides.

Twist handle on full revolution.

Fuller 1/8" slot at left end of handle section.

Draw out shank to 2-3/8" x 1/4" x 3/32".

Forge shank to desired shape and draw out blade to 4" x 5/8" or 3/4".

Shape blade with grinder or belt sander, then sharpen the same way.

A few alternate shank shapes.
1/4" round stock, forged to a point, curved into a spiral, the other end flattened and closed into a loop for a key ring. After the traditional hammer start on the point, it is easier to keep a tight spiral by clamping the beginning in the vise jaws and bending the straight part around it. The spiral can be left open to use as a hook to hang keys from a belt loop. People really enjoy replacing their junky plastic key rings with something specially forged. A word of caution: when it is shown around you'll have to make more.

Supplier Information

Weathervanes Specifics
Ray Phelps of Greenwood, Indiana sent this to the Forge Fire newsletter of the Indiana Blacksmiths Assoc.

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Aluminum, brass, copper, and zinc balls up to 24" in diameter can be ordered from W.F. Norman Corp PO Drawer 323 Nevada, MO 64772 or call 1-800-641-4038.

Letter to the Editor

Regarding Franklyn D. Garland's suggestion of using a brass hammer to prevent damage to his handle, there is a safer way that will avoid flying pieces that are sharp and hot:

*Do NOT hit the last blow!* Before the last blow --bend, break or twist the piece to be cut and avoid flying dangerous pieces. Elementary.

Cheers, Francis Whitaker
ABANA
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I __________________________ hereby apply for membership in the Artist-Blacksmiths' Association of North America and enclose $_______ as my annual membership dues for one year (subscription included).

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