

# Hot Iron News



[www.blacksmith.org](http://www.blacksmith.org)



FOURTH QUARTER 2021



# Northwest Blacksmith Association

"To promote and preserve the Art and Craft of Blacksmithing while building friendship and good will."

## Board of Directors



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## NWBA Committees

**FINANCE & BUDGET COMMITTEE:** Andrew Windisch (Chair), John Karlik, Kellen Bateham, John Huffstutter

- **Assets and Inventories Subcommittee:** (Chair), Pele Risley-Warnock
- **Auctions Subcommittee:** John Paul (Chair), Eric Sprado, Andrea Lisch
- **Donations Subcommittee:** John Karlik (Chair), Bhakti Sa
- **Insurance:** Pele Risley-Warnock (Chair)

**MEMBER SERVICES COMMITTEE:** (Chair), Morgan Kirk, Lee Cordochorea, Kellen Bateham

- **Advisory Subcommittee:** Joe Elliott (Chair), Rashelle Hams, Berkley Tack, Lee Cordochorea, Jim Garrett
- **Estate Management Subcommittee:** Jim Garrett (Chair), Jim Carley, Bob Johnson, Jeff Holtby, John Karlik
- **Youth Program Subcommittee:** Pele Risley-Warnock (Chair), Rashelle Hams, Spencer Knight
- **Archives Subcommittee:** Andrea Lisch (Chair), Darryl Nelson, Jeff Wilson, Peter Clark
- **Grants Subcommittee:** Clair Guy (Chair), John Paul
- **Library Subcommittee:** Lee Cordochorea (Chair), Spencer Knight
- **Board Training Subcommittee:** Lee Cordochorea (Chair), Dorothy Cordochorea
- **Safety Subcommittee:** Byron Johnson (Chair), Morgan Kirk

**COMMUNICATIONS COMMITTEE:** Kellen Bateham (Chair), John Huffstutter, Patricia Dawson, Clair Guy

- **Digital Subcommittee:** Kellen Bateham (Chair), Brian Campbell, Morgan Kirk, Pele Risley-Warnock, Bart Turner, William Ottaviani, Bhakti Sa
- **Manuals Subcommittee:** Lee Cordochorea (Chair), John Huffstutter

**EVENTS & PROGRAMS COMMITTEE:** Silas Maddox (Chair), Kellen Bateham, David Tuthill

- **Audio Visual Subcommittee:** Lee Cordochorea (Chair), Mark Manley, Morgan Kirk
- **Mentoring Center, Education, and Workshops:** David Tuthill (Chair), Silas Maddox, Bhakti Sa, Kellen Bateham

**NOMINATIONS & ELECTIONS COMMITTEE:** Jim Garrett (Chair), Clair Guy

### NWBA SUPPORT STAFF

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blacksmitharchives@gmail.com

## Quick Reference for NWBA Members

Submit articles, photos, how-to's to HIN: [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)

NWBA Website: [www.blacksmith.org](http://www.blacksmith.org)

For NWBA correspondence or membership, or to change your address (must be in writing)

send to: **Northwest Blacksmith Association**  
4742 42nd Ave SW #185  
Seattle, WA 98116

2021 annual dues: \$60 (foreign, \$70). Dues include quarterly subscription to Hot Iron News.

Dues may also be paid online at <http://blacksmith.org/membership-payment-gateway/>

### WANT TO BE SURE TO KEEP UP TO DATE?

Sign up to receive email announcements monthly so you don't have to miss another event! <http://blacksmith.org/sign-up-email-announcements/>

The NWBA logo, with the hammer poised above the anvil and the accompanying NWBA acronym, is a Service Mark of the Northwest Blacksmith Association, and is reserved solely for the use of the NWBA, except that anyone may use it to advertise or promote the events, publications, or mission of the NWBA, which is Education in Blacksmithing and Related Metal crafts.

## On the Cover:

Swaptoberfest  
Demonstrator,  
David Tuthill shares  
expertise techniques

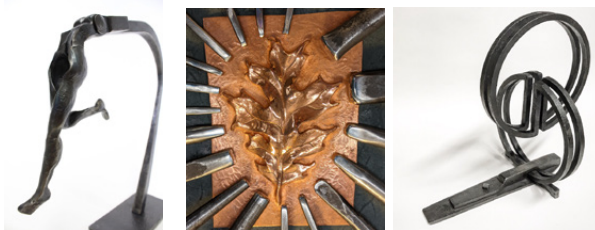
(Photo courtesy of  
Dan Bowyer)



April 21-24, 2022



in Petaluma, CA



<https://www.calsmith.org/event-4379489>

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## NWBA Calendar of Events

- Dec 31, 2021 NWBA Board of Director Ballots must be postmarked
- Jan. 4, 2022 COMAG Collaboration #8 online: 7-8:30 P.M. PST
- Jan 8, 2022 NWBA Board of Director Ballots Counted 1:00 P.M. Port Townsend, WA
- Jan 13, 2022 Fireside Chat #15: 7:00-8:00 P.M. PST
- Jan 15, 2022 Mentor Center Event/Open Forge 9:00 A.M. PST\*
- Jan 22, 2022 Board of Director Virtual Meeting – 1:30 PST
- Jan 22-23 Business of Blacksmithing Online Course
- Feb 12-14 Intermediate Blacksmithing - Old West Forge, White Salmon, WA
- Mar 12-14 Beginning Blacksmithing - Old West Forge, White Salmon, WA
- Apr 21-24, 2022 California Blacksmith Association Conference ~ Petaluma, CA\*
- May 11-14, 2022 ABANA Conference – Denton, TX\*
- June 3-5, 2022 NWBA Spring Conference – Longview, WA

\*All Conferences Tentative pending COVID regulations

\*\*Digital Demos, Blade Making, Fireside Chats, and special outreach programs to be posted on the website as presenters are confirmed. Watch your email for ongoing notifications.

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# A Word From Our President

## *Greetings NWBA!*

Did you make it to Swaptoberfest? What a great time! It was so good to see so many of our members back together, and the community felt really strong. It was just what so many of us needed and was such a success all around. A huge shout out of thanks to our demonstrators who volunteered their time... Thank you Phillip Baldwin, Maria Cristalli, and David Tuthill! Each brought a well thought out demo and their A game. Thank you to our two instructors, John Emerling and Ben Cyzhold, who put on great workshops. Besides our demonstrators and educators, all the volunteers who helped set up, take down, run registration, feed everyone, and generally helped the event happen, all deserve our praise. Thank you all!

The MC is back in action and monthly demos with open forging are happening again, and the lineup over the next few months should be great. If you can't make it in person, you can also tune in via Zoom and catch the action.

Spring Conference is currently being planned and although there isn't much to share yet be sure to mark your calendar for Friday June 3rd – Sunday the 5th. Keep an eye on the email newsletters and upcoming issues of the HIN for more info. Volunteers are always needed so if you think that might be you, please contact the NWBA through the website.

As this year comes to a close, so does my time on the NWBA Board of Directors. I've hit my 6-year term limit and although I'll be taking some time off from being a Board Member, I will still be helping on various committees. It's been a crazy couple of years to be filling a presidential position, but I can't think of a group I would have rather worked with or for. It's been a pleasure and honor to be a part of this community and I am looking forward to the NWBA's future. I highly encourage any of you to find a way that you can also help our association, I've found it to be rewarding in many unexpected ways. As I've heard one of our own greats say, 'This is YOUR association.'

As this will be my final letter to you all, I want to take a moment to send out some heartfelt thank yous to some very deserving people.

First and foremost is to Patricia Dawson, who stepped into a large role seamlessly and has continued to provide such a wonderful magazine as well as logistical help with membership and digital content. Patricia, you've been a pleasure to work with and we are lucky to have you; I hope you stick around for many years to come.

There are giants among us on whose shoulders I stand. Some are still with us while other's anvils have fallen silent. I'd like to thank these mentors, founders, volunteers, educators, and friends who have helped support both the NWBA and myself. I am lucky to know you all. In no particular order of influence or importance... Darryl Nelson, Ike Bay, Joe Elliott, Amy Mook, Jim Von Mosch, Jeff Holtby, Lisa Geertsen, Gary Eagle, THE Lisch's, Lee Cordechorea, Steve McGrew, Anne Bujold, Jeff Crawley, Hunter Dahlberg, Terry Carson, Maria Cristali, David Tuthill, Dean Mook, Jim Garrett, Bear Diriwachter, Peter Clark and Anton Yakushev. I know I have missed many names here and if you think you should be on this list then you're right, you are. Thank you all for all you have done!

Although there are many people on my list, there is one who is arguably the most important... to me anyway. Clair Guy has had a huge impact on not only my role as president, but on my life in general these last couple years. My partner in digital debauchery, she has played a HUGE part in helping hold the NWBA community together during these trying COVID times. Her selfless and hardworking nature have won my heart in all the ways... so much so that I have asked her to marry me and somehow I'm lucky enough that she said yes (who knows why??). In the late spring I will be uprooting my life in Bend, OR to move to the Bull Run to live and work with Clair... I hope that many of you will visit us someday at the Powerhouse.

Sorry that this was a long and sappy final president's letter, but you all gave me this microphone, so I used it.

Cheers and thank you all,

**KELLEN BATEHAM**, el president



# A NOTE FROM YOUR EDITOR

At last, NWBA was able to gather face-to-face! Swaptoberfest Fall Conference 2021 was a great success with 3 full days of events. This edition of HIN provides highlights from the Conference on pages 9-17 including step-by-step instructions for Ben Cyzhold's "Cowboy Bottle Opener."

A HUGE thank you to our members who have stepped up to run for positions on the NWBA Board of Directors. Learn more about these individuals on pages 6-7. Viktor DeBonte joins us as contributing author for the Youth Section sharing resources for the beginner on page 29. Readers will enjoy artwork from the "Irony" collection by NWBA member, Stephen McGehee on pages 18-21. Thank you, Stephen, for continuing to share your work with our readers!

Hats Off to Dan Bowyer who provided hundreds of NWBA event photographs for use in Hot Iron News. We are incredibly fortunate that Dan generously shares his talent with the membership. Thank You, Dan!

We express deep appreciation to our ABANA affiliate associations and respective editors for offering publication content to best serve blacksmith membership across the nation. A shout out to Mike Mumford, California Blacksmith Association, Tom Rohosky – Pittsburg Area Artists-Blacksmith Association, Kelly Kring – Texas, Jerry Veneziano – Virginia Blacksmith Association, and Steven Spoerre, Michigan Artist Blacksmith Association for sharing their expertise in our "Tips for your Shop" section.

As we move forward, we need your assistance. We are seeking NWBA members to lend a hand with the HIN "How To" section by sharing shop tips, project how-to notes, and project photographs. Fear not... we can assist with editing and formatting. Have an idea but not sure where to begin? Send it to Editor, Patricia Dawson at [NWBAINfo@gmail.com](mailto:NWBAINfo@gmail.com) and we can discuss.

We look forward to seeing you soon! ~ Patricia

## Thank You

### 2021 NWBA Authors, Demonstrators, Donors and Volunteers

On behalf of the Northwest Blacksmith Association, we extend appreciation to those who have assisted NWBA as donors, workshop demonstrators, authors and volunteers January-September 2021. Your generosity has been invaluable and without a doubt, helped make the year a success. **Thank You for your support!**

- Bryson Alden
- Goph Albitz
- Phillip Baldwin
- Kellen Bateham
- James Binnion
- Jack Blair
- Dan Bowyer
- Sarah Brown
- Central Oregon Metal Art Guild
- Gabriel Chaille
- Mike Clifton
- Joel Cordes ~ Sancho Bend
- Maria Cristalli
- Ben Cyzhold
- Luke Dellmyer
- Kelsey DeSlaver
- Viktor DeBonte
- Steven Douglas
- Joe Elliot
- John Emerling
- Sam Farnworth
- Michael Fuller
- Jim Garrett
- Lisa Geertsen
- Rashelle Hams
- Peter and Shona Hill
- Steve Houghart
- John Huffstutter
- Jake James
- Nadium Jinnah
- Byron Johnson
- Robert Johnson
- John Karlik
- Morgan Kirk
- Matt Koffler
- Andrea & David Lisch
- Steve Lopes
- Silas Maddox
- Stephen McGeHee
- Andrew Meers
- Isaac Mensah
- Robert Newcomer
- Billy Ottaviani
- Joyce Owerbach
- Reich Family
- Victoria Ritter
- Bhakti Sa
- Southern Illinois-Carbondale
- Renan Tavora
- Leslie Tharp
- Dave Thompson
- Bart Turner
- David Tuthill
- Pele Warnock
- Washington State Arts Commission
- John Williams
- Andrew Windisch
- Anton & Kate Yukushev

## TREASURER'S REPORT

*Andrew Windisch, Treasurer*

### Profit & Loss: July-September, 2021

#### INCOME

Swaptoberfest Conference	260.00
Traditional Membership	2,470.00
Virtual Access Pass	500.00
Donations	2,805.00
Demo Registrations	240.00
Merchandise	101.00
Workshop Fees	400.00

**Total Income 6,776.00**

**Gross Profit \$6,776.00**

#### EXPENSES

Advertising & Marketing	38.60
Contractors	3,300.00
HIN Publishing	1,619.18
Office Supplies & Software	897.30
PayPal Fees	217.27
Square Fee	6.90

**Total Expenses 6,079.25**

**NET OPERATING INCOME 696.75**

**NET INCOME \$ 696.75**



# Board of Directors 2021 Election

**POSITIONS ARE FOR  
A TWO-YEAR TERM,  
2022 & 2023**

This year we have seven excellent candidates offering time, energy, talent, and organizational skills to the continuity of our Association.

There are 5 positions open, with seven nominees and space for a write-in vote. When you receive your ballots, please participate and vote for the five volunteers you feel best represent what you think the NWBA should become as we grow and move forward.

**Ballots must be postmarked no later than December 31, 2021.**



## **NWBA Election 2021 Ballots have been mailed**

You should have received yours.

If you have not received your ballot please contact Jim Garrett, Election Committee Chairman, [info@nimbaanvils.com](mailto:info@nimbaanvils.com)

**Please return your ballots postmarked no later than December 31, 2021**

## **CANDIDATE STATEMENTS**

### **Todd Ellner**

*NWBA Member Since August 2021*



I am an enthusiastic hobbyist blacksmith returning to the craft after an absence. I am also active in the 5160 knife making club and the Ctrl-H makerspace where I am setting up metalwork facilities to add to their wood, high temperature, and laser cutting. I have been active in other volunteer groups from literary and agricultural to community radio over the years. Groups like the NWBA run on volunteers and the Board are there to volunteer for what needs to be done. There is work to do, and I am happy to do it.

*Thanks, Todd Ellner*

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### **John Karlik**

*NWBA Member Since April 2018*

My name is John Karlik, I am running for reelection to the board. Born in 1952 in Linden, New Jersey, I grew up within several businesses that my dad and uncle ran. A coal yard in Keniworth gave me an early exposure to both anthracite and bituminous coals. The first project was a minibike that needed its frame spread, we built a bituminous fire and used a vacuum cleaner for air. Fast forward to Creswell, Oregon where I started a farm in 1979. Blacksmithing and other metal arts enabled me to farm without a lot of money. I have served on other non-profit boards and ran my own businesses. Other interests include ham radio and a love of mushroom hunting.



*Thank you, John Karlik*

## CANDIDATE STATEMENTS (continued)

### Morgan Kirk

**NWBA Member Since  
December 2013**



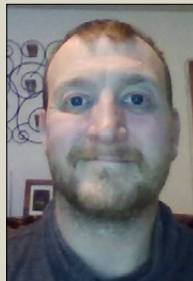
My name is Morgan Kirk. I have been a member of the NWBA for eight years, starting when I was sixteen. For the last two years I have had the pleasure of helping the board as Vice President. As a younger member, I believe it to be a responsibility to be an active part of the association. Making efforts to help run and organize it is one of the best things that can be done, especially as older members retire from both the board and from extra activities to focus more on their lives. It is such a fantastic group to be a part of, and without help, it could become a thing of the past. If I can, I hope to help further the NWBA's reputation for education and being a friendly community of skilled craftsmen.

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### Derek Lanhart

**NWBA Member Since  
May 2004**



I would like to introduce myself to all of my fellow members of the NWBA. I have been a Hobby Blacksmith for the last 21 years and a member of the NWBA for almost half of that. I love sharing the art of forging metals with everyone around me. I find great joy in turning chunks of metal into functional pieces of art. My main focus for my blacksmithing has revolved around functional iron for the back yard and around the home. I have worked in the steel industry for the past 20 years, and love having a job that crosses over into my hobby. I have learned a lot from the members of the NWBA and feel it is time for me to give back. If given the opportunity, I would love to help further the NWBA in our efforts to educate, mentor and motivate our fellow smiths.

*Thank you, Derek Lanhart*

### Silas Maddox

**NWBA Member Since May 2007**



My name is Silas Maddox. I am running for re-election to continue my service to the NWBA Board of Directors. You may recognize me from the Cook Shack at recent conferences. I truly enjoy being able to bring shared meals to the membership at our events and hope to continue and grow this aspect of our Conferences. I am also very excited about the reopening of the mentoring center and the possibilities that it has opened up. As we are all able to meet safely in person, I look forward to working with the membership to create a program that fosters blacksmithing education and furthers the craft for all.

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### Adam Murray

**NWBA Member Since October 2021**



I have been forging steel for a good dozen years or more. I love what I do. This craft, its scents, the work and sweat are a dear part of myself. I am no master, but an eternal student. I humbly offer myself and my abilities (broken and shady as they may be) for consideration as a member of the NWBA board in an effort to support the craft I love and function as a vessel for its continuation, damn my eyes...

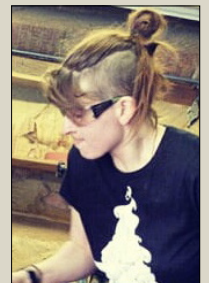
*Thank you, Adam Murray*

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### Pele Warnock

**NWBA Member Since May 2019**



Fellow blacksmiths and metal workers; I am running for reelection for our NWBA Board of Directors so I may further serve this community with my energy and time for another term. In my time thus far as a Board member I have aided in switching our insurance provider and expanding our potential to work with the public and each other therein. I am working with other members to form a vibrant space for youth to learn and teach, we will have our first Youth Corner with forging workshops at Conference 2022! The NWBA continues to impress me, from digital content designed for pandemic times, to the international community we have formed. I thank you all for the opportunity to be part of such a creative organization. I look forward to cooking for you all at Swaptoberfest this year. Until then, forge on, stay healthy, and drink water!

*Cheers -Pele W.*



# NWBA Member Opportunities



## Find gifts for the Holidays and ring in the New Year with Swaptoberfest Swag!

Even if you missed out on Swaptoberfest you still can pick up a great item using the Swaptoberfest 2021 theme "We Forge On" at <https://www.bonfire.com/nwba/> The site will be live all Winter so you can view the variety of sizes, styles and colors we have available for t-shirts, coffee mugs, hoodies and more.

## Business of Blacksmithing Class

Abana is pleased to be offering another Business of Blacksmithing class, taught by Jerry Coe! Jerry has been featured in the last two Anvils Ring publications discussing his business and travel! Please join Abana for this wonderful class opportunity January 22 & 23.



Back due to popular demand! ABANA Education committee is very excited to announce the second digital course in the Business of Blacksmithing series! This class is geared towards the professional smith, new or old small or large all business minded smiths are encouraged to attend. Course instructor Jerry Coe will discuss topics such as networking for business success, developing a product line, and working with distributors. Each class will consist of a 45 minute lecture followed by question and answer.

January 22nd

January 23rd

8pm Eastern / 5pm Pacific

<https://abana.org/business-of-blacksmithing/#/event-register/2022/1/22/business-of-blacksmithing-class-with-jerry-coe>

## BLACKSMITHING CLASSES at OLD WEST FORGE - WHITE SALMON WA

**INTERMEDIATE BLACKSMITHING:** In this class we will forge a project that includes mortise and tenon joints and hot collars. In our forging we will study the relationship between positive and negative space Design elements such as arabesque curvature and resonance will be reviewed. Job specific tongs will be forged to complete the project. "Life is short, the craft is long".

DATE: FEBRUARY.12,13,14, 2022

TUITION: \$415 + \$30 material/consumables

**BEGINNING BLACKSMITHING:** Discover the ancient and honorable art of Blacksmithing. This three-day course is designed for beginners and those with some experience, who would like to pursue this Old World craft. We will study heat treating, punching, drifting, tapering, drawing out and more. Students will forge objects to take home and keep. Get started right in a real blacksmith shop.

DATE: MARCH 12,13,14,2022

TUITION \$415+ \$25 materials/consumables

CONTACT INFO:

[tim@oldwestforge.com](mailto:tim@oldwestforge.com) or (509)281-0225 (leave message if no answer)

## SAVE THE DATE!

**NWBA Spring  
Conference  
June 3-5, 2022  
Longview, WA**



The Facilities have been reserved and the Conference Committee has begun planning for the 2022 event. If you are willing to lend a hand, feel free to contact Conference Chairman, Bart Turner, or any member of the Board.

# 2021 SWAPTOBERFEST FORGING PROJECTS

## Cowboy Bottle Opener

By Benjamin Czyhold  
(photography contributed by  
Benjamin Czyhold and Dan Bowyer)

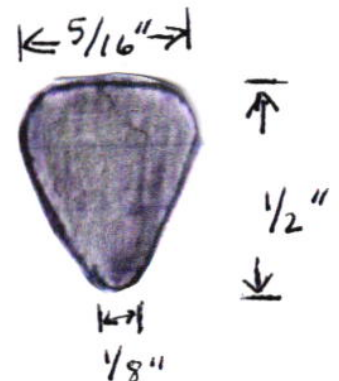
### STOCK -

1/2" Square 24" Long

### TOOLING -

#### Eye Socket Punch

Lightly round all edges of tool face



#### Eye Punch

Make 1/8" hemispherical indent in center and edges of tool face crisp.



#### Hot Cut Chisel

Sharp edge with crowned profile

#### Side Set

Tool face 10° with crowned edge and at least 3/4" wide. Note: Sharp edge on anvil may also be used



## FORGING - The Handle

**1.** Using side set or sharp near edge of the anvil forge in shoulder 1" back from end of bar to half mass.

**2.** Forge the stock in front of the shoulder to 1/4" x 1/2" x 1 7/8". Square up end as needed.



**3.** Cut the end of the bar down the center making the cut 1/2" long. Open the cut and rasp cut edges as needed.



**4.** Open the tabs 90 degrees to bar length and upset to make the end flat and even.



**5.** Draw out the tabs to suit and chamfer the edges. This will make the hat brim.

**6.** Double over stock so the bar end will seat into the shoulder. Forge a gradual bend in the length of the thinned stock to bring the bottom edge of the hat brim into the shoulder. Once seated and in line with the bar, close the lap. Bend the hat brim down to allow access to the sides of the crown.



**7.** Square the sides of the crown and upset the top to forge out the deformation.



**8.** With the eye socket punch make two slightly overlapping indents side by side in the width of the bar below the hat brim. Make indents at least 1/8" deep.



**9.** Using the side set place the edge over the bottommost portion of the indents to make the bottom edge of the nose and forging down the sock beneath. The edge of the side set should be just inside the bottommost shape of the indents, making a defined triangular nose. Drive into the same depth as the eye sockets.



**10.** With the hot cut chisel make the hair texture for the beard and mustache across the width of the bar beneath the nose. Keep cuts shallow and close together.



*continued on Page 11*



**11.** Using the hot cut chisel cut the mustache. Making two cuts meeting under the nose and going to the edges of the bar. Start cuts shallow under the nose and cut deeper toward the edges. Keep the chisel vertical through the cut, rocking the chisel back only at the end of the cut to cleanly cut the mustache tips apart from the bar.

**12.** Using a smaller hammer and very light hammer blows curl the sharp mustache tips inward and against the sides of the bar.



**13.** Add eyes with the eye punch. Chamfer all the edges of the crown and detail the hat to suit.

**14.** Cut finished handle from the parent bar with 1" of full 1/2" square bar below the beard.



## FORGING - Functional End

**15.** Brace the piece face down over 1/8" radius edge of anvil on near edge just below beard with bar end just off face of the anvil. Striking with half face blows start the first shoulder, in the same heat roll bar 90 degrees to the right and onto the next face and start the second shoulder. Use down pressure while rolling the bar so both shoulders will line up. Forge in both shoulders evenly to make a tapered transition no thinner than 1/4" square.



**16.** Draw isolated mass into a taper 4" long and chamfer edges. Scroll taper tip opposite second shoulder.



**17.** Bend the taper in the transition just past 90 degrees opposite the second shoulder. This access bend will allow for better placement in the forge, and keep the taper out of fire.



**18.** Take heat only in the taper transition and very bottom of the beard. Brace the top of the hat against the body of the anvil on the far side, and with a smaller hammer strike the outside of the bend to make a crisp 90-degree bend in the taper transition and forge out the radius leading out of the transition. The bottom of the beard needs to be flat and transition into the taper seamlessly. Forge at a bright orange to help prevent cracks from forming on the inside of the bend.

**19.** Maintain the access bend and heat the bottom of the beard. Using the eye socket punch, place the large radius portion over the bottom of the beard with half of the tool face over it. Drive the punch down through the thickness of the bottom of the beard to project the catch outward. Catch needs 3/16" of projection and 1/8" of thickness.



**20.** Straighten the taper and bend 90 degrees to handle.

**21.** Quench the scroll in the tip of the taper and shape the taper into a circular loop over the horn of anvil. Start at the tip and work your way back. Center loop on handle.

**22.** Forge offset in thickness of loop. Bend loop in transition upward 45 degrees. Make the second bend just down from first to bring the remainder of the loop back in line and parallel with the handle. Match taper end to the first bend. Adjust to make the bottom edge of the loop parallel with the top edge of catch. Offset 1/2" from bottom edge of loop to the top edge of catch.



*continued on Page 13*





## FUNCTION TESTS:

- Catch reaches under the cap and has positive contact.
- Loop rests on the far edge of the cap to give leverage.
- Offset gives clearance to allow solid engagement to the cap and for ease of use.
- Opener removes the cap without crimping the cap or bending any part of the opener.

## OVERALL TIPS:

- Keep heat only where forging is to take place.
- If using a gas forge, arrange the bricks to make openings just large enough for the piece and to focus the heat where it is needed.
- Control scale (oxidation) buildup by keeping completed parts out of the fire as much as possible and use a wire brush to remove scale easier with some residual heat still in the piece right after forging.

*EDITOR'S NOTE: Our grateful thank you to Ben Czychold, Artificer Forge, Walla Walla, Washington. Ben is an active member of Northwest Blacksmith Association and served as the Hands-On Workshop Instructor at the recent Swaptoberfest in Longview, WA. Visit Ben's work at [artificerforge.com](http://artificerforge.com)*

## NWBA MEMBERS:

# SHARE YOUR WORK HERE!

Hot Iron News is looking for simple "How To" articles, "Tips & Tricks" and photos of completed projects to share in upcoming issues of our publication. Do not worry about writing style as we are happy to assist with edits and formats. Contact our Hot Iron News Editor, Patricia Dawson at [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com) for details.

# NWBA Swaptoberfest 2021 Demonstrators

Photography by Dan Bowyer

## MARIA CRISTALLI

Known as the 'Queen of Texture,' local NWBA member Maria Cristalli wowed the members with her Saturday afternoon demonstration. While she typically does her work under a large power hammer, she was a 'sport' and moved her temporary shop into the Fairgrounds Goat Barn where she got to work and showed us how things are done by hand. Maria's sculptural demo focused on her hammered texture technique. Maria is now located in Cle Elum, WA and her work can be seen by visiting [mariacristalli.com](http://mariacristalli.com) or IG @maria.cristalli.blacksmith.



## PHILLIP BALDWIN

Phillip generously donated his time as our Saturday morning Swaptoberfest demonstrator. Recognized as a tool forger extraordinaire, viewers were all treated to his words of wisdom as he walked us through an advanced tool-making demo showing how functional, yet beautiful tools can be made by hand. During the Saturday session Phillip forged a 'slick' which is used in heavy timber framing and shipwright work. He forged the body from wrought iron, then forge welded a bit of tool steel in the working end to better sustain the edge through impact. More about this demo will be featured in our Spring 2022 issue of Hot Iron News.



## DAVID TUTHILL

Our final Swaptoberfest demonstrator on Sunday morning was long time NWBA member and teacher, David Tuthill. Based out of Ballard, WA, David's work and class schedule can be found at [www.firehorseforge.com](http://www.firehorseforge.com) or on IG@firehorseforge While many of us know him for his work making amazing knives, David took us back to his roots demonstrating how to forge functional joinery. We will be highlighting David's demonstration in our upcoming Spring 2022 issue of Hot Iron News.



# Swaptoberfest was a Huge Success!

*Photography courtesy of Dan Bowyer & John Huffstutter*

Thanks to the hard work of the 2021 Swaptoberfest Committee and NWBA Board of Directors along with many volunteers, the fourth annual Swaptoberfest proved to be a great success. Despite the rain, NWBA members were eager to gather at the Mentoring Center after 17 months of closure due to COVID 19 restrictions. Swaptoberfest proved to be well organized, educational, and fun! Participants were pleased with the three Feature Demonstrators: Phillip Baldwin, Maria Cristalli and David Tuthill and Hands-on Workshop Instructor ~ Ben Cyzhold who provided excellent and informative presentations.

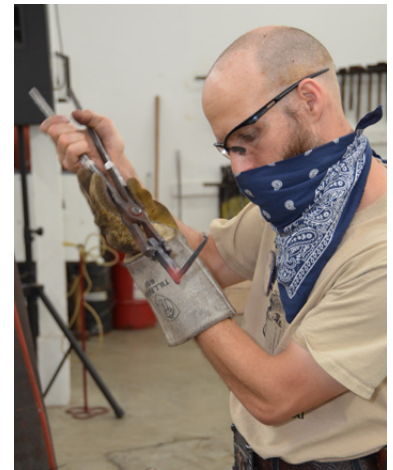
Participants were treated to the efforts of an amazing team of our own blacksmith "chefs" who served a wonderful Saturday night dinner complete with roast pork and vegetables for the entire delegation.... yummy!

Conference Committee Members ensured participants stayed engaged with evening activities for those at the forge as well as the dedicated crowd of supporters. Evening forging competitions proved unique for those who arrived in costume to participate in the annual Masquerade Forging Contest!

Swaptoberfest also provided time for informal discussions, time at the forge, laughs around the fire pit, opportunities for beginners to learn from the experienced and an opportunity to pick up a few treasures from the onsite vendors. If you missed out be sure to plan to join us next October for Swaptoberfest 5.



**Evening Forge Competitions at the Mentoring Center**



**Hands on Workshop Instructor Ben Cyzhold**



**Sunday Morning Demonstrator - David Tuthill**



**Peter and Thomas Reich arrived in style for the Costume Forge Competition**



**Saturday Morning Demonstrator Phillip Baldwin**



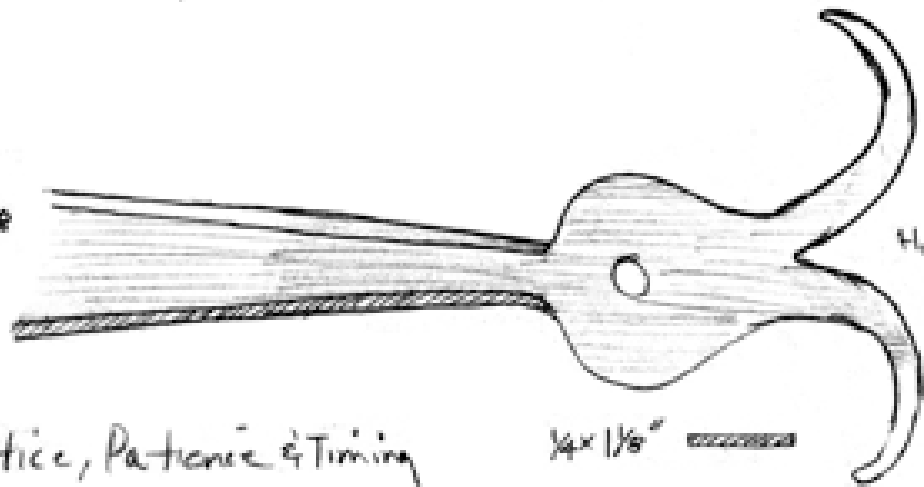
**Saturday Afternoon Demonstrator Maria Cristalli**



**Evenings allowed plenty of time for socializing**

# MARTY REISIG

54 E. OVERDALE  
TALLMADGE OH 44278

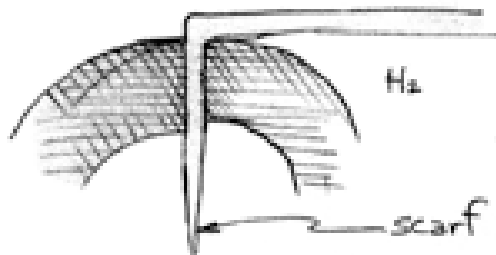


PP&T Practice, Patience & Timing

HC Hammer Control

HBC Hot Black Coffee

HE HAS A LEATHER SCABBARD  
TO FIT THE TOP OF HIS ANVIL WHEN  
NOT IN USE!



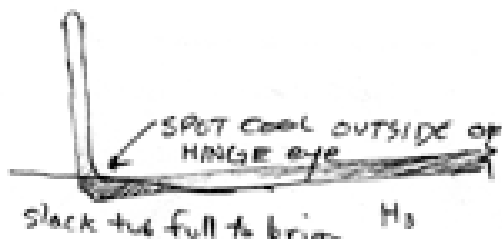
H<sub>2</sub> BEND 90° IN VISE  
TRUE UP ON ANVIL

scarf is on the back side

Artwork from the collection of

**IRONY**

by Stephen McGehee



★ when bending flat stock  
hammer only on the edges.  
To compensate for metal distortion  
as it moves



WRAP AROUND MANDREL: O fit mandrel is 7/16"  
after welding - 1/2" mandrel  
for a 7/16" partle

HE USED A PLASTIC SALT SHAKER FOR THE BORAX (ON SITE SUPPLIES)

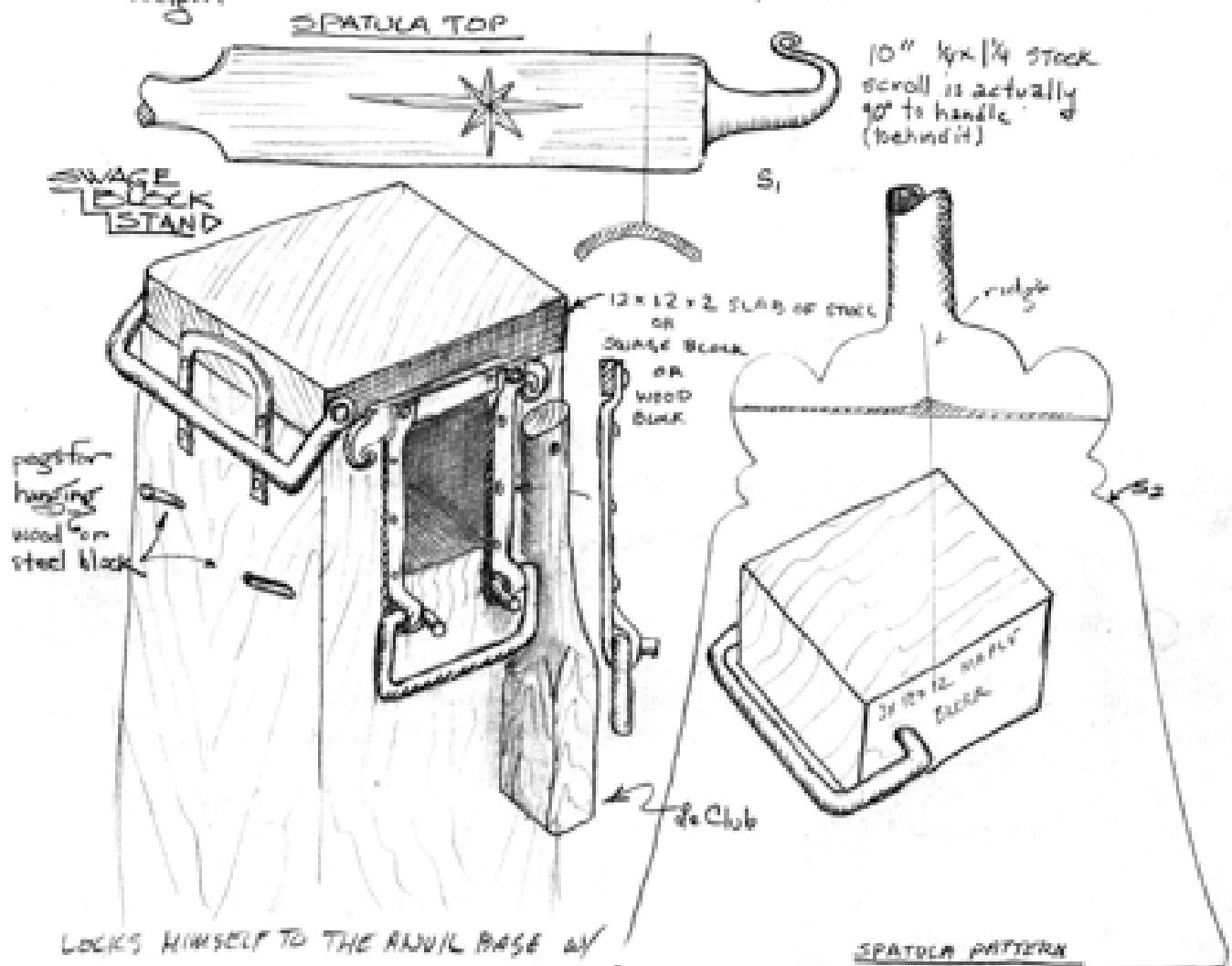
Draws a line on the back side of hinge to keep track of where the eye is in the fire.

HITS HARDER when welding than anyone else I've seen.

sprinkle borax lightly all over the weld area. front & back - protects the surface.

→ You learn from every blacksmith you are around

- wears a farriers apron so that he can hold stock between his legs
- has small pockets on the sides for squares, carries far too much weight

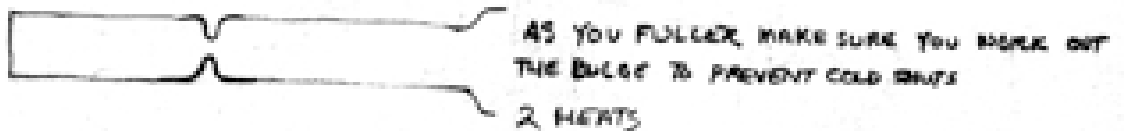
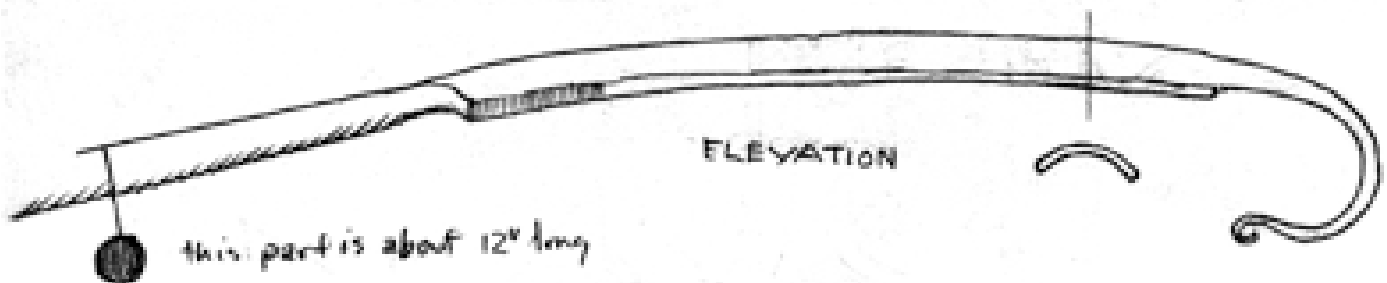
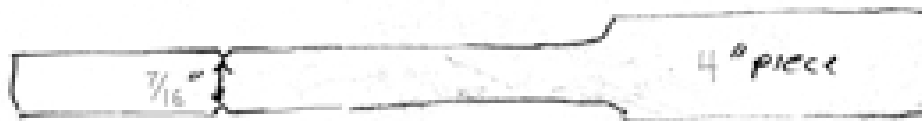
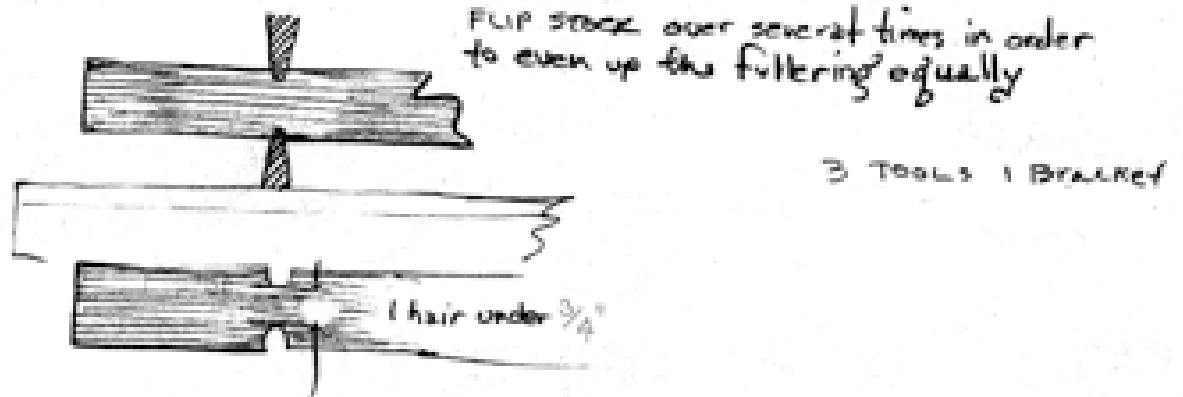
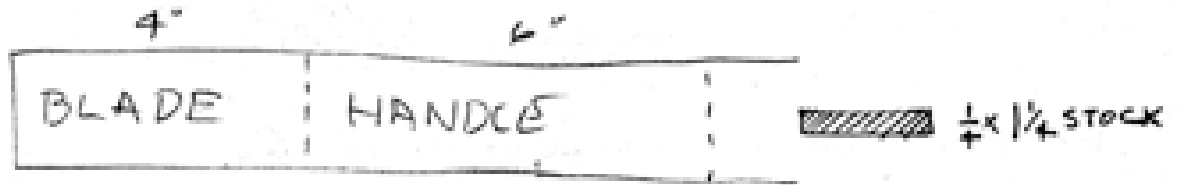


LOCKS HIMSELF TO THE ANVIL BASE OF R<sub>1</sub> LEG. BECOMES A MACHINE - MOVE THE STOCK, NOT THE HAMMER TO DO MOST OF THE WORKING. THE HAMMERS JUST RISES AND FALLS

Artwork from the collection of

**IRONY**

by Stephen McGehee



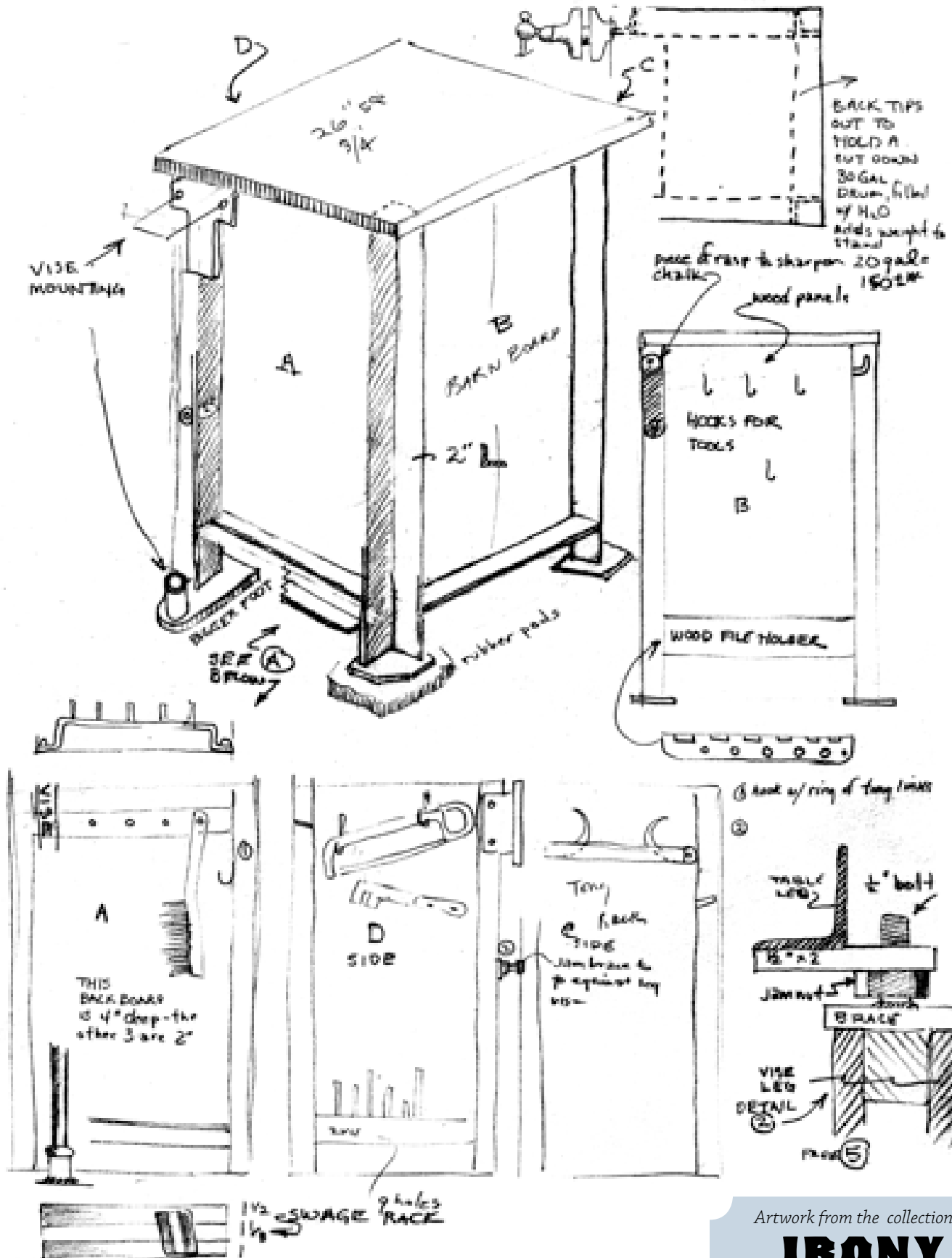
"COAT HAMMER EFFECT"



Artwork from the collection of

**IRONY**

by Stephen McGehee



Artwork from the collection of

**IRONY**

by Stephen McGehee



# Northwest Blacksmith Association Seeks Your Support



## 2021-2022 Donor Campaign

Like many organizations across the country, NWBA has been faced with many challenges because of COVID-19. The inability to have our 2020 NWBA Spring Conference, 2020 Swaptoberfest and 2021 NWBA Spring Conference as well as closure to sessions at the Mentoring Center for over 17 months has resulted in severe financial challenges for our organization. While we have worked to be creative with online membership services such as the Digital Demos and our online Auctions, we have not been able to bring in the revenue that typically would have been secured during the face-to-face events which are our major sources of funding.

We are asking you for your support of our organization. Consider a contribution of what you normally would have spent for your Conference Registration, Transportation or Lodging. No donation is too small. Northwest Blacksmith Association is a 501(c)(3) educational nonprofit organization, and your donation is tax deductible.

To make an online donation visit [www.blacksmith.org](http://www.blacksmith.org) and click "Our Association" on the Header Bar then scroll down to the Donate Tab. You also may mail donations to NWBA at 4741 42nd Ave SW #185; Seattle, WA 98116. Please be sure to note "Donation" on your check. Contributions to NWBA received prior to February 1, 2022 will be acknowledged in the Summer Issue of Hot Iron News as well as at the 2022 NWBA Conference.

### Thank you for your ongoing support to Northwest Blacksmith Association

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Or Make Online Contribution at [www.blacksmith.org](http://www.blacksmith.org)

# Go for a Dip in the Tank

by Tom Rohosky

Most of you are probably aware that soaking an object in white vinegar is a great way to easily remove forging scale and rust. The vinegar will dissolve most of the scale or rust and significantly reduce the amount of time and effort needed to clean up your surface. I've been using this method for years on both forging and restoration projects.

It's pretty easy to do with smaller parts, but it becomes more of a challenge for larger items. What you need is a non-metallic container that's big enough to submerge the entire part all at once. Sub-merging the whole item is important. If you try to soak it in sections, you'll get visible lines because the vinegar also etches the metal a bit. A simple plastic bucket works well for small objects, but you'll need a better solution for larger items.

I made the fixture shown below to help me with this problem. The construction is very simple. It has a plywood base and a few two-by-four sections to make up the walls. The two-by-four walls are simply screwed to the base, so they can be moved to create a "well" of any size and shape needed. I also drilled a hole in one corner of the well for a drain.



Once I have a well sized for my project and screwed to the base, I line it with plastic sheeting. I use the cheapest plastic available. It doesn't need any significant strength, and it doesn't need to last more than a day or so. When I'm done with the soak, I put a bucket under the drain and poke a hole in the plastic to drain out the vinegar. (The vinegar can be reused several times.)

There are other approaches I could have used, but this fixture gives me the flexibility to soak a wide variety of item sizes and shapes while not using any more vinegar than I need and the cost was very reasonable. I only had to buy the plastic sheet, and I purchased a 10' X 25' roll for around \$10.00. This will last me a long time.

I've used this method a number of times--for big parts and small--and it has worked well for me. Give it a try.

NOTE: You can purchase 5% acetic distilled white vinegar at Rural King for less than \$2.00 per gallon and can be used multiple times. When vinegar is "used" use it as weed control.

**Photos:** *Left - Items fit in adjustable small well  
Center - Well lined with plastic  
Right - Same container extended for longer item.*



Editor Note: Our grateful thanks to the Pittsburgh Area Artist-Blacksmiths Association for sharing content from their August 2021 Newsletter.

# Wreath & Bow Ornament

Tips  
FOR  
YOUR  
Shop

by Steven Spoerre, a MABA Member

## Material:

3 pieces of 1/2 x 1/8 flat stock, one 15 inches long (wreath), one 9 inches (bow), and enough for a customized collar (bow center).

Find and mark the center of one of the faces of the 15 inch piece, this point will become the bottom of the wreath.

Decorate the surface 6 inches out from both sides of the center, maintaining the stocks 1/2 inch width.



Pictured is a 1/2 inch "Y" letter stamp, against an angle iron fence under the treadle hammer. This was used to make the larger chevron pattern and a 1/4 inch "Y" stamp was used to make the smaller chevrons. Spacers were used against the fence to move the stock, or the stamp, so the pattern was centered. Straighten and

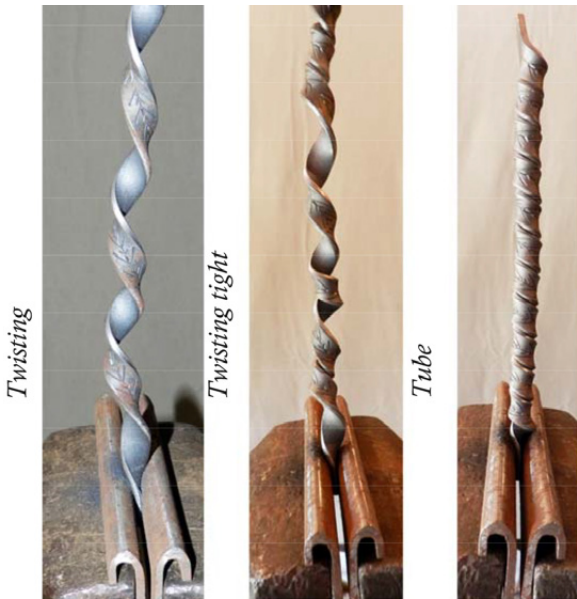


flatten the piece, if needed, after decorating.

Because the stock is going to be tightly twisted, the clamped end and the twisting wrench should have smooth, rounded, surfaces so the material won't mar or tear against a sharp corner. Jaw covers were put in the vise and an adjustable twisting wrench with round posts was used. Clamp the stock in the vise at the point where the decoration ends and with the decoration facing you. Position the twisting wrench at



## WREATH & BOW ORNAMENT



the other end of the decoration, and start to slowly twist clockwise. As the twist tightens, it will want to move out of vertical. Don't fight to keep the portion below the twisting wrench perpendicular with the vise, but angle it slightly as needed to assist the tightening areas, then come back to vertical. Quickly correct any "drastic" bends back into alignment between a wooden mallet and a piece of soft wood. Eventually the twist will tighten onto itself and become a hollow tube, with the decoration visible. The 12 inches of decorated surface should now be about 6-1/4 inches of twisted tube. Modify the twisted portion so the straight ends lay on the same side of the tube. This can be done by re-clamping the piece slightly farther from the initial point and twisting to move the ends to the same side of the tube. Clean the tube with a wire brush and smooth any rough or nicked areas with a fine file or emery paper.

Using a wooden faced mallet, bend the twisted area around a 2 inch mandrel until the ends get close together.

Adjust the position and trim the ends so they'll overlap, and leave an area large enough for the bow to set into.

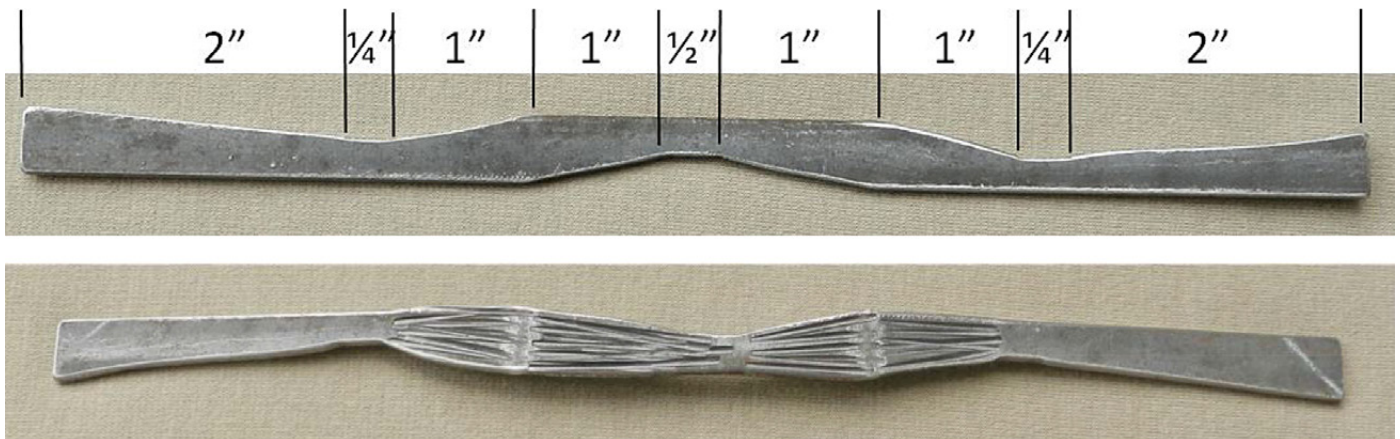


Check to see that the wreath circle sits flat – adjust now, if needed. The bow will be collared between the twisted portion and the ribbon tails will hang down into the center of the wreath.

Lay out the zones for the bow on the 9 inch piece, as shown below, and forge, saw, file, sand and/or grind the contours that will become the bow loops and ribbon tails.

Reduce the stock thickness in the bow to tail transition area to 1/16 inch so the overlap will be 1/8 inch thick, and the tight bends can be made easier. Break any sharp corners and lightly texture the visible surfaces with a straight peen. Remember, when the bows are doubled over, the visible portion of the tails are on the opposite side of the bow texture. Use a small diameter fuller to put a bend notch on the back side of the widest points of the bows.

*continued on Page 26*





Check and correct the textured areas on the ribbon before bending. Heat to a red and double the bows over using tongs and a pair of round nose pliers. Hold the center of the bow with the round nose pliers and bend the tails down. De-scale and wire brush. Position the bow on the wreath and remove any wreath material that won't let the bow fully seat in place. Modify the overlapping end tabs of the wreath so the collar will sit flat, because the collar will finish the bow and hold it in place.



Measure the height and thickness of the assembled wreath and bow to determine the size of the collar. Cut the collar stock to the appropriate length and fuller bend notches where the corners will be. Bevel the ends on opposite sides, then transition from the  $\frac{1}{2}$  inch width down to  $\frac{1}{4}$  inch on the front section and round the edges that pass between the ribbon tails. Texture the front of the collar with a straight peen. Using a spacer, make the first two bends to create a hook that will go over the top of the wreath and bow, then bend over the tip of the narrow section. Wire brush the collar, then wax all three pieces before assembling.



The rounded jaw covers were made by squeezing a piece of angle iron in the vise until it doubled over, then rounding off the point, and removing part of one of the legs.

*FOOTNOTE: HIN Editor Note: Our grateful thanks to the Michigan Artist Blacksmith Association for sharing content from their November-December 2021 Newsletter "The Upsetter" – Carol & Steven Spoerre, Editors.*

# Ball-Pein → Fuller

Tips  
FOR  
YOUR  
Shop

By Mike Mumford, Ridgcrest

Some of you may yearn to make the exquisite handled punches and fullers like those made by Mark Aspery, John Williams, or Steve Taylor. But, some of you are antsy to go jump into hammer-making.

So, here's a quick-and-dirty approach to making a handled fuller. I learned this many years ago at a class at the John C Campbell Folk School.

**Tools:** Have your hammer eye tongs ready, and also your hammer eye drift in case you collapse the eye.

**Material:** Start with a cheap (i.e. Harbor Freight) ball pein, in the 24-oz size. From a spark test, it looks like decent high-carbon steel.

Control your heated zone – my gas forge tends to create a large hot zone. You mainly want the working end hot, with the eye and ball not too hot.

## Avoid Fish-lips!

*(more about avoiding fishlips on the next page)*

To avoid fishlips: start by tapering across the end, making sort of a point, then go to the sides to draw them in. Do this alternately, repeating the end-side sequence (many repeats).



Then switch to a heavier hammer for the sides. You should expect to do at least two heats on the end to every one heat on the sides.

Be sure to keep everything even!

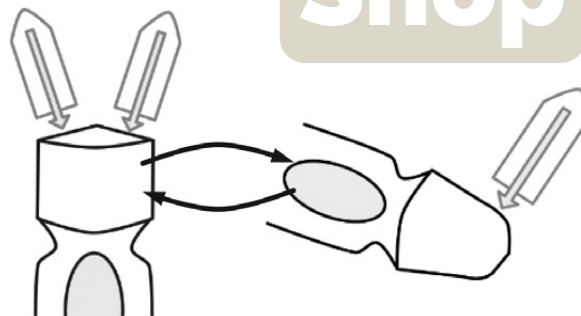
I count blows, trying to make the same number of blows on each side. If it gets offside, stop and correct.



You will likely get bulges trying to build up - stop hammering on the side, go back to the end.

You should get a faceted end, roughly curved.

At some point, I could no longer get a good grab in the vise, so I did the rest holding with the eye tongs.



Once you have it shaped, follow John Williams' advice to continue smoothing/planishing blows as the work cools towards a black heat. Including smoothing out all those facets and lines. This should result in a fuller face that doesn't need much grinding.

If the vise left burrs on the sides, hammer off or plan to grind off later.

The end of this ball-pein started at 1 1/4" diameter, I had the fuller end down to a fat 3/8" in 45 minutes.

Once it cooled, I used a cutting disk to slice off the top of the ball, then grind it into a slightly domed shape.

You can heat-treat in oil if desired. I omitted this step - the fuller is fairly massive, the steel is reasonably tough, and in use I quench often.

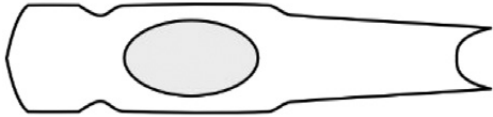
Clean and polish, add the handle. Now, go make that hammer!



*continued on Page 28*

## No-Fishlips Drawing Out

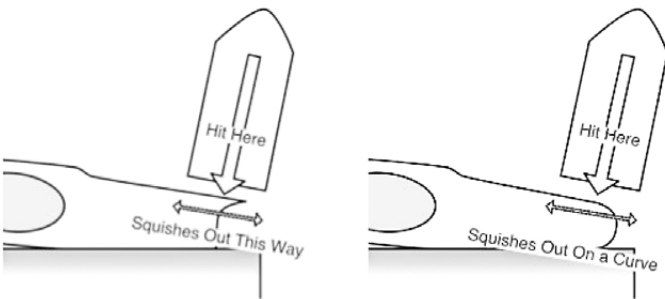
When you're drawing out the fuller, it's easy to get fishlips building up. Beginning blacksmiths often are puzzled: how do I avoid these?



Here's an introduction to one process to avoid fishlips.

### Why Am I Getting Fishlips?

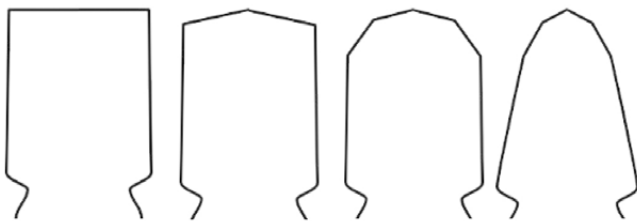
Fishlips come from the natural response of the metal, flowing out under your hammer blows.



### So, How Do I Avoid These?

The idea is to round the end first, so that as it squishes out, it remains a rounded end.

First, make sort of a point on the end, then hit this to round it, similar to doing a Square-Octagonal-Round process.

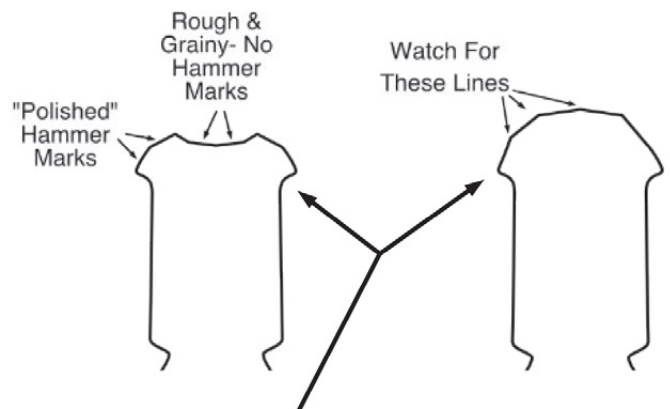


### What to Watch For

Look for the creation of polished lines or facets along the to-be-rounded face. When you start hammering, the unhammered area will be rough, scaly, and grainy from the forge. Where you've hit will build up smooth hammer marks. So, hammer on the unhammered areas.



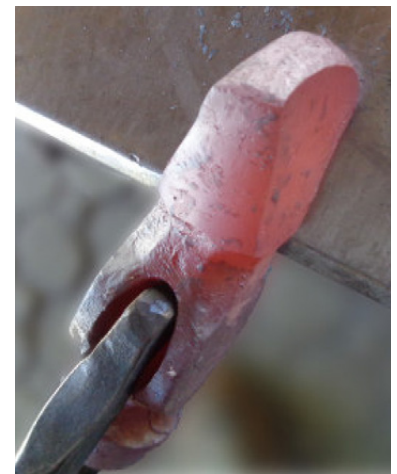
It may want to flare out - watch and hammer these flare-outs down - but, after you get the end pointy.



As your eye gets educated, you'll see where to hit next. Then, follow John Williams' advice to continue smoothing/planishing blows as the work cools towards a black heat.

This applies to any drawing-out operation. I learned this from Darryl Nelson, in an animal-heads class.

Thanks, Darryl!



*Editor Note: Our grateful thanks to the California Blacksmith Association for sharing content from their publication, "California Blacksmith Online No. 21-04-July-August 2021; Mike Mumford, Editor.*

# Building Your Arsenal of Starting Tools and Equipment

by Viktor De Bonte

I am 15 years old and have been blacksmithing and bladesmithing since I was eleven. I am also a member of the NWBA and thought it would be helpful to share my thoughts with other youth considering blacksmithing.

**FIRST:** Before you buy anything, go take a class of bladesmithing or blacksmithing, so you can have a better idea of what you want to pursue in blacksmithing. This may change over time, but it will help you narrow down exactly what you need to start. I have listed below what I consider common tools that most blacksmiths will want, and options if you cannot afford them.

**ANVIL:** First off is the anvil, something essential for any bladesmith or blacksmith. But these are often far more expensive than any starting metalworker can afford and while cheap or old anvils can sometimes be available, they are rare. The most common, and effective, solution to this is an ASO, or Anvil Shaped Object, such as a railroad track turned on its tall side, or a die anvil. These can be as little as fifteen dollars but are occasionally unhardened and inefficient. However, they have the advantage of increased abilities with horns or steps that can assist forging in complex shapes.

Another solution is a block of steel, preferably hardened, with at least one rounded edge. This is often a better bet for bladesmiths rather than blacksmiths, as they can have more rebound, but less functionality with no commercial anvil attributes. The absolute cheapest of these is a sledgehammer head.

**HAMMERS AND TONGS:** These tools are another staple of the blacksmithing craft. Cheap ball peen hammers or cross peen hammers can often be found in hardware stores and fire-safe pliers are a decent solution for tongs; while not always ideal, they are still very functional.

**THE FORGE:** Yet another staple of blacksmithery, you positively need a forge, in order (not surprisingly) to forge. A common option is a stacked, mortarless, firebrick forge which heats up slowly, though as long as the chamber is around 155" cubed, or smaller, a Bienzomatic torch will power it. Another option, which is likely the cheapest although also potentially the hardest to use, is to continuously fill a charcoal chimney, which will allow you to get a decent cherry red to orange heat with minimal effort.

**ANGLE GRINDER AND BELT GRINDER:** These tools are common for bladesmiths and occasionally useful for blacksmiths. The absolute cheapest solution is a hacksaw, and some files. By "draw filing" you can remove quite a bit of material especially if you file on dull red to orange steel.

**DRILL PRESS:** There is no helpful solution that I know of, for an accurate drill press. But for simple knives, and basic needs in blacksmithing, a hand drill and a set of drill bits will work well enough. However, no matter the tool you are using you will want some form of cutting fluid.



**STEEL STOCK:** Steel stock is often hard to get and can be expensive in large quantities, and while mild steel is relatively cheap, the cheapest solution for high carbon steel is often found in old leaf and coil springs, railroad tracks and assorted other bits and bobs. These are all decent though not great quality steels to work with.

**ANYTHING ELSE:** These are not the only tools you will need but they are the main ones, and often the most expensive. It is important to note that many processes commonly done with power tools at one point, or another had a hand tool version. As such, if you are looking for an expensive tool, you may want to consider the hand tool equivalent. What is more, it is important to note that for all the tools I have listed, and all that I have not, one of the best sources of cheap, quality tools are from local smiths, or if you can make it, the NWBA's tool swap. The blacksmithing community is extremely well knit, so if you show effort and dedication, fellow smiths will often help you out if you need it.

# What is the Best Way to know the Correct Height of an Anvil?

with Kelly Kring

By far the most common way to know the right height is the “fist on the anvil, elbow slightly bent” method. But in 20 years of teaching, this isn’t as accurate as one would think.

What IS the most accurate way is to know the measurement of your inseam (crotch) from the ground. Subtract this from the height of the anvil plus one more inch and that’s how tall to make the anvil stand/stump. Why is this method more accurate? Place a piece of 1” stock around 3’ long between your legs as you would to punch a hole or something. If the bar is resting on the far side of the anvil when firmly between your legs, the hammering will drag the stock down, scraping your thighs. If the bar is resting only on the near side of the anvil and hovering above the face, when you hammer down, the other end is coming up and there is nothing pleasant about that! If the bar rests flat all the way across the face of anvil, that would mean your anvil is at the correct height! Most folks rarely ever work larger stock than 1” for 90% of their projects. Anything under 1” is easily adjustable in your stance to hold it between your legs. When working larger stock, place a step or something to stand on when forging.

In these three photos are three anvils and three different heights. He is not having to adjust for the photo, but is actually showing how one anvil is too low, the next too high and the third just right. Kind of the Goldilocks and the too hot, too cold and just right porridge!

**Kelly Kring heads up the blacksmithing program at the Brookhaven Campus of Dallas College, in Dallas, TX. He’s also one of the nicest guys on Facebook, which is where he originally posted this, in Blacksmithing for Beginners. Reprinted with permission.**



## Finding the Correct Anvil Height - Another POV

by Jerry Veneziano

I have tons of respect for Kelly Kring, but when it comes to the correct height of an anvil, we disagree just a little bit. He and I both agree that the traditional rule of thumb for anvil height sets the anvil way too low (unless you work with a striker a lot.) I love the idea of using your inseam to determine the height, and see many advantages for that method, but at least for me, it still sets the anvil a tick too low.

Stand up straight, and take a normal swing with your hammer. Where the face of the hammer is parallel to the floor - that’s how high your anvil should be. In my case, that puts the anvil about 1/2” higher than the inseam method. Might not seem like much, but it makes my back much happier. I also now use a holdfast as my 3rd hand at the anvil; if I was still sticking the stock between my legs, I might feel differently.

*Our grateful thanks to the Central VA and Southwest VA guilds, The Virginia Blacksmith publication - July - August 2021, Jerry Veneziano, Editor*

## OLD WEST FORGE SCHOOL

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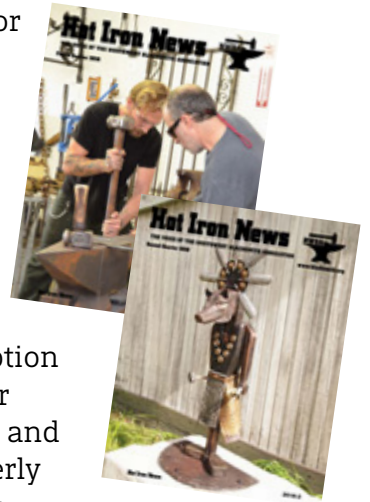
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318 NW 5th Street  
Pendleton, OR 97801

Email to: [NWBAinfo@gmail.com](mailto:NWBAinfo@gmail.com)

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# 3 WAYS to Join the Northwest Blacksmith Association and Their Benefits

## 1 TRADITIONAL MEMBERSHIP

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- **Quarterly print issues** of our award-winning Hot Iron News Magazine delivered to your door
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- **Access virtual Fire Side Chats** for community discussion and camaraderie
- **Access the Members Only sections** of our website and the Digital Archives of past Hot Iron News magazines
- **Free Blacksmith Event Listings:** Members teaching classes and workshops, either in person or virtually, can email their upcoming class descriptions and info to register at [webmaster@blacksmith.org](mailto:webmaster@blacksmith.org). These listings will be included in the Upcoming Events section of our website as well as our Events Calendar
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- **Monthly MC Sessions\*:** Demonstrations and open forge sessions once a month at our Mentoring Center in Longview, Washington
- **Classes and Workshops\*:** These single and multi day events offer hands-on learning experiences with some of the finest blacksmiths from across the nation and around the globe
- **NWBA Conferences\*:** These annual events draw hundreds of blacksmiths from Washington, Oregon, Idaho, British Columbia and beyond. Gain access to a slew of demonstrations, hands-on workshops, tailgate sales, and more.

*\* These member benefits have been paused until our Mentoring Center can reopen for public gatherings*

*\*\*Membership Payments may be paid via PayPal at our website or mailed in using the form on the following page.*

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- **Digital Demos** connect you to our marvelous community of blacksmiths as they live stream from their home forge, with options to ask the demonstrator questions and chat with fellow attendees in real time. Info to join Digital Demos will be sent – along with a PDF of the most recent issue of the Hot Iron News – to the email provided when registering for a Virtual Access Pass.

*\*Please note – this is a recurring \$5 payment that will be billed monthly to your PayPal account. You can cancel your Virtual Access Pass any time through PayPal. To register for a Virtual Access Pass visit our website [www.blacksmith.org](http://www.blacksmith.org)*

## 3 ONLINE FORUM -FREE-

- **Sign up to participate** in our Online Forum, where blacksmiths of all backgrounds share ideas, questions, tips, and techniques. The Online Forum is open to guests for viewing but not for posting. To post, you must sign up as a Registered Website User.

*\*Please note – signing up as a Registered Website User is not the same as registering for a Traditional Membership and does not give access to the Members Only area of our website!*

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Hot Iron News is now available for an annual subscription of \$30. Subscribers will receive quarterly copies of Hot Iron News sent directly to your mailbox. Please note that the Hot Iron News subscription is for the magazine only and does not include the benefit of full membership. It does NOT include access to the NWBA Member's Only Forum online (which links to the HIN Digital Archives) nor will it allow access to the NWBA Digital Demo Sessions. To subscribe, visit our website at [www.blacksmith.org](http://www.blacksmith.org). Feel free to contact our Editor, Patricia Dawson for additional information at [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com).





# Northwest Blacksmith Association

*"To promote and preserve the Art and Craft of Blacksmithing while building friendship and good will"*

## 2022-2023 MEMBERSHIP REGISTRATION FORM

The Northwest Blacksmith Association is a Washington corporation and a 501(c)3 non-profit charitable organization founded in 1979. Now over 500 strong and growing, we have something to offer anyone with an interest in blacksmithing, from the beginner to the serious professional.

Members of the N.W.B.A. receive our award -winning newsletter The Hot Iron News, the opportunity to attend N.W.B.A. semi-annual conferences, frequent hands-on workshops and events, and the camaraderie and support of hundreds of blacksmith enthusiasts.

### RELEASE OF LIABILITY

I hereby acknowledge that I have voluntarily applied to become a member of the NorthWest Blacksmith Association, NWBA.

I understand that blacksmithing is an inherently dangerous activity that involves certain risks and dangers. I acknowledge and understand that those risks include the potential for bodily injury.

Nevertheless, in full knowledge and understanding of the above risks, hazards, or dangers, I freely, voluntarily and knowingly agree to assume those risks. By my signature below, I hereby agree to assume all responsibility for myself and my property and hereby release and discharge Northwest Blacksmith Association, NWBA; its members, employees, representatives, associates, independent contractors, and board from any and all claims, demands, damages, expenses, and any other liability for injuries or damages of any description which may occur as a result of my participation in this organization as a member. This Release shall be legally binding on heirs, my assigns, successors, estate, legal guardians, executors and me.

If I am signing this agreement on behalf of another person, I certify that all representations are true with respect to the participant and that I am the participant's legal guardian or custodial parent with full authority to bind the participant and myself to the terms of the Release.

I have carefully read this Release and fully understand its contents. I am aware that in signing this Release I am releasing and waiving certain rights that I may have and enter into this contract on behalf of myself and/or my family of my own free will.

**THIS IS A RELEASE OF LIABILITY. DO NOT SIGN THIS REGISTRATION FORM AND RELEASE IF YOU DO NOT UNDERSTAND IT OR DO NOT AGREE WITH ITS TERMS.**

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\*(If you are already registered as a user at [www.blacksmith.org](http://www.blacksmith.org), your website user account will be updated to allow member privileges only if you use the same email address as the one used to register on the website.)

Mail to: Northwest Blacksmith Association  
4742 42nd Ave. SW #185  
Seattle, WA 98116

### DUES ARE:

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NWBA membership is valid for one year from the date of signup. Renewals are sent out on a quarterly basis - look for your renewal letter sometime in the 3 month period around the anniversary of your registering for membership.

To apply on line and pay by credit/debit card, go to: [www.blacksmith.org](http://www.blacksmith.org)

# Advertising in the Hot Iron News

A publication of Northwest Blacksmith Association

## ADVERTISING POLICY

We are now accepting ads for publication in the Hot Iron News for the upcoming SPRING 2022 Issues. See below for the pertinent information.

*\*\*Advertising space is very limited in each issue and is available on a first come first serve basis\*\**

## UPCOMING ADVERTISING SUBMISSION DEADLINES:

COPY DEADLINE DATE	DISTRIBUTION DATE
February 1, 2022	March 15, 2022
May 1, 2022	June 15, 2022
August 1, 2022	September 15, 2022
November 1, 2022	December 15, 2022

## ADVERTISING RATES

Black and White Display and Classified Ads

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### DISPLAY ADS:

AD SIZE	COST PER INSERTION		AD DIMENSIONS
	1 issue	4 consecutive issues	
Full Page	\$200	\$180	7.5" wide x 10" high
2/3 page	\$140	\$126	7.5" wide x 6.5" high
1/2 page	\$115	\$103	7.5" wide x 4.875" high
1/3 page	\$ 75	\$ 68	7.5" wide x 3.25 " high
1/4 page	\$ 60	\$ 54	3.625" wide x 4.875" high
1/6 page	\$ 40	\$ 36	3.625" wide x 3.25" high

All display ads need to be submitted digitally to the Editor, Patricia Dawson at [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com) by the deadline and print ready in one of the following file formats: PDF, Adobe Photoshop .tif or .jpg, 300 dpi for best resolution. Payments should be made payable to **Northwest Blacksmith Association.**



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### PUBLICATION DATES

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- June 2022
- September 2022
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Email to: Patricia Dawson, Editor at [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)  
 or Mail to: Patricia Dawson, Editor 318 NW 5th Street; Pendleton, OR 97801

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# Blacksmithing Schools Around the Northwest

## Anvil Academy

305 N Main St,  
Newberg, OR 97132  
W: <http://anvilacademy.info/>  
E: [admin@AnvilAcademy.net](mailto:admin@AnvilAcademy.net)  
Ph: 503.538.8123

*Offering instruction in basic and advanced blacksmithing and knife making*

## Bridgetown Forge

1812 North Columbia Blvd.  
Portland, OR, 97217  
W: <http://www.bridgetownforge.com>  
E: [arnon@bridgetownforge.com](mailto:arnon@bridgetownforge.com)  
Ph: 503.804.1524

*New classes are being developed on a continuous basis, and classes to be offered in near future include: power hammer work, forging a cleaver, forging a sushi knife, hammer-making, and axe-making.*

## Cascadia Center For Arts & Crafts

P.O. Box 64  
Government Camp, Oregon 97028  
W: <http://www.cascadiaart.org/>  
*Blacksmithing, Visual Arts, Painting & Drawing, Photography, Fiber Arts, Glass, Jewelry*

## Clackamas Community College

19600 Molalla Avenue  
Oregon City, Oregon 97045  
W: <http://www.clackamas.edu/>  
Ph: 503.594.6000

*Offering blacksmithing classes under the Welding Technology program.*

## Clatsop Community College

1651 Lexington Avenue  
Astoria, OR 97103  
Phone: 503.325.0910  
Toll Free 855.252.8767  
Web: <http://www.clatsopcc.edu/>

*Blacksmithing classes are taught through the Historic Preservation Program*

## David Lisch

Yelm, WA  
Web: [DavidLisch.com](http://DavidLisch.com)  
Email: [classes@davidlisch.com](mailto:classes@davidlisch.com)  
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## Fire Horse Forge

David Tuthill, Owner/Instructor  
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W: <https://www.firehorseforge.com/classes/>  
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## New Agrarian School

990 McCaffery Road  
Bigfork, Montana 59911  
W: [newagrarianschool.org](http://newagrarianschool.org)  
Ph: 406.837.4208  
*Instructors include: Jeffrey Funk and Haley Woodward*

## Old West Forge

PO BOX 2105  
White Salmon, WA 98672  
Contact Tim Middaugh:  
E: [tim@oldwestforge.com](mailto:tim@oldwestforge.com)  
Ph: 509.493.4418

*We teach beginning, intermediate and advanced blacksmithing with an emphasis on tool making, joinery and artistic expression. Current classes are listed at [www.oldwestforge.com](http://www.oldwestforge.com)*

## Pratt Fine Arts Center

1902 South Main Street  
Seattle, WA 98144  
W: <http://www.pratt.org/>  
Ph: 206.328.2200  
Fx: 206.328.1260  
E: [info@pratt.org](mailto:info@pratt.org)

## Thorne Metals Studio

13751 Daybreak Ln  
Anacortes, WA 98221  
Ph: 360.293.8257  
W: [thornemetals.com](http://thornemetals.com)  
*Current classes listed at <http://learnblacksmithing.com>*

## Yamhill Valley Heritage Center

11275 SW Durham Ln.,  
McMinnville, OR 97128  
Located South of McMinnville on Highway 18 at the intersection of Durham Lane  
Ph: 503.472.2842  
E: [Events@YamhillCountyHistory.org](mailto:Events@YamhillCountyHistory.org)  
W: <https://www.yamhillcountyhistory.org/yamhill-valley-heritage-center>

***If you would like to list your blacksmith school here, please send your information to [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com).***

**Editor's note:** As a 501(c)3 non-profit organization there are limitations in how we are allowed to promote our members' businesses. The listings will now include contact information and one descriptive sentence for your school, a policy subject to change.

To publicize your class you may send your event listing to the editor for inclusion in our online calendar. A short paragraph about the class and time, location, and fee information only please. Please send information about your events, school and class listings to [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com).

# Hot Iron News



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## Our Swaptoberfest Demonstrators were Outstanding!



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**Maria Cristalli**



**Ben Cyzhold**



**David Tuthill**

*Photo contributions by Dan Bowyer*