

HOT IRON NEWS



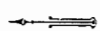
VOICE OF THE NORTH WEST BLACKSMITH ASSOCIATION



INSIDE

<i>The Fantastic World of Christopher Ray</i>	6
<i>ABANA 2002 Juried Exhibition</i>	19
<i>ABANA Conference Gallery</i>	34
<i>Sorber Collection of Colonial Wrought Iron</i>	37
<i>Naturalist Sculptor and Unnatural Beasts</i>	45
<i>Bruce LePage Kentucky Rifle Man</i>	46
<i>LaCrosse Airport Security is on their Toes!</i>	47
<i>Miss Elizabeth is Coming!</i>	49
<i>Wanna buy some Junk?</i>	50
<i>ABANA Lock Project by Peter Renzetti, Tom Latane, Carl Close, Tina Chisena and Paul Spaulding</i>	Cover, 51, 52

Cover~ The Key to the ABANA Lock shown on the Back Page. The Lock Project took months to complete. The piece fetched \$12,500 at the ABANA Auction. The Inside Page shows a hand-pumped forge at the ABANA Conference held at LaCrosse, Wisconsin in June, 2002.





HOT IRON NEWS is the official quarterly of the North West Blacksmith Association. Submission of materials is eagerly encouraged. Deadlines for submissions are February 1, May 1, August 1 and November 1. All materials contained herein are copyrighted. However, other ABANA affiliates, blacksmith associations, and non-profit educational metals-oriented groups have permission to reprint materials in **HOT IRON NEWS** as long as credit is given to the authors, the magazine and NWBA. The North West Blacksmith Association and this publication disclaim any responsibility or liability for damages or injuries as a result of any construction, design, use, manufacture or other activity undertaken as a result of the use or application of information contained herein. The projects and processes described herein are potentially dangerous and their application or use is strictly and solely at the user's own risk. Neither NWBA nor this publication make any representations nor assume any responsibility or liability for the accuracy, fitness, proper design, safety or safe use of any information, technique, materials, tool design, use, etc., contained herein. Burma shave.

OFFICERS AND DIRECTORS

PRESIDENT

Mark Manley
188 Steelhammer Road
Silverton, Oregon 97381
503 873-8918
mmw@open.org

Gary Chapman
15313 Carn Road
Poulsbo, Washington 98370

Christa Fairbrother
2510 East Thompson Road
Langley, Washington 98260-8205
360 321-4010
christa@whidbey.net

VICE-PRESIDENT

Terry Carson
7926 320th Street, East
Eatonville, Washington 98328
253 847-3235
tlcforge@aol.com

Don Kemper *President Emeritus*
20100 N.W. 61st Avenue
Ridgefield, Washington 98642
360 887-3903
kemper@pacifier.com

SECRETARY

Maria Cristalli
7339 26th Avenue, N.W.
Seattle, Washington 98117
206 782-6649

Al Karg
6632 147th Ct.
Redmond, Washington 98052
425 883-8146
w.karg@pss.boeing.com

TREASURER

Laura Goemaat
8002 N.E. Highway 99 #405
Vancouver, Washington 98665
206 781-4825

John Loeffler
POB 579
Leavenworth, Washington 98021
509 548-4754
bluemoon@televar.com

For **N.W.B.A.** Correspondence or Membership write to:



North West Blacksmith Association
8002 N.E. Highway 99 #405
Vancouver, Washington 98665

Annual Dues are \$35 (\$39 Foreign) and include a quarterly subscription to **HOT IRON NEWS**.

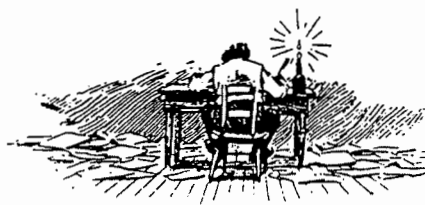
For membership in the Artist-Blacksmith's Association of North America (**ABANA**) write to:



ABANA, Executive Secretary: LeeAnn Mitchell
POB 816 and in her brand new house at
Farmington, Georgia 30638
(706) 310-1030 E-mail: abana@abana.org
Website: www.ABANA.org Fax: (706) 769-2841

Membership includes a subscription to the **Anvil's Ring** and **The Hammer's Blow** magazines. Regular membership is \$45, Senior (65+) \$40, Student \$35.

United States of America Library of Congress ISSN 1529-0891



Editor

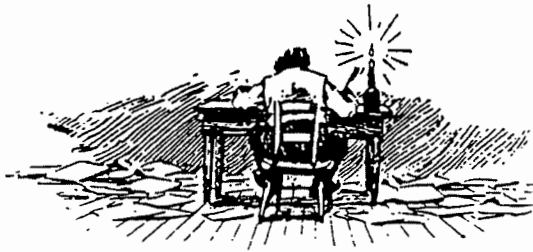
Jerry Kagele
616 East Rockwood Boulevard
Spokane, Washington 99203

(509) 624-0100

fax (509) 624-9120

kagele@aol.com





Editor's Notes



If a picture is worth a thousand words, there are some 122,000 words in this issue. The 122 photographs attempt to portray the array of artistic talent and forging skill on exhibit at the ABANA Conference in LaCrosse, Wisconsin in June. Four major exhibitions, located in different venues, provided some of the greatest contrast imaginable. The truly *Fantasy* work of Christopher Ray is on the extreme pole from the utilitarian and practical Colonial forged items. *Manseet vs. Eel Gig*. I initially didn't give much thought to the Colonial items when I photographed them and edited the piece. However, I found that they had a haunting attraction as I thought about the people who created and used the items. They provide a glimpse into everyday Colonial life. They are all marked by grace and style of design. The pieces, as well as the entire Sorber Collection, are contained in Don Plummer's book *Colonial Wrought Iron*, which I had owned for some time. I found myself absorbed by the depth of the collection and the realization that smiths today are basically trying to live up to the standards set two hundred years ago. The pieces might be different--but the technique, styling, and design process are the same. All things considered--and certainly when taking tools into account--the Colonials represent the *Golden Age* of American iron.

The ABANA Conferences provide tremendous inspiration and a different perspective on the craft. One of the most notable displays was the demonstrations by the Japanese smiths. Patience and painstaking technique sometimes bored impulsive American observers who are used to turning on the mechanical hammer or electric grinder for instant forging gratification. Patiently rubbing the sides of a Japanese saw to perfection is like watching ice melt--but the finished product is incomparable. I think that Patience is something American smiths can learn from the Japanese smiths. It appears that work quality is directly proportional to Patience. Here, again, the Colonials had it figured out. Haste maketh waste!

Elizabeth Brim will show you how to bring refinement and nuance to your ironwork. Miss Elizabeth is originally from Columbus, Georgia and teaches iron at the Penland School of Craft in the mountains of North Carolina. Her debut in the Pacific Northwest will be a real treat for the N.W.B.A. Her ability to transform steel into fabric is unique. She has a wide range of talent and tries to move beyond but everyone still expects her to inflate a pillow!

Even if you weren't able to make it to the conference, this issue should let you in on the artistic highlights.



Miss Elizabeth

AND NOW . . .

A FEW WORDS FROM THE PRESIDENT!~



Congratulations to Jerry Kagele and the NWBA / *HOT IRON NEWS* for being awarded the Joe Humble award! I was lucky enough to attend the award ceremony at the LaCrosse ABANA conference. As part of Jerry's acceptance speech, he reiterated again that it is the members contributions of articles and photos that make up the body of the HIN, and without that he would not be able to produce this quality newsletter. I will be the first to admit that I don't send Jerry as much material as I should--and I know that some of you do more than your fair share. However, I would like to ask all of you to think about what you could do to contribute to the future success of the HIN. I know that by working together the HIN can continue to receive awards.

As I mentioned, I was lucky enough to attend the LaCrosse, Wisconsin ABANA conference in June. Talk about an international event! I met and talked with people from Africa, The Ukraine, Belgium, Germany, The Netherlands, Italy, Japan, Canada and from all over the United States. For those of you who have not attended an ABANA conference, it is worth all the time and expense. I would like to thank Jerry Culberson and all the NWBA members who donated their time and efforts as the auction crew at the ABANA conference. This was a first-rate auction, and the NWBA is very lucky to be so well represented. Again thank you all for your hard work.

The board of directors has decided to liquidate the large tools and equipment that were donated to us

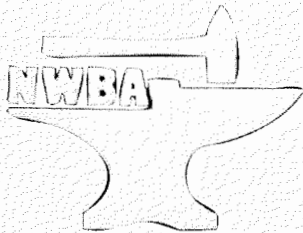
some years back. These items will be up for bid at the Saturday night auction at the Fall Conference in Chehalis, Washington Oct. 11- 13. You can find more information about this elsewhere in this edition of the HIN.

Kent Rudisill (with some assistance from Christa Fairbrother) have put a lot of work into the NWBA website, and it is looking very good. Kent has mentioned that he would like to post more information from the general membership on the website. There is an email link to Kent on the website. So check it out at www.blacksmith.org and let Kent know if you have any information that you would like to have posted.

Plans for the upcoming Fall Conference are coming along and we are hoping for good weather and a big turnout. So make plans to attend. You will not be disappointed. Hope to see you all there.

WORK SAFE AND ENJOY
YOURSELVES

Mark Mantley





The
Fantastic
World
of
Christopher
Ray

Photos by Editor

Christopher T. Ray

Gallery Commentary by Don Plummer

Christopher Ray was a Philadelphia artist whose medium was metal. He worked principally in forged iron, copper and bronze, creating ornamental designs for architectural settings. Working out of a converted carriage house in Germantown, a Philadelphia suburb, he created pieces for architectural commissions and exhibitions. His work included fountains, outdoor sculptures, forged iron gates and decorative architectural detailing.

His clients ranged from a medical center in Cherry Hill, New Jersey to a corporate center in Malvern, Pennsylvania, to an industrial park in West Deptford, New Jersey, to First Pennsylvania Bank, and private residences in Bryn Mawr, Elkins Park, Society Hill, and Center City. His work has been exhibited at galleries and museums in Germany, Washington and the Philadelphia region, among other locations.

Chris was born in Kentucky but moved to upstate New York at an early age. Both of Chris' parents were deaf and he and his sister learned to sign before he learned to talk. He came to Philadelphia in 1958 to study painting and sculpture at the Pennsylvania Academy of Fine Arts. Early in his career he carved wood sculptures, showing and selling them through galleries and exhibitions. But after leaving the Academy in 1960, he began to study under Howard Keyser, a traditional, Gothic-style master blacksmith and artist who worked with hammer and forge. Chris studied under Mr. Keyser for

three years and from 1967 worked almost exclusively in metal.

Chris was skilled in other mediums as well as metal. He experimented with and became very successful in music composition and body movement through various levels of dance. His years of study of dance are often reflected in the form and grace of his sculpture. Chris also became a skilled photographer and a master of digital imagery. In his final years, his interest in the various digital realms opened up exciting new avenues for him. He became proficient in the artistic development of web sites and was opening new vistas in off-site learning programs via the computer. Chris was also a very competent artist in sketching and painting, as well as an author capable of spinning great tales. He has written and illustrated some most delightful works. He was, in every sense and every medium, an artist.

Christopher Ray is remembered by many as a bright young Philadelphia sculptor who exploded on the art/sculptor scene in the early 1970's. Of particular note was his innovative Mansect series of sculptures which married man and insect into forms that were, at first glance, whimsical but always laced with a diabolical shadow. For a few brief years he enjoyed both financial success and public acclaim. But he began to see his art form from a complicated and less commercially successful perspective. He felt his pieces should be specifically arranged in a single location, as they all represented an important segment of a much larger composite work. He became

reluctant to part with anything he made. Though his work remained absolutely brilliant to the very end he enjoyed only occasional bouts of comfort and often hovered in poverty, deprivation and health-endangering hunger.

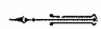
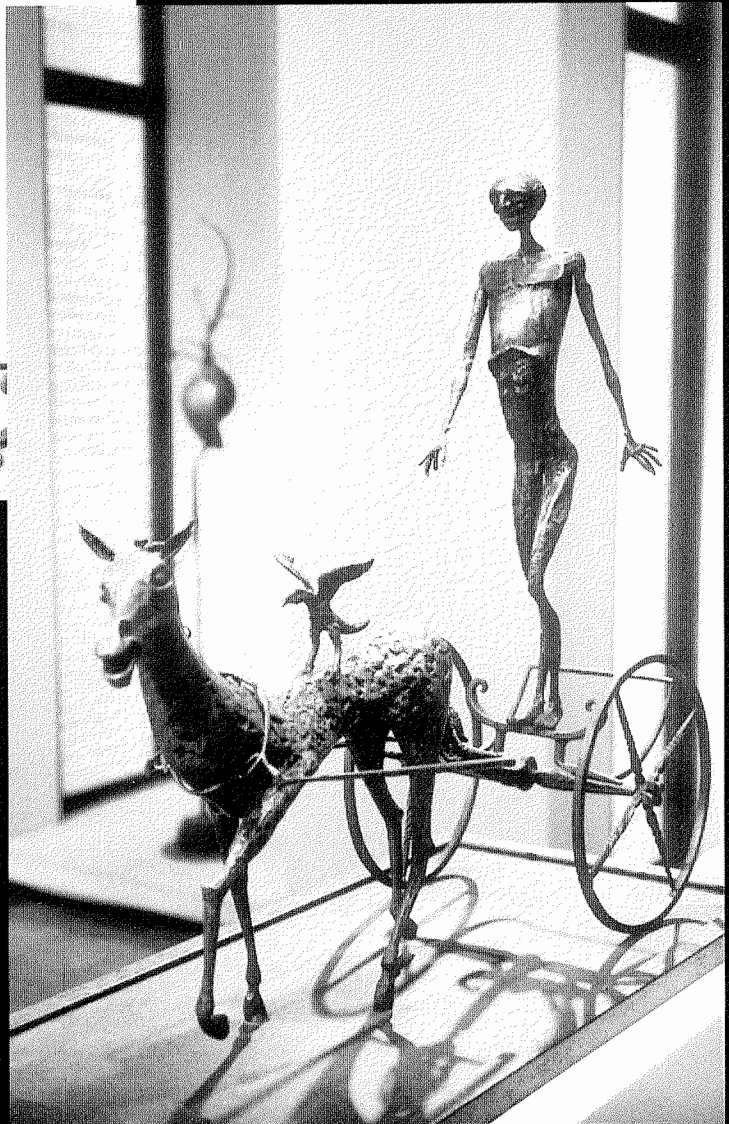
Christopher Ray remained an enigma to the end, even to those who knew him best. It can be said without fear of contradiction that he was very intelligent, uncannily observant and creative beyond measurable dimension... all within an imagination that soared without boundaries. But there were dark forces too. There were mood swings that took him to extraordinary heights of euphoria and black depths of depression. He could be kind and generous on Thursdays and diabolical and cruel on Mondays. But to his friends whom he respected, he was always honest, amusing and utterly delightful.

In early May of 2000 Chris began to experience some stomach pains. For a week or two he attributed it to a bout of intestinal flu. By the end of the month, however, he could not eat or drink anything without violent reflux. It took a couple of weeks before he could get into the Veterans Hospital in Philadelphia for a check-up. Chris was without any funds, he had no medical insurance or primary physician. By then it was too late to stop the rampant stomach cancer that was devouring him. He passed away in July in the first year of the new millennium.



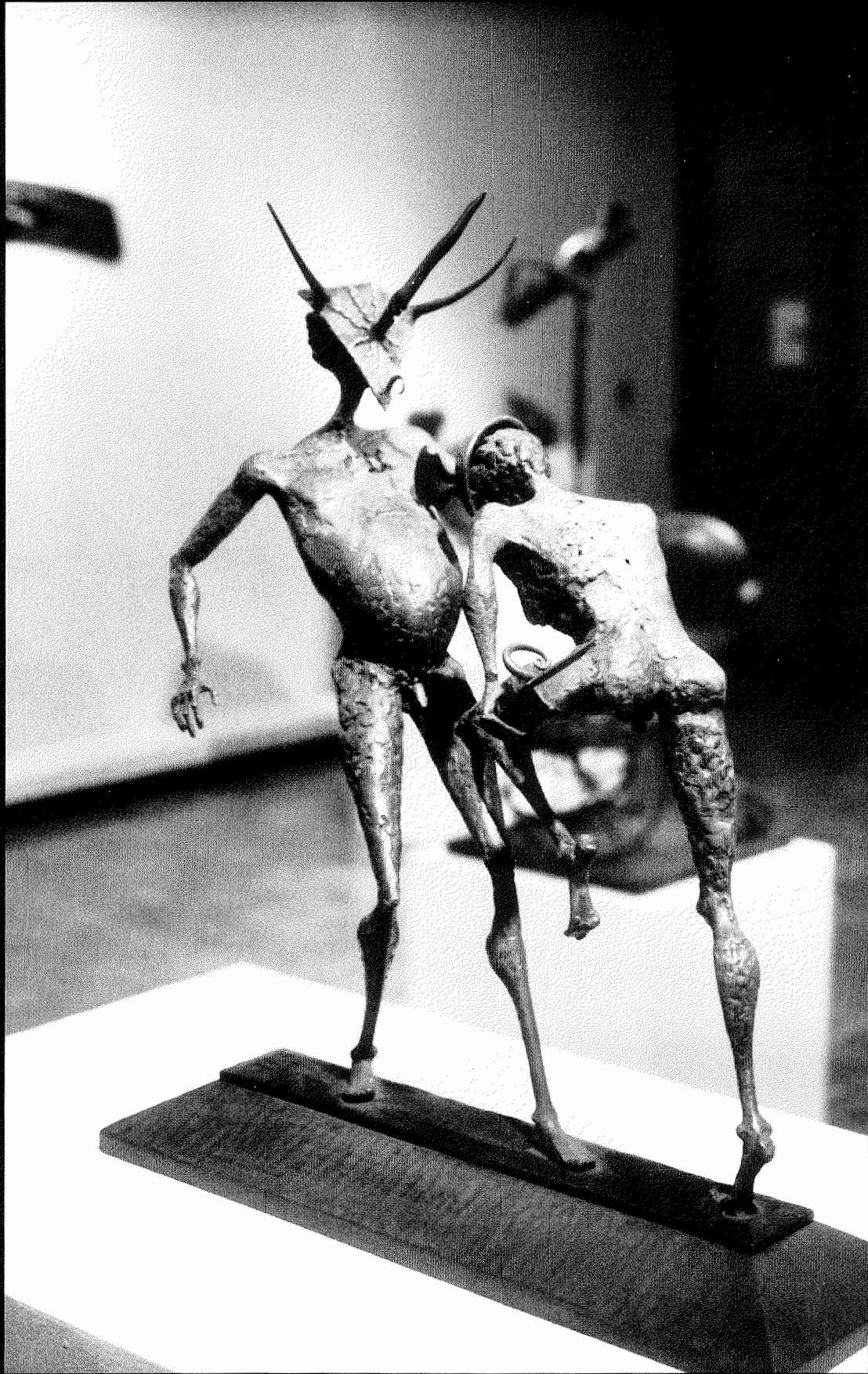


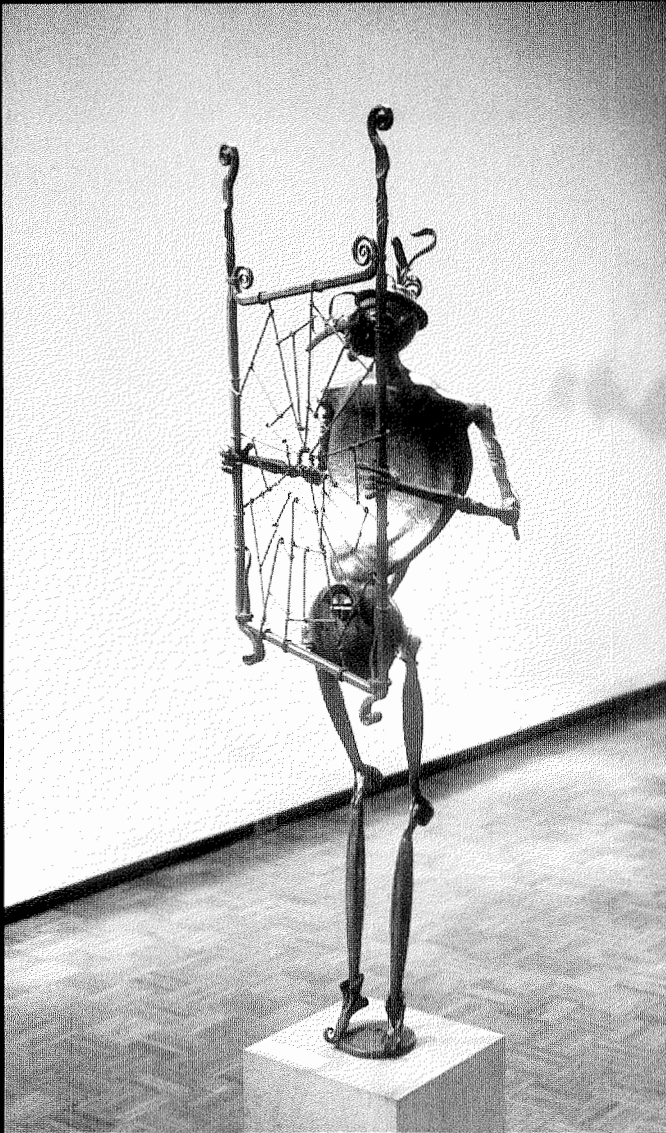


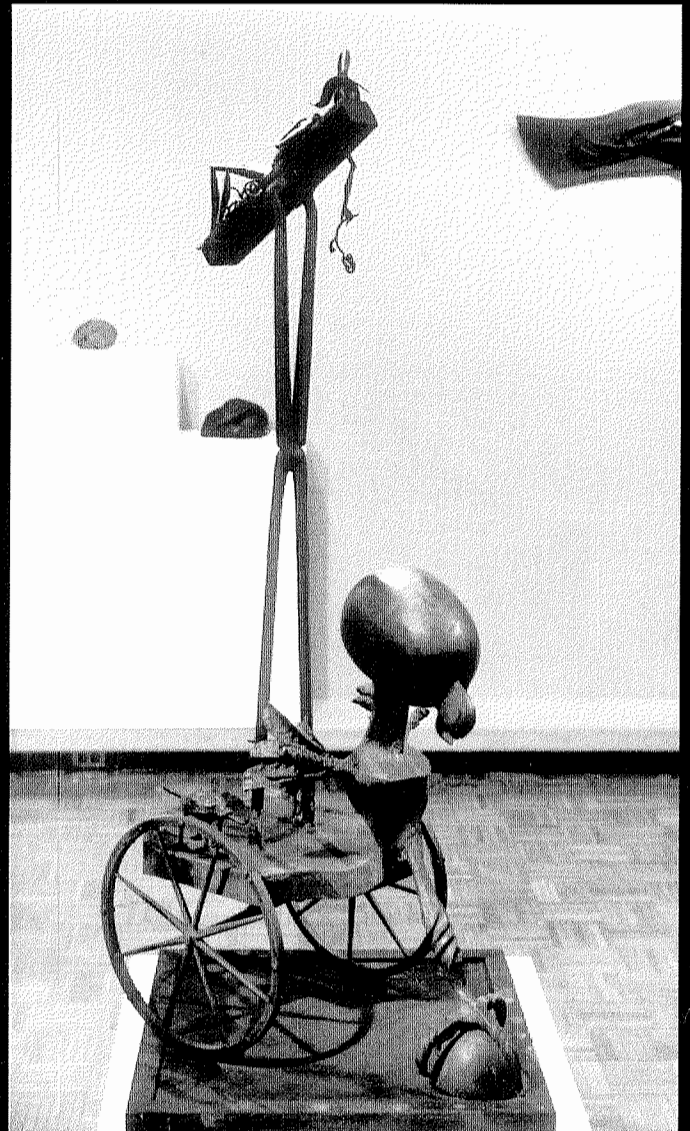
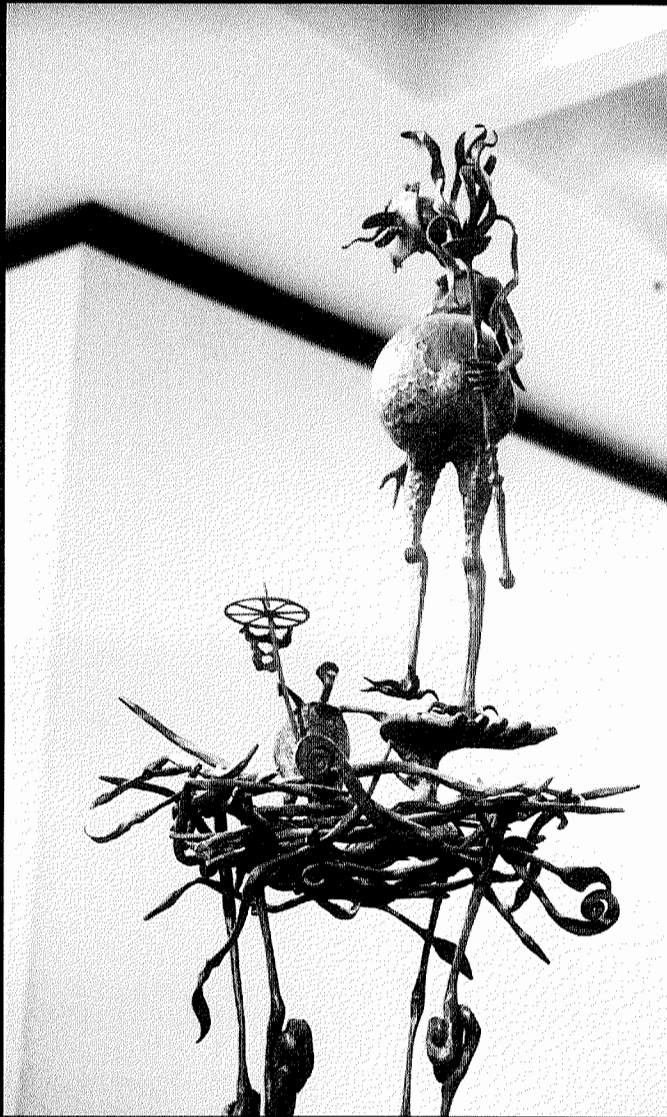


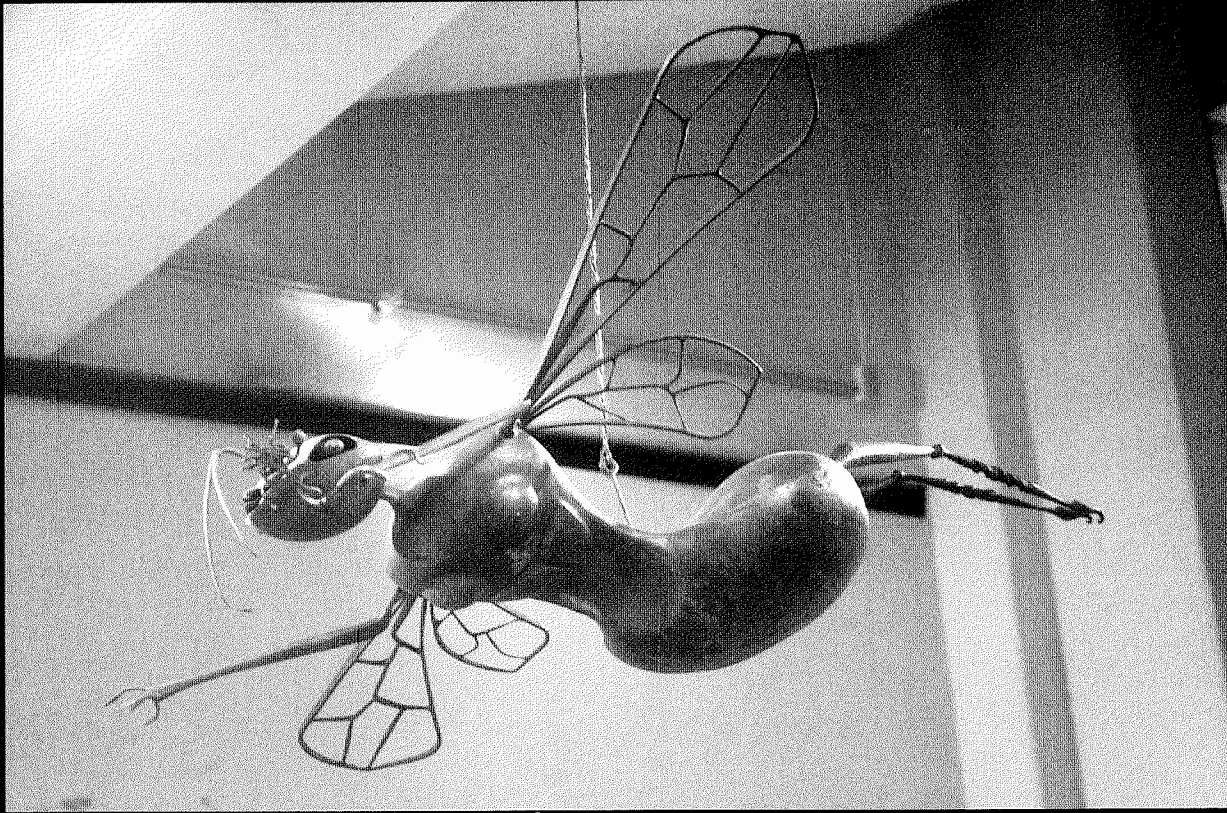




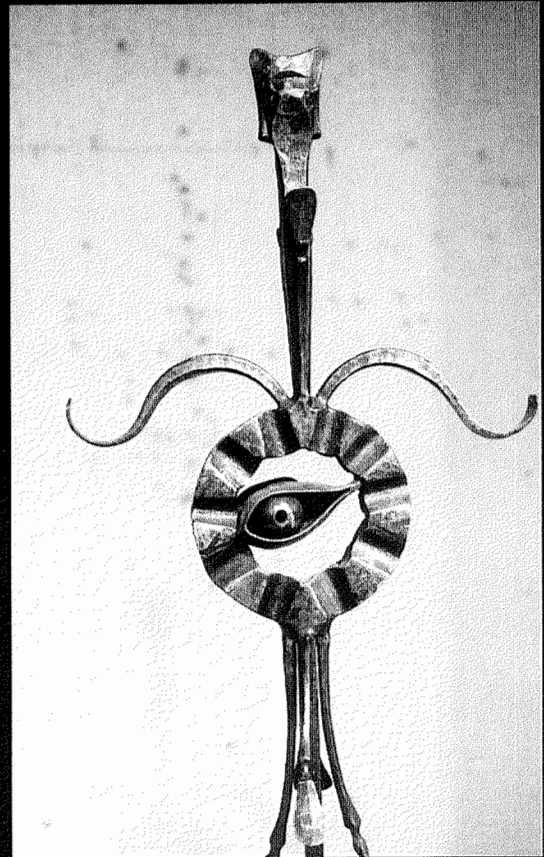
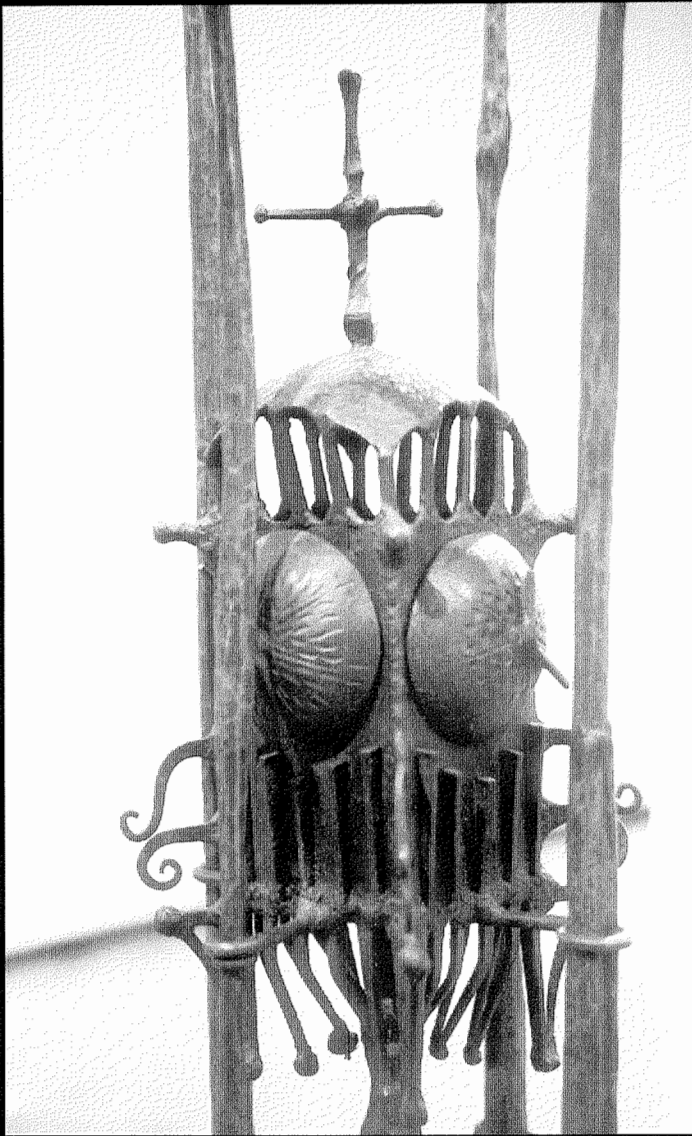




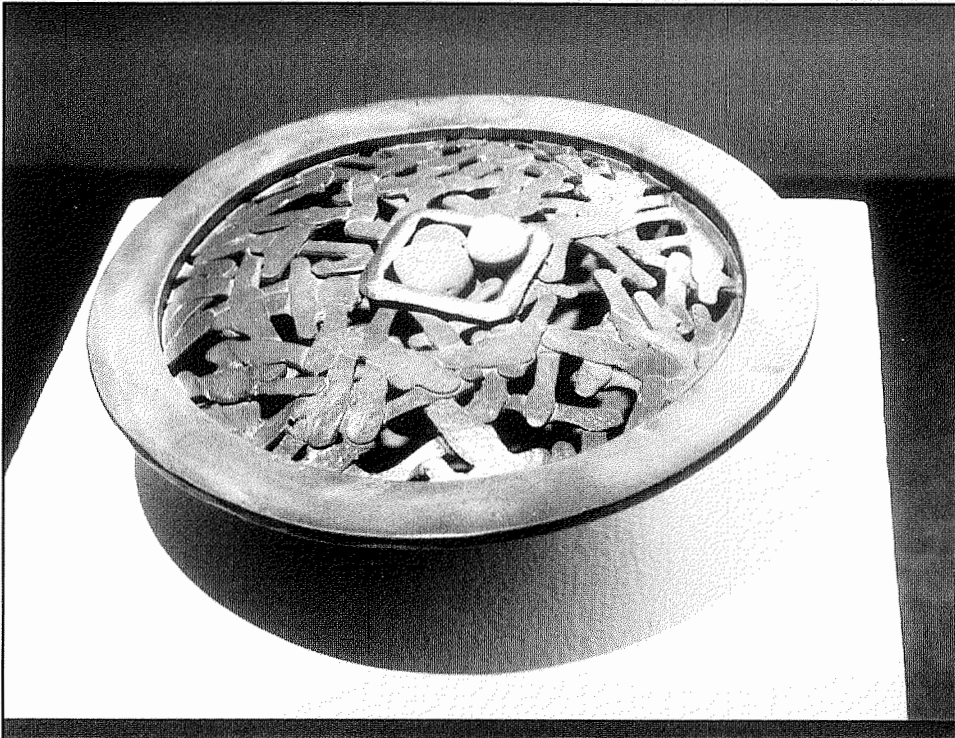




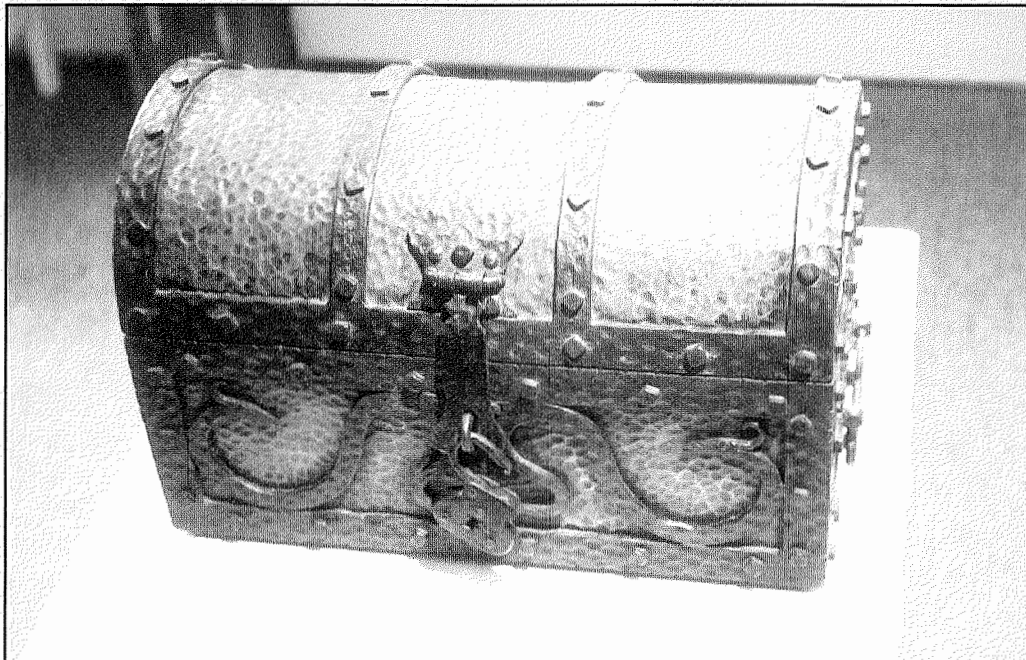




Forging Traditions--ABANA 2002 Juried Exhibition

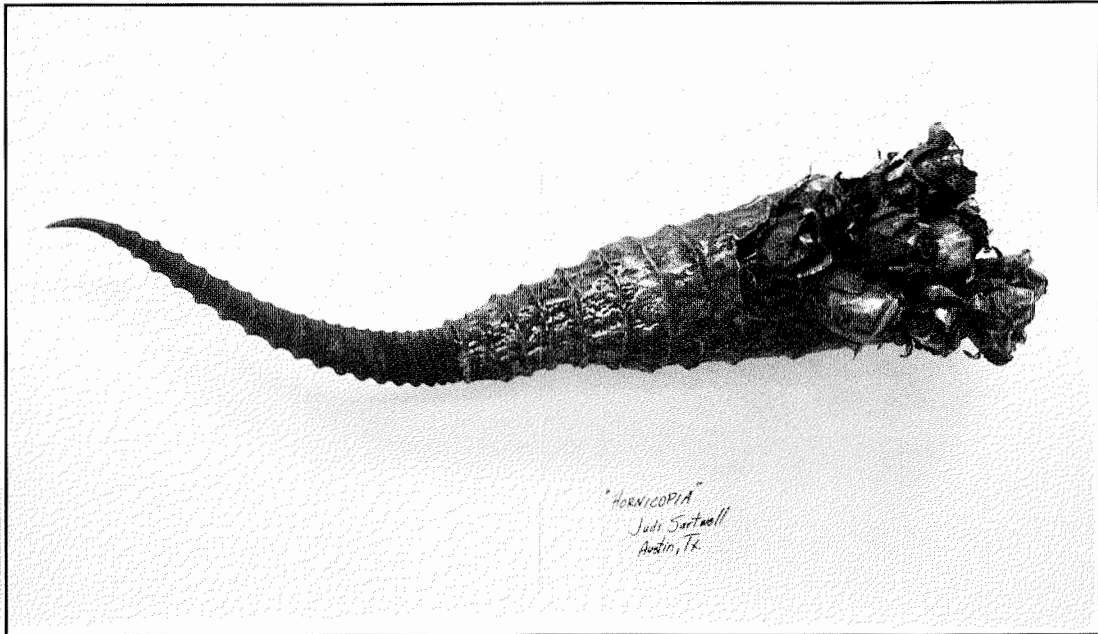


BOWL 44 RED ROCKS DOUG HENDRICKSON



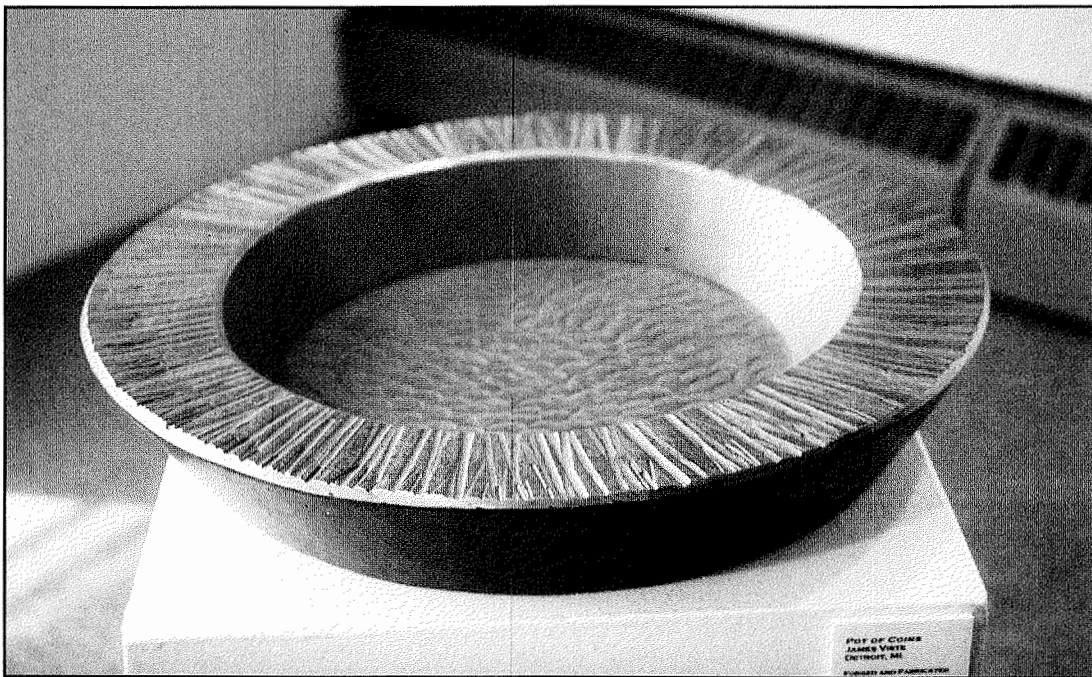
BUSHERE & SON IRON TREASURE BOX

PHOTOS BY EDITOR



"HORNICOPIA"
Judi Sartwell
Austin, TX

HORNICOPIA JUDI SARTWELL

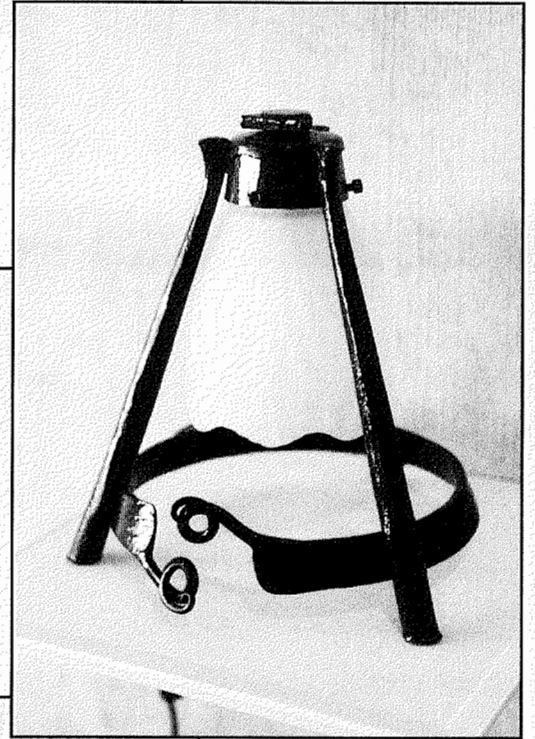


POT OF COINS
JAMES VISTE
ENTHUS, MI.
DESIGNED AND FABRICATED

POT OF COINS JAMES VISTE



CASS A ROLL JAMES VISTE



GREEN LANTERN JOE BABB

SCRIBE AND STAND MAURICE HAMBURGER

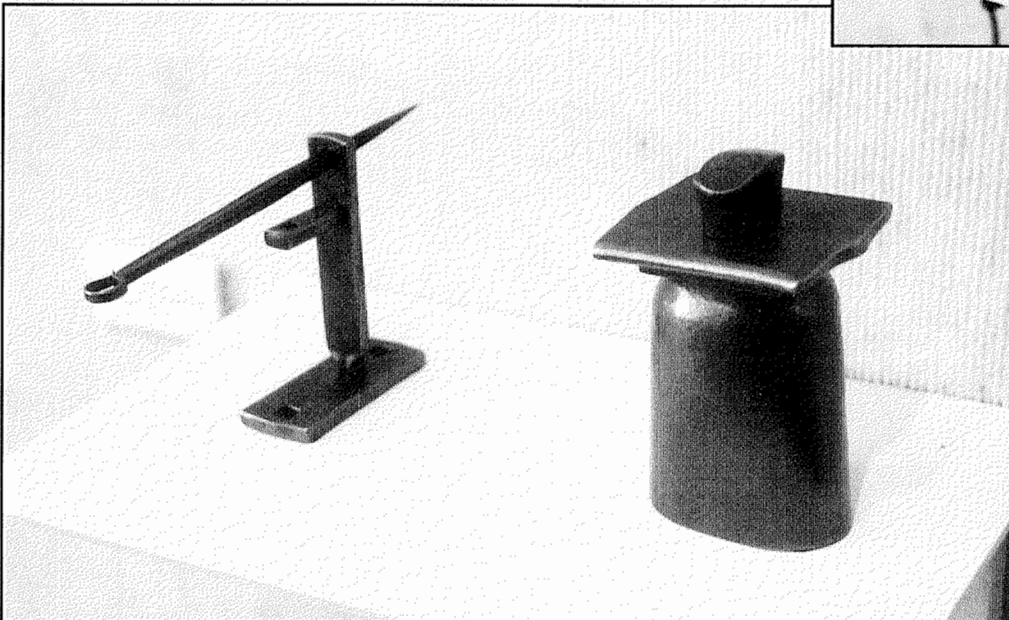
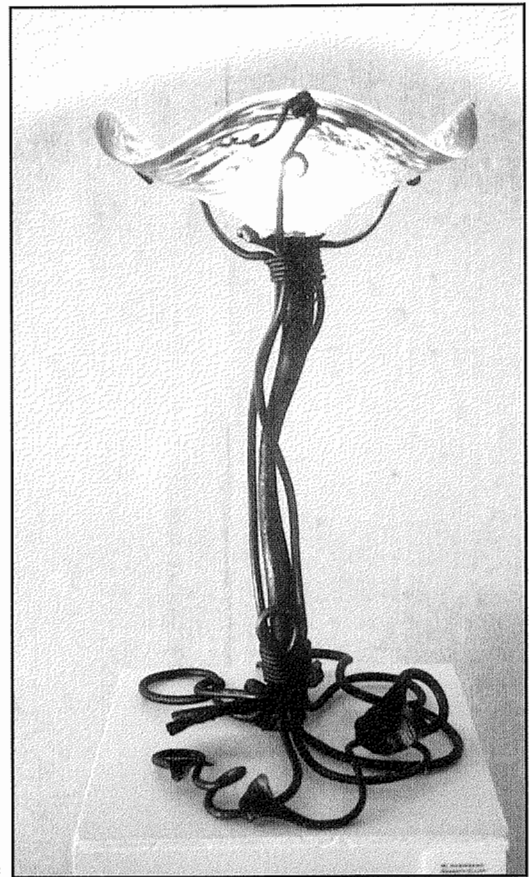
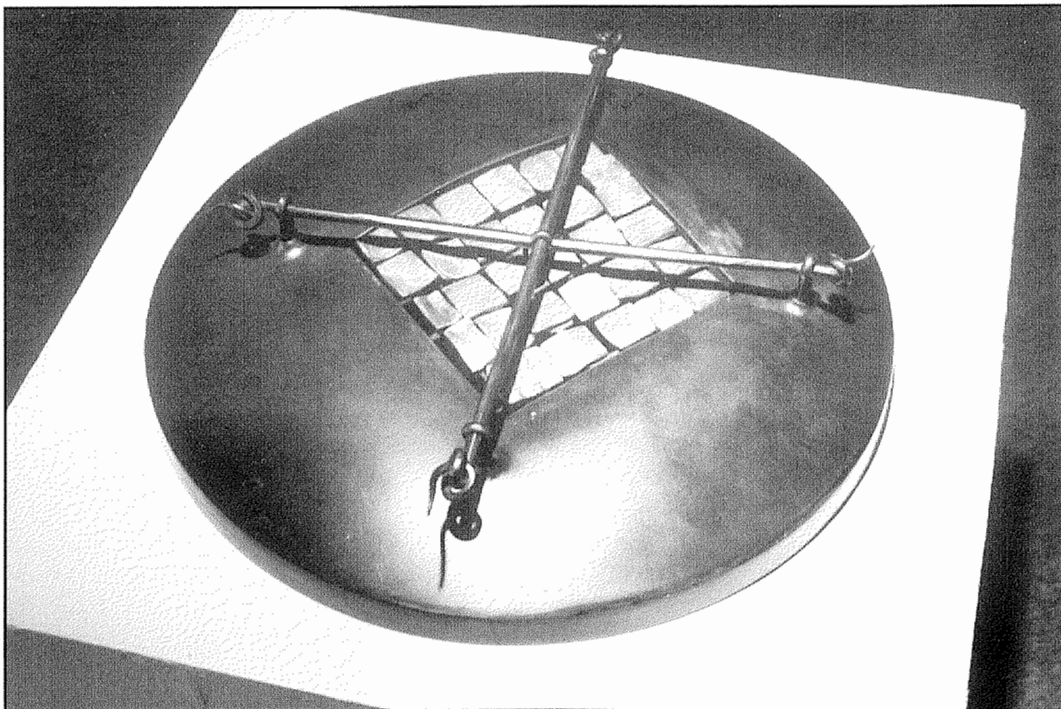




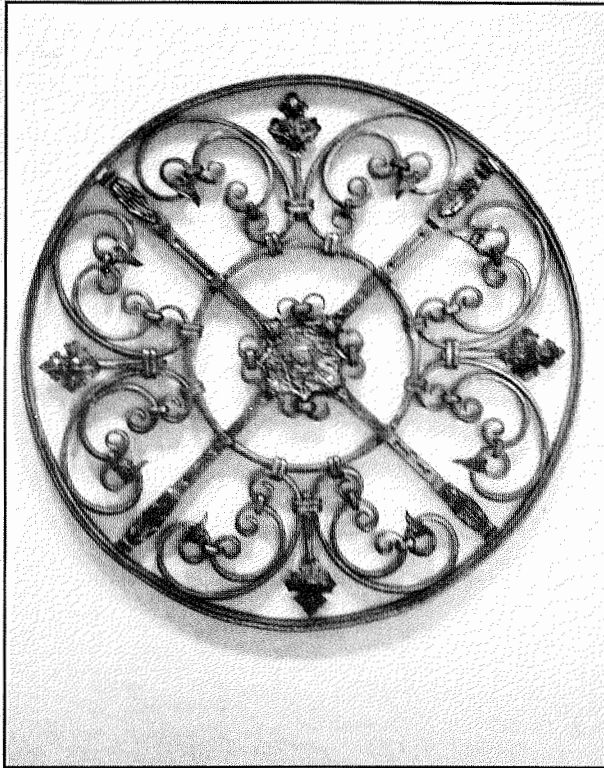
TABLE CHRIS WINTERSTEIN



MI SOMBRERO ROBERTA ELLIOTT



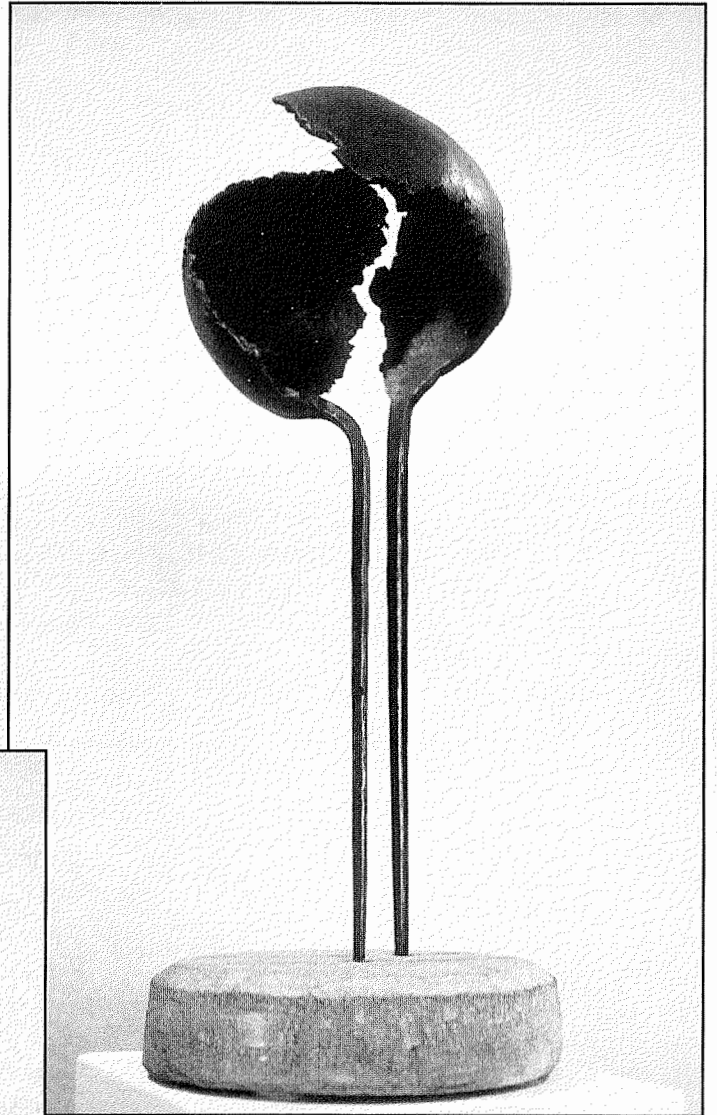
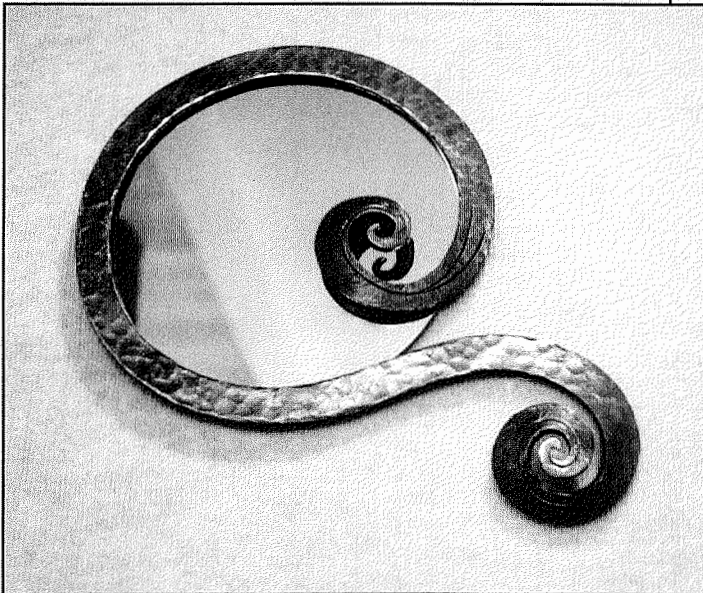
KNOTS PROGRESS DOUG HENDRICKSON

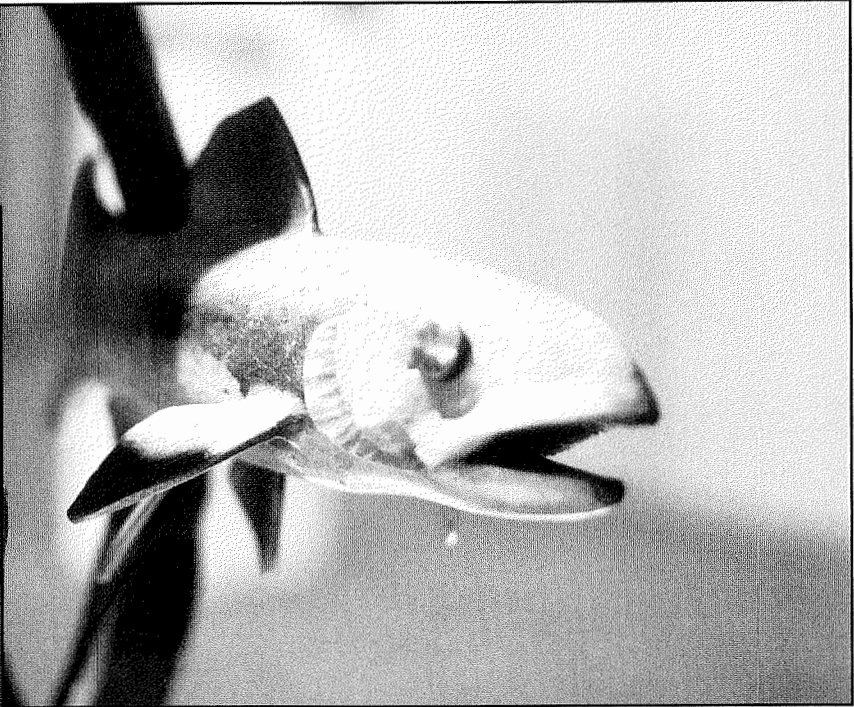
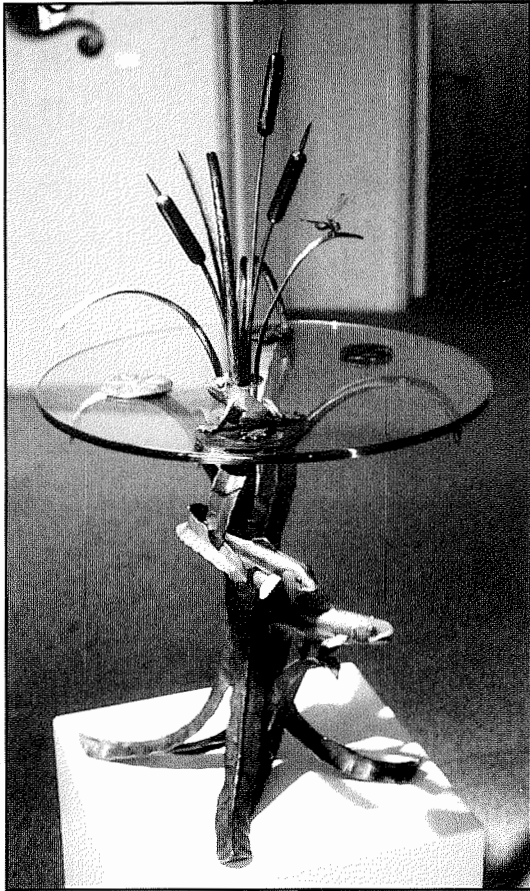


WHEEL WITHIN A WHEEL DAN EASELY

TERRA FERRA NO. 2 LEE SAUDER

MIRROR NO. 3 LYNN GRATZ



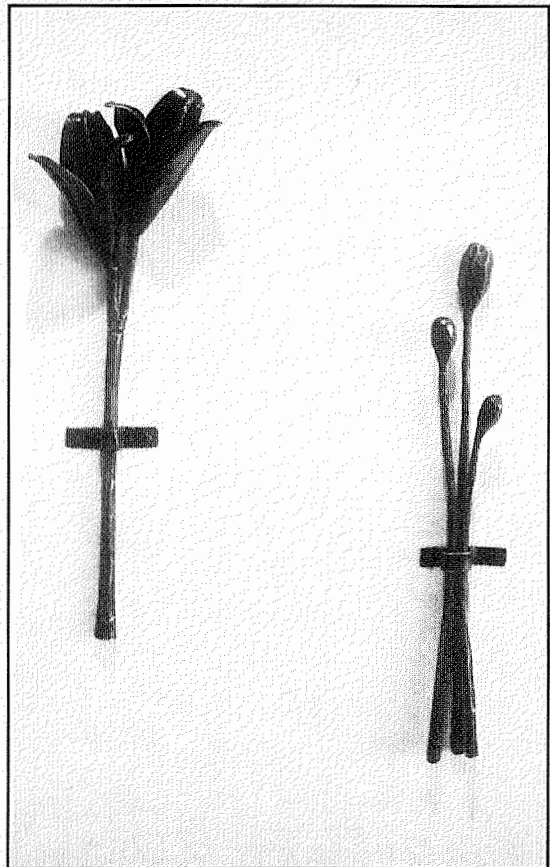


POND TABLE JOHN BARRON

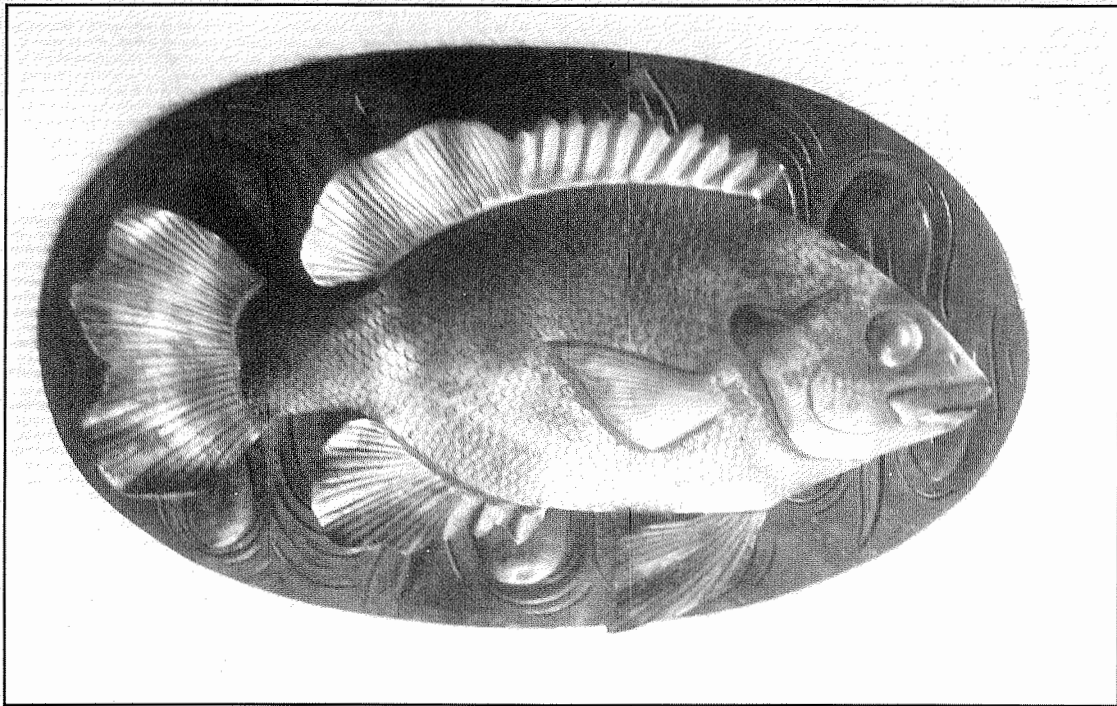




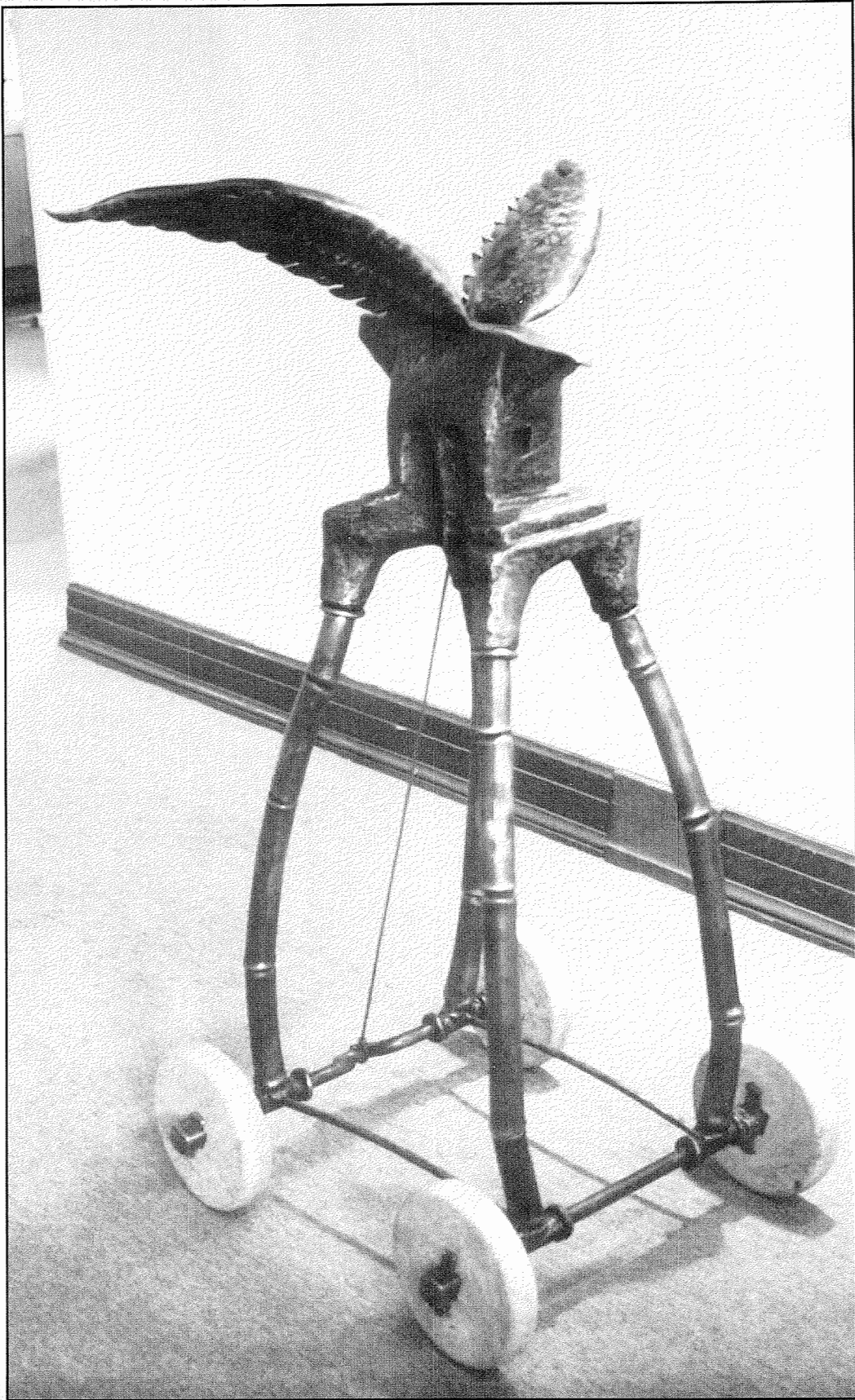
HUMMINGBIRD SWITCH PLATE MINDY GARDNER



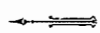
PODS CELIA GRAY

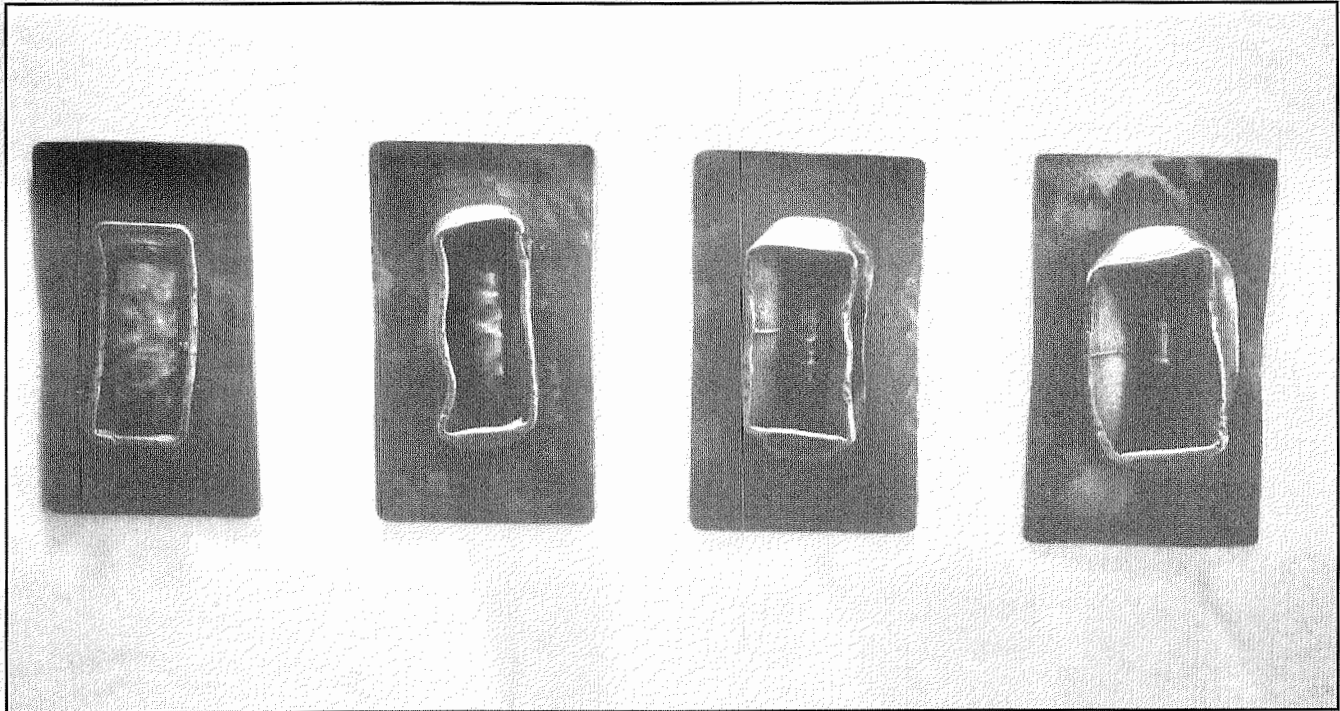


SUNFISH DOOR KNOCKER MINDY GARDNER



MOVEMENT CORRINA MENSOFF

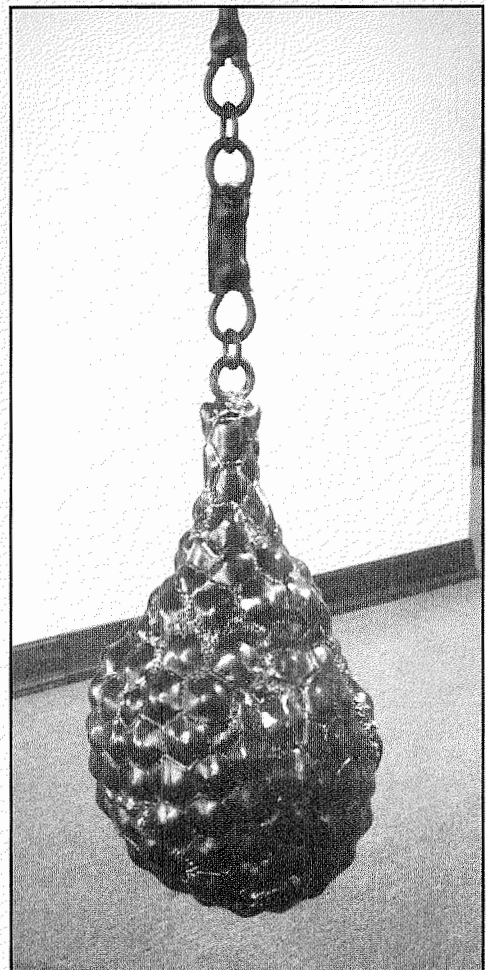




LIFE LIKE CORRINA MENSOFF

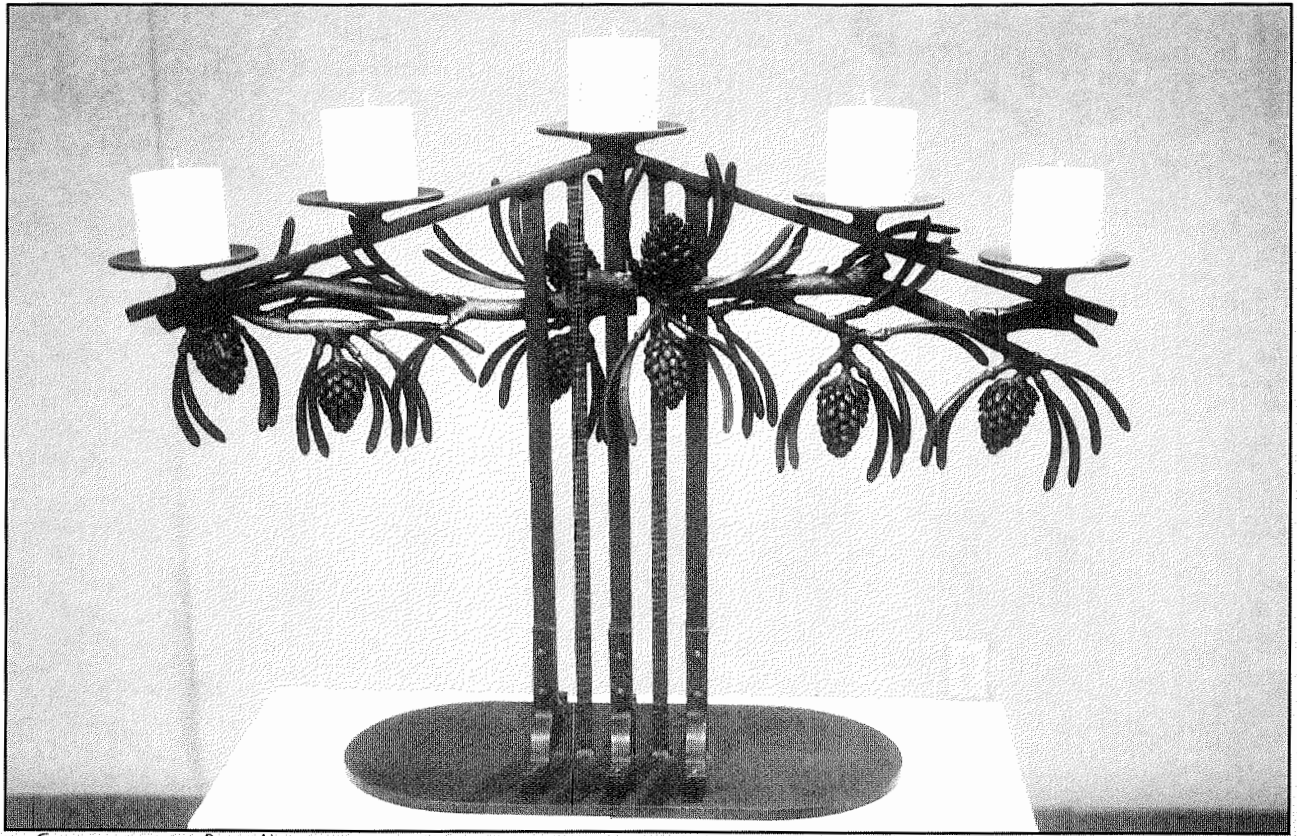


CROSS THREADED BOX STEPHEN YUSKO

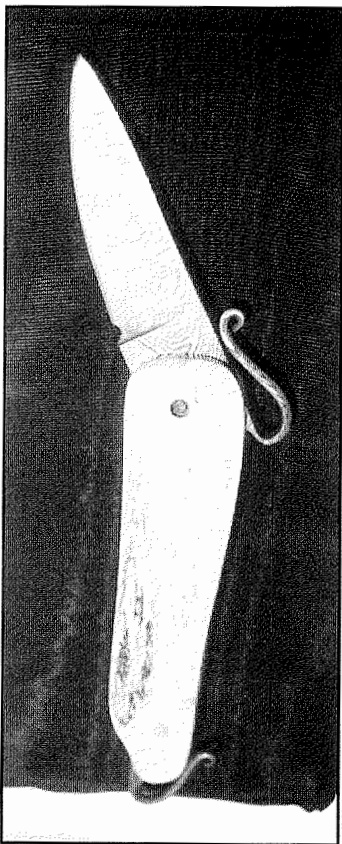


WRECKING BALL MAEGAN CROWLEY

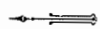
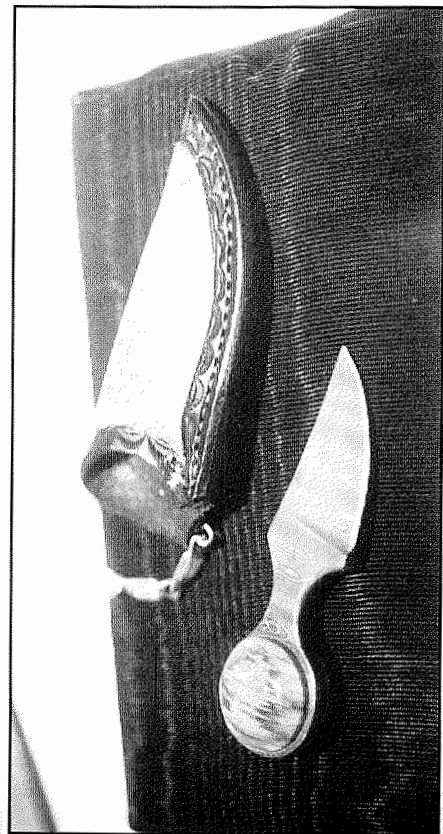




CANDLEHOLDER BRAD NICHOLS



FOLDING KNIFE
J.L. STEWART
PORT TOWNSEND, WASHINGTON
NECK KNIFE

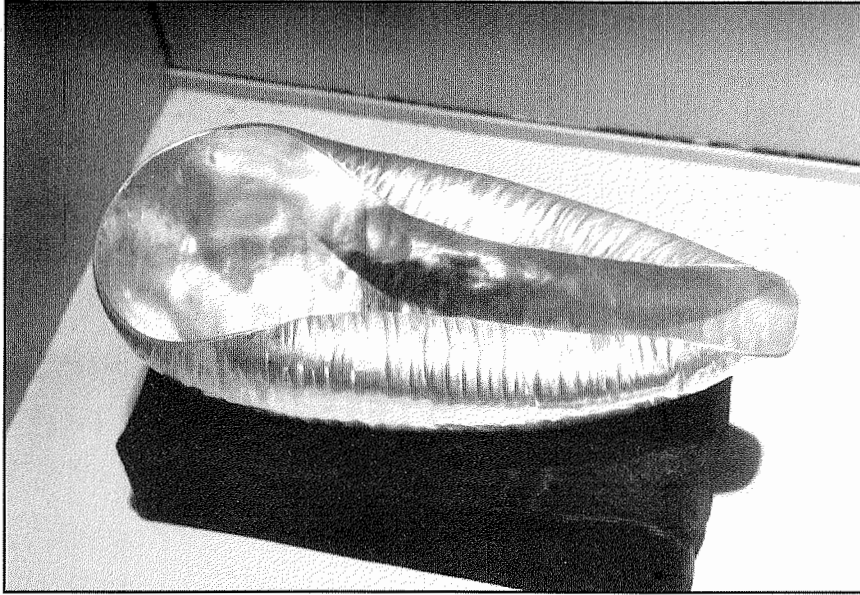




ENAMELED ILLUSION TY STIEGLER



ENAMELED ILLUSION TY STIEGLER



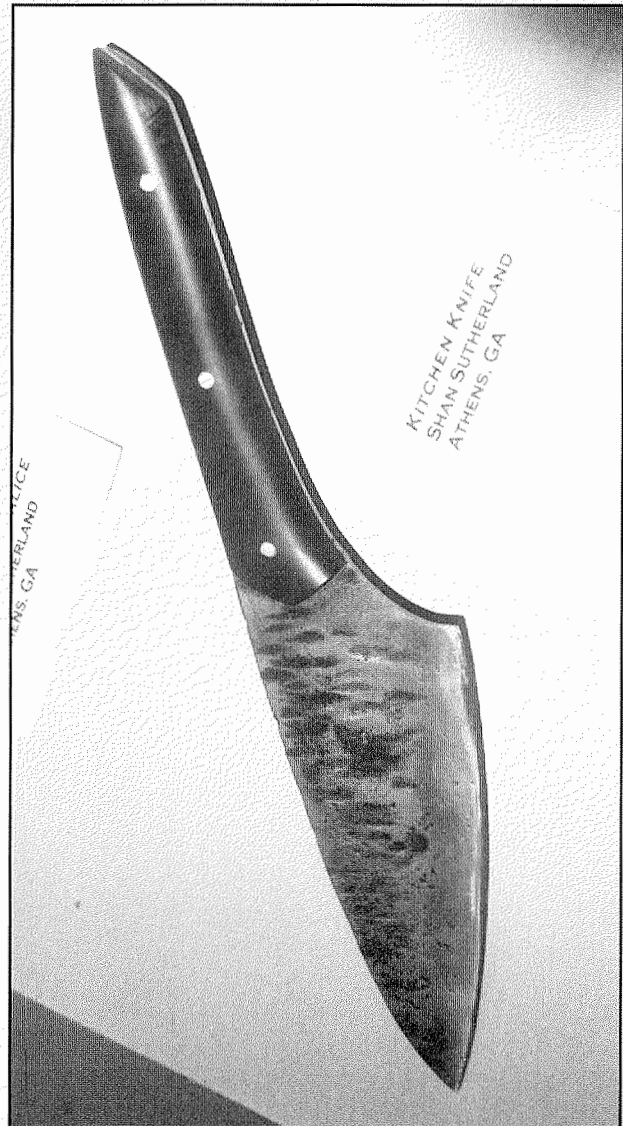
BAPTISMAL CHALICE

SHAN SUTHERLAND

KITCHEN KNIFE



NOT FOR PEANUT BUTTER & JELLY RICK KORINEK



KITCHEN KNIFE
SHAN SUTHERLAND
ATHENS, GA



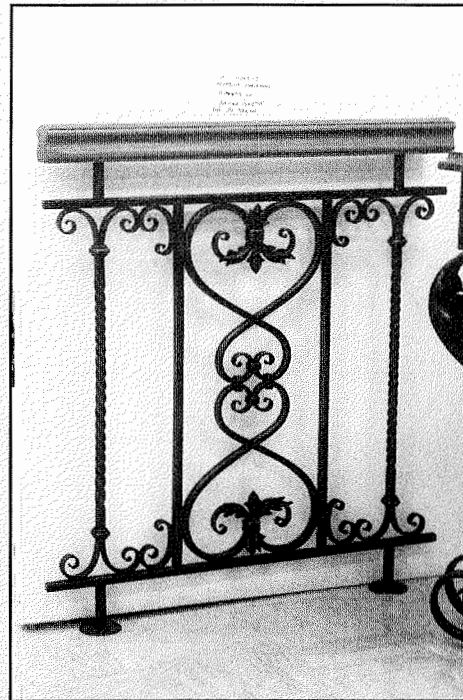
ANGELO BARTOLUCCI



FRAME ALICE JAMES

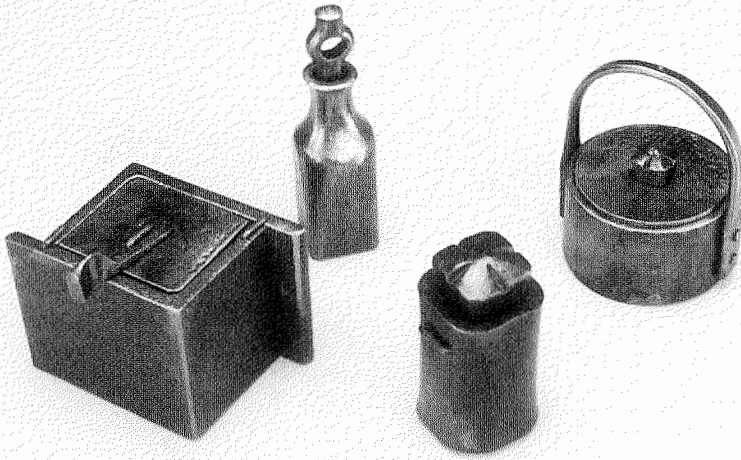


GEORGE ROUS



HALL TABLE RAILING ERIC MOEBIUS

Maurice Hamburger Boxes and bottles

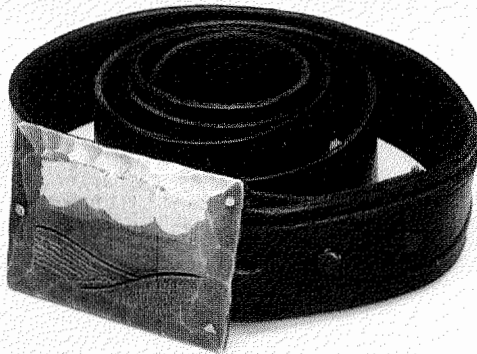
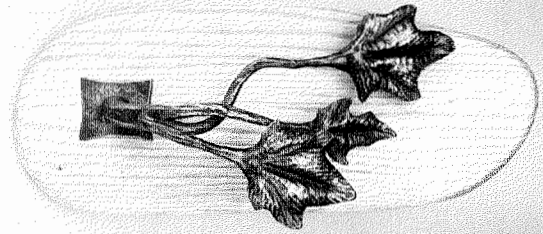


*ABANA
Gallery*

Bruce Woodward How to mend a broken heart Steel and Gold



Gabriel Mitchell Leaves on a board

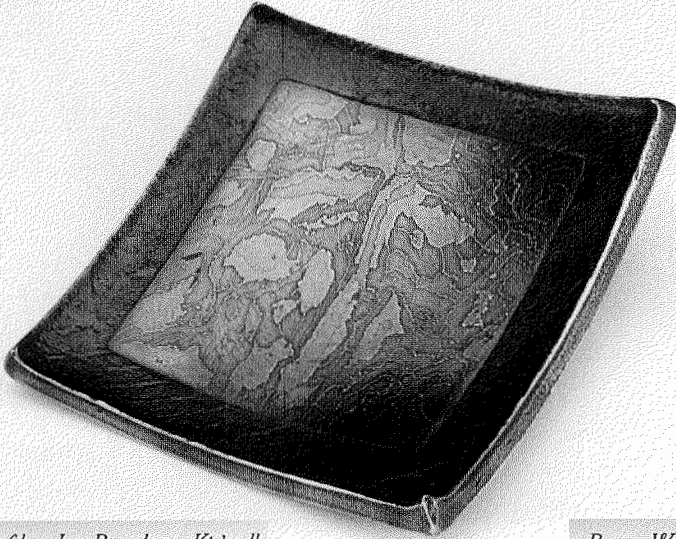


Lewis Meyer Landscape belt buckles

Photos by Editor



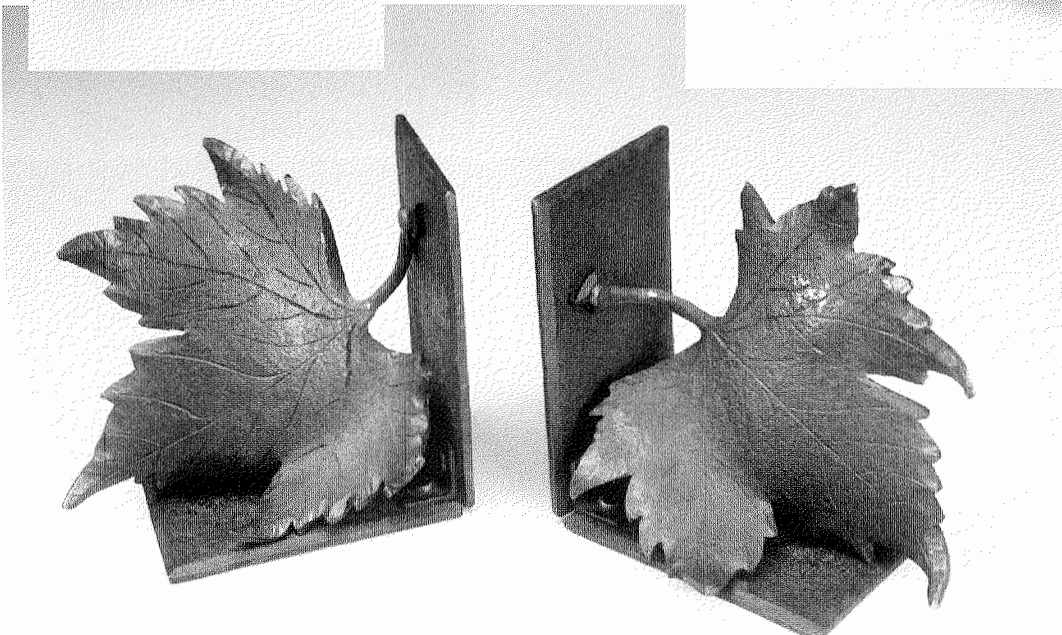
Sean C Kingston motorcycle chain dish



*Gary Nofke Jay Burnham Kidwell
Terry Reece
damascus angle iron*

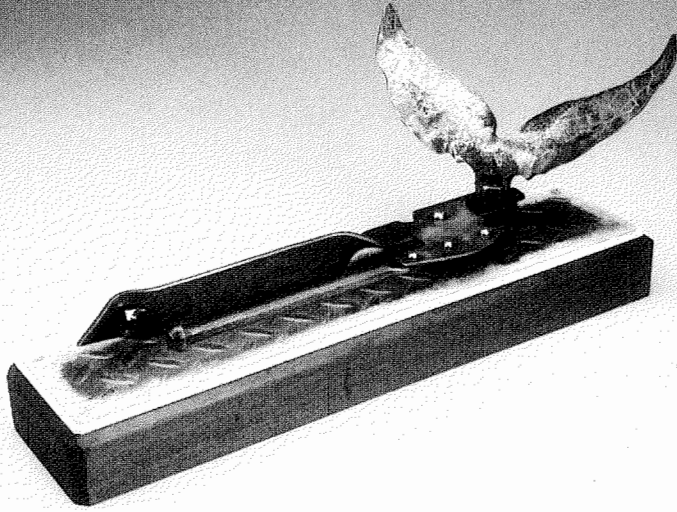


Bruce Woodward no. 12 bowl

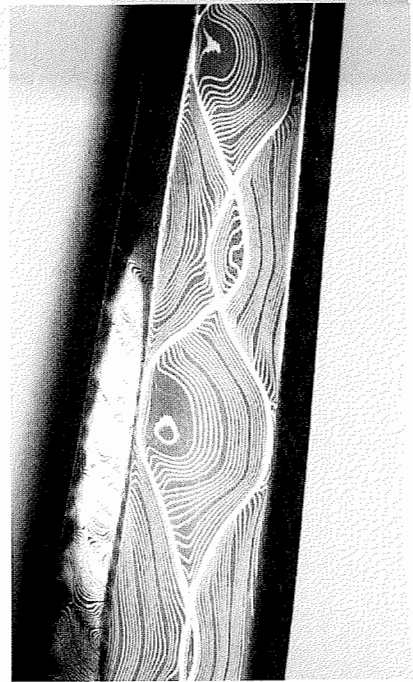


Sean Kingston bookends

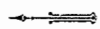
Gary Jameson: Winged can opener



Dean Diesner: Double helix sword



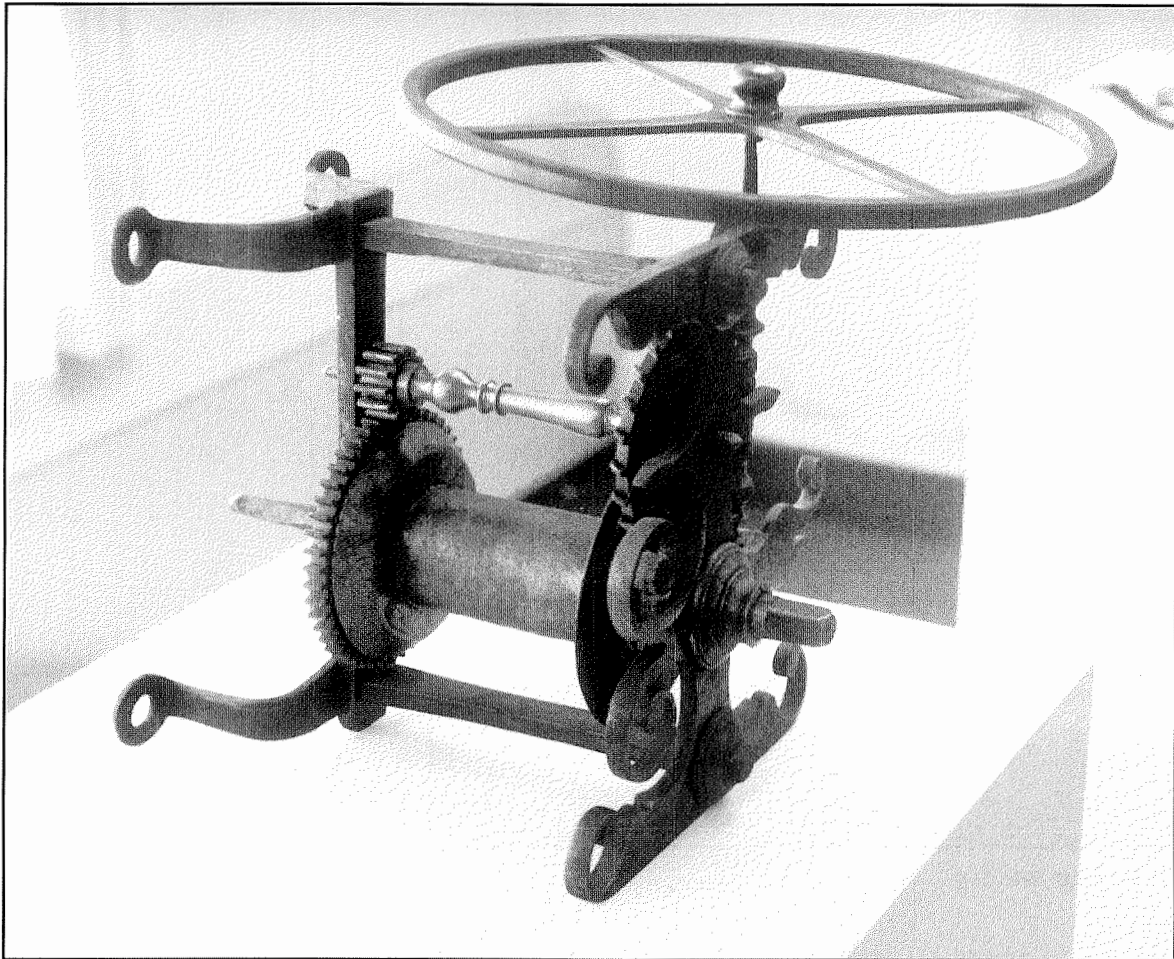
Dorothy Stiegler: Spring fever steel titanium aluminum





Sorber Collection of Colonial Wrought Iron

One of the Highlights of the ABANA Exhibitions was the exquisite collection of Colonial ironwork on loan from the James C. Sorber collection. The entire collection is portrayed in Colonial Wrought Iron by Don Plummer.

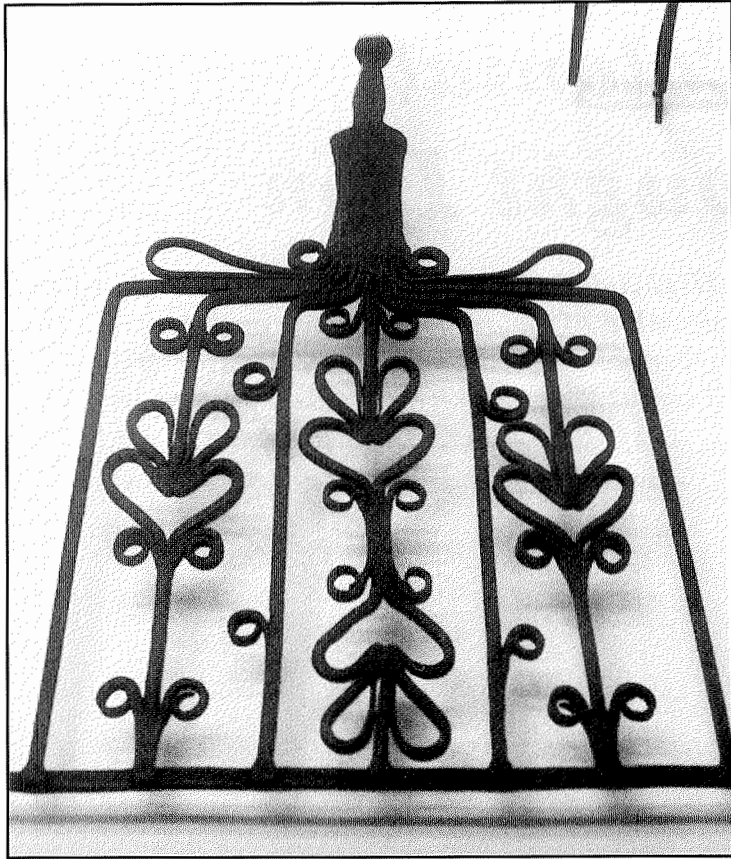


English 18th Century Spitjack. All parts are forged and filed. A wood pulley was fitted to the square and spiked end opposite the handle. A continuous cord loop was wrapped around the pulley and the spit pulley.

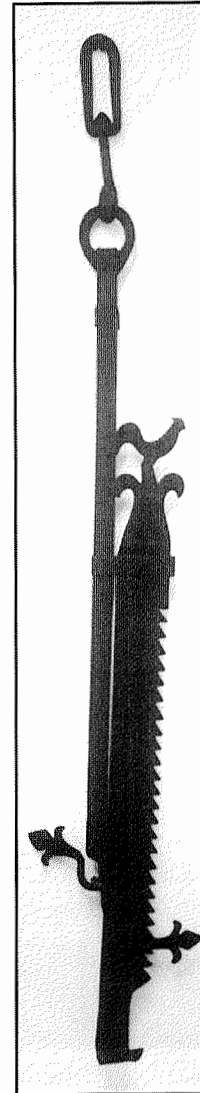


Photos by Ye Olde Editor

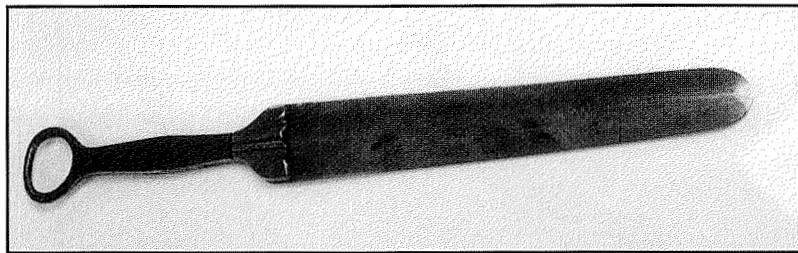
Sorber . . .



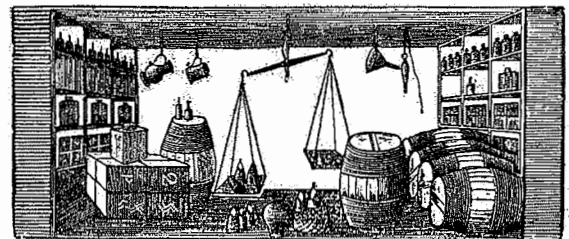
18th Century English Broiler with embedded hearts and swaged handle.



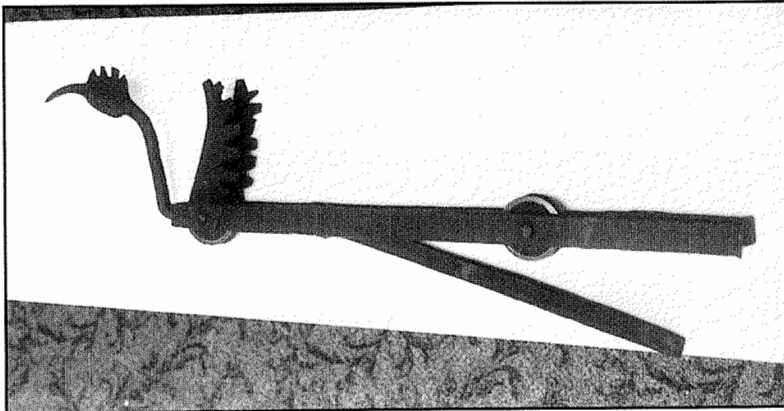
European Sawtooth Trammel with rooster motif



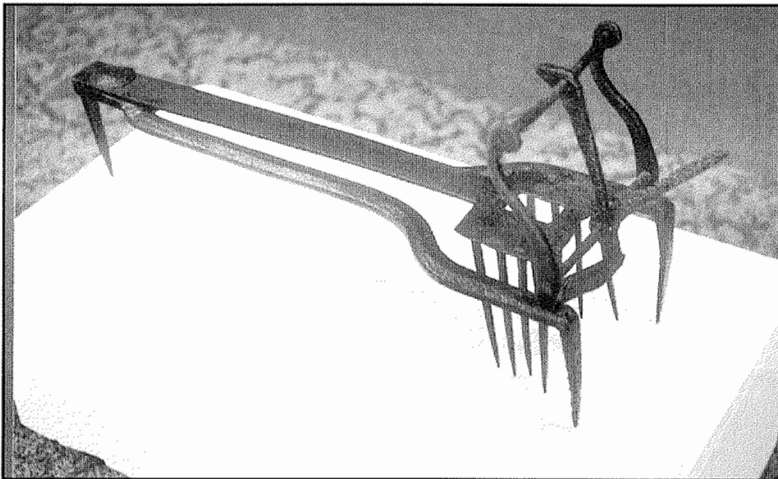
Sailmaking needle.



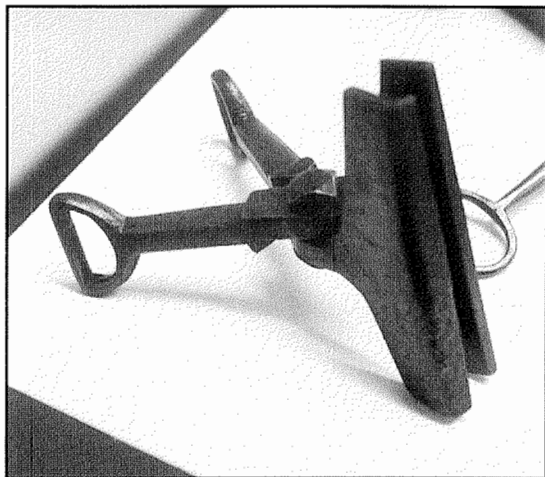
Sorber . . .



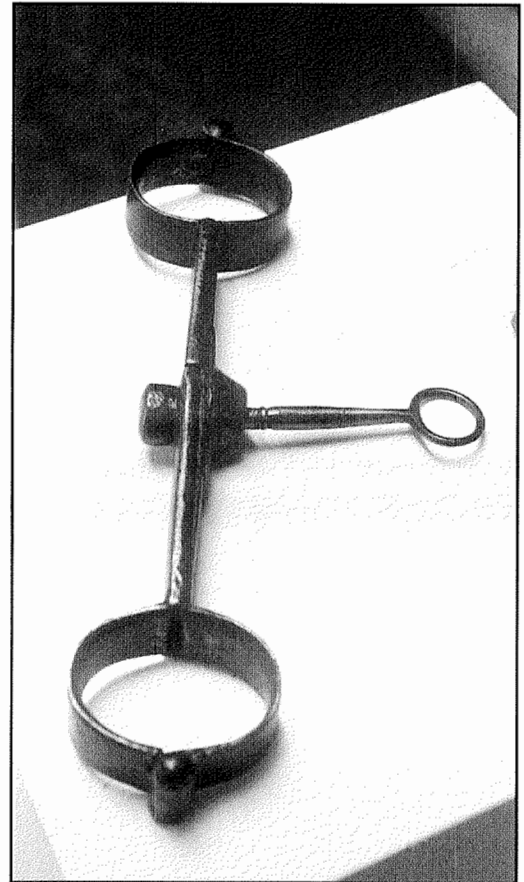
Crane fireplace crane. Cranes were attached inside the fireplace, upright, to position food over the fire.



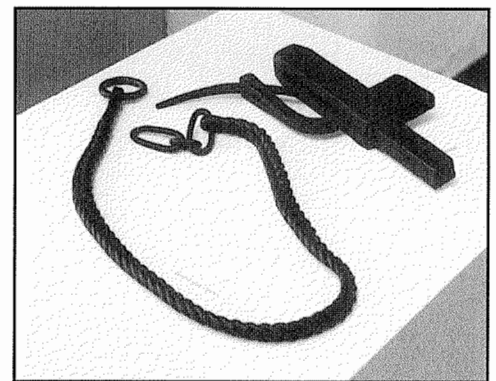
Mole trap



Rug puller



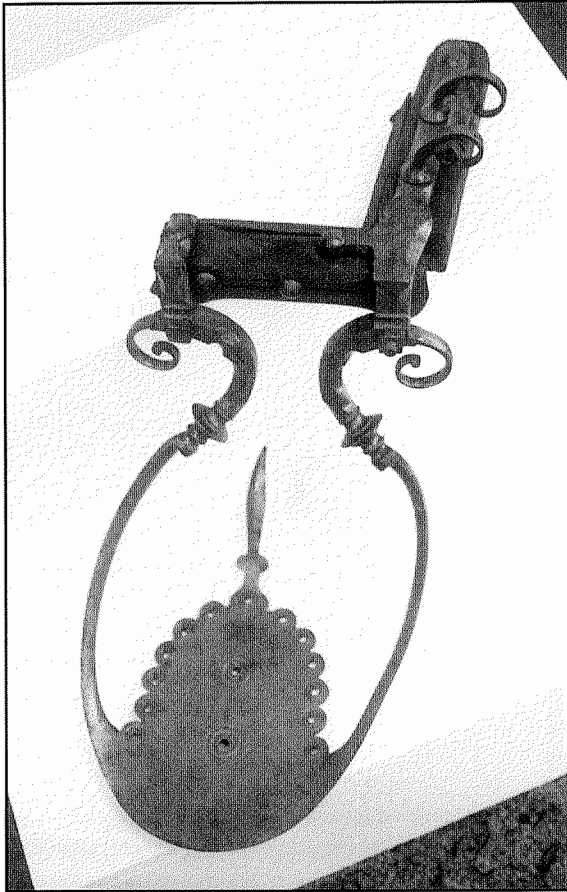
Locking slave hobble



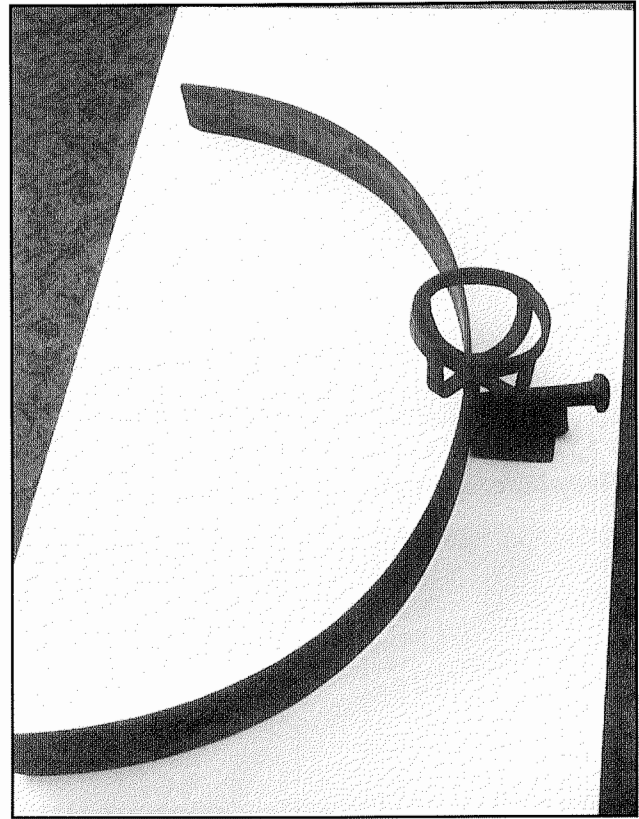
Conestoga wagon chain



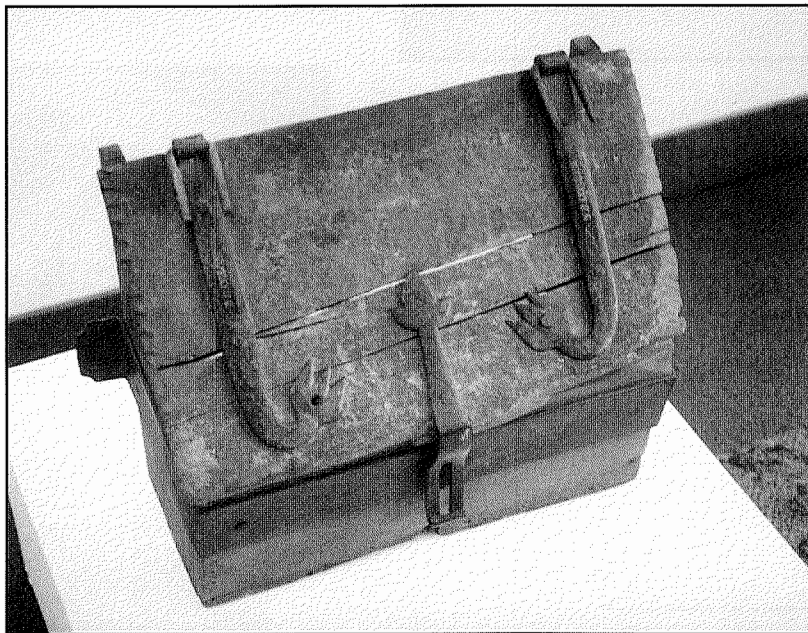
Sorber . . .



Carriage step stamped Portland Maine



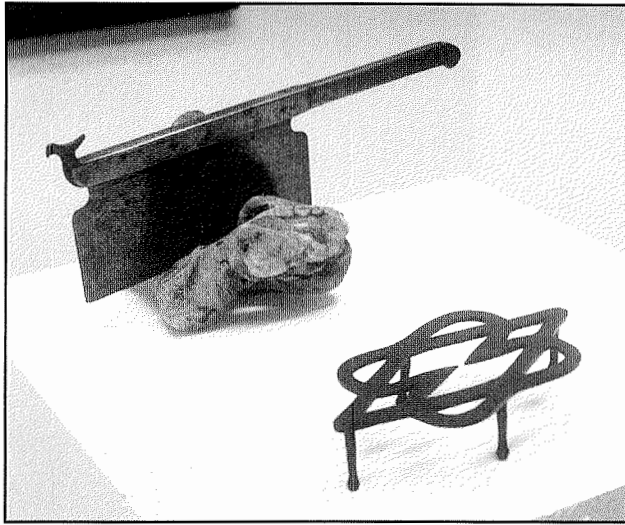
Fireplace fender warms a drink, the fence keeps sparks from the floor, handle allows positioning.



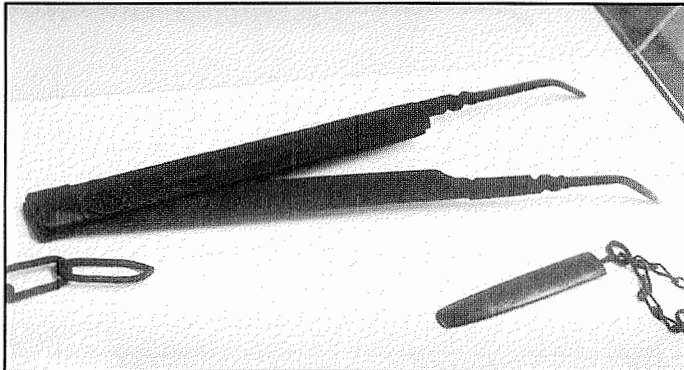
Coneftoga wagon toolbox



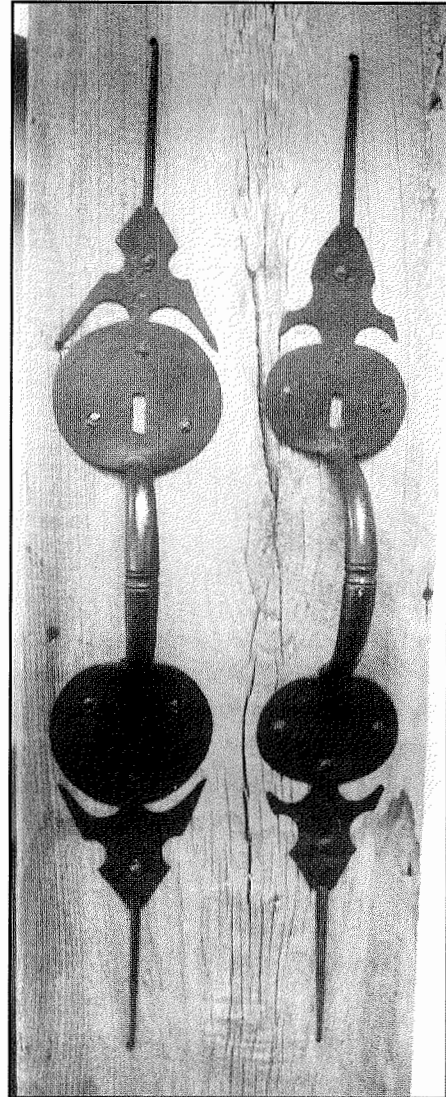
Sorber . . .



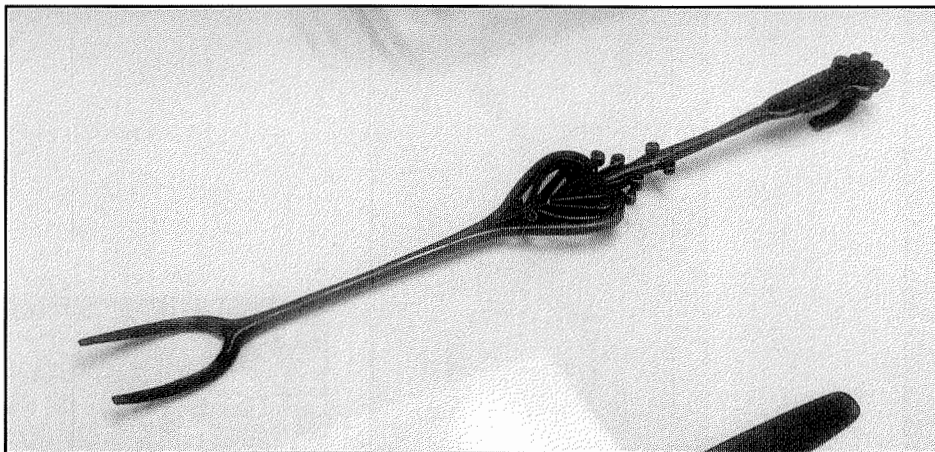
Bird motif cleaver, German influence from Southeastern Pennsylvania; careful observation of trivet shows two hearts welded together.



Elegant French dividers stamped Charles Moreau Charpentier



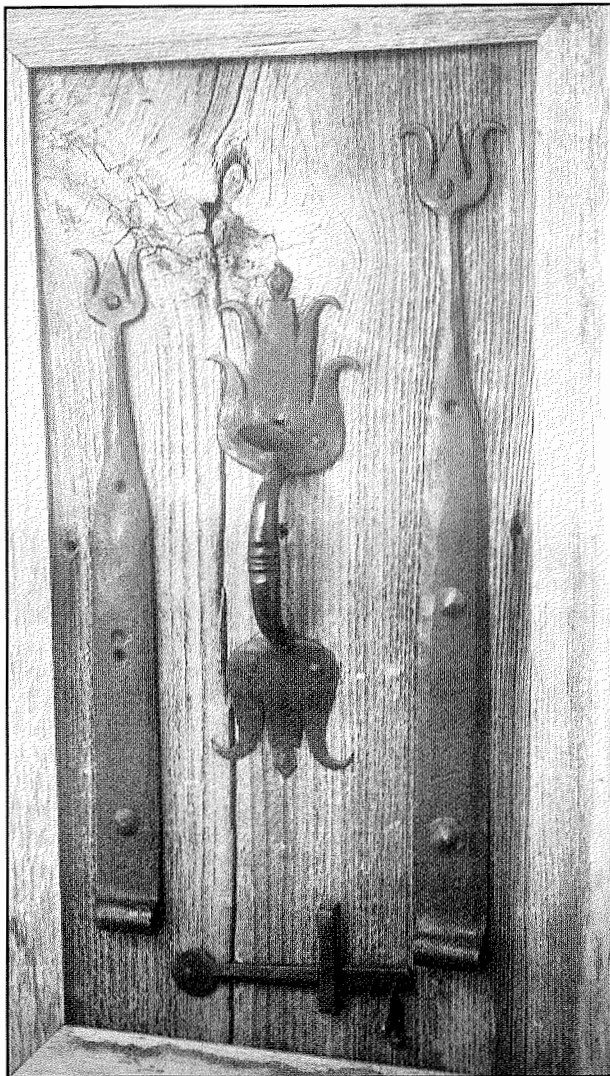
Suffolk latches from Connecticut, tops are bent and driven into door.



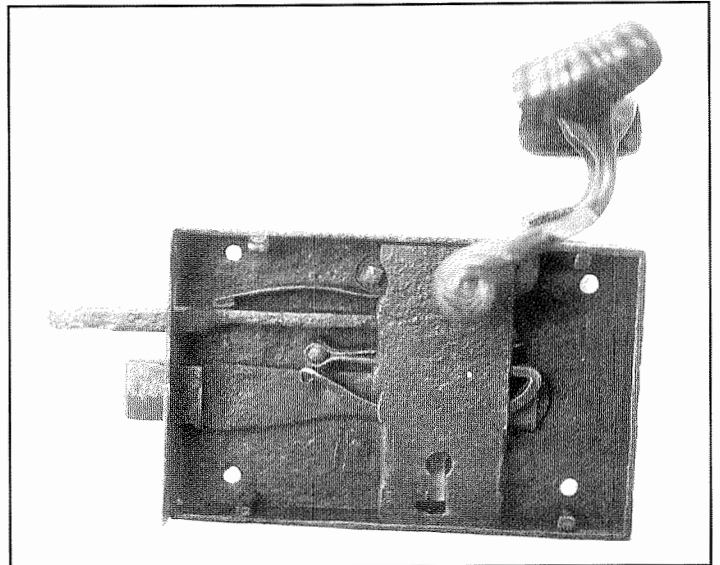
French meat fork



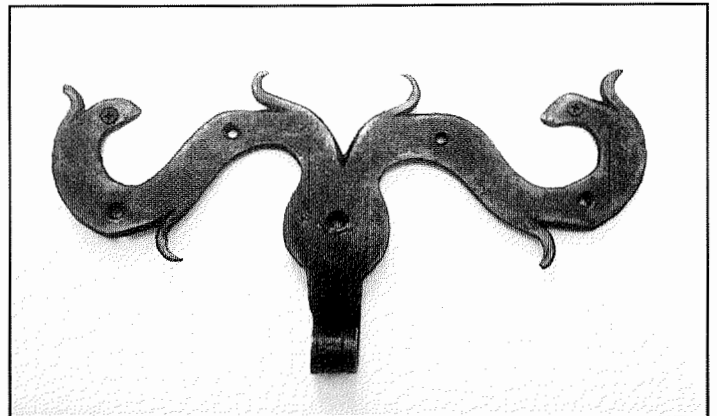
Sorber . . .



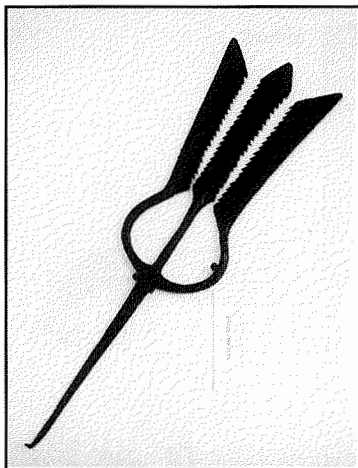
Pennsylvania strap hinges



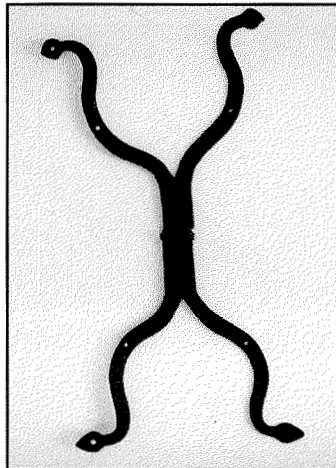
Elbow lock. The latch unscrewed and was taken along like a key.



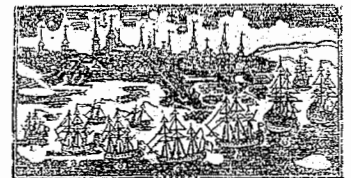
Moravian style hinges



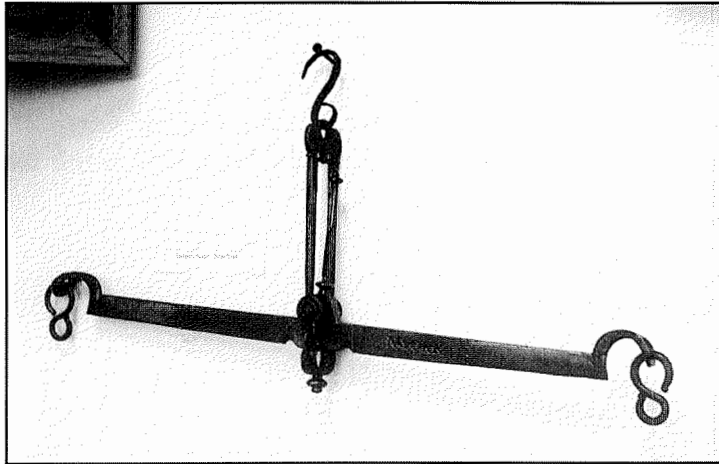
Eel gig



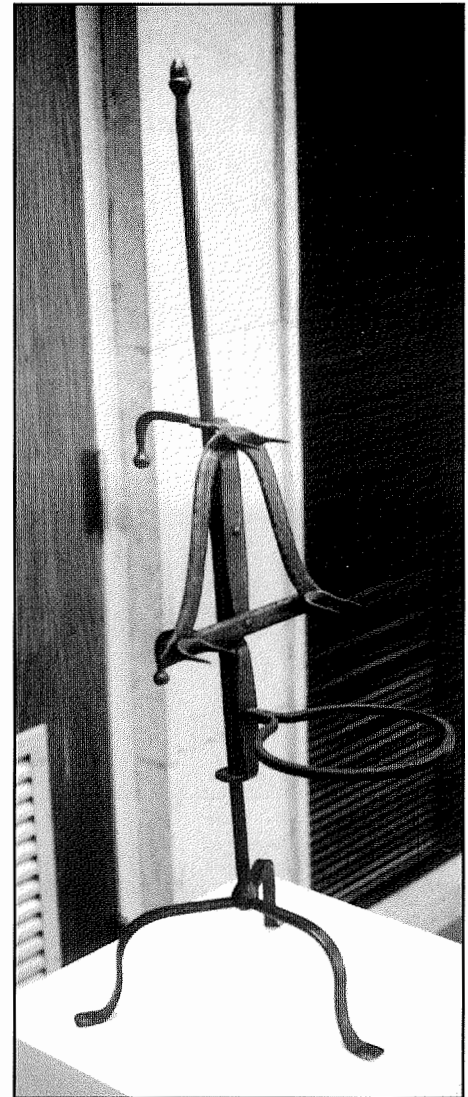
Bullfrog style hinges



Sorber . . .



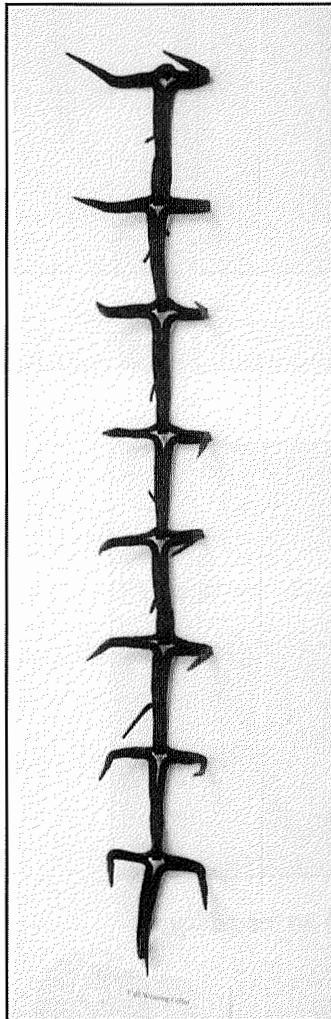
Balance scales with fine file work



English meat rack

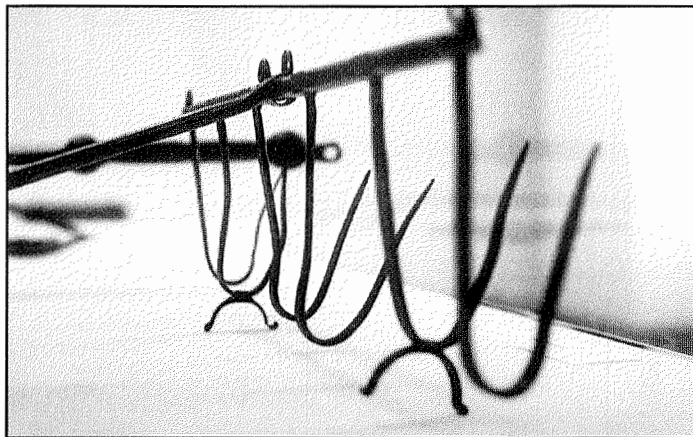
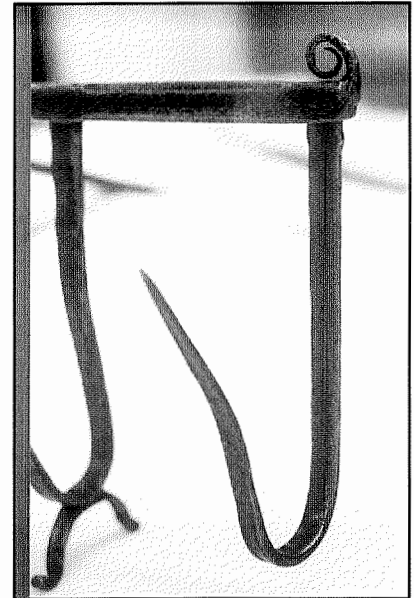
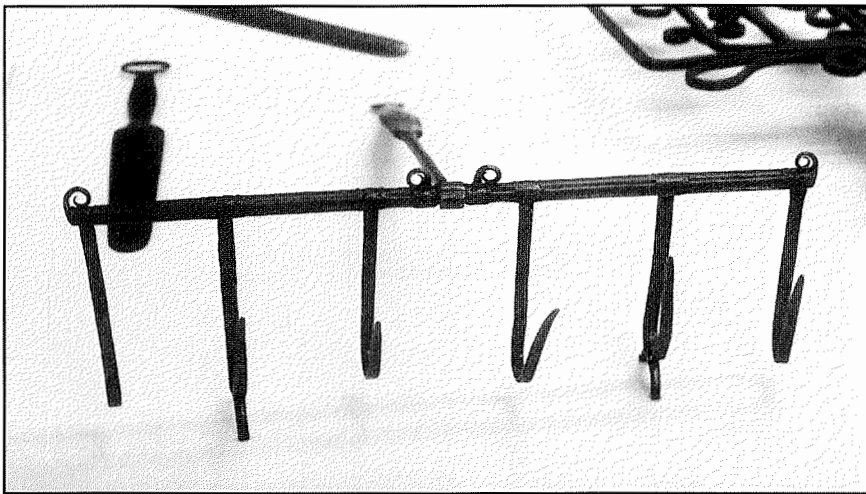


Fireplace blowpipe used to rekindle flames

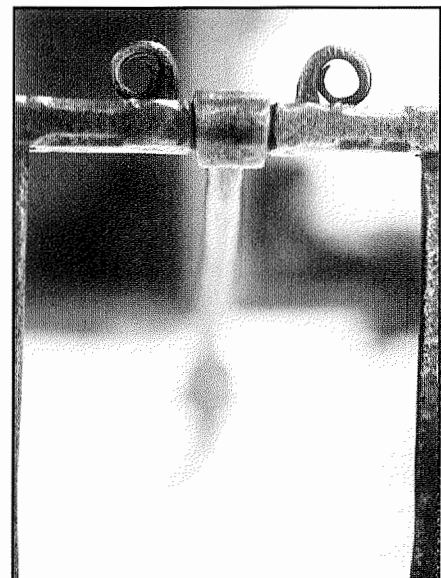


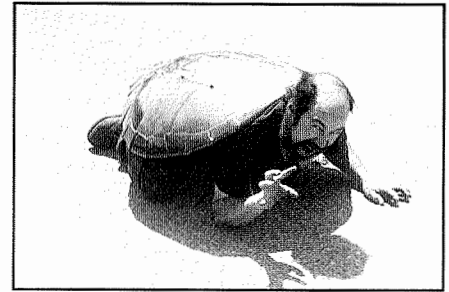
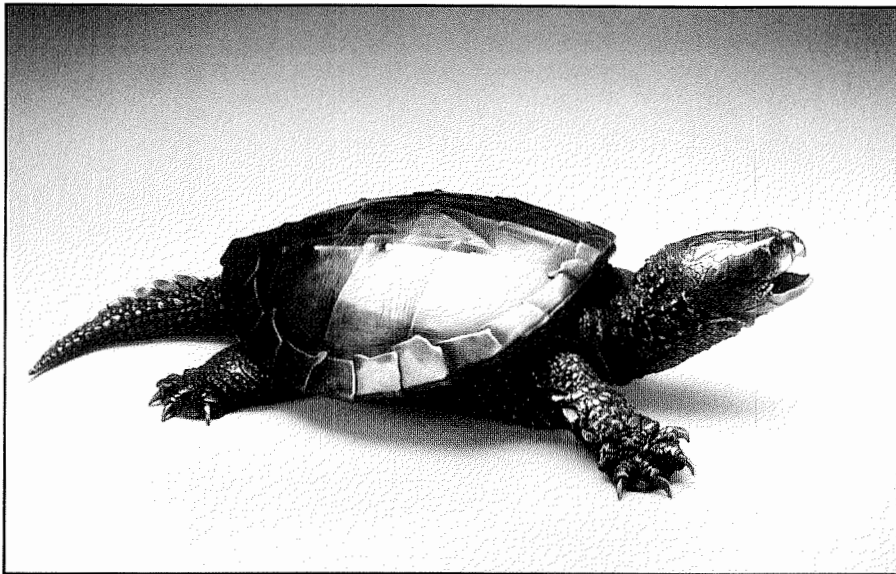
Forging a Colonial Fireplace Roaster . . .

You will feel like a real Patriot when you put a fish or beef filet, or bread in this versatile Colonial Culinary utensil. Paul Revere didn't have a barbie but this dude would work well on your next hot dog bash. Another brewski, King George!



The handle swivels over the top to readily change the side facing the fire.

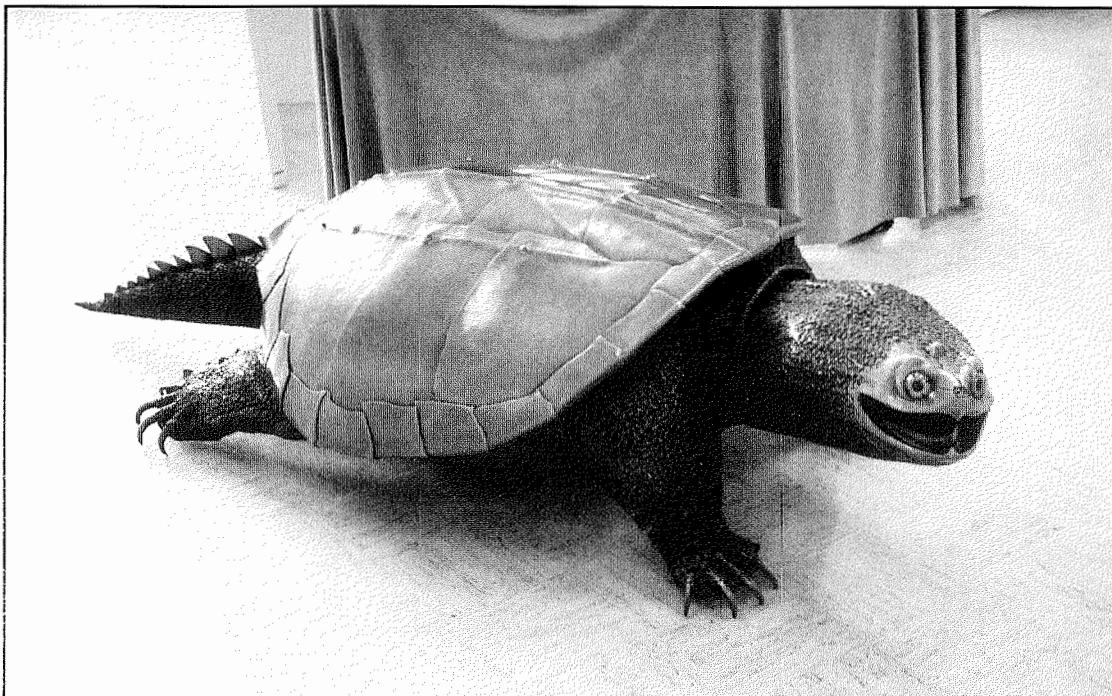
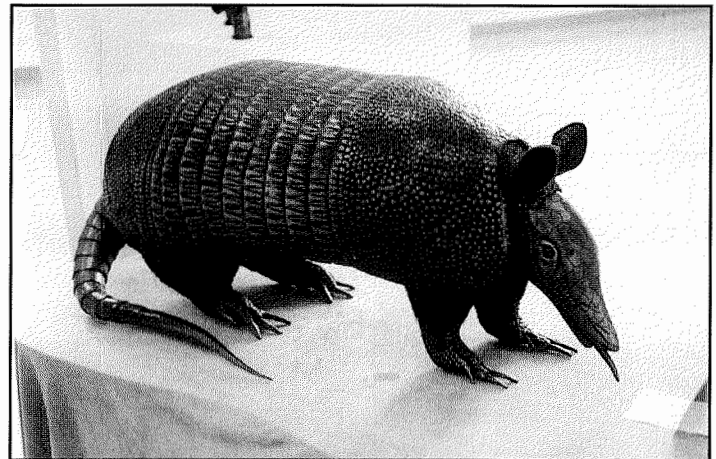




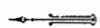
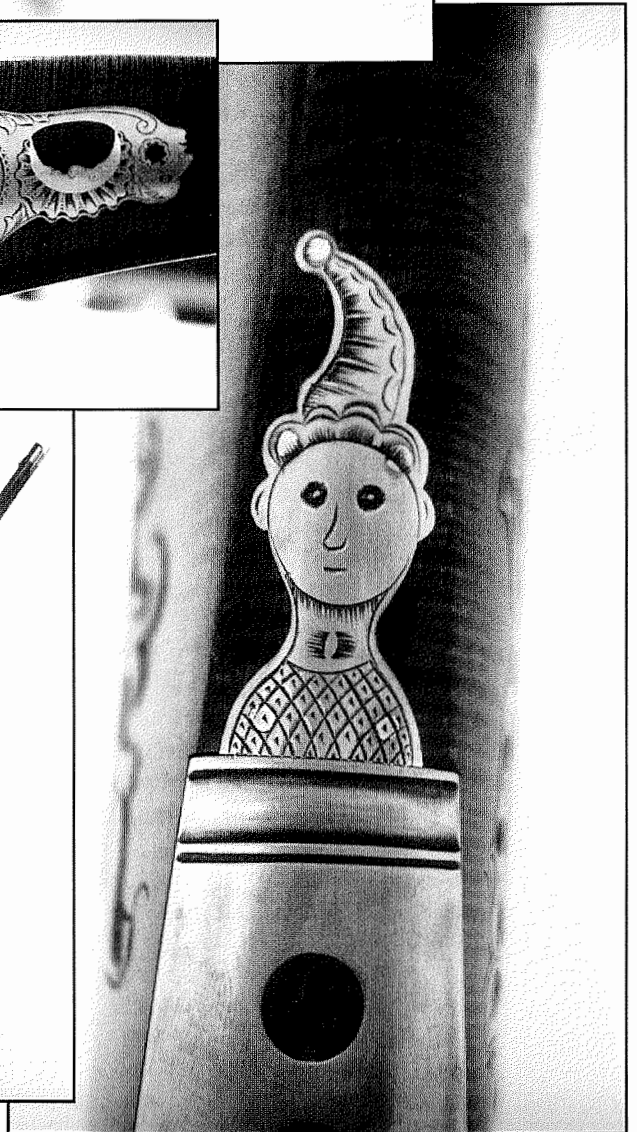
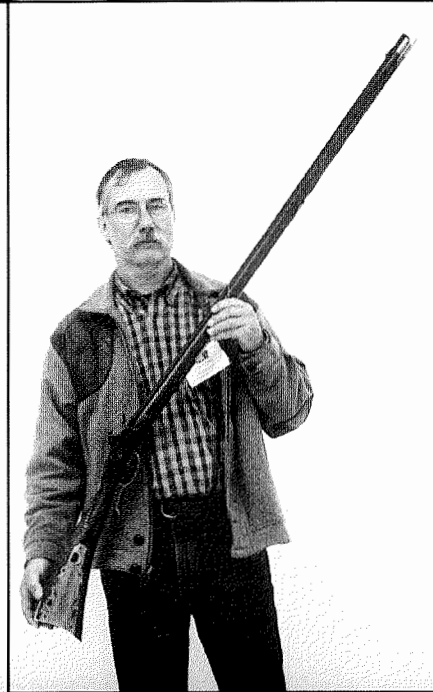
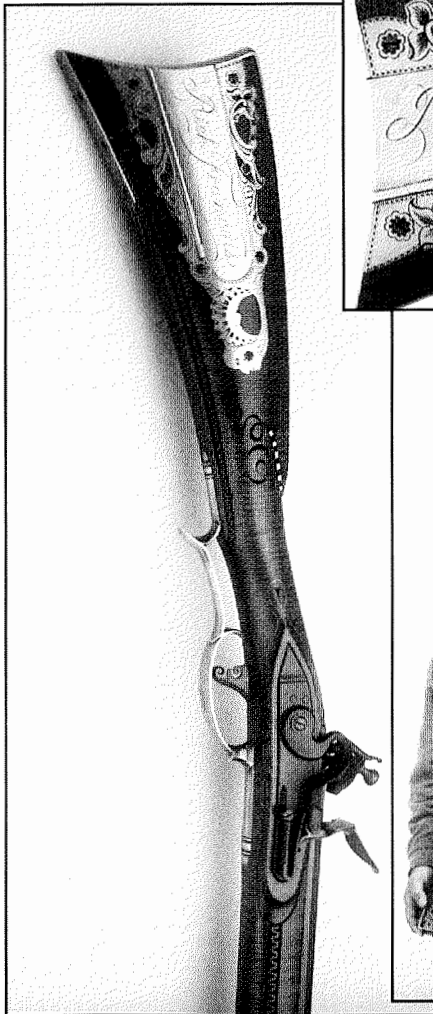
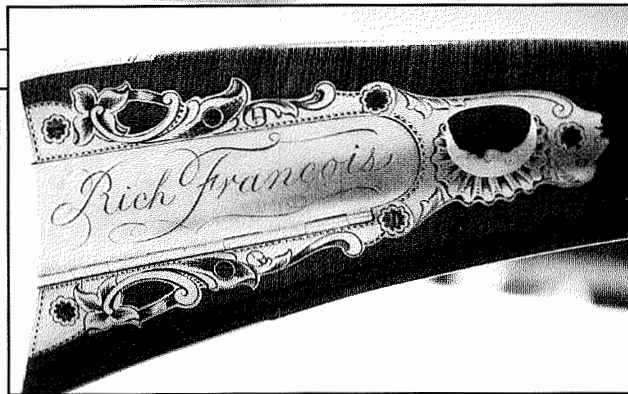
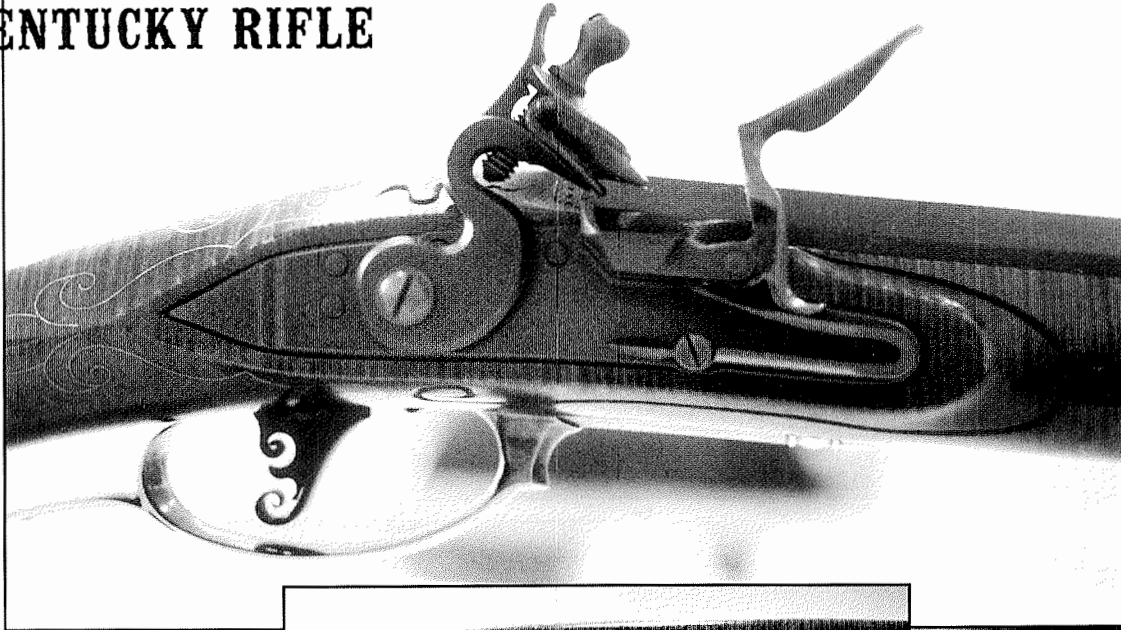
This mutant beast was discovered on the conference grounds. Later i.d.ed as a *scottielanktonis snapping tortoise*.

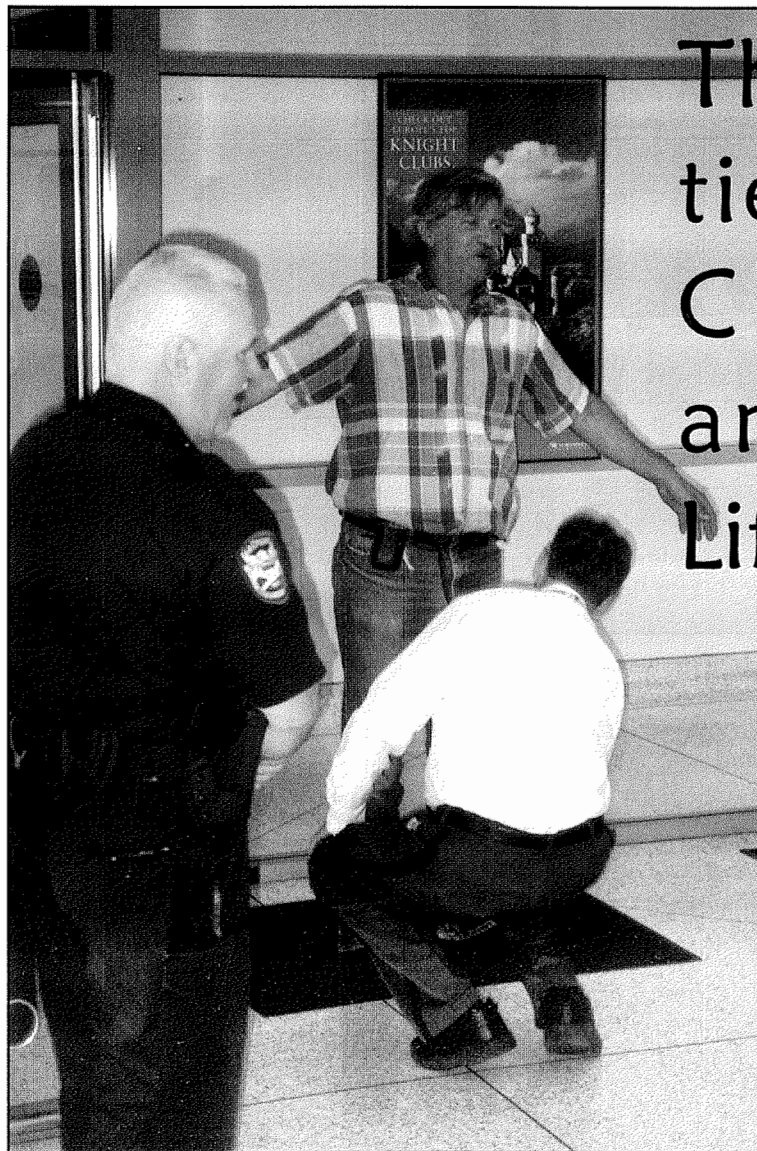
Naturalist Sculptor

Roger Loyson, Bemidji, Minnesota forges realistic animals. Claims a full-size Rhino is next!



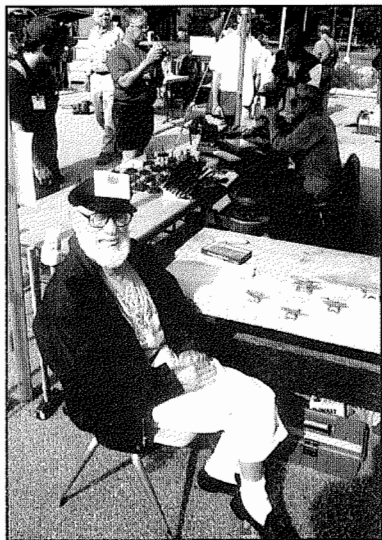
BRUCE LEPAGE GRANTSBURG WISCONSIN KENTUCKY RIFLE



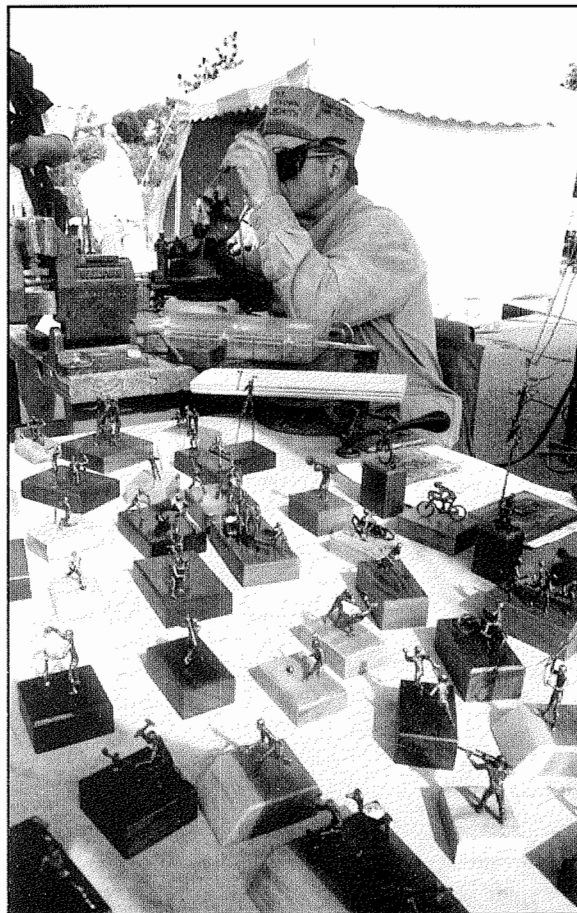


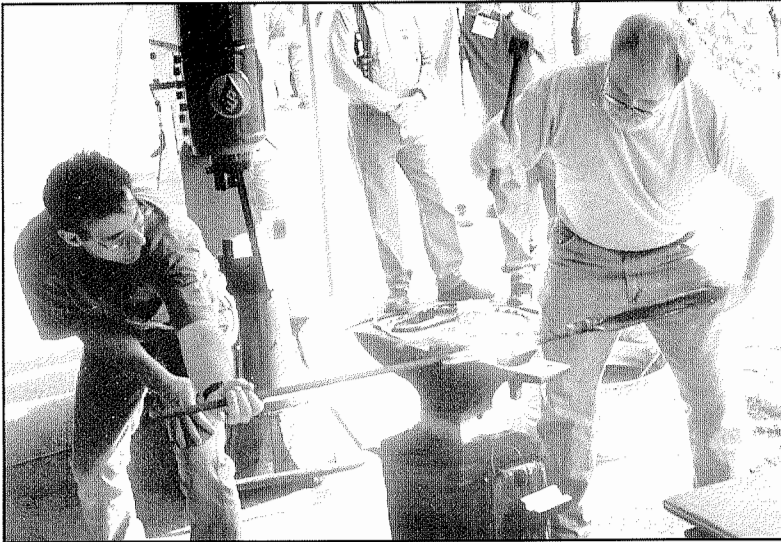
The New Realities of ABANA Conferences, and American Life in General,

are graphically illustrated by this photo taken at the LaCrosse, Wisconsin airport as Airport Security Police commence a strip/body cavity search of a suspicious, terrorist-looking Suspect--who claimed to be affiliated with some iron museum in Memphis!

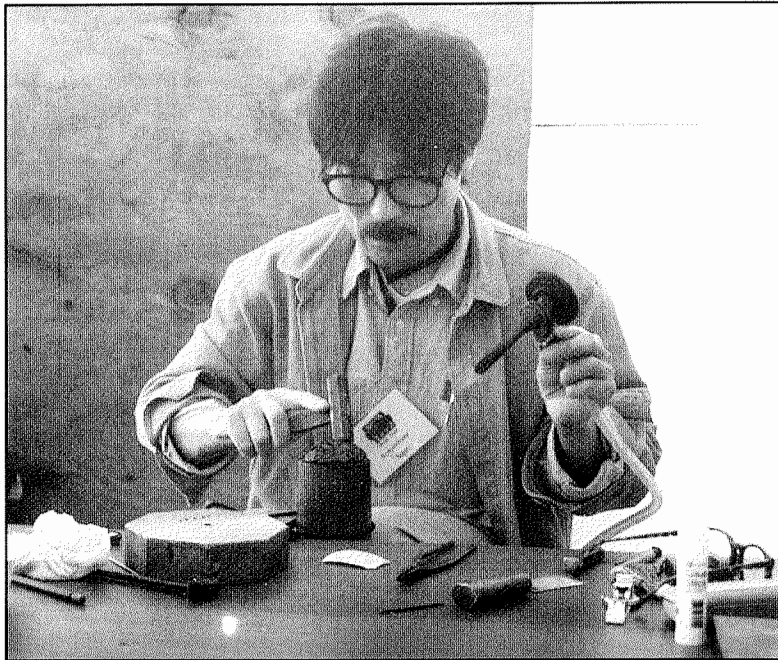
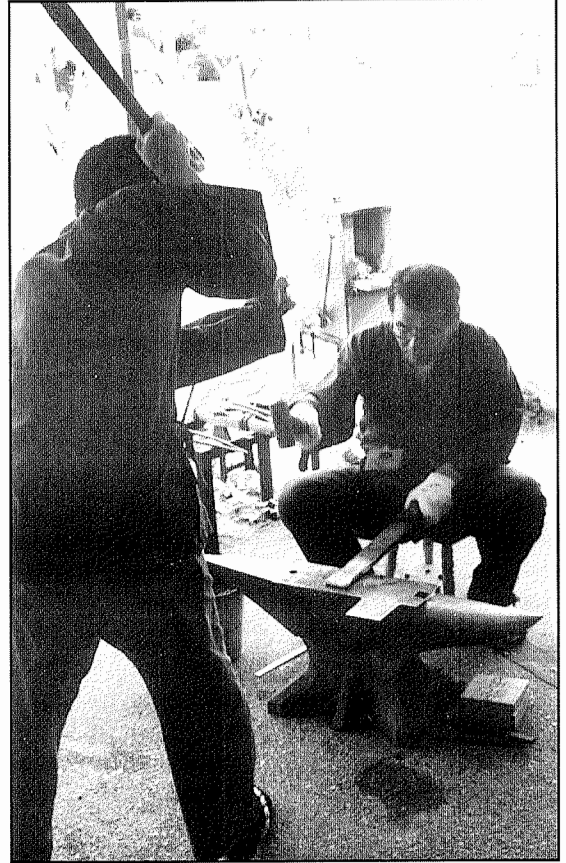


Bill Gitchner of Delaware, venerable ABANA member since the dawn of time, maintained a constant vigil of the proceedings while Peter Renzetti, co-artist on the ABANA Lock and Key featured on the Cover, demos his exquisite and exacting talents.

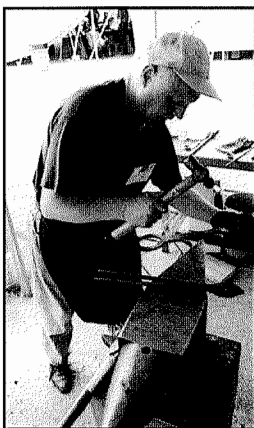




George Suiter, Colonial Williamsburg, forges a Kentucky rifle barrel.



Japanese demonstrators craft fine chisels, knives and saws. Shoji Asai performing high-relief chasing.



Peter Ross demo scroll.

Oleg Bonkovsky, demonstrator from Ukraine.

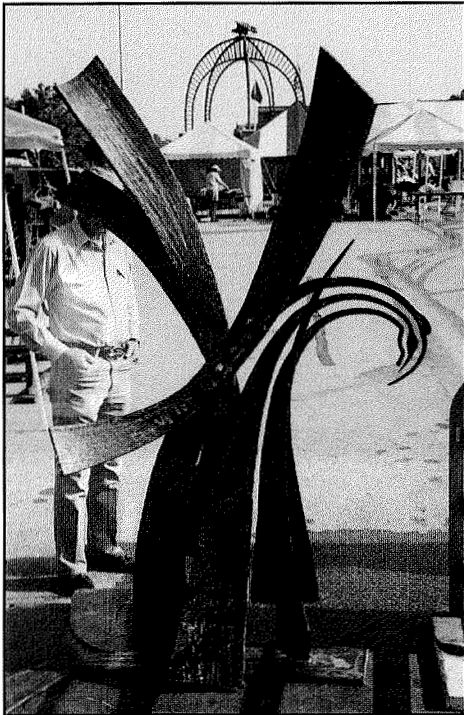




Miss Elizabeth

Elizabeth Brim is on the faculty of Penland School of Craft in Penland, North Carolina. Southern Charm Incarnate, Elizabeth will be the guest demonstrator at the Fall Conference. She is well known for her forged pillows, which are "blown up." Known for translating the fluidity and softness of fabrics into steel, her unique style has been displayed in numerous exhibitions throughout the United States. She has gained an international reputation as a great demonstrator. Her Chehalis demonstration will center on transforming fabric into steel, including the forging of fabric trim such as tassels, lace and fringe.





American Eagle Sculpture forged by European Demonstrators at LaCrosse

Fall Conference, Chehalis, Washington, October 11,12,13, 2002,

featuring Miss Elizabeth Brim, Iron Instructor at Penland School of Craft in North Carolina. David "Trike" Lisch will be the resident demonstrator. Elizabeth will demo on Friday and Saturday afternoons. David will do Saturday and Sunday mornings. Elizabeth will do a slide show at 7:30 p.m. Friday. Dinner and the Auction will cap Saturday night. The Club depends on auction items for it's operating budget so be thinking generously about forging or producing something (Prince: This means *garlid!*)

Al Karg and Don Kemper are putting together a great conference program. Whatever you do, don't miss Elizabeth Brim's demo. She might even blow up a pillow!

Spring Conference 2003 set for St. Helens, Oregon, April 25-27.

Old Cedar Forge Workshops, Basics on October 25-27, Intermediate/Tool Making/Joinery on November 15-17. 360 275-6769 or oldcedarforge@web-o.net for details. Eight per class. \$315 for three days. \$150 non-refundable deposit holds your place. Open House December 14. Sit on Santa Jerry's Lap.

Don Kemper Workshops at Earth, Wind, Fire and Ice Forge, Ridgefield, Washington, just north of Vancouver include:

Doug Newell, September 20-22, 2002, a design-oriented workshop. Extensive time is planned for demonstrating basic power hammer use/tooling, then specialized tooling/use of the hammer in forging design. Plan on some "hands-on-design" planning by students. As time allows we will ask Doug to share some unique skills picked up in training by traditional British blacksmithing methods.

Berkley Tack, September 27-29, 2002, a basic blacksmithing workshop to get you started right! Beginning with safe shop knowledge, progressing to forges and firebuilding, expect to produce a number of small items.

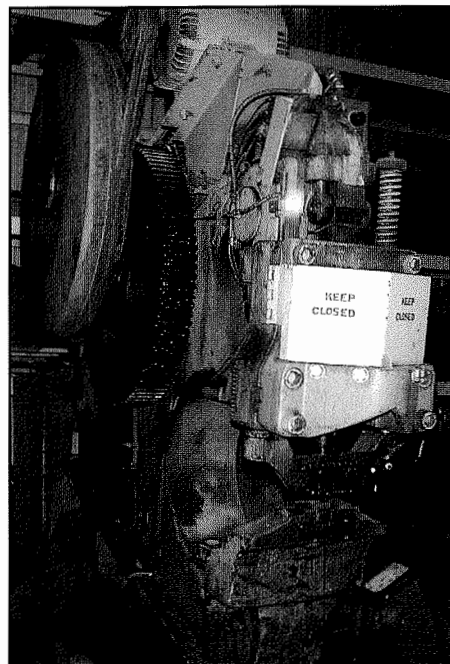
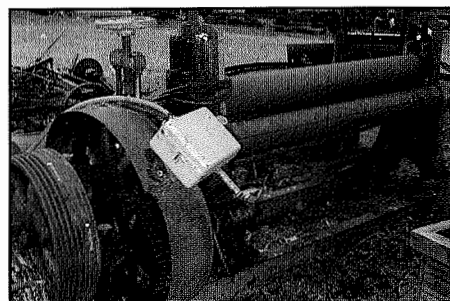
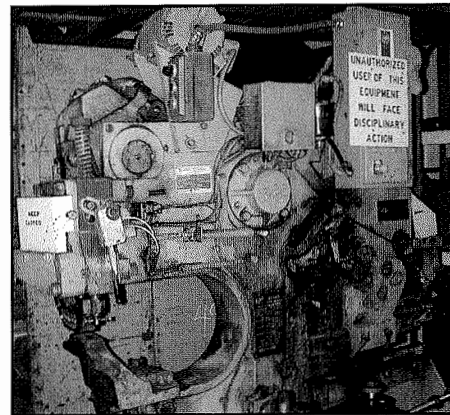
Darryl Nelson, October 25-27, 2002, learn how to sculpture in hot iron. Animal heads will be the format to learn sculpturing tools and techniques at the forge. You will build tools, learn good design and have close-up views of forging demos. Students will forge three-dimensional "notes in iron" to take home.

Terry Carson, November 1-3, 2002, an intermediate workshop covering new designs/projects and techniques. A great opportunity to enlarge your blacksmithing skills.

Jay Close, Colonial Williamsburg, November 8-10, 2002, this is a continuation of the Williamsburg Blacksmiths projects by Peter Ross. Jay is a gunsmith and a Williamsburg-trained smith. He will do a coopers compass project. Class fee is \$265. Coordinated by Ike Bay. Contact Ike for more info and registration at (503) 645-2790.

A demo will start each workshop with plenty of time for questions and individual help as you forge. Hours are Friday and Saturday from 9-6 and Sunday from 9 to noon. Fees, except as specified, are \$200. For details contact **Don Kemper,** (360) 887-3903, kemper@pacifier.com.

Beudry 125# Power Hammer, in good running condition, \$3,700. No motor. Laura Goematt 206 781-4825 or j.s.andersen@att.net for details.



N.W.B.A. Fall Conference Auction

will include the ironworker and slip rolls donated to the club several years back. The equipment is sold "as is" without any express or implied warranties. Talk to Don Kemper for details. The club could also use a few more **auction items** that don't need to be moved by a crane. So, create more work for the Editor—forge something!



*Plate lifts for
key*



*Peter Renzetti, Carl Close, Tom Latane, Tina Chisena, Paul Spaulding
ABANA Lock (key on cover) brought \$12,500 at ABANA Auction*

HOT IRON NEWS
Jerry Kagele, Editor
616 East Rockwood Boulevard
Spokane, Washington 99203-3537



Postmaster: Address Service Requested

Presorted Standard
United States Postage
Paid
Spokane, Washington
Permit Number 4