

# Hot Iron News

\$4

-- Voice of the Northwest Blacksmiths Association



*10th Anniversary*

*December 1989*



**Northwest Blacksmith's Association**

P.O. Box 81041

Seattle, WA 98108

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Cover: STEAM ENGINE, part of Jack Rogers collection. Photo  
by Lloyd Hedglin

Opposite: Photo by Gene Chapman

## NWBA 1990 SPRING MEETING

The Spring Meeting will be held April 27th, 28th and 29th. It will start at noon Friday and run through noon Sunday. The site will be Kent Rudisill's shop in Corvallis, Oregon. Kent is most gracious in hosting the meeting again.

The featured demonstrators will be:

### JAY BURNHAM-KIDWELL

Jay has been involved in metalwork and blacksmithing for over 15 years. He has an MFA from the University of Georgia and is currently Instructor of Metalsmithing at Mojave Community College at Lake Havasu, Arizona. Jay has also taught at Peters Valley Craft School and demonstrated for various other blacksmithing organizations. Jay's training also includes 5 months at the International Training Center for Metal Design in Aachen, West Germany.

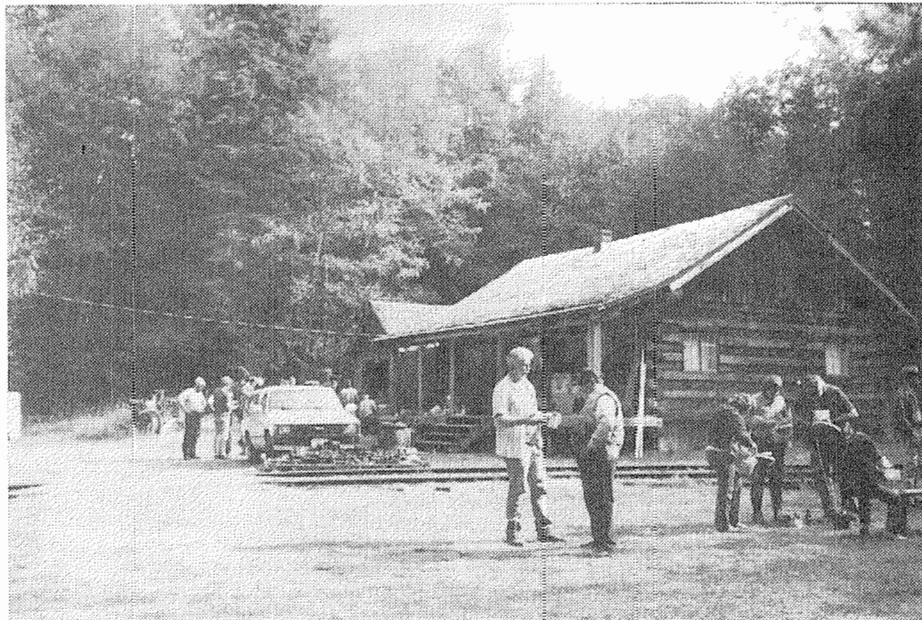
Jay Burnham-Kidwell will demonstrate German methods of metal joinery, gold leaf application, script engraving and mokume. He will also have slides of German and Swiss ironwork.

### JOE ELLIOTT

Joe is one of NWBA's Oregon members. He will be demonstrating some of his humorous work like his Bow-tie and possibly his Gumby as well as slitting techniques. He has recently developed a production line of ironwork and will talk a bit about it as well as the business aspects of blacksmithing.

Smokey Adams is arranging to have two videos sent out from the ABANA Library to show in the evenings. The videos will be on Japanese swordsmithing and the water powered blacksmith's shop in Czechoslovakia.

Details on registration fees, food, lodging and a map to the site will be published in the March issue of Hot Iron News.



MINUTES OF THE BOARD OF DIRECTOR'S MEETING, OCT. 7, 1989.

The Board met during the 10th Anniversary Meeting at the Texas Creek Railroad and Logging Company, Mount Rainier.

The Board expressed its appreciation for all the work and effort of many different people that has made the last ten years so successful.

Three members, Jerry Culberson, Bill Martinez and Gene Chapman left the Board receiving a standing ovation for all of their past efforts.

A number of complaints have been received concerning conversations and other activities during demonstrations. This was discussed and it was decided to investigate obtaining a wireless microphone for use by the demonstrator.

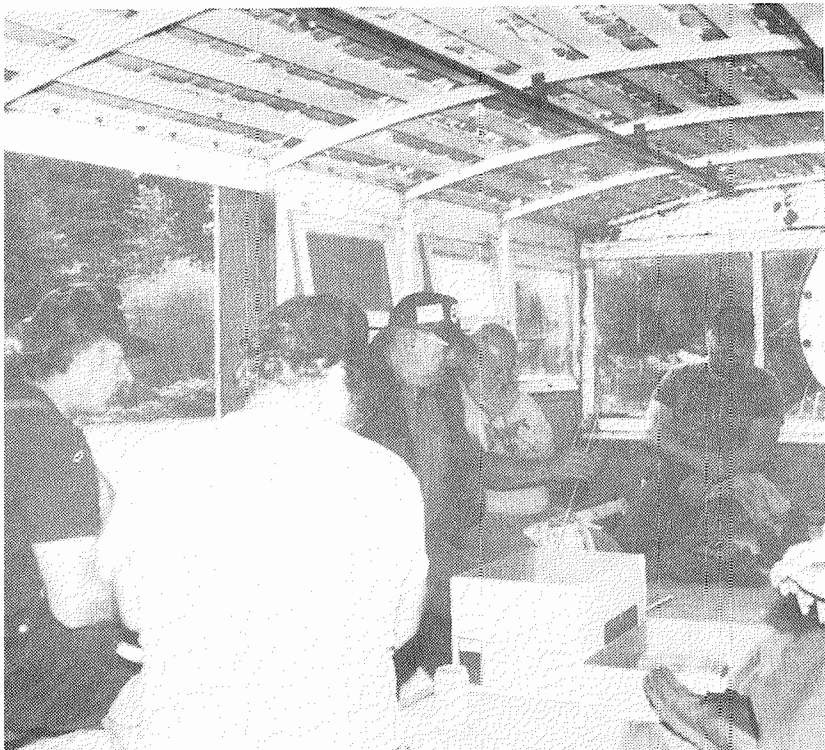
The continuing discussion of sites for the Spring and Fall meetings was continued. It was decided that the Spring 1990 meeting would be held at Corvallis, Oregon.

Two new members were admitted to the Board, Monty Day and Mike Falk.

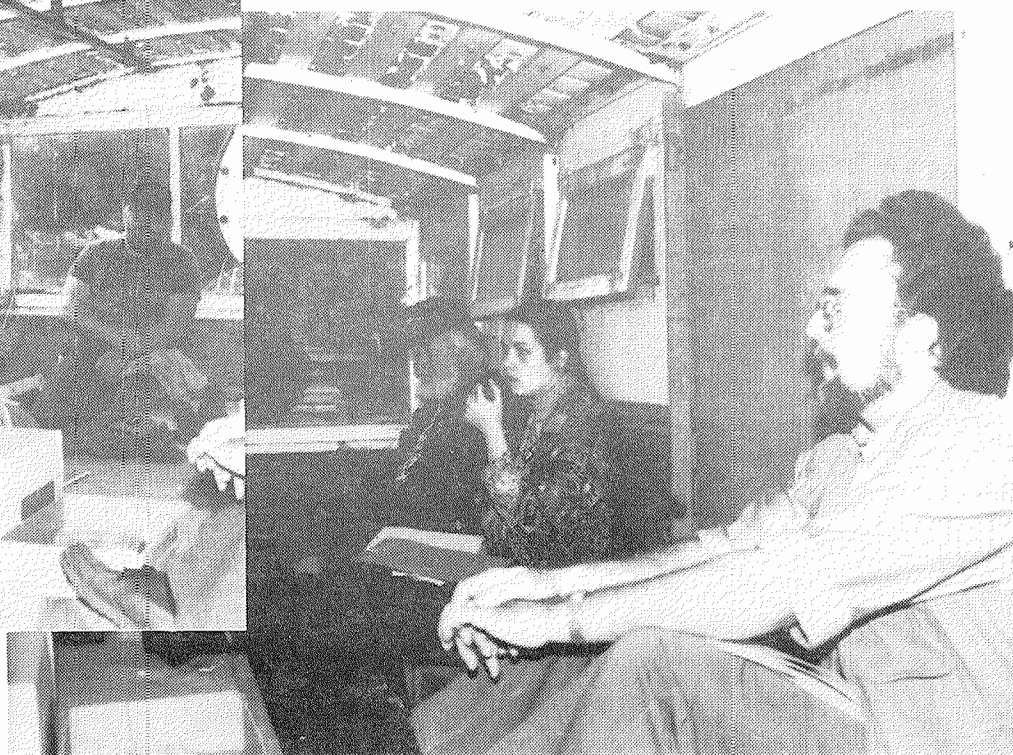
Smokey Adams was elected president for the coming year and Mike Falk was elected secretary.

Submitted by Mike Falk, Secretary.

(Note: These minutes will be adopted by the Board at their Spring meeting. Anyone suggesting changes or additions must notify the secretary in writing prior to that time.)



The Board Meeting  
Photos by Lloyd Hedglin



## WORKSHOPS

Joe Elliott will be hosting three workshops in 1990. Each will be limited to five participants and fees are tentatively set at \$150 for each two day workshop.

Phil Baldwin

Tentative dates are May 19th and 20th

Phil will present forging non-ferrous metals focusing on bronze, surface refinement and finishing. The project will be a bronze door knocker forged from plate and round stock.

Darryl Nelson

June 9th and 10th

This workshop will be geared to the intermediate and advanced blacksmiths. Bring your problems and questions for Darryl to troubleshoot and help you with. Projects will be students choice but blades will not be dealt with.

Jerry Culberson

July 21st and 22nd

Jerry is planning a garden gate using traditional joinery and forging techniques and possibly an animal head draw bolt.

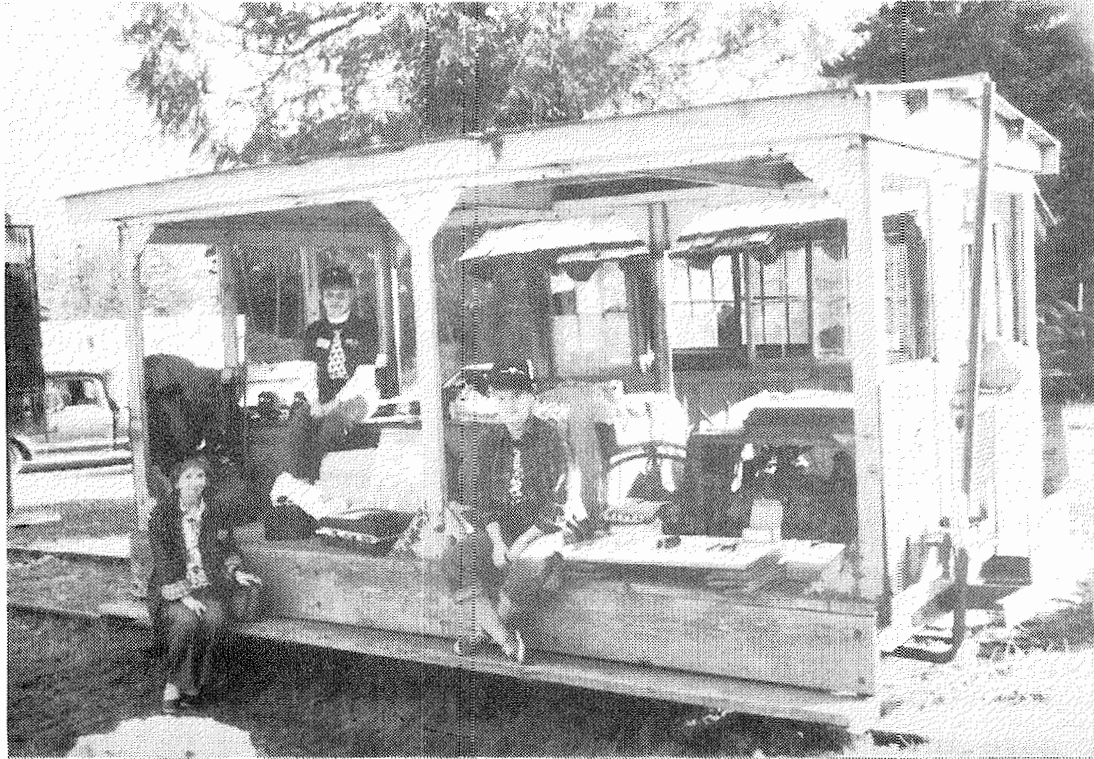
For more information see the March 1990 issue of Hot Iron News or contact Joe Elliott at 128 E. Antler, Redmond Oregon 97756 or call (503) 548-2564 or 548-8895.

## NOVICE WORKSHOP

Jerry Culberson will be holding a three day novice workshop at Old Cedar Forge in Allyn, Washington. Tentative dates for it are February 16th, 17th and 18th. The workshop will be limited to 12 participants and fees will be \$120. For further info contact Karen Wagner at 711 Taylor St., Port Townsend, WA 98365 or call (206) 385-0256 after 6 pm.

## AN APOLOGY

I owe a sincere apology to Nora Carrell for not giving her proper credit for the wonderful quilt she made and donated to NWBA for the Fall 1988 Auction. Over the years she has put a lot of effort, time and talent into quilting and crocheting for the Association. Nora's generosity is greatly appreciated by membership and has been a real boon to accomplishing NWBA's educational goals. Thank-you Nora Carrell. Karen Wagner



Melba, Ina and Betty manning the registration car. Photo by Lloyd Hedglin.

#### THANK-YOU!

The 10th Anniversary was a rousing success due to the efforts of many people but the people we tend to forget are the women of NWBA. They help with the food, the paperwork, the organizing, the set-up and clean-up - all the things that might not get done if they weren't there. Sure, NWBA could manage without their support but a lot of the members would find their bellies empty and time for watching demos short. For the membership ladies, Thank-you for taking care of us.

NWBA owes special thanks to Kathy Bay for offering and teaching the basketry class. She offered the membership an opportunity to try a different media and helped make the 10th more of a family event. Kathy's students produced baskets to be proud of and learned that iron isn't the only macho media.

I would like to personally thank all of the people who helped me set up, run and close the gallery. The gallery was a lot of work for the thirty or so people involved. Time spent at the gallery meant time away from the demos but without the volunteers NWBA would have missed an excellent opportunity to learn from the membership's work. I should also thank the members for sharing their work. I was impressed with the support, the quality and quantity of the work shown.

Lastly, NWBA has passed its 10th. It has offered support, friendship, knowledge and a chance to grow to all interested in ironwork. Thank-you, NWBA, for being there.

Karen Wagner

TO THE NWBA MEMBERSHIP

The Board is working with Jack Rogers on the possibility of using his property for more conferences in the future. The 10th Anniversary shindig went very well up there. There were one or two minor problems but they can be worked out. NWBA is getting to the size that the backyard shops don't have enough room to host the large semi-annual affairs. And those shops that have been large enough need a break once in a while. Negotiations are just starting but we will keep you informed.

I am going to see about getting a tour together of some of the industrial forge shop that still exist in the Seattle and Portland areas.

Lloyd Hedglin is drawing up plans for two or three portable bleachers that we can use so that the folks in the back don't have to look around heads to see the demonstrators. Also we are exploring the possibility of getting a wireless microphone for the demonstrators so the folks in the back can hear.

Until there can be a co-ordinator appointed, anyone who wants to have a workshop at their place, please contact me with the date and other information. For NWBA to provide backing and publicity for these, the Board has to know about them ahead of time so we don't have timing conflicts.

Anyone who has a friend or contact at any of the county fairgrounds, please contact me. We want to see about using them as sites for workshops or conferences.

Our editor is doing a real fine job on the Hot Iron News but she needs more input from the members. Some of you may think that you don't have anything of value to send in. YES, YOU DO. Any tricks or tips that you have learned or heard about, articles on blacksmithing, historical shops and such from local newspapers and magazines, or pictures of ironwork (B & W please) in your area. It doesn't have to stop at iron. If it has to do with metal, SEND IT IN!! The more you send in the more you get back.

On behalf of the Officers and Board of NWBA, we wish you all a very Merry Christmas.



Smokey Adams

COMMENTS

What would you like to see at the conferences and workshops?

Do you have any ideas or gripes about the organization?

Write our new president, Smokey Adams at PO Box 311, McKenna, WA 98558 and let him know.

10-14-89  
DON HAWILEY  
56 CANAL DR.  
OROVILLE, CA 9596

TOM GRAHAM  
7545 45<sup>th</sup> NE  
SEATTLE, WA 98115

Hi Tom -

I WANT TO THANK YOU, KAREN WAGNER, JERRY CULBER AND OTHERS INVOLVED IN MAKING ARRANGEMENTS PERMITTING ME TO ATTEND THE 10<sup>th</sup> ANNIVERSARY OF THE NWBA.

I KNEW THERE WAS GOING TO BE AN OUTSTANDING AMOUNT OF TALENT DISPLAYED. LITTLE DID I EXPECT YOU TO BE ABLE TO HAVE SUCH CONTROL OF THE WEATHER. IT WAS BEAUTIFUL!

I FOUND IT NECESSARY TO LEAVE EARLY SUNDAY AM. THIS DID GIVE ME TIME ON FRI. + SAT. FOR VISITING. IT WAS INTERESTING TO TALK WITH KEN WHITE. SOME YEARS AGO HE JACK SLACK AND OTHERS EN ROUTE TO SANTA CRUZ STOPPED BY MY SHOP. GEORGE ROKSTAD "WAS A REGULAR."

I ALSO ENJOYED ONE OF THE FINEST DINNERS AT A LOCAL GET TOGETHER. THE FOOD WAS GREAT. ALONG WITH THAT WAS THE FINEST DISPLAY OF THE BLACK/WHITE SMITHS TALENT FOUND ANYWHERE.

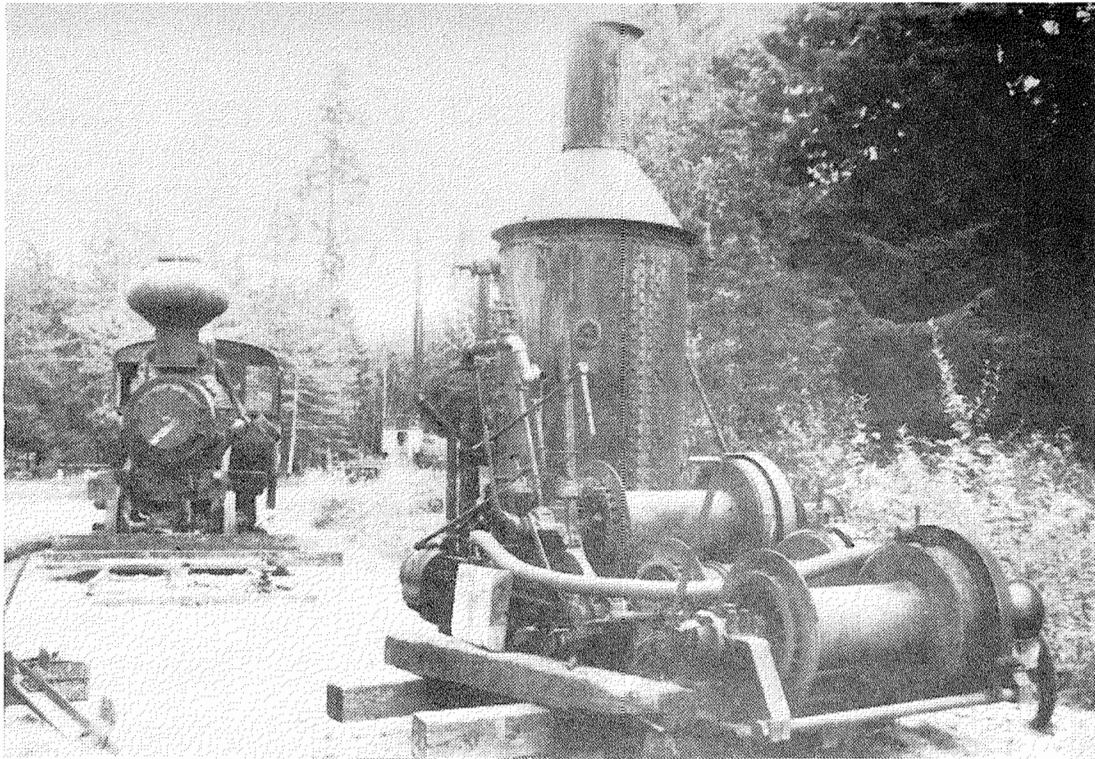
AN ENJOYABLE EVENING WAS MADE MORE SO BY THE MULTI-TALENTED AUCTIONEER, JERRY CULBERSON. I DON'T KNOW WHAT HIS POWERS ARE, BUT HOW DOES HE GET A BIDDER "ALL DONE AT 80<sup>00</sup>" TO RESUME BIDDING TO BE HIGH BID AT \$150.00?

THANKS AGAIN TO ALL THOSE WHO PROVIDED A GREAT TIME.

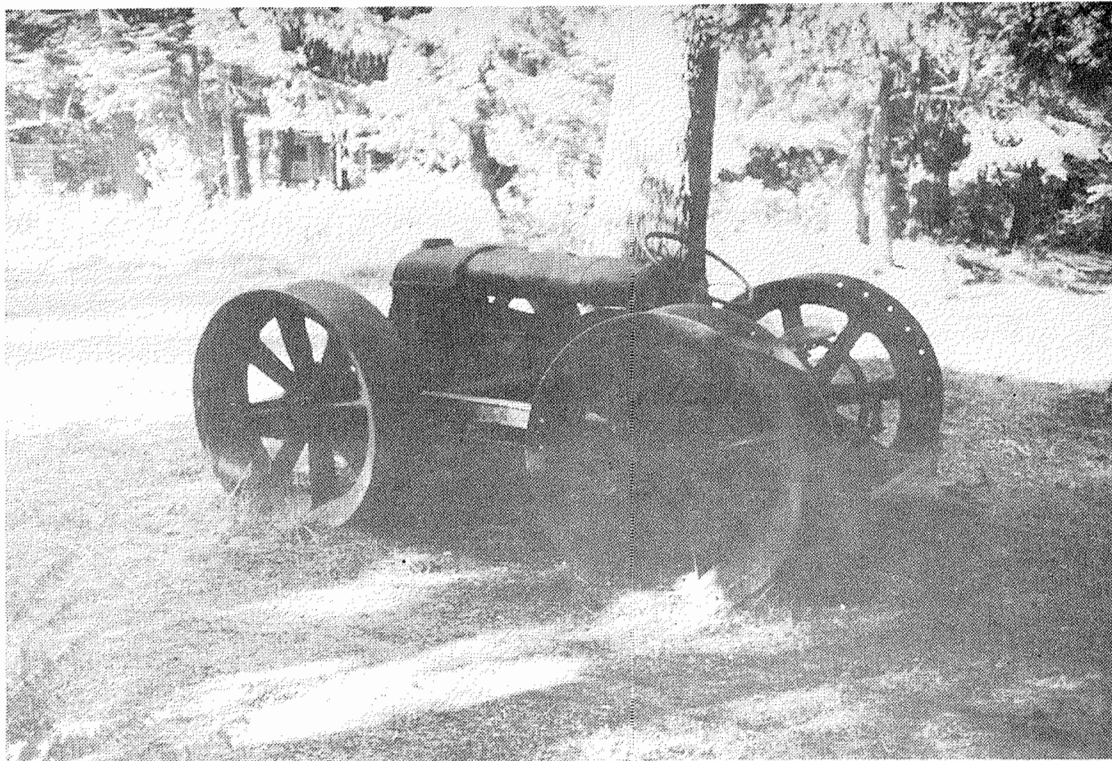
Don

C.C. KAREN WAGNER  
JERRY, CULBERSON





Equipment at Tenas Creek. Photos by Lloyd Hedglin.



# Notes on NWBA 10th.

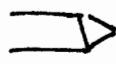


By Hugh Eddy

## I. Ken White - England

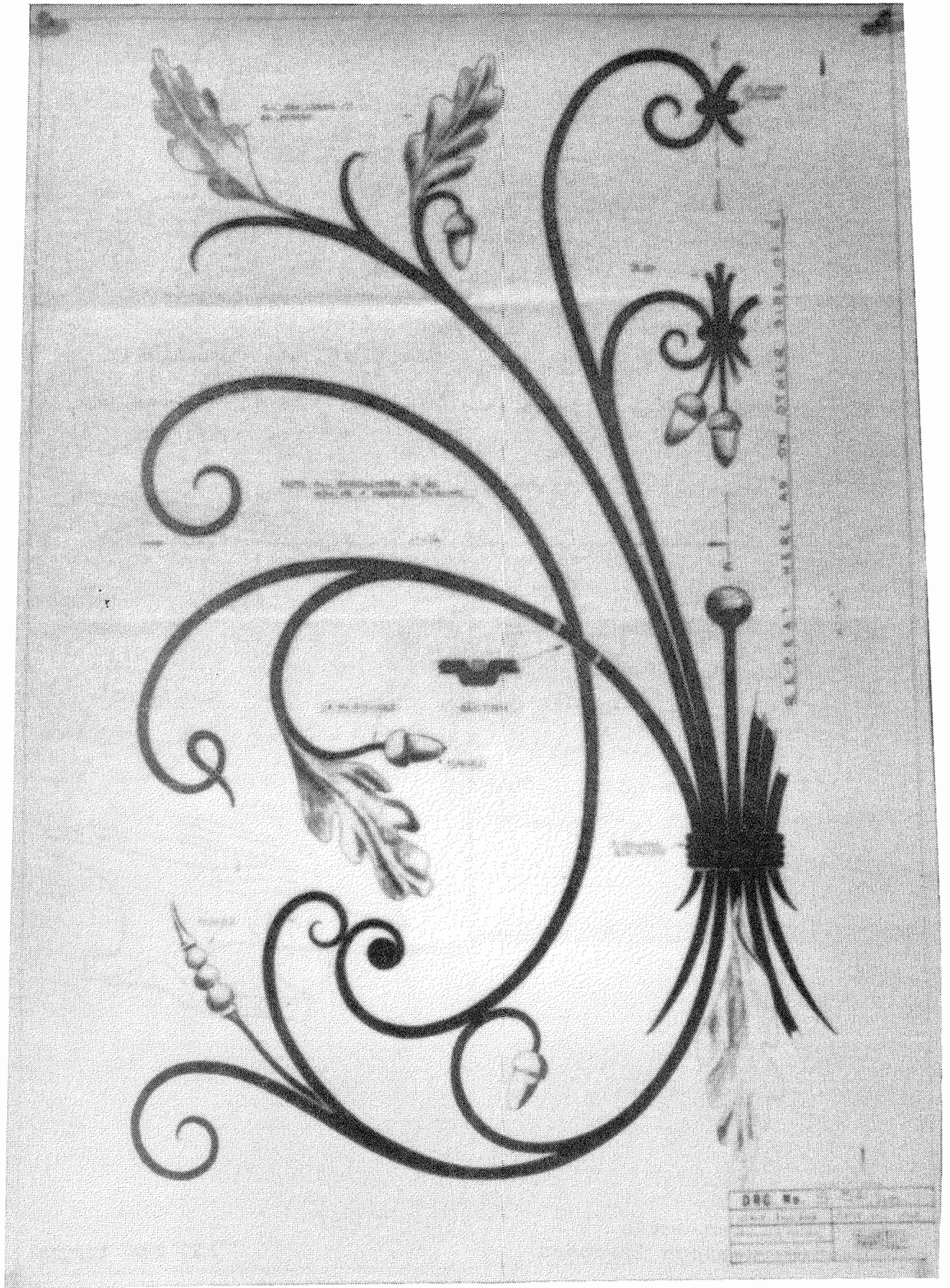
### A. Swage block

1. Should be mounted at the same height as the anvil:
  - a. Supports long work
  - b. Holds tools such as bending tools and stakes.

### B. Leaves

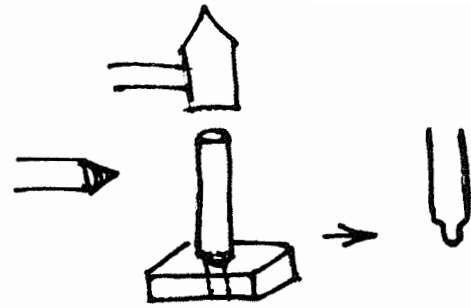
1. Short point square stock 
2. Spread with rounding hammer over mushroom stake, working one side, then the other, 
3. Form veins of leaf with narrow following tool over lead block, 

Opposite: CoSIRA print shown at the gallery by Ken White.  
Photo by Lloyd Hedglin.



### C. Acorn

1.  $5/8$ " rod stock
2. short round point
3. Drive into  $1/2$ " hole creating shoulder.



4. Puller and draw down behind shoulder

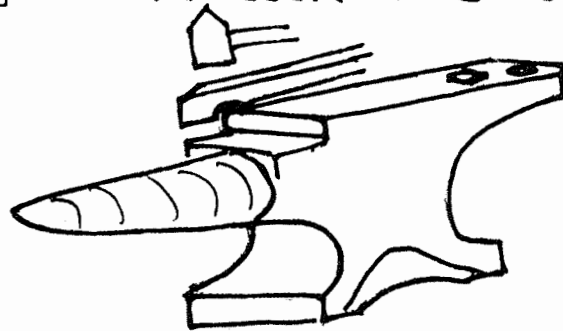


5. To texture deep portion of shoulder roll and tap with a lead hammer along the coarse side of a Fannier's rasp.

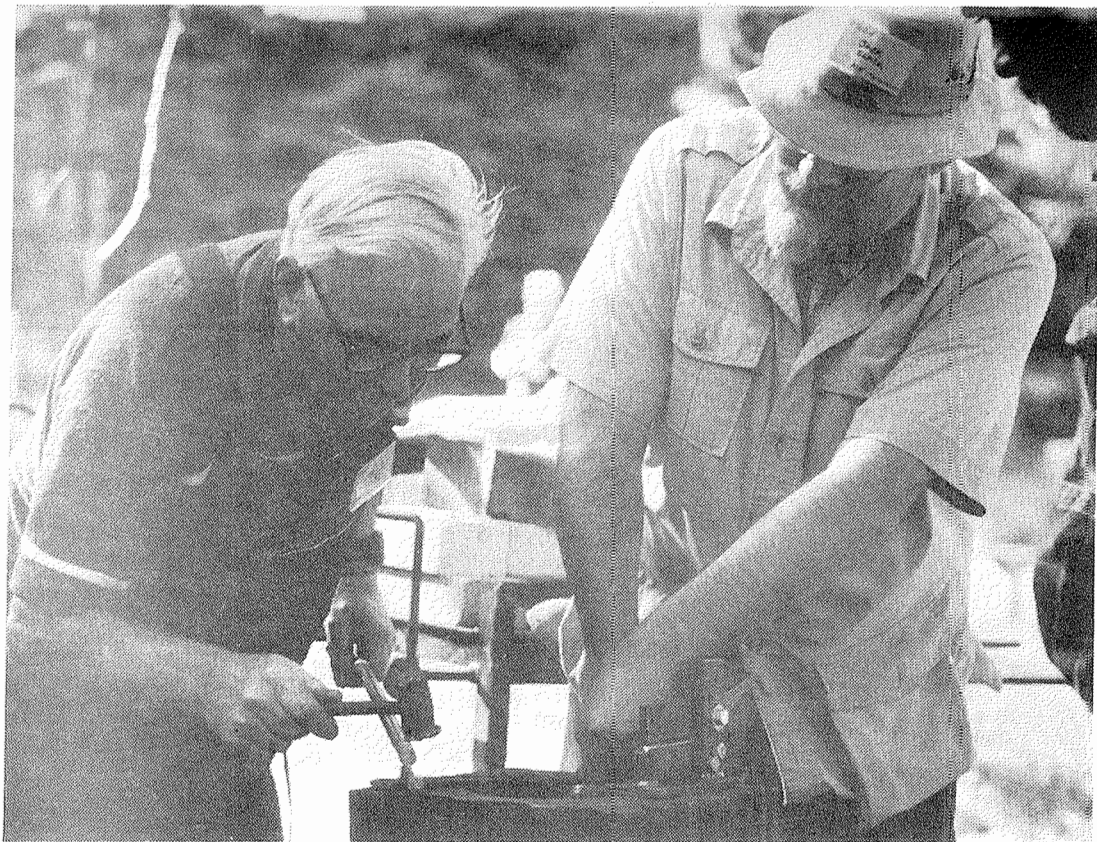
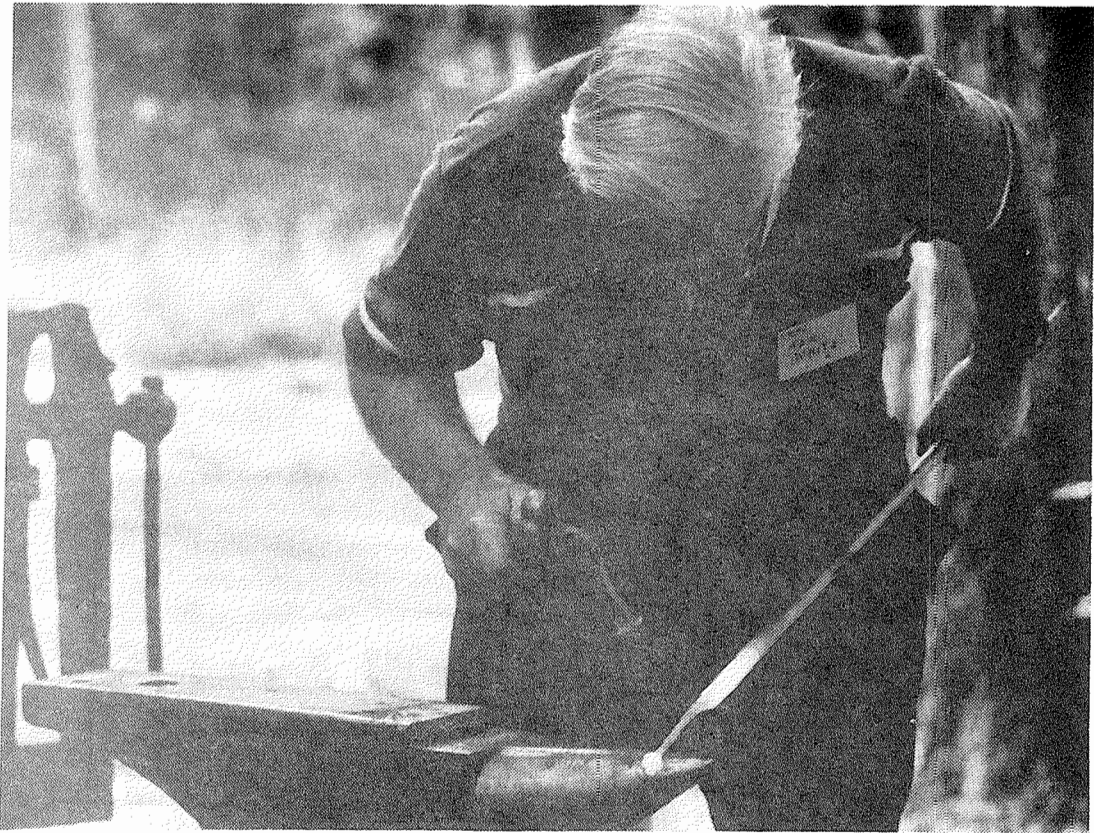


### D. Drawing out

1. Drawing out over the far edge of the anvil with a good radius is faster and more solid than over the horn of the anvil.



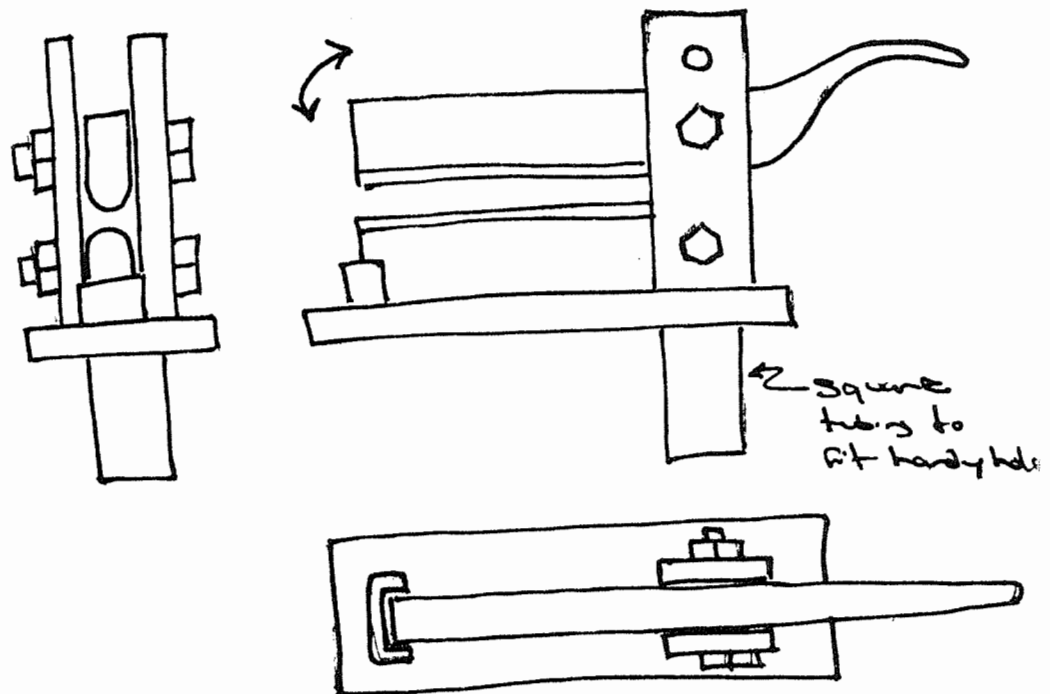
Opposite: Ken White  
Photos by Rebecca Thompson



- E. Wire brushing
1. Coarse - used to remove scale
  2. Fine - used for polishing at a black heat.

F. Fullering tool.

1. Adjustable for different sized stock
2. changeable fullering tools,
3. Alternative to the guillotine fullen.

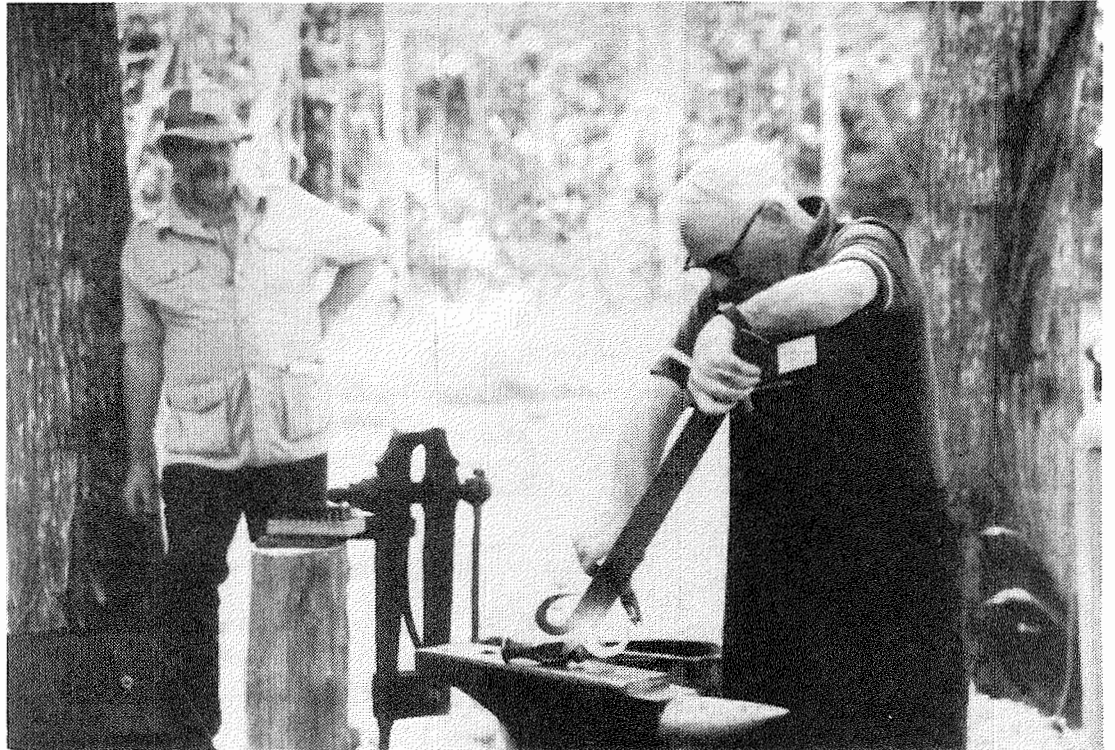
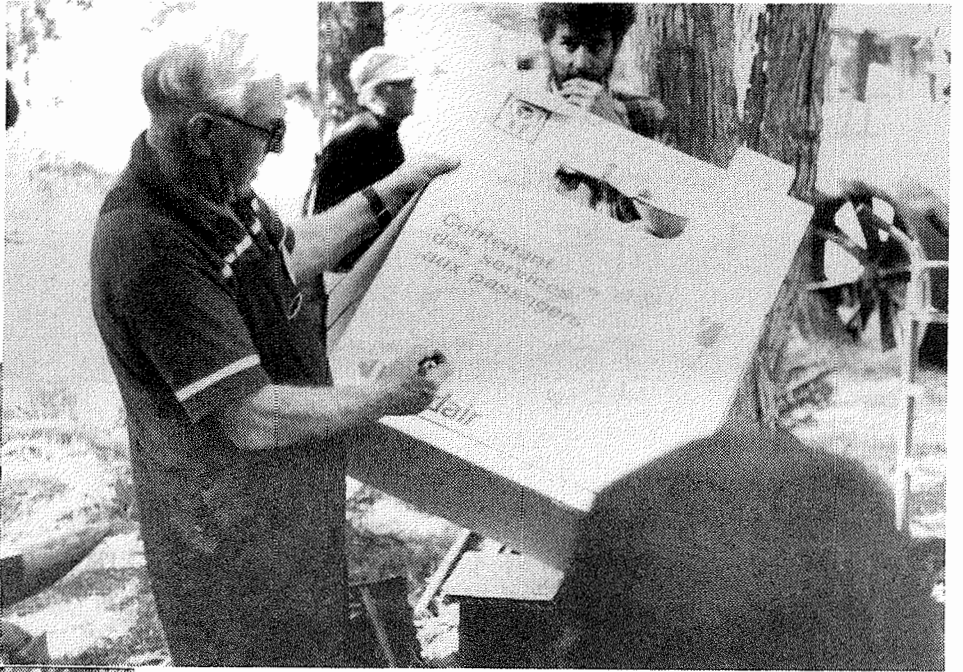


Opposite

Top: Ken White with the box his hammer traveled in. Photo by Al Karg.

Center: Ken's hammer. Photo by Lloyd Hedglin.

Bottom: Ken White. Photo by Lloyd Hedglin.



## II. Al Bart - Yreka, CA.

### A. Dinner Gong

1. Use carbon steel for both gong and clapper.
2. The larger the diameter of stock the lower the tone and the smaller the diameter the higher the tone.
3. The length of each leg varies by 1". Borrow 1" from one end and add it to the other end. This gives  $\sim 1/2$  tone difference between legs.



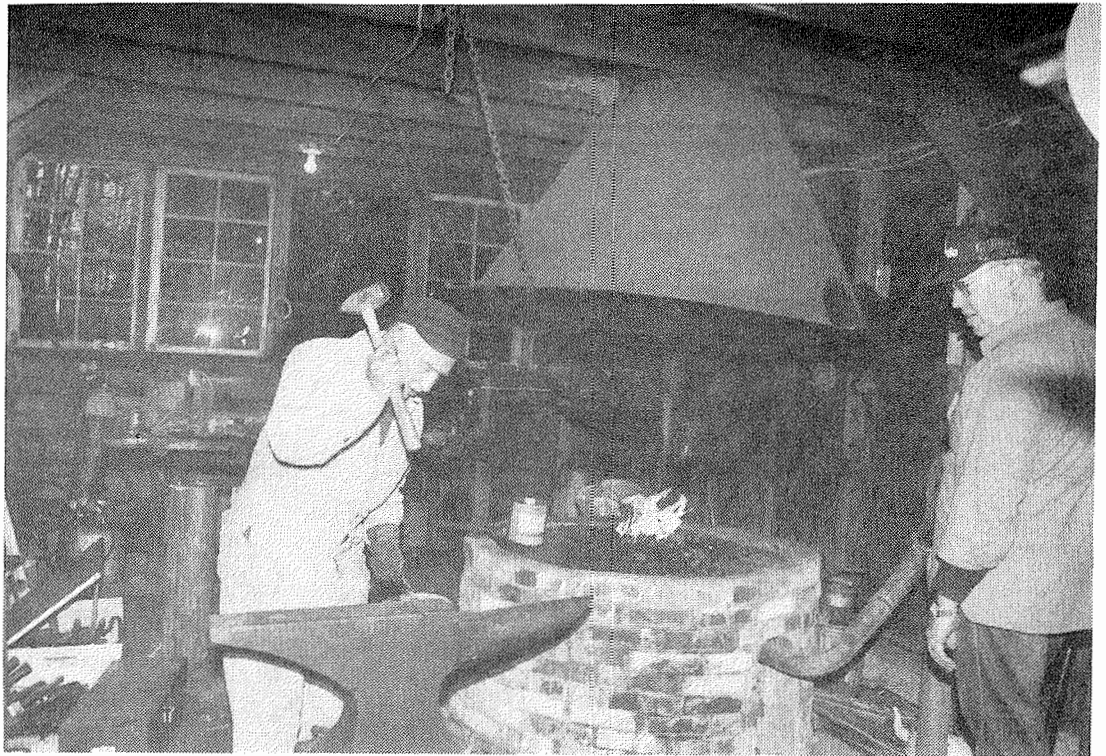
4. There is  $1/4"$  between the ends regardless of the diameter of the stock or length of the legs.



5. suspend by a leather thong or twine; not wire or chain.
6. A good gong should ring  $\sim 60$  seconds.
7. Do not harden and temper.

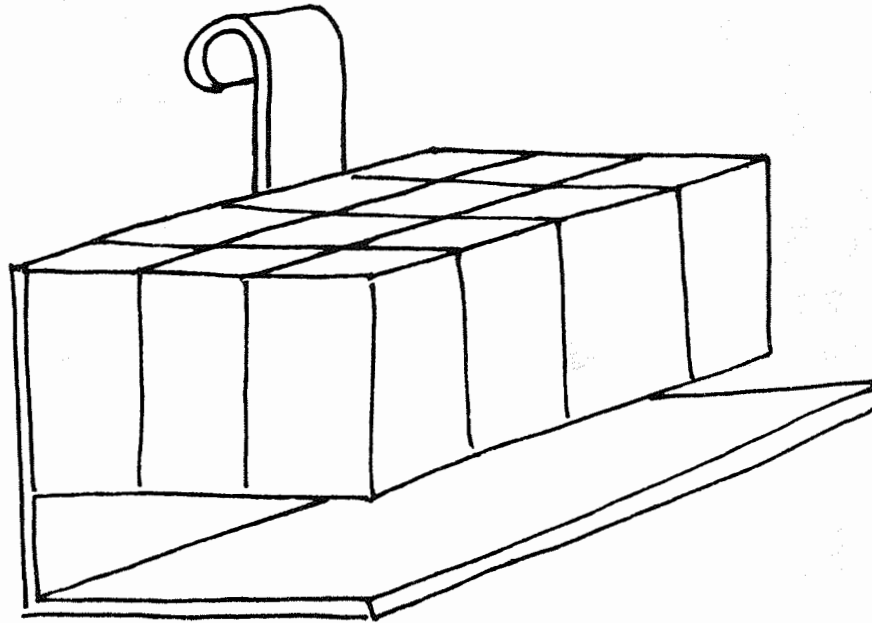
Opposite: Al Bart. Photos by Lloyd Hedglin.





### B. chisel and punch holder

1. Made from square tubing.
2. Gas weld adjoining edges along top and bottom.



### C. Inside Finish

1. 50/50 Bees wax / Boiled Linseed oil
2. Heat and mix in a double boiler
3. Apply to hot steel at 400°-600° F.
4. Wipe excess off with cotton rag.

Opposite: Al Bart. Photos by Lloyd Hedglin.



### III. Russ Swider - Roe, N.M.

#### A. Three basic forging principles:

1. Heat
  2. Shapes
  3. Force
- } Add to these your imagination and creativity and you have a product

#### B. Gloves

1. 3002 Triple palm cotton gloves,
2. Russ special ordering Kevlar gloves at ~\$20.00/pair.

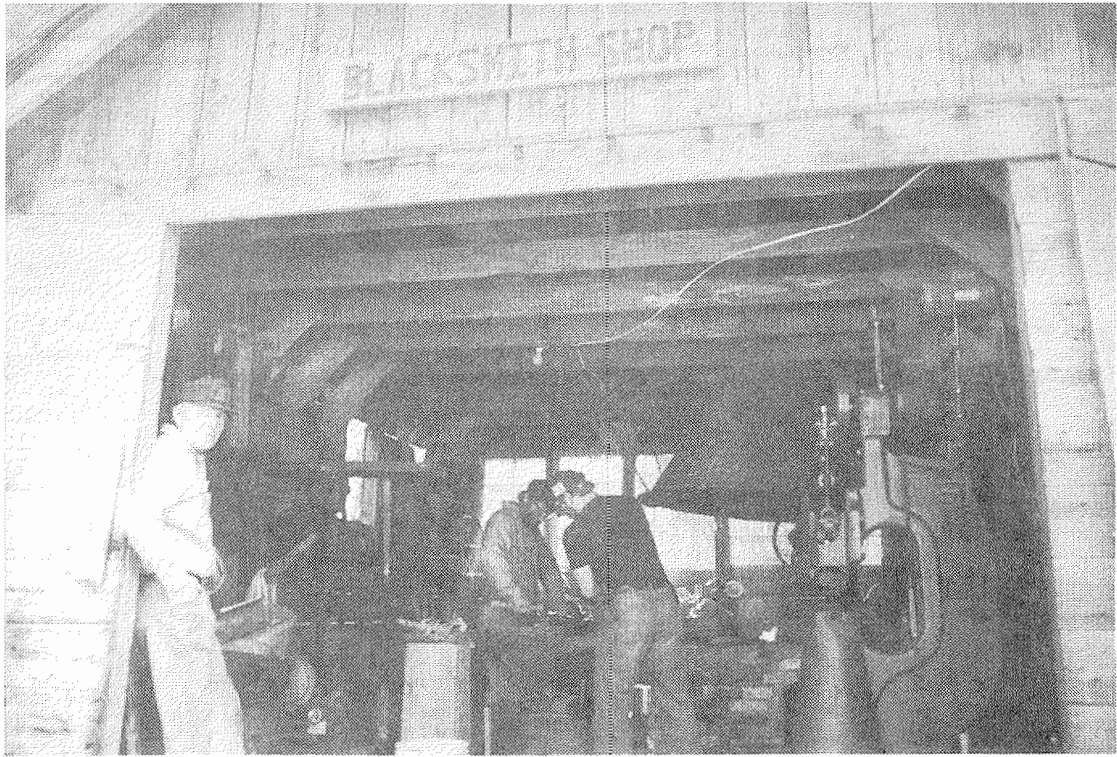
#### C. Top tools

1. Use as light of top tool as possible so the majority of the force is transferred to the work and not to the tool.
2. Russ uses S1 steel for making his top tools. It is shock resistant and fairly heat resistant.

#### D. Heat treatment of S2 steel (Not as heat resistant as S1)

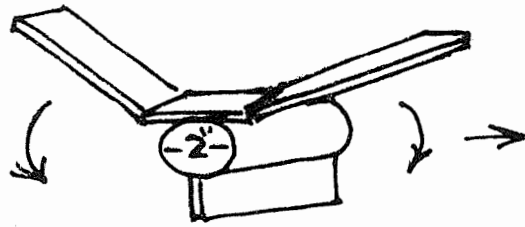
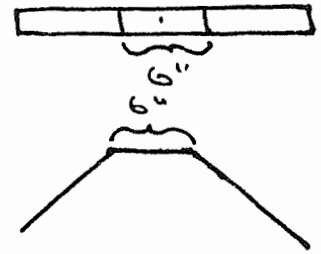
1. For hot work - Forge - Normalize - USE
2. For cold work
  - a. oil quench - USE
  - b. water quench - Temper at 300°F - USE

Opposite: Russ Swider. Photos by Lloyd Hedglin.



## E. Spring Die Handles

1.  $\frac{1}{4}$ " x  $1\frac{1}{2}$ " x 36" stock
2. Center mark & 3" each side
3. Bend cold at 3" marks  
in vice with bending forks
4. Heat 6" section and bend  
around pipe tool held in vice



5. Leave enough room between two  
limbs of handle so your fingers  
~~aren't~~ aren't pinched in use.
6. weld to dies with 7018 rod.

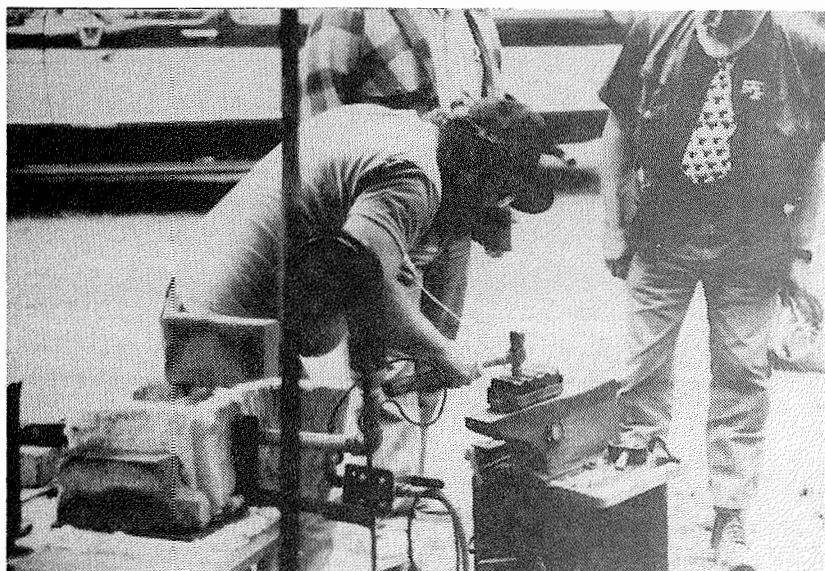
## F. Sodium Hydroxide Quench

1. Mild steel can be hardened to ~45 to 49  
Rockwell with this media
2. To achieve ~ a 10% solution,  
mix 1lb/gallon  $H_2O$ .
3. Add the base to the water.
4. Use eye protection when mixing  
and using this media. "Lye in the  
eye  $\rightarrow$  by by sight"
5. Mix and store in a plastic container.
6. Heat steel to critical temperature,  
quench in sodium hydroxide, and  
rinse in  $H_2O$ .
7. May be used to harden power  
hammer dies made from mild steel.

RUSSELL MAUGANS  
Photo by Lloyd Hedglin



GENE CHAPMAN  
Photo by Lloyd Hedglin



DAVID THOMPSON  
Photo by Rebecca Thompson

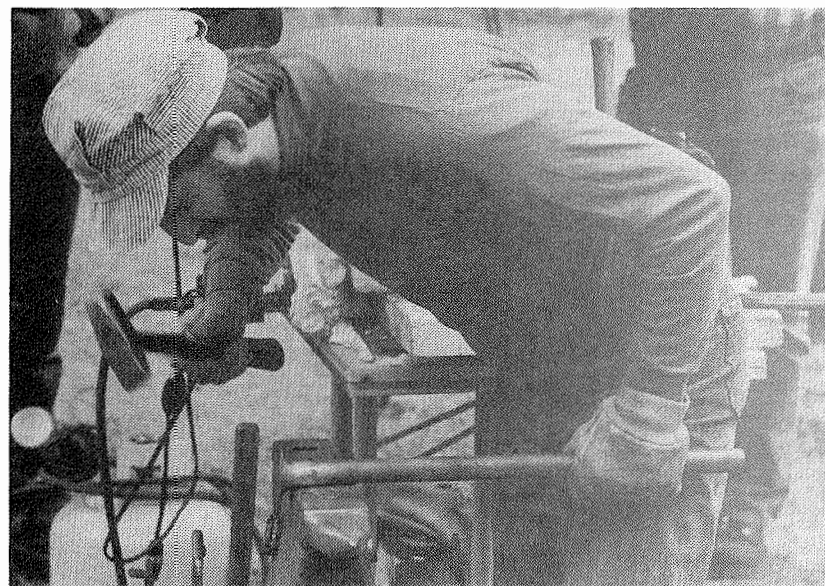




Photo by Lloyd Hedglin

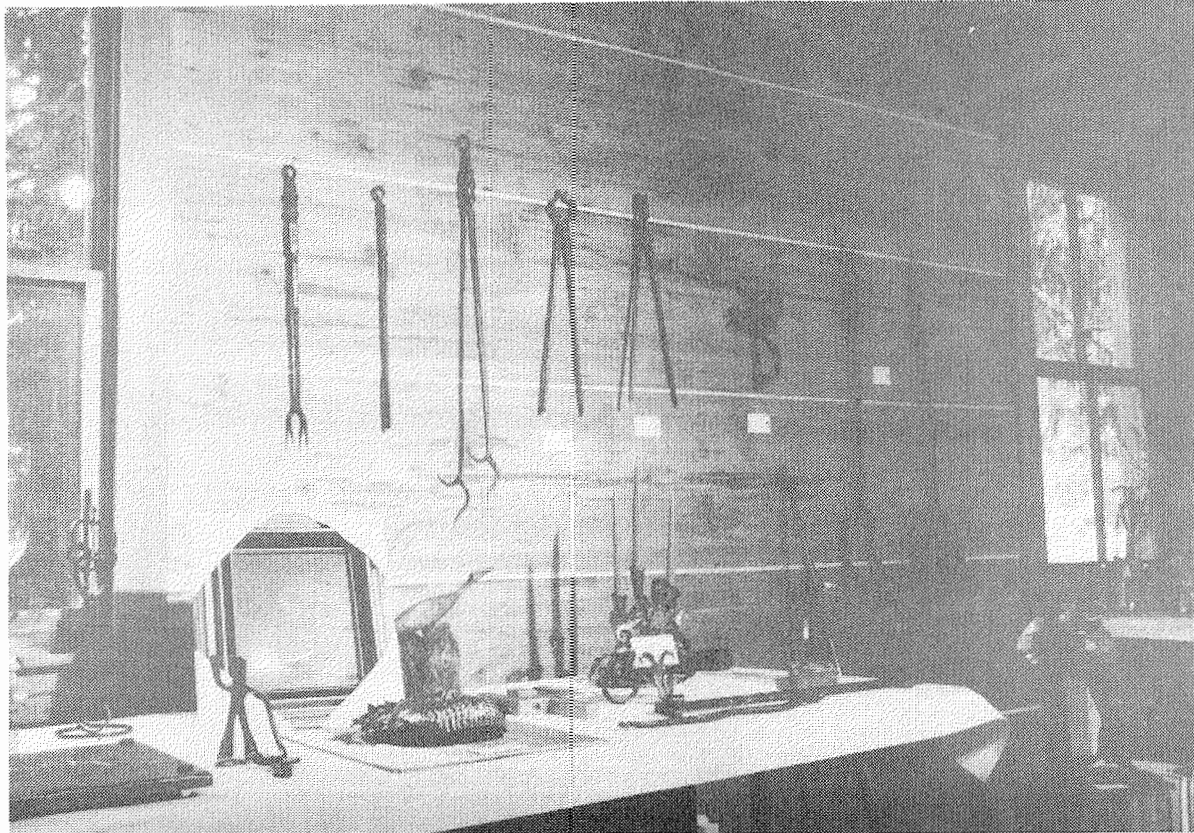
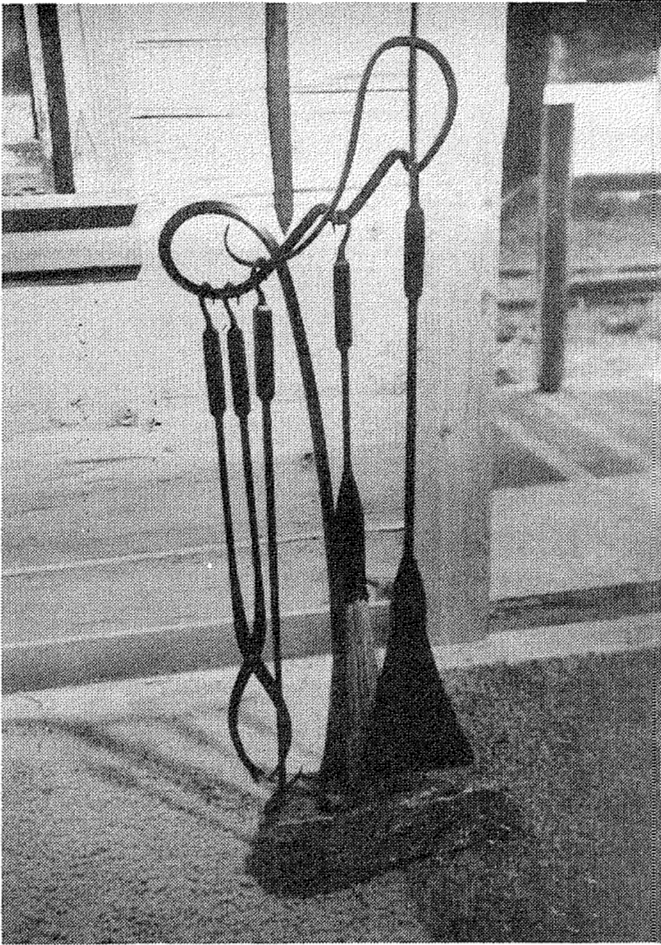
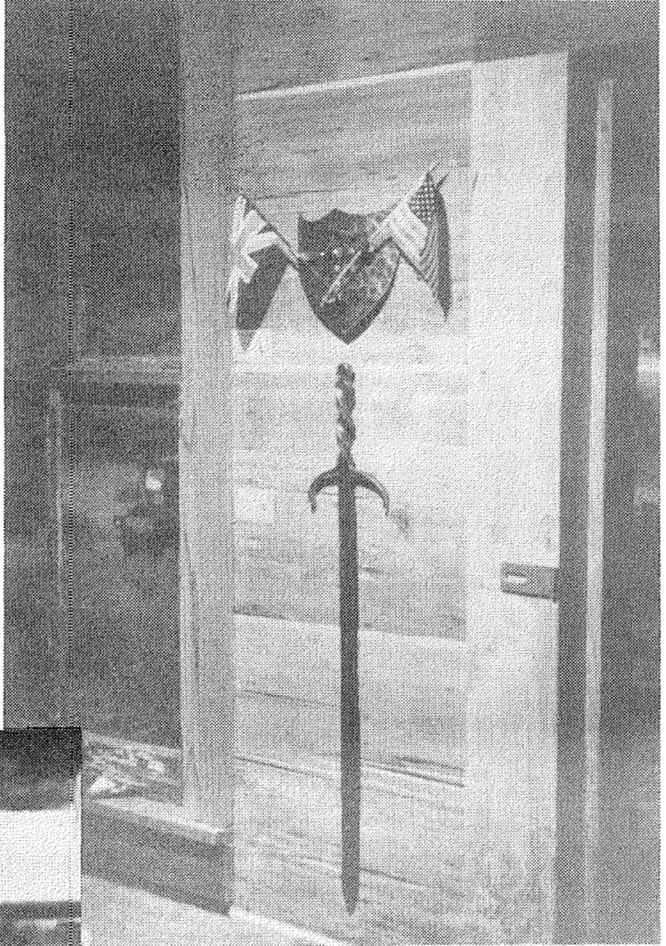


Photo by Al Karg



THE GALLERY

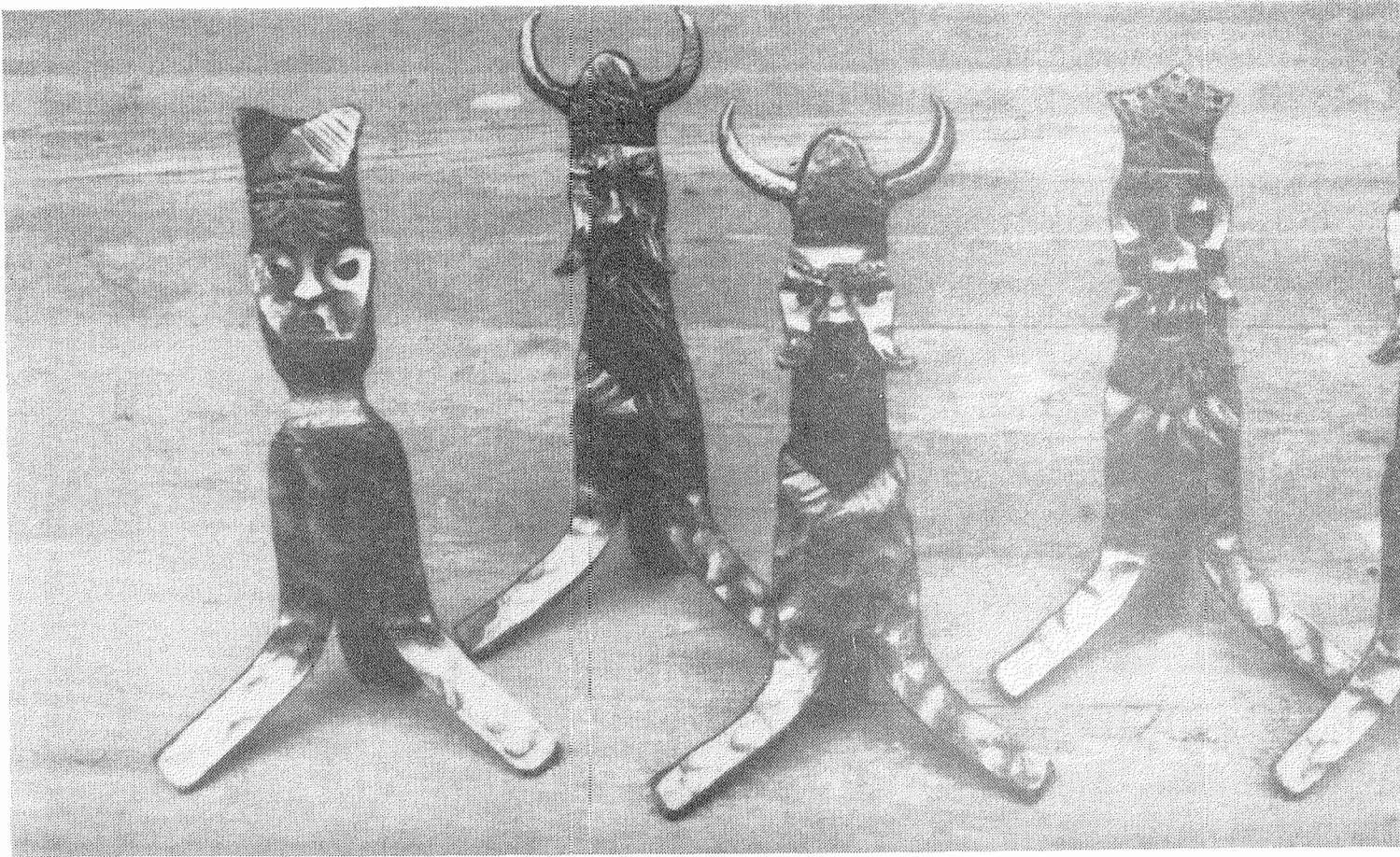


Above:

SHIELD "Hands Across the  
Waters" by Ken White

SWORD by Terry Carson

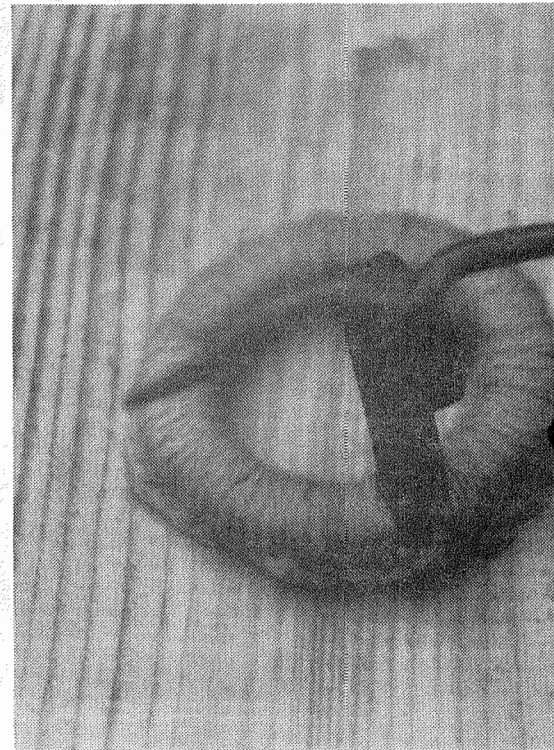
Photos by Al Karg



Right: PAPERWEIGHT  
Al Bart

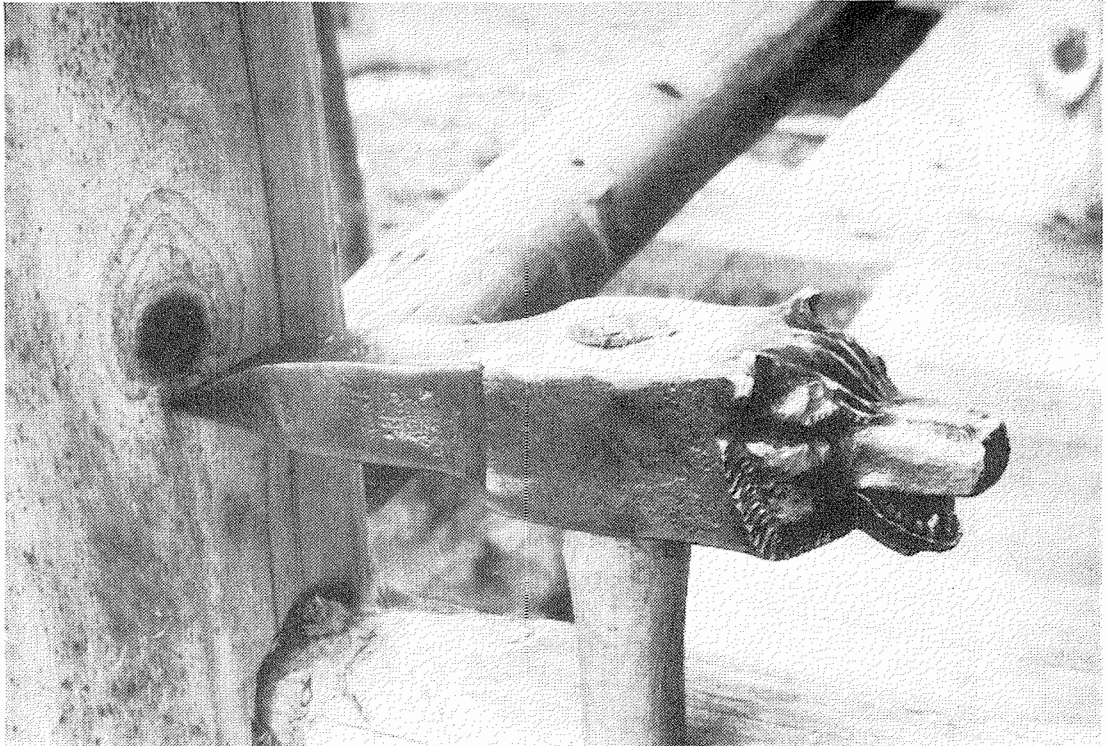
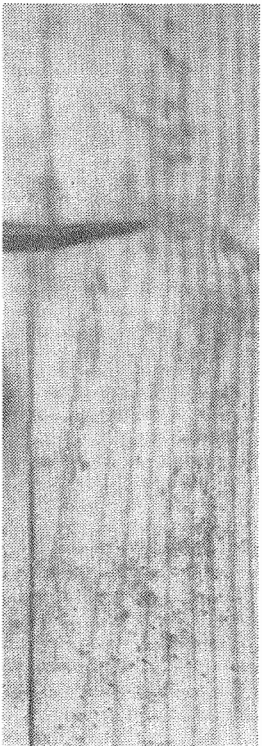
Far right: WAR BAR  
Darryl Nelson and  
Jim Hatmaker  
Mild Steel  
To be auctioned in  
April

Photos by Lloyd Hedglin





SIX HEADS  
Paul Hinds





IBEX AND GRAPES

Darryl Nelson

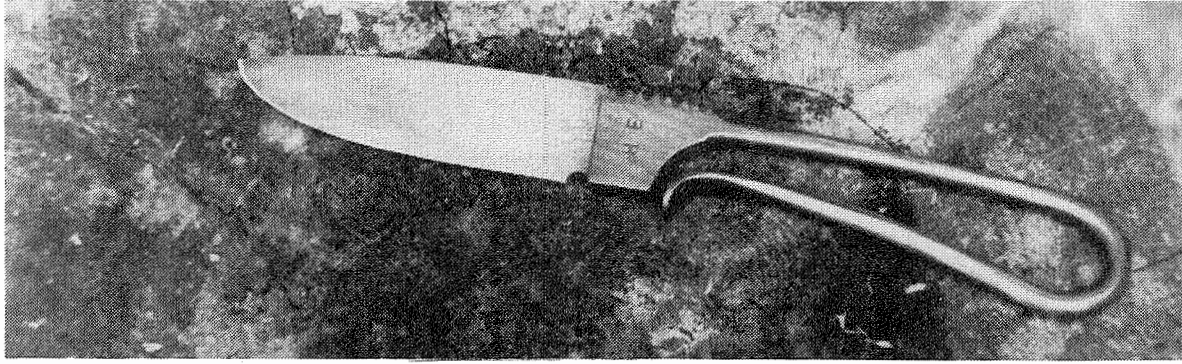
Photo by Lloyd Hedglin



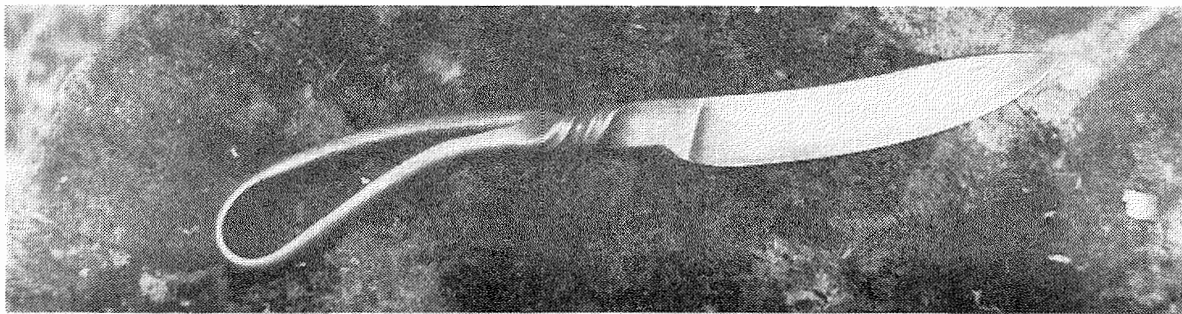
BACCHUS

Nahum Herson

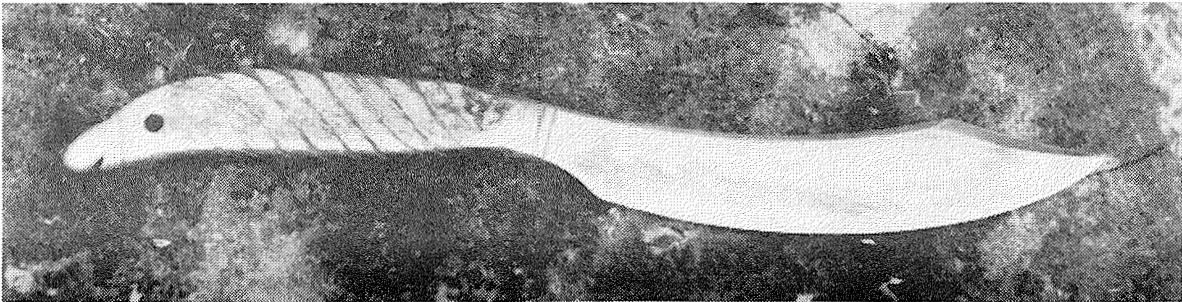
Photo by Lloyd Hedglin



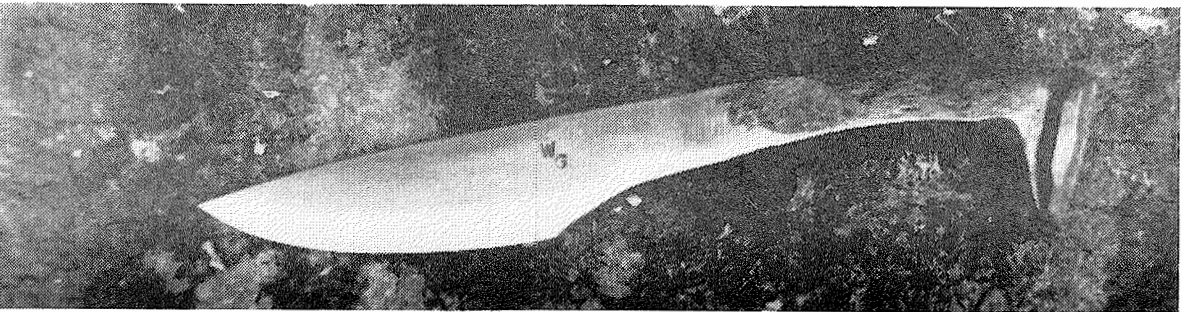
Hugh Eddy, ALL STEEL CABLE KNIFE.



Wayne Goddard, LETTER OPENER, wire Damascus.

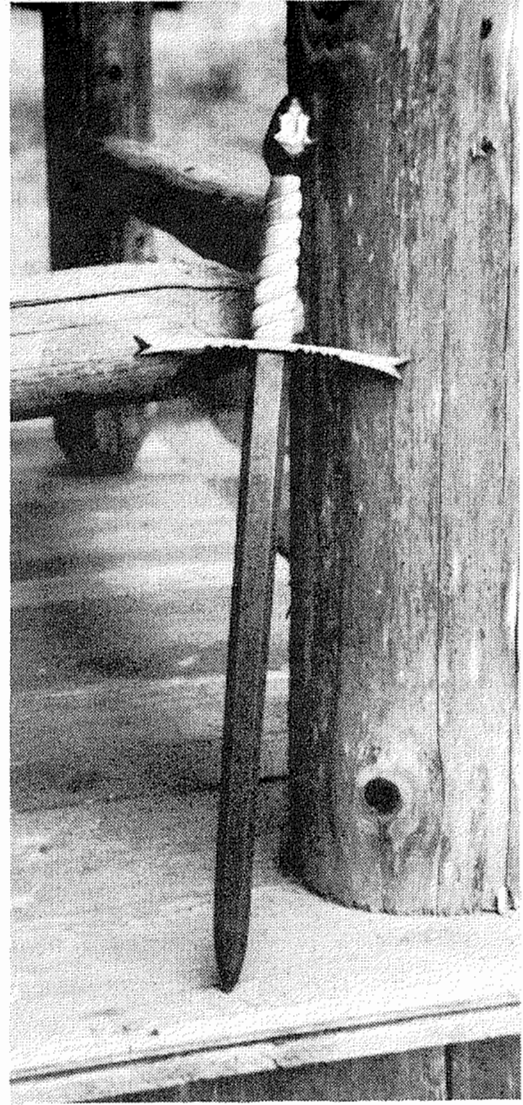


Wayne Goddard, LETTER OPENER, wire Damascus.



Wayne Goddard, LETTER OPENER, railroad spike.

Photos by Lloyd Hedglin

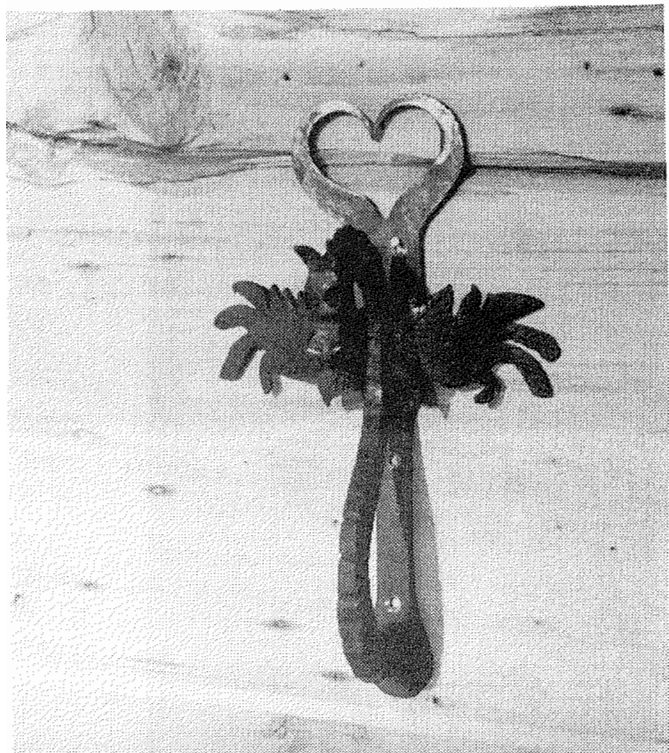


DAMASCUS SHORT SWORD

Eric Grip

Wrought Iron, O1, Mild Steel  
Fossilized Ivory and Gold

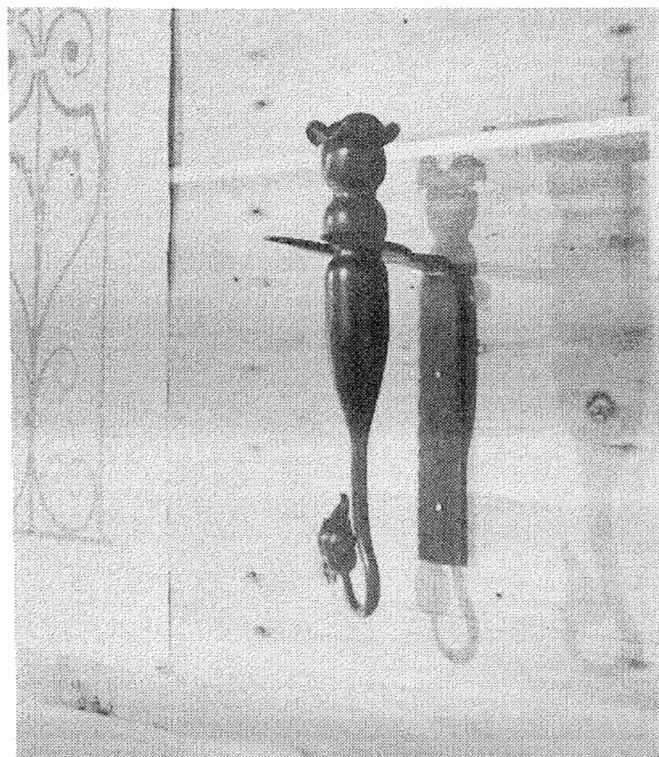
Photos by Lloyd Hedglin



DRAGON DOOR KNOCKER

Randy Welle

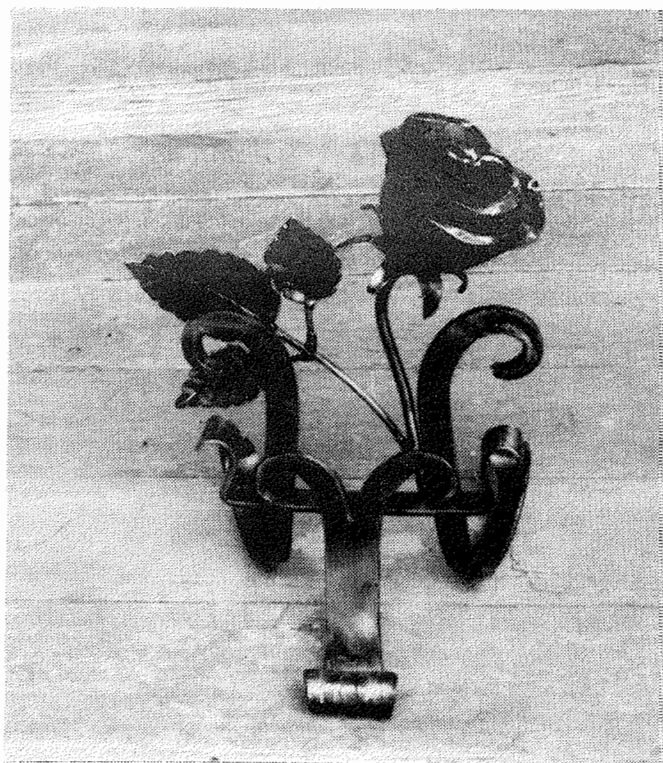
Photo by Al Karg



CANDLE SCONCE

Ben Atherly

Photo by Al Karg



CARD HOLDER

Bill Carrell

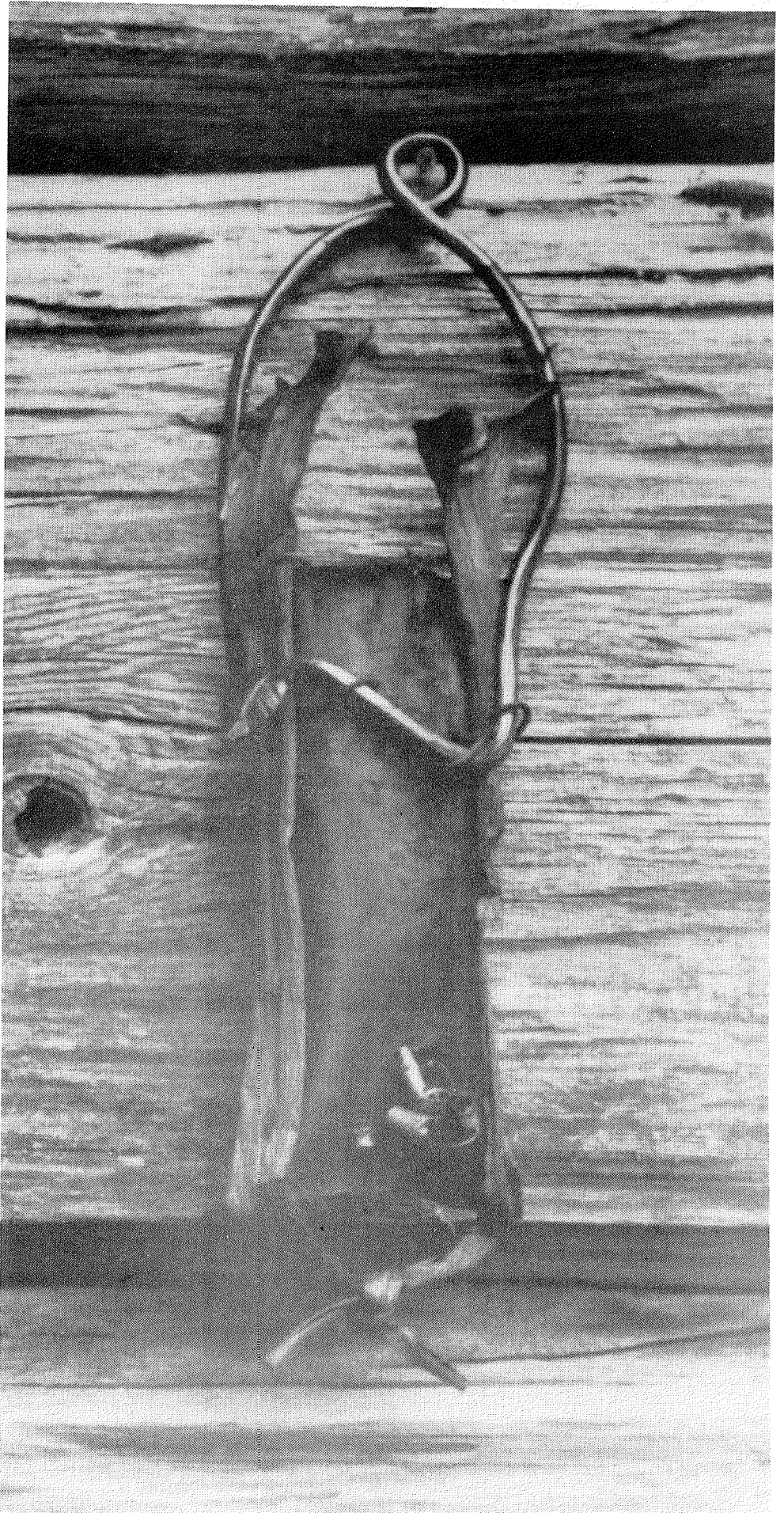
Photo by Lloyd Hedglin



BASKET

Wild cherry bark and iron  
Connie Brown

Photo by Lloyd Hedglin





SCROLL

Darryl Nelson



SCROLL

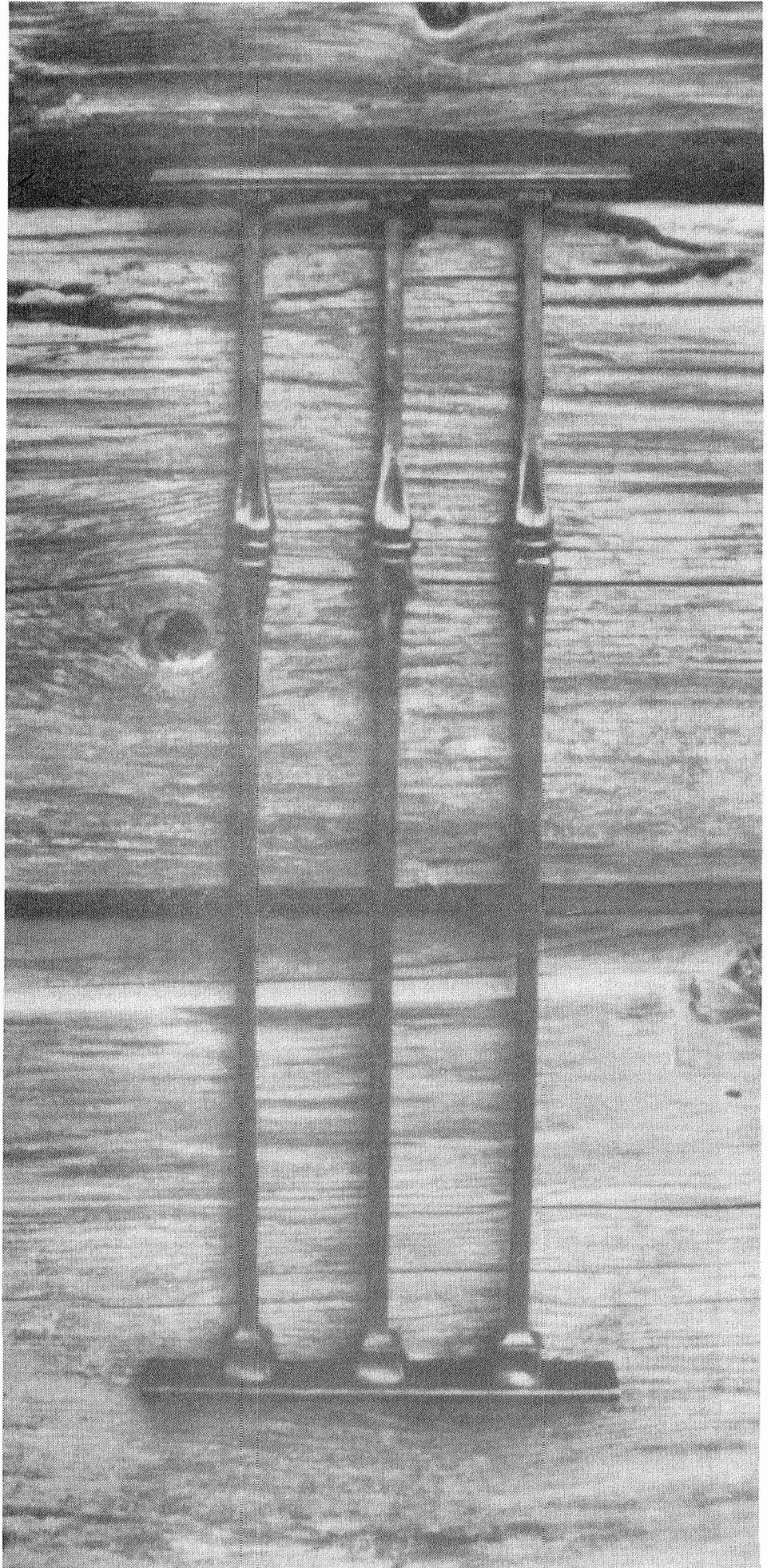
Renatto Ferrari

Photos by Lloyd Hedglin

BANISTER SAMPLE

Joe Elliott

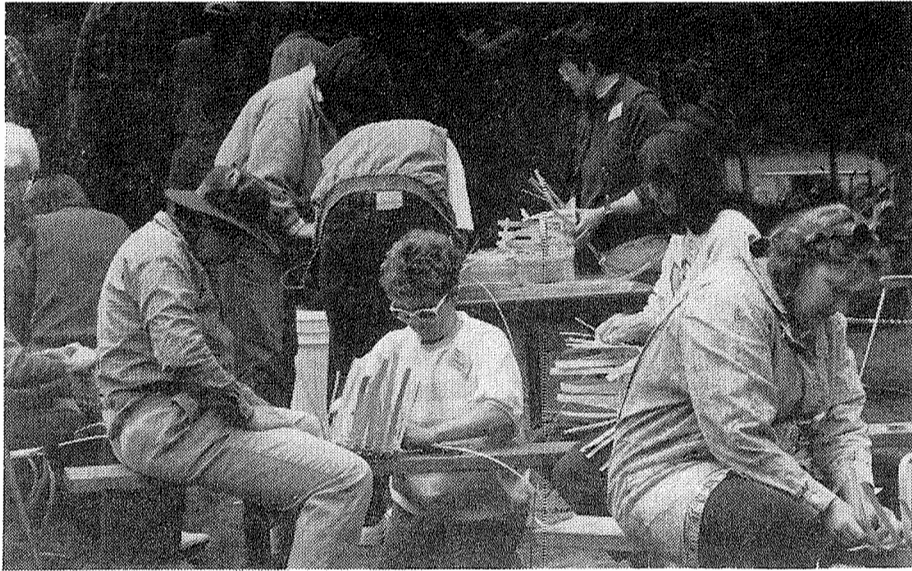
Photo by Lloyd Hedglin





Above left: Kathy Bay  
Above: Mike Falk  
Left: Bill Martinez  
Opposite: The Class

Photos by Rebecca Thompson



"AND IN THE BEGINNING THERE WERE BASKETS..."

This thought was running through my mind as Bill Martinez and I sat in Kathy Bay's basketry class striving to cope with wooden splints that definitely were not only alive but also had a will of their own.

Before pottery there was basket weaving. The early pots were obviously molded around basket woven forms.

However, back to the present. The machoistic comments of the hammer-wielders strutting by Kathy's industrious group displayed ignorance of the fact that, in many societies, the male was the basket weaver. The charcoal for the first forge was brought to the smith in a basket. The pride of the tyro smith is his ability to produce the basket weave handles in iron.

During the First World War not only were aircraft parts woven of basketry materials, but the trenches had wickerware sides and supports, huge baskets filled with rubble, that protected soldiers from enemy shellfire. The hot air balloon today still relies upon its basket.

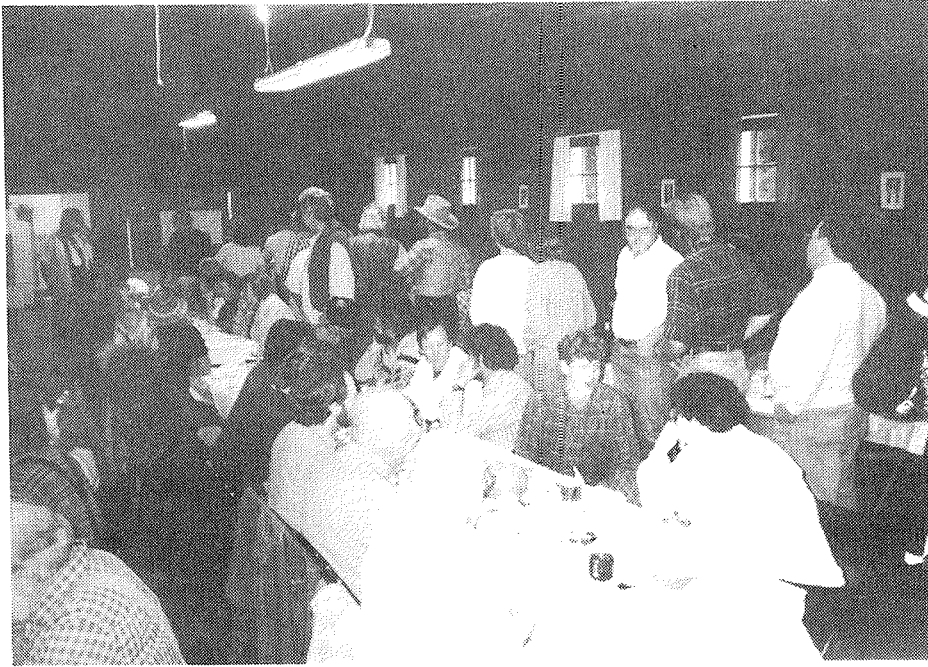
The air drops to supply troops in World War II would not have been possible without the woven containers that were attached to the parachutes. Thousands of men in England spent the war weaving these baskets.

Somehow in these latter days basket weaving has been relegated not only to "women's handicraft" or to occupy and pacify "mental cases" as therapy, but has become the butt of ridicule in academic circles where the goldbricking goof-off is accused of taking Basketmaking 101.

Don't forget that basketmaking is the only art and craft left that has not been mechanized. No machine has yet been invented to replace the ability of the human eye and mind to gauge spatial relationships, design, and color. Nor has any machine yet duplicated the marvelous abilities of the opposed thumb.

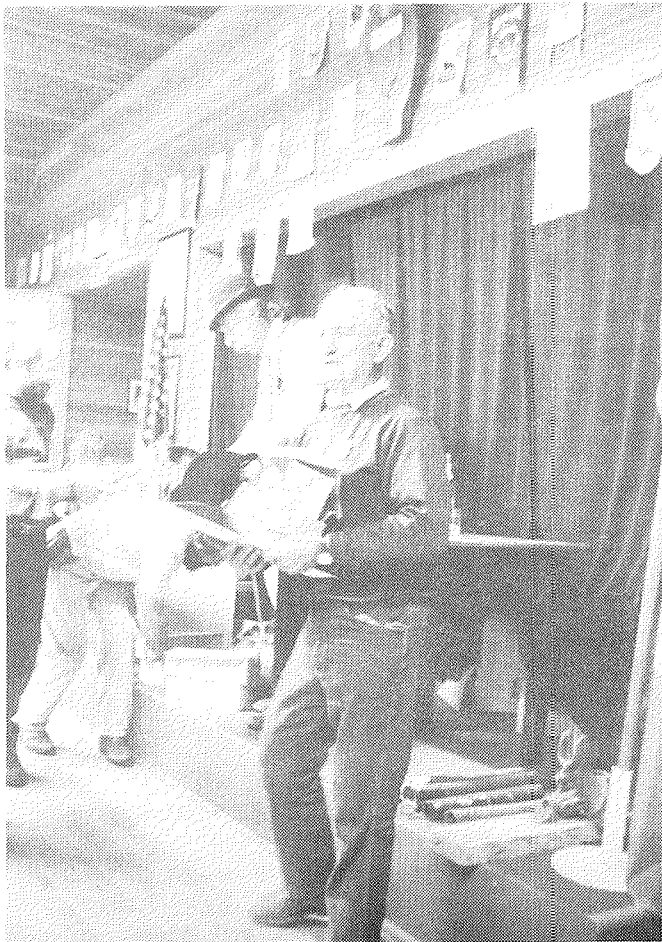
So don't forget, blacksmiths, when the final frustration overtakes you in the world, you will leave a BASKET CASE.

- Mike Falk



THE BANQUET

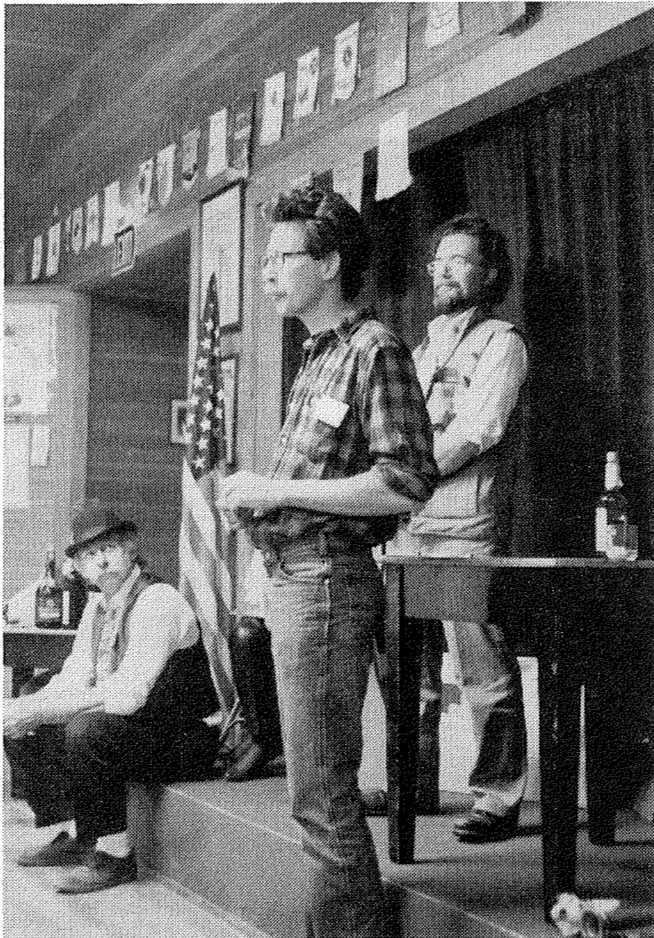
Photo by Gene Chapman



LIONS HALL



Photo by Lloyd Hedglin



AWARDS

Demonstrators and 10 year members were presented mokume pins made by Phil Baldwin.

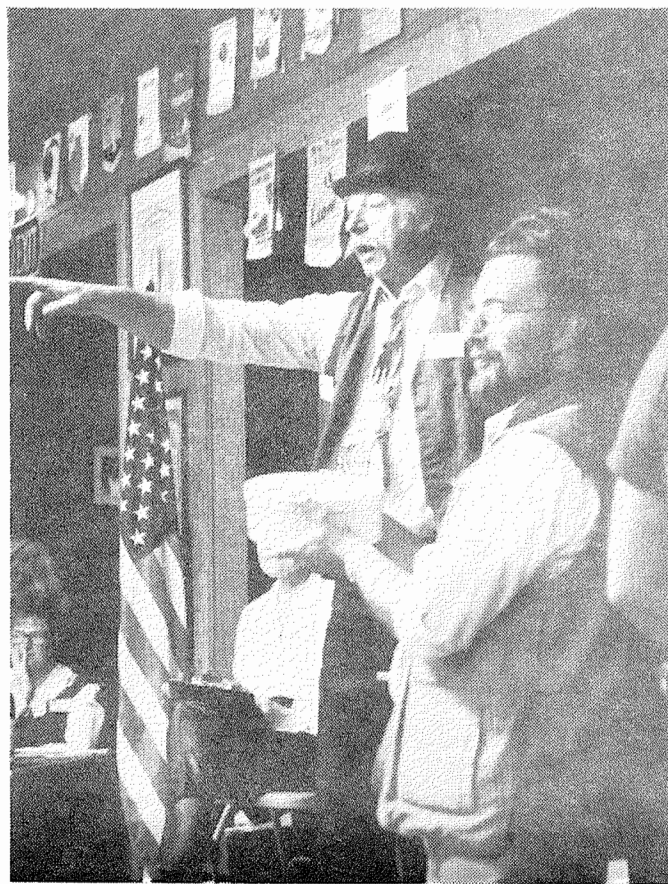
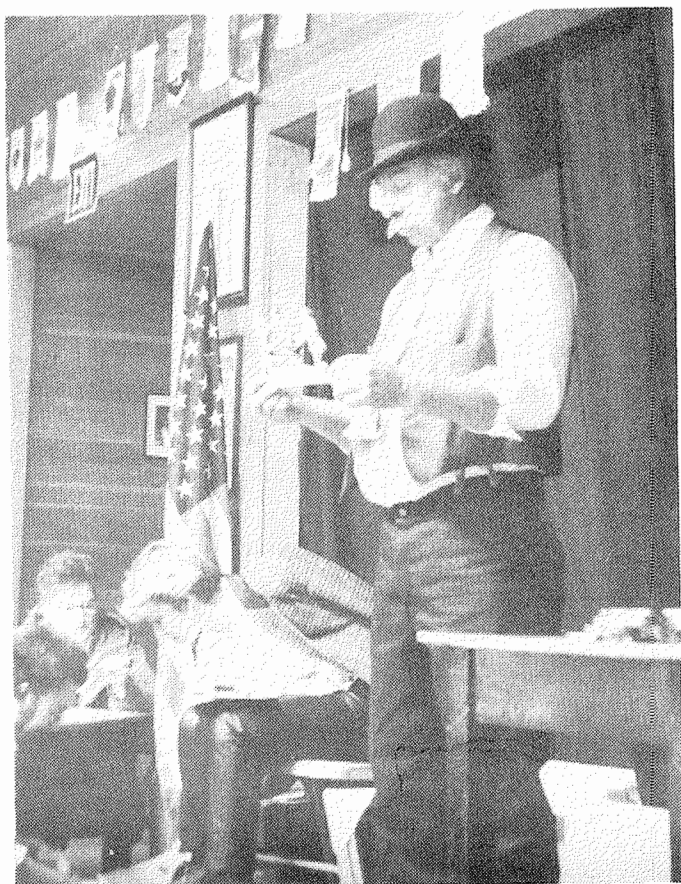
Left to right:

Al Bart

Russ Swider and Ken White

Jim Garrett

Photos by Al Karg



## THE AUCTION

Jerry Culberson selling  
Nahum Herson's  
Little Men

Ike Bay's  
Shaker Box Set

Darryl Nelson's  
Ibex and Grapes

Photos by Al Karg







Nahum Hersom  
Photo by Rebecca Thompson



Melba Hersom  
Photo by Lloyd Hedglin



Nahum Hersom and Ken White  
Photo by Al Karg

NWBA BLADESMITH WORKSHOP, Dec. 2 & 3, 1989

At Dave Thompson's, Eugene, Oregon

Instructors were Wayne Goddard, Dave Thompson, and Gene Chapman

The bladesmith workshop at Dave Thompson's was different this time around. Two days of demos, lectures, hints and a little B.S. We tried to put out as much information as possible with the idea to give students maximum exposure to bladesmithing techniques and then go home and practice.

Some of the topics covered were metalurgy, heat treating, kao wool forges, fire brick forge, coal forge damascus steel patterns, cable welding, basic blacksmithing, old time folding knives, riveting handles on knives, plane iron and a woodworking chisel, and sources for blade steel.

Saturday evening, Wayne Goddard gave us a tour of his shop - a real treat. Ingenious fixtures, inventions and artifacts packed his shop, all in their places ready to make knives.

There were 18 students in attendance. We had hoped for more but we were in the black and made a few bucks for the association.

Joe Elliott did his arts at midnight with a piece of wrought iron Saturday night.

Special than to Dave and Rebecca Thompson for hosting the workshop, and Phyllis Goddard for lunch preparation.

See you at the next bladesmith workshop - Gene Chapman

#### VIBA BLADESMITH WORKSHOP

Vancouver Island Blacksmith Association had a bladesmith workshop, November 25th and 26th, about ten miles north of Victoria at the Saanich Historical Artifacts Society. I had the privilege to teach the class. There were 18 students. The main demos were a Damascus steel billet, cable welding, an eight brick special forge and old time folders.

Derry Cook is the current president of the association. Derry and John Ganton had all the makings for the workshop ready to go when I arrived.

If you are ever in the Victoria vicinity, be sure to stop at the Historical Artifacts Society - about 20 acres with a blacksmith shop run by Arnie Noesgaard. The facilities have a saw mill, planer mill, steam engines, a giant building with everything from antique sewing machines to Indian canoes in it.

The group expressed interest in perhaps some kind of Vancouver Island Blacksmith Assosiation and NWBA get together someday.

Many thanks to our neighbors on Vancouver Island for their hospitality.

- Gene Chapman

NWBA BLADE WORKSHOP, Dec. 2 and 3, Eugene, Oregon

Leading educators state that only 18% is retained the first time that a person experiences new material.

The blade workshop at Dave Thompson's forge reaffirmed this principle.

I had attended a Goddard-Chapman session at Old Cedar Forge just one year ago. It was a "hands-on" workshop. The present one was "spectator sport". I must confess that I worried about how interesting it would be since I was repeating and it was not going to be "hands on".

It amazed me to see how much I had missed at the first workshop. The educators were right. You do miss a lot the first time through. Being engaged in the throes of creation makes it even more difficult to concentrate on every item that is forthcoming.

Of course, Wayne Goddard and Gene Chapman are superb craftsmen, artists, showmen and purveyors of specific information.

An advantage of the second time around is that you know what questions you need to ask to fill in the finer points beyond the basics.

Two other items were worth the price of admission.

The tour of Wayne's workshop was a revelation of ingenuity and space utilization.

First, he is one of those mechanical geniuses that I have always admired. Every piece of manufactured equipment that is acquired is apparently torn apart, modified, and reassembled to work better. If the equipment is not readily available or too pricey, he simply goes through his boxes of scrap, keen junk, and spare parts and make what he needs.

I know of no commercial belt sander that is easier to use, adjusts better, does more tasks, changes belts faster and varies speeds as well as the half-dozen or so sanders that Wayne has built.

When standing at any given spot at his bench, there must be at least a thousand tools and parts within reach. His foot powered hammer should be in all the blacksmith handbooks.

Second, Dave Thompson did an afternoon seminar on the basic steps of beginning smithing. This included precise illustrated steps of building a coal fire. Until now I had always been told how important it was to build a good fire but I never really understood just how to do it.

Gene Chapman was not to be outdone and went through all the basics of building several types of propane forges.

A most satisfying and worthwhile experience. I was even inspired to go home and start a mountain man folder. Those who do not go to the NWBA workshops miss a major part of the organization.

- Mike Falk  
Black Fens Forge

## FORT VANCOUVER - 1st Major Forge in the West

At the beginning of the 19th century, the United States and Great Britain were locked in a struggle for control of the Pacific Northwest, a region rich in furs. By 1818 the two countries agreed to share the Oregon Country, as it was then called. Seven years later in a bold move designed to anchor Britain's claim to the region, the English Hudson's Bay Company, the giant fur trading organization, established Fort Vancouver as its regional headquarters. Located 100 miles up stream from the mouth of the Columbia River, it was centrally located to serve as the company's administrative, distribution and manufacturing center for its 30 posts west of the Rockies.

The Hudson's Bay Company established many new industries at Fort Vancouver. In addition to expanding the fur trade, the company developed large scale farming, shipbuilding, logging, sawmilling, baking and blacksmithing.

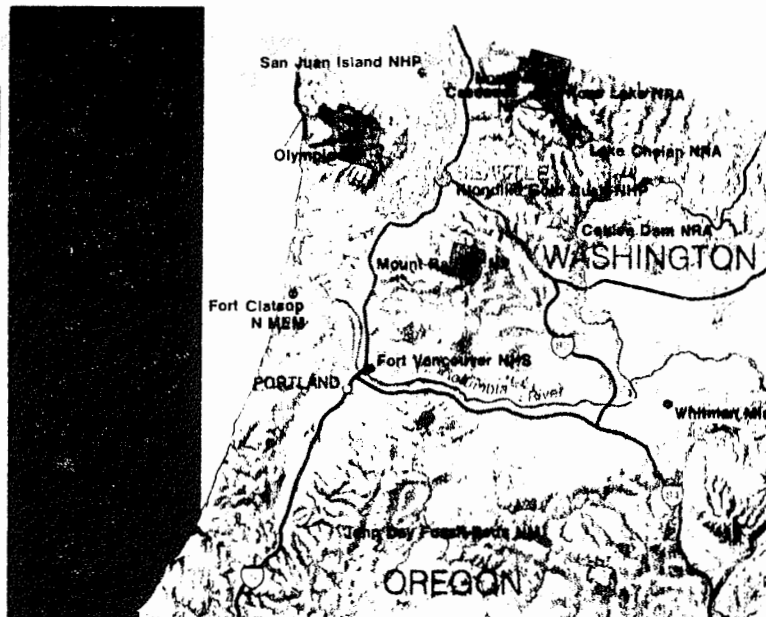
The Company built two blacksmith shops at the Fort. The main shop, located inside the Fort walls, measured 50 by 30 feet and had four fully equipped forges employing ten men. The primary job of the smiths was to manufacture fur trade tools. This included Hudson's Bay Company pattern leg hold traps and axes which were distributed throughout the region. Tools for their other major industries, as well as their craft industries, were fabricated and repaired at Fort Vancouver. Building hardware and ornamental iron work was also handled by the blacksmiths as well as a small amount of foundry work.

Supplies for the forges were brought in via the company marine service from Europe. Wrought iron bars in 50 different sizes and shapes came from England. Steel bars came from England, Germany and Sweden. Coal to fire the forges also came from Britain. The shop was operated six days a week, 12 hours a day and one record shows that at one point in time the shop worked around the clock.

In 1852, after the area became United States territory, as a result of the Treaty of 1846, the Hudson's Bay Company closed their Fort Vancouver forges. New forges were constructed at their new headquarters, Fort Victoria on Vancouver Island. Fort Vancouver was abandoned for good in 1860. In 1866 it was consumed by fire.

Today Fort Vancouver has been reconstructed by the National Park Service. It is now called Fort Vancouver National Historic Site and is operated as a unit of the National Park Service. The main blacksmith shop has been rebuilt and its four forges reequipped.

Michael Darrig and a staff of volunteer blacksmiths run the shop today. The main job is no longer large scale manufacturing but education. Demonstrating to the 60,000 visitors a year, we endeavor to inform the public of the role the blacksmith and his craft played in the development of the



Pacific Northwest. The items made during our demonstrations are not sold but used throughout the Fort and at other National Park Service sites around the country.

The volunteer organization which operates the shop is the Friends of the Forge. We desperately need more members to help keep the forge open and in operation. If you are interested in joining the Friends of the Forge, or just want more information, please send self-addressed stamped envelope to Don Kaulitz at 3407 NE 169th Avenue, Vancouver, WA 98692 or stop by the forge and talk to Michael Darrig or any of the volunteer blacksmiths.

- Friends of the Forge

October 11, 1989

Dear Karen,

We at Mt. Rainier Country Cabins want to thank all of the members of the NWBA who stayed with us on October 5th through the 8th. We were impressed with their cleanliness and friendliness. We hope you all will be our guests again, and we will give you a 10% discount on your next stay. Please route this to everyone who stayed with us.

Sincerely, *Paula*

Manager of Rainier Country Cabins

FIRST INTERNATIONAL FESTIVAL OF IRON (F.I.F.I.)  
Cardiff, Wales, U.K.  
August 27 - September 2, 1989

by John Simpkins, ABANA and NWBA member

My wife and I planned our vacation to the United Kingdom around what looked to be the blacksmithing event of the year. We were not disappointed.

The First International Festival of Iron was widely publicized around Britain and Europe and, of course, the U.S.A. The venue, Cardiff, is a revitalized city with a huge downtown area devoted to pedestrians, a great variety of stores, and arcade after arcade, many of which were covered in glass with Victorian ironwork all creating their own interest. Many of the older buildings in the area were surrounded by Victorian railings, something I cherish, having been raised in the U.K.

The city of Cardiff had obviously thrown their full support to this event, along with a local steel manufacturing company, fuel supplier and tool suppliers. The event was superbly organized, and everything ran like clockwork for this visitor.

We rented a motor home and stayed at a camp site in a beautiful park adjacent to Cardiff Castle, a fifteen-minute walk to downtown and the main meeting areas for F.I.F.I. Lectures and presentations took place in St. David's Hall, a very modern facility. Exhibitions of ironwork were in the Library opposite, and in a church next door, and at Cardiff Castle and Museum. The weather was superb, only one short evening of rain.

There were 3 stations around the downtown pedestrian area where smithing demonstrations were taking place throughout each day of the conference, complete with air hammers, forges, anvils, etc. The main forging station was at the base of Cardiff Castle, where those of us attending the conference (as well as the general public, for a fee) watched demonstrations by:

Alfred Habermann	-	West Germany
Manfred Bredohl	-	West Germany
Achim Kühn	-	East Germany
Dorothy Stiegler	-	U.S.A. (of course)

Albert Paley	-	U.S.A.
Takayoshi Komine	-	Japan
Serge Marchal	-	France
Simon Benetton	-	Italy
Charles Normandale	-	U.K. (most entertaining)
Paul Zimmermann	-	West Germany
Eric Moebius	-	U.S.A.
Christoph Friedrich	-	Switzerland
Tom Joyce	-	U.S.A.
Brian Russell	-	U.K.

Lectures and slide presentations by Albert Paley, Jack Andrews (author of The Edge of the Anvil), Claire Yellin (of The Yellin Foundation), and a full program of lunches, dinners, concerts, and a dinner dance were enjoyed by all.

The Blacksmith's Ball (a term I had curiously thought about for weeks in advance) was a dinner dance with live music by a good (but loud) band, at which I had the opportunity to chat with Albert Paley about his views on blacksmithing as "art vs. craft". At this point he removed his ear plugs; the music was too loud for him, too!

The centre point (notice how I spelled centre!) was a sundial showing time in Cardiff and its sister city in China. At the three open demonstration sites all of us delegates were able to have a go at making flowers and garden critters (snakes and snails and such) to decorate the base of the sundial.

Well, after a month of touring, taking in all the blacksmith shops in all the little villages, and the conference, it is good to be home.

Since this First International Festival of Iron was called "FIFI" for short, I wonder what the next few get togethers will be called...."SIFI"?..."TIFI"?

Thank you David Petersen (FIFI organizer)!

METALSMITH NEEDED

National Ornamental Metal Museum  
Memphis, Tennessee

The Museum has an opening for an exhibition technician/shop assistant who is willing to work 25 hours per week for a period of two years. The Museum will provide an apartment, utilities, studio space, medical insurance, and a modest salary. Primary duties will include constructing props, cases, crates, and assisting the artist-in-residence with demonstrations for visitors.

Familiarity with both ferrous and non-ferrous metal techniques, carpentry skills, and good public relations ability are important. Previous museum experience is helpful but not required. A good sense of humor and the ability to work well with people are essential.

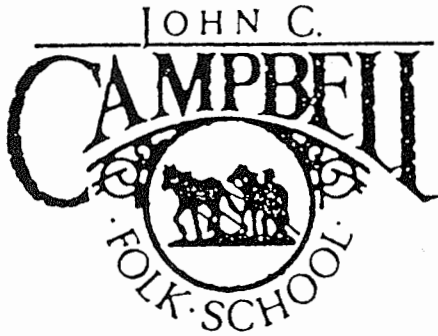
The position will be open in late March, 1990 and continue through March 1992. Only single applicants will be considered. During off-duty hours the employee may undertake commissions, repair jobs, or attend classes at area colleges or universities. It is an excellent opportunity for exposure to fine metalwork of all types and for developing skills under the supervision of the director, artist-in-residence, and workshop leaders who come in regularly throughout the year.

Please send resume and letter of interest to:

James Wallace, Director  
National Ornamental Metal Museum  
374 West California Avenue  
Memphis, TN 38106

For additional information, please call  
(901) 774-6380.





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4/27-29	Jim Batson
4/29-5/5	Jim Batson
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ARTICLES

Liz Seymour, "Heady Metal." Town and Country Monthly. November, 1989.

"Heady Metal" presents an overview of current ironwork by modern blacksmiths. Liz Seymour discusses the movement of ironwork from a necessity to an art as a result of the desire to bring a personal, human touch to an austere modern environment. She also traces the history of the rise and fall of blacksmiths' place in society.

"It is the personal intensity a blacksmith brings to the iron that makes the difference between a piece made by hand and one turned out as a part of a production run by a commercial foundry."

- Karen Wagner

NORTHWEST BLACKSMITH'S ASSOCIATION

P.O. Box 81041 Seattle WA 98108

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### WANTED:

Shear, tire bender and bolt header. Contact Ike Bay at 13105 NW Ridgetop St., Portland, OR 97229. (503) 645-2790.

### WANTED:

Advertisements for the classified pages. Free to all members of NWBA. Send in your ads to Karen Wagner at 711 Taylor St., Port Townsend, WA 98368 or call (206) 385-0256 after 7 pm.

### WANTED:

100# Power Hammer. Contact Ed Louchard at Box 501, Port Townsend, WA 98368 or call (206) 385-6863.

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100# or larger power hammer. Contact Ed Louchard at Box 501, Port Townsend, WA 98368 or call (206) 385-6863.

### WANTED:

200# to 300# Air Hammer. Contact Mark Bokenkamp at 10132 Liberty, Powell, Ohio 43065 or (614) 889-0819

### FOR SALE:

175# Anvil, post vise, forge with electric blower, top and bottom tools. Contact Randy Fletcher at (206) 222-5714.

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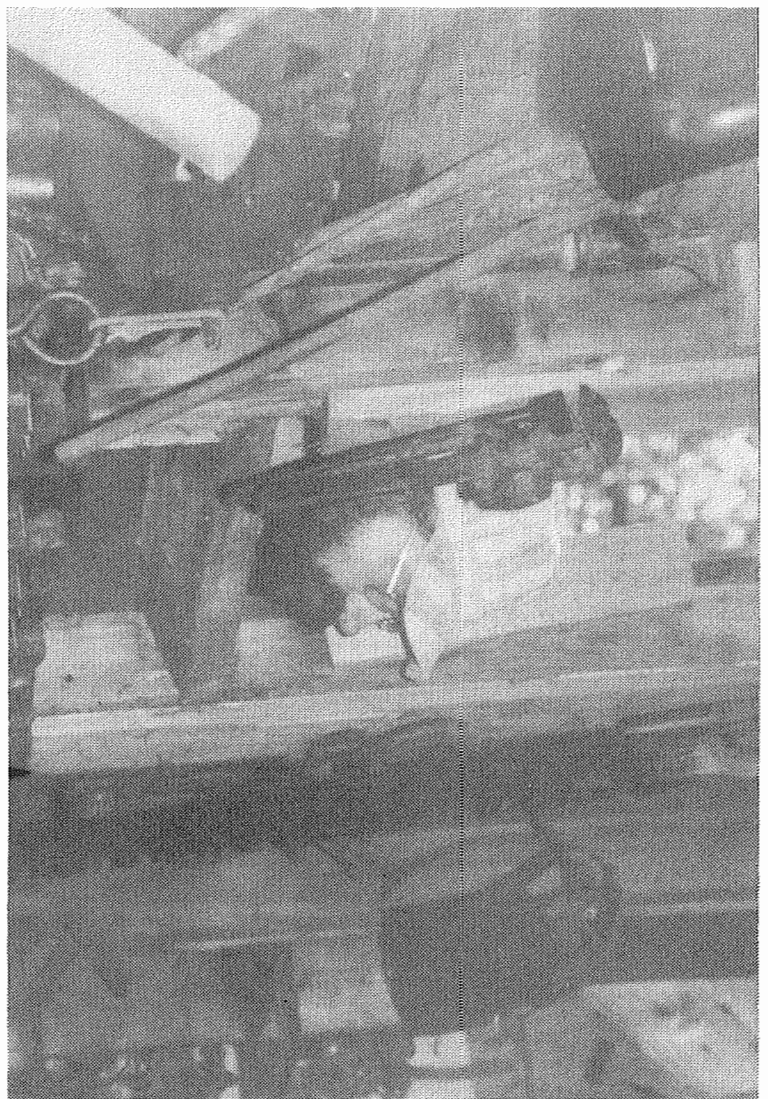
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