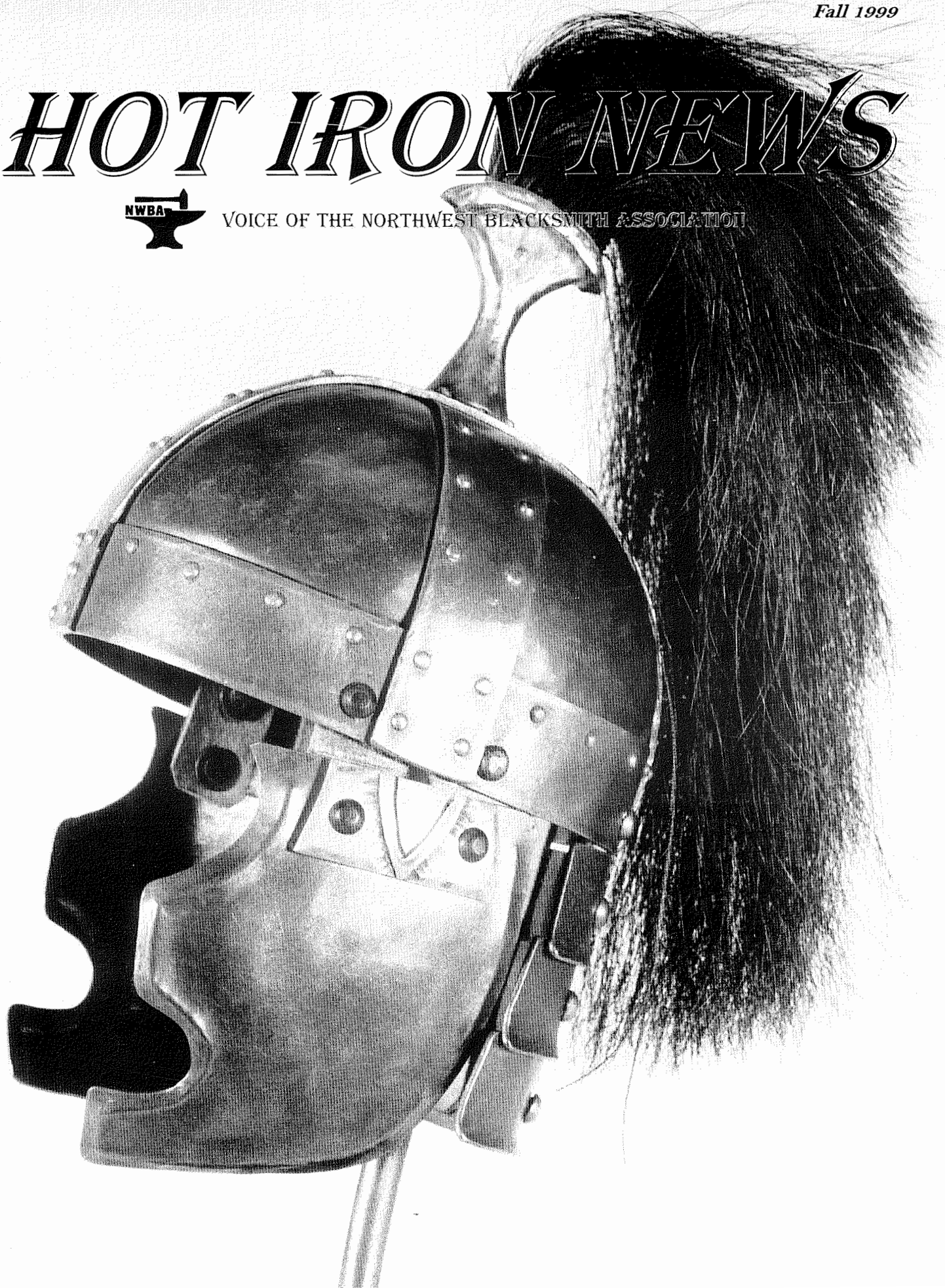


Fall 1999

# HOT IRON NEWS



VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION





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by  
David Tuthill



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

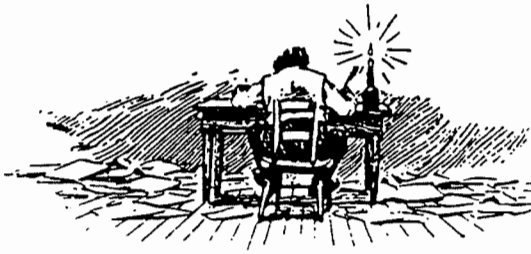
ABANA, Executive Secretary: LeeAnn Mitchell  
POB 816

Farmington, Georgia 30638

(706) 769-9556/2841 E-mail: abana@negia.net

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.



*Editor's Notes*



N.W.B.A. is in the midst of a sea-change in leadership. Some of our incredible leadership is coming to the end of their terms. Our Fearless Prez, Don Kemper, will finish his term at the end of the Millenium. His replacement is yet in sight. Don has kept N.W.B.A. on a steady course. As demonstrated at the 20th Conference, the organization has never been stronger or more interesting. Having worked with Don since he took office in Winthrop back in the Fall of 1995, I've observed the incredible behind-the-scenes investment of time, energy--and resources--that he has invested in the organization. Don has been innovative and has always insisted on quality for the organization, whether in demonstrators from overseas, or in the organization of conferences. This old Korean War Vet hasn't been afraid to be decisive--a rare quality these days--and this has made it a pleasure to work with him. I could always call Don and get an answer! He wasn't afraid to RUN the organization. Don is from the Old School--an increasingly rare breed! N.W.B.A. will sorely miss Don!

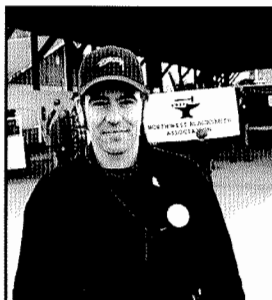
Memory of man runneth not to the contrary as to Kent Rudisill being the N.W.B.A. Treasurer. Kent has done a great job over the years keeping the finances on track and making sure the auction accounting went smoothly. Kent is now going to take a well-deserved break from the action--and enjoy the conferences as a spectator rather than the main bean counter. However, I hope he keeps coming up with those cool tee-shirt designs.

Of course, the leadership in the organization is just the tip of the iceberg. I was truly impressed at the hundreds of volunteer hours that went into organizing the 20th Anniversary Conference. The volunteer spirit is what makes our organization strong and vital. Everybody steps forward when asked--and sometimes when not even asked! As Editor, I've enjoyed the cooperation of everyone I've asked for a contribution to the Hot Iron News. Lots of people tell me that they "mean to" submit something--sounds like a good New Years Resolution!

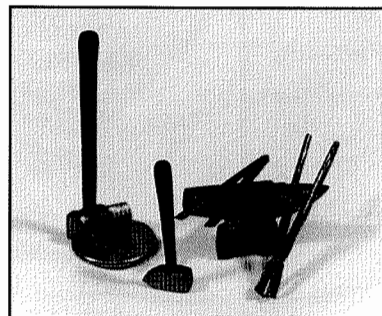
My thanks to David Tuthill and Lauren Osmolski for their fine contributions to this issue. I think that its pretty apparent that the N.W.B.A. smiths are on the cutting edge of artistic design in this country. I hope to explore the work of our other artists.

A special thanks to Dick Postman, author of *Anvils in America*, for sharing his on-going research in Europe with us. We'll be seeing other contributions in future issues. The book is a must-have for anyone interested in the history of the craft.

One of the best stories from the 20th concerns Alex Scheibner, a smith from Rylstone, New South Wales, Australia. Alex arrived at the conference carrying his good luck charm, a set of miniature blacksmith tools he had made as a child. When he heard about our auction he *donated* his tools! Of course, our auctioneer would sell his Grandmother so the tools were sold at auction--to Conference Chair Darryl Nelson--who prompted presented them back to their rightful owner! Needless to say, Alex has endeared himself to the N.W.B.A. and will long be remembered for his generosity!



*Alex Scheiber from Australia and his miniature Good-Luck Charm*





# RAMBLINGS FROM THE PREZ . . .

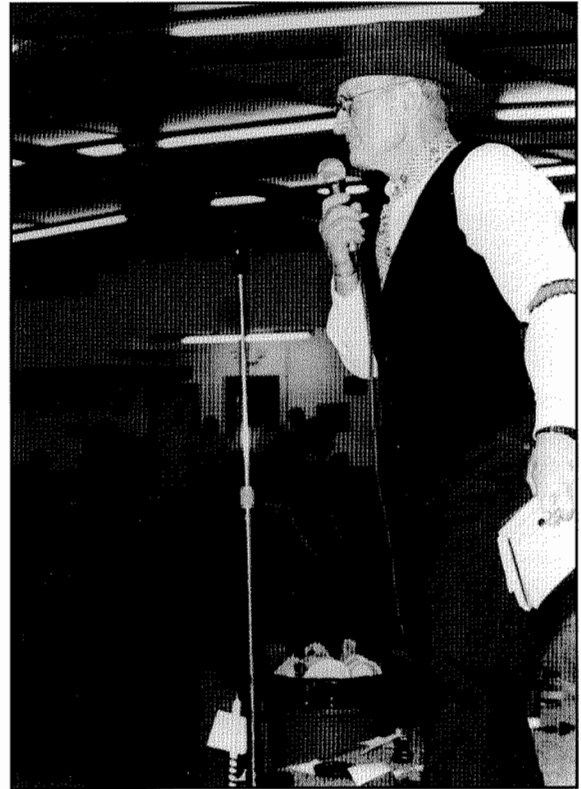
Well!!! the 20th Anniversary Conference is over, and, WOW!!! If you missed it, you missed a good one! Outstanding demonstrators (international, national and local stars alike)--spacious facilities--great organization (Thanks, Darryl!) and the eight hands-on stations proved to be one of the most popular areas, proving once again that our members want to move the demonstrated ideas from their mind to their finger-tips!!! To ALL who helped make it such an outstanding success (and that is all the gals and guys who helped and attended, THANX!)

I have wondered for some time why our group of blacksmiths responds to every task so well. Then I had a phone call from a history professor about some blacksmithing help (which he got). He asked me if I knew why George Washington choose Valley Forge as the site of his stand for America's independence (No, history wasn't my best subject), it seems Valley Forge was the major site of blacksmithing activity in Colonial America (hence the name). George Washington respected the blacksmiths there as being loyal, hard-working and independent--hence he chose Valley Forge as the site to make his stand--and WIN!!!

At our conference, a subject somewhat related came up (independence, etc.)--the subject was discussed at our Saturday night membership meeting, and I have sent the following to the ABANA Board members to carry to their annual November meeting. Don

TO: ABANA Board of Directors

The N.W.B.A. just finished it's 20th Anniversary Conference (a great event!). At the Saturday night business meeting, the subject of setting up a certification of smithing was discussed i.e. assigning apprentice/journeyman/master status to smiths. A Motion was made and unanimously passed resolving that the N.W.B.A. did not support such an action, nor participation in it. The N.W.B.A. does support all avenues of continuing education for all smiths, regardless of present abilities! The free exchange of information has been advanced under the present format and its success is obvious as one looks at the explosion of information/individual progress over the last 20 years! We fully support any and all educational opportunities for individuals/groups of smiths and are constantly looking for ways to improve the exchange



*The Prez caps his tenure by presiding over the 20th!*

of information/skills/expertise. We also take every opportunity to raise the public's awareness of the value of forged ironwork.

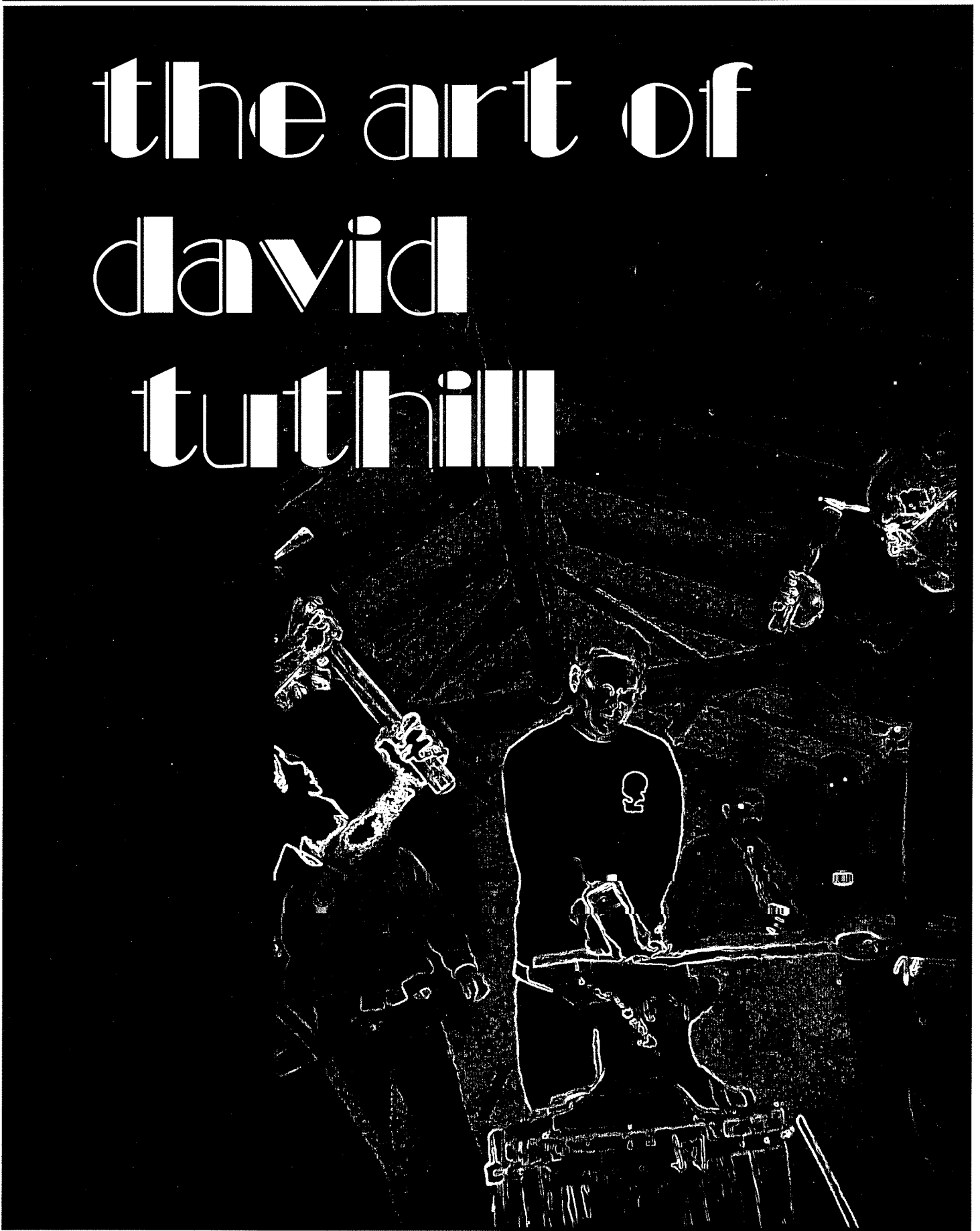
If we can help in any way to further the education/awareness goals of ABANA/N.W.B.A., please let us know. Yours truly, Don Kemper  
President, North West Blacksmith Association

## HAPPY TRAILS!

*The N.W.B.A. will sorely miss the Great Leadership from Prez Don as he wraps up his term at the end of the Millenium! The organization has never been stronger thanks to his efforts! Don, From a Grateful N.W.B.A--  
THANKS !!!*

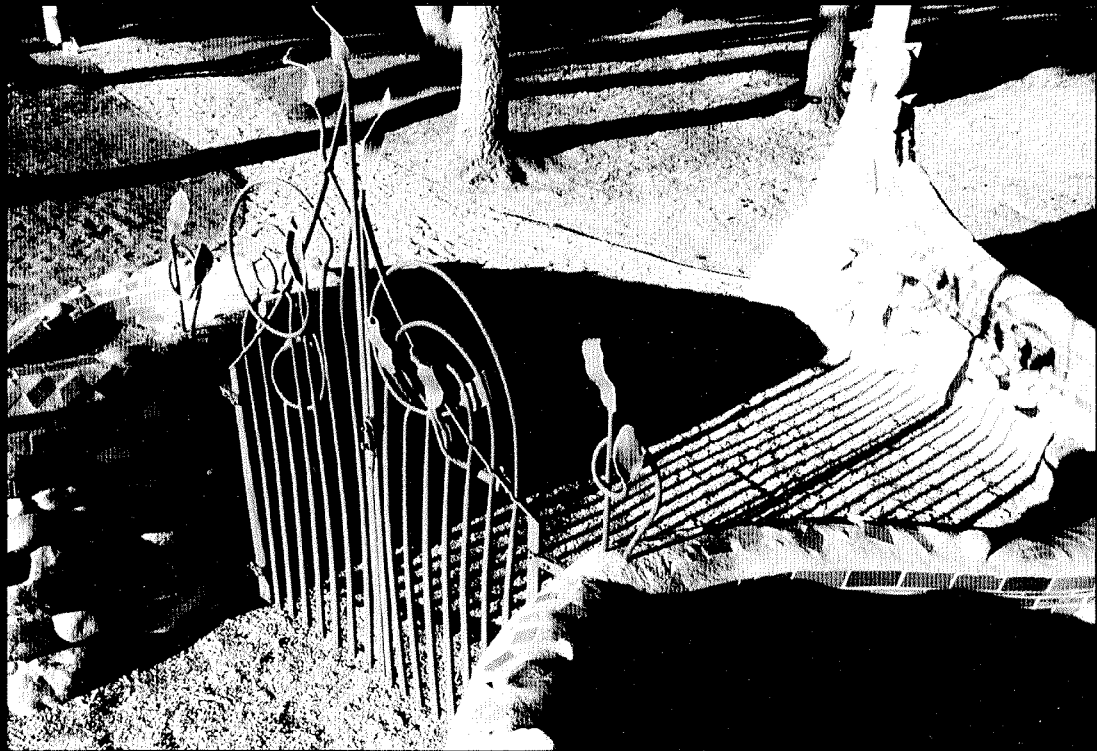


# the art of david tutthill

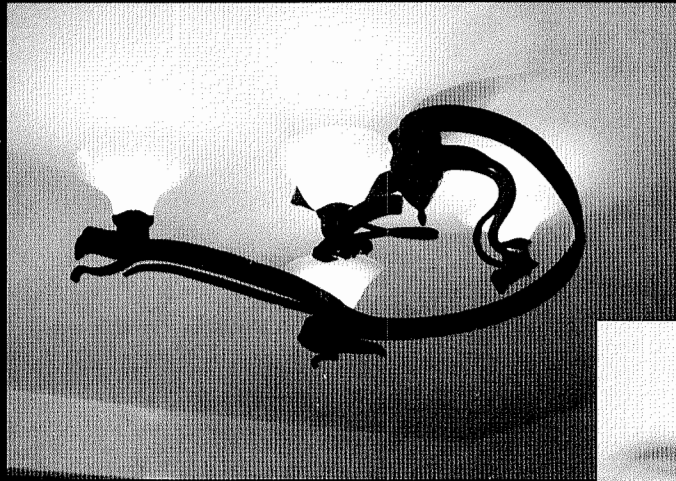


**WHO I AM:** Sole Proprietor of *Iron Leaves Forge* in Seattle, Washington since 1994. Primarily self-taught--with lots of help from my friends along the way. I began with simple jewelry when I was 16, then got into more complicated jewelry in community college in the early 80's. In the mid-80's I began forging off and on. Late 80's I went to farrier school--decided I wanted no part of shoeing after two years. Meanwhile, playing at the forge. 1992, decided that I enjoyed forging enough to pursue it as a career. Began forging hardware for money in Montana. Then, in 1994, moved to Seattle--began to "seriously" pursue a career in forging.

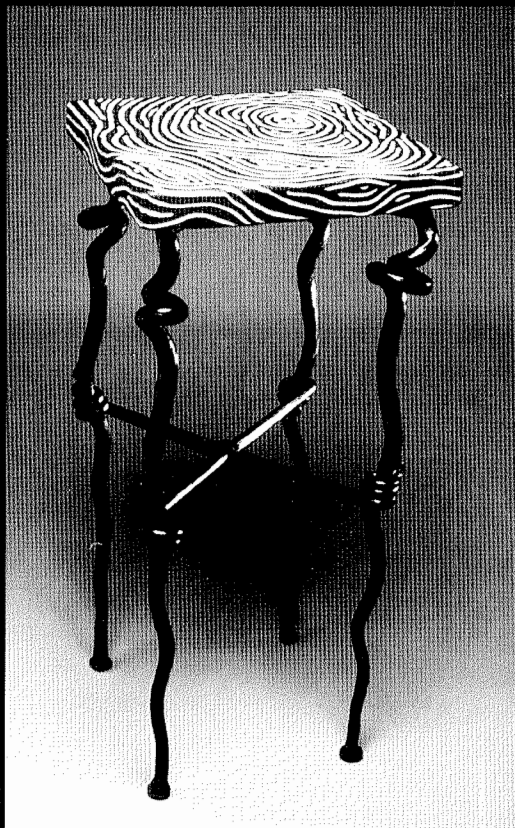
**WHAT I DO:** I have always been primarily interested in organic forms (hence, *Iron Leaves*) and sculpture. As most of us do, or have done, I took whatever I could get to begin with and took it in the shorts for awhile (sometimes I still do!). I do everything from simple hardware--drawer pulls, towel bars, brackets, etc., to candlesticks, garden ornamentation, pot-racks, small furniture, to gates



railings, chandeliers, etc. I work by myself and occasionally hire out from my network of friends for help on larger jobs. More and more, I am focusing my energies to quality, detail and workmanship, with an emphasis on traditional joinery methods (in other words, as little welding and grinding as possible). Traditional forgework--its function, beauty, mystery, genius, engineering, simplicity and complexity, all draw me in. Sometimes I am tremendously intimidated, sometimes thoroughly enthused! Whatever I feel, I want to feel good about what I produce. Part of the draw for me is the realization that I have so much to learn, so far to go, and I am just beginning . . .



Chandelier forged steel



Forged Steel Table Ceramic Tile Top



Fish Barstools forged steel



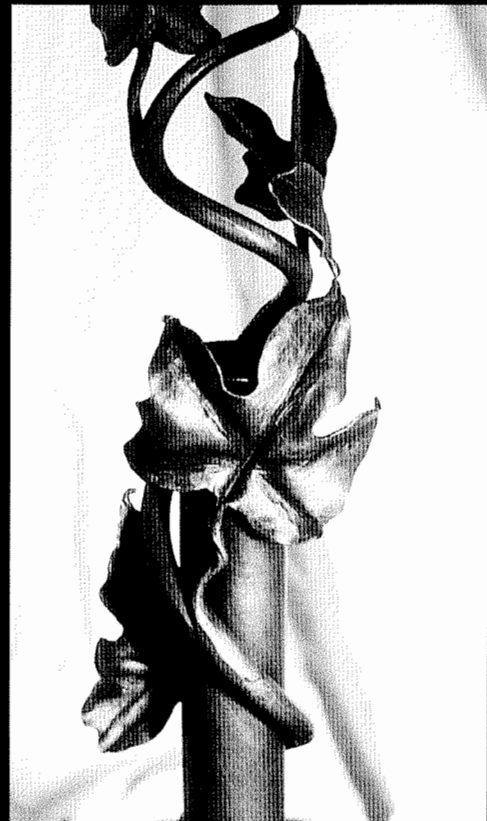
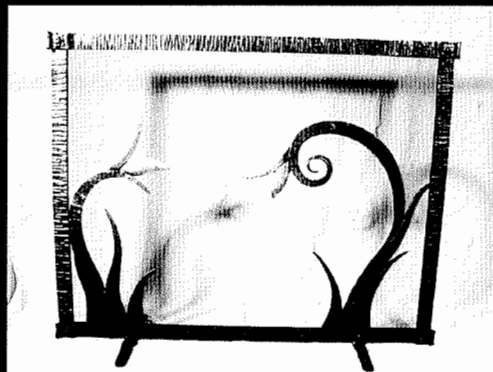


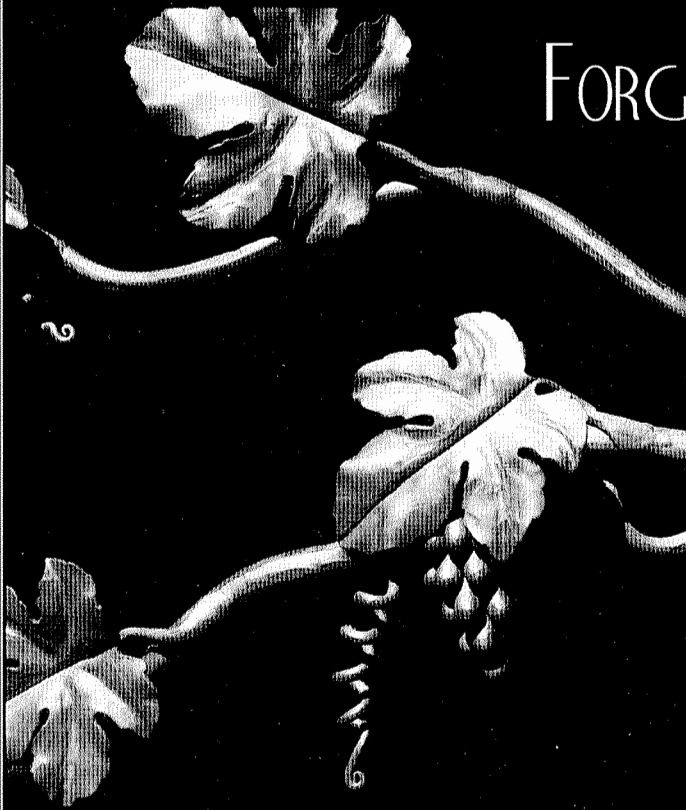
Forged Oak Railing Perspective



### FUTURE GOALS:

I want to be involved in public art and helping to create community spaces that teach people the value and importance of taking pride in the place they call home. I believe that creating public spaces that have character i.e. quality metalwork, stonework, landscaping, architecture, etc. draw people in and educate them as well as giving them a place to relax and get creative themselves through interaction, communication, and creativity.





COPPER GRAPEVINE DETAIL

## FORGING COPPER AND SILICON BRONZE

There are two basic ways that I work with copper-based alloys:

1. I work it hot at a dull to medium red. If you get it too hot a number of problems can occur, such as:

*Melting* If this has ever happened to you at the finishing stages of a really cool piece that you took time and energy to make, you know what a bummer and a mess it can be!

*Critical Mass* (That's what I call it). You bring the piece out and brother (or sister!) its hot! Yellow-Bright. And you hit it with your hammer and *BANG!!!* near-molten copper or bronze goes everywhere. You've just ruined your mom's Christmas present--time to start over!!

To prevent these things from happening you need to take a few precautions:

A. Never leave CU-based metals unattended in the forge! You will *Inevitably* ruin it or your forge at some point.

B. Be on constant watch--these alloys heat up very quickly especially on recurrent heats. You need to watch anyway to get the right color. (If you can get dididium glasses, I recommend them for that distant hypnotic staring that we all do into our forges).

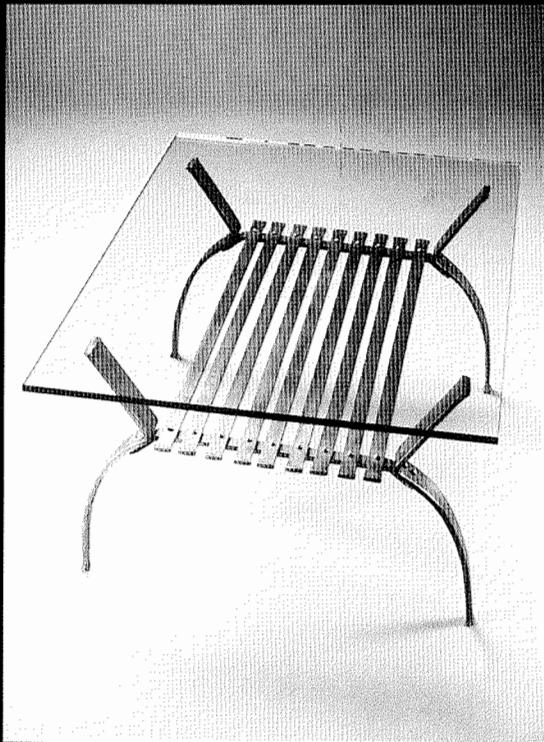
C. If you do overheat your piece and you are concerned about its integrity, quench it! That will usually bring it back to its "relaxed" or annealed state--and you can begin again.

2. *Cold-Forging* Before cold-forging of copper-based alloys such as copper itself, bronze, or brass can be done, you must anneal the metal. You may use your forge or use a rosebud or a weed burner, depending on the thickness or shape that you are working with. Bring your metal to a dull red and then immediately quench it in cold water. This will soften your metal to a pleasant working state, making it nice and pliable. Then you can hammer, bend, pierce, punch, chase, or whatever you desire. Also, these particular alloys drill and machine much better when they are work-hardened. Good luck! Have fun!

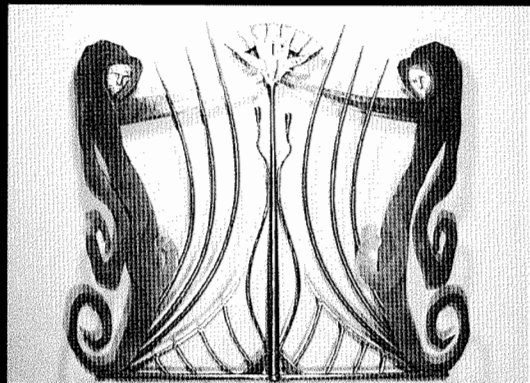
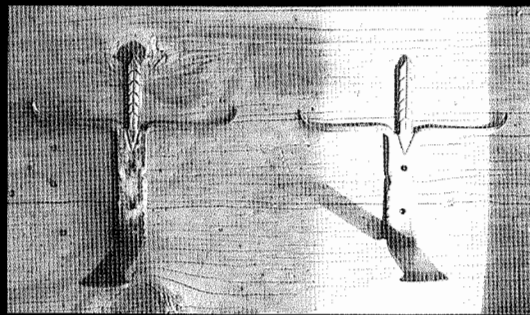


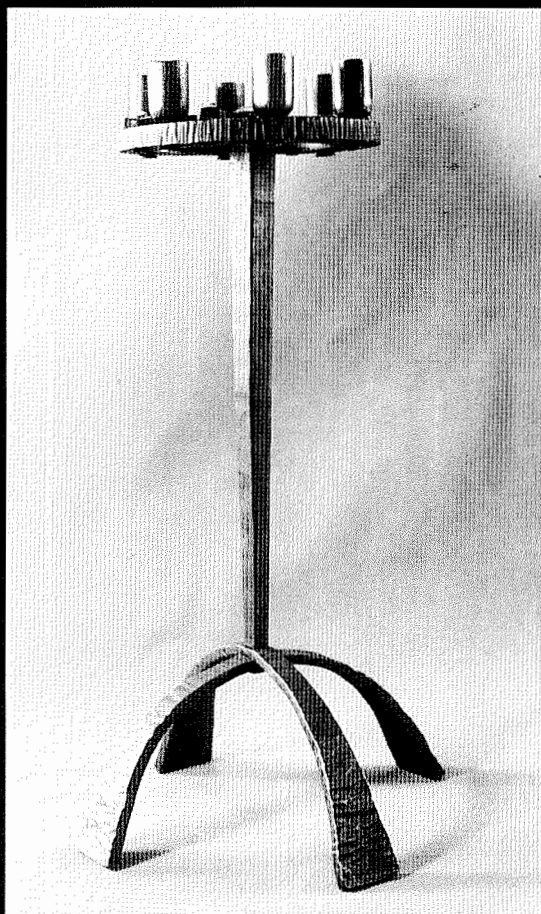
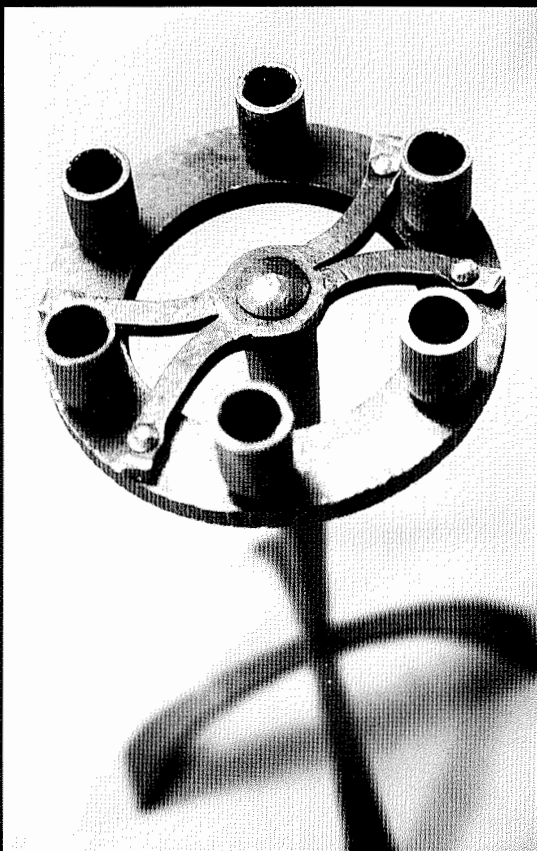
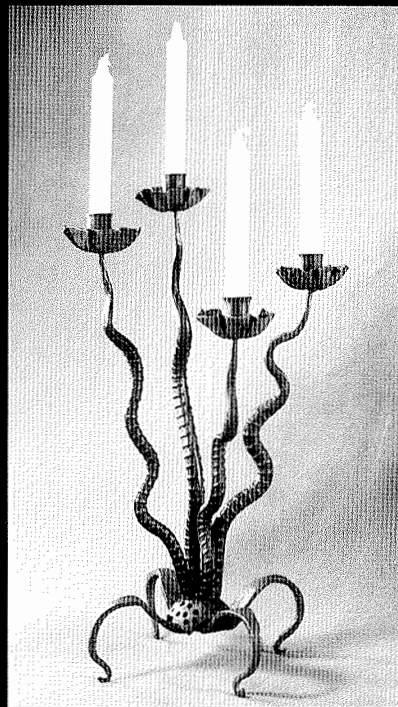
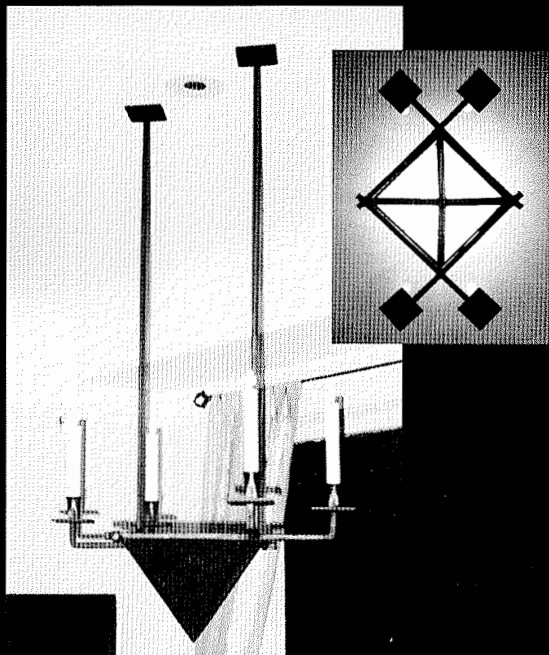
# LUMINOUS LAUREN

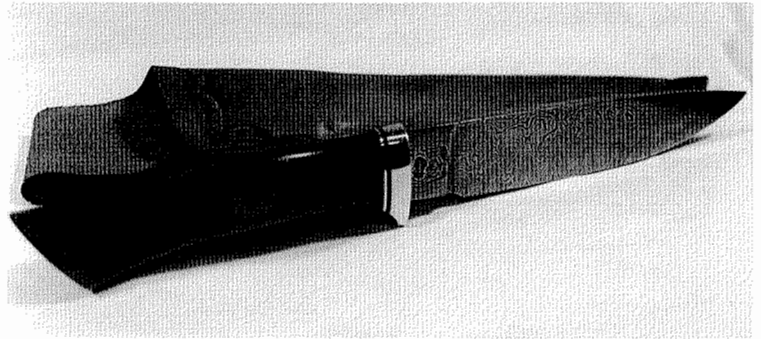
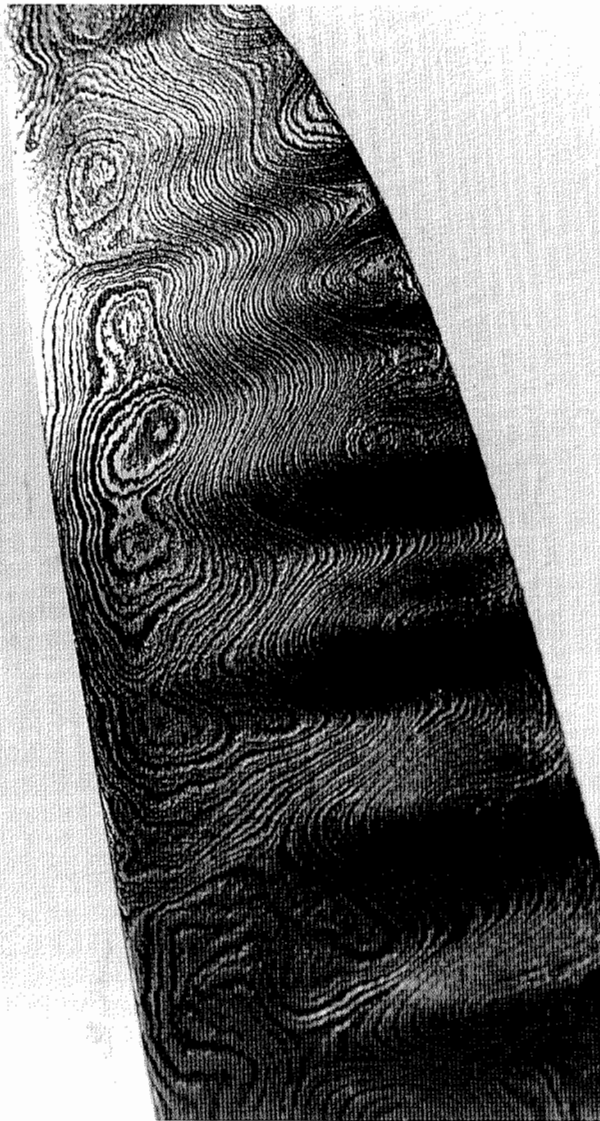
One of the established members of the Seattle "Iron Art" Colony, Lauren Osmolski experiments with traditional style, adding her own modern interpretation. Some of her work has an Art Deco quality. All of it is always rich in texture and visual interest. The N.W.B.A. Conference Auctions have benefitted from Lauren's contributions of excellent art.



Doug Yapple Photo

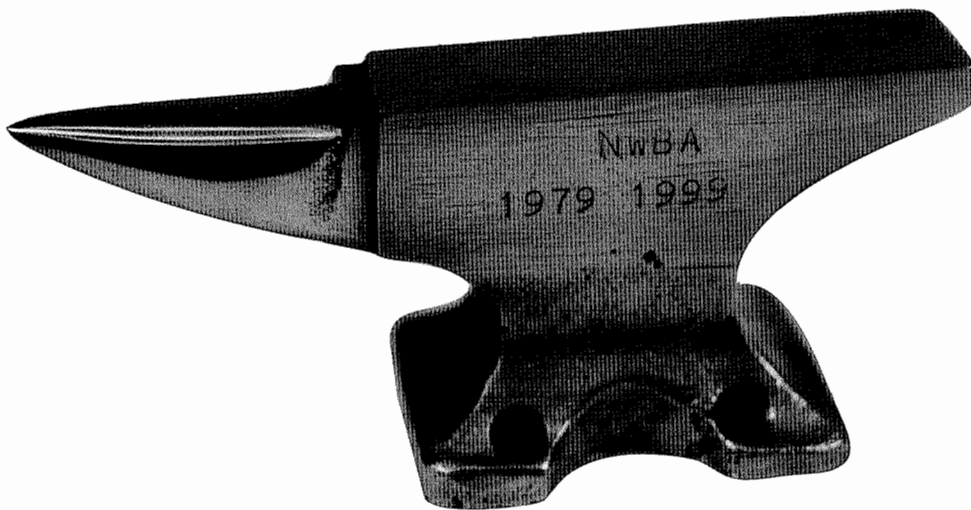




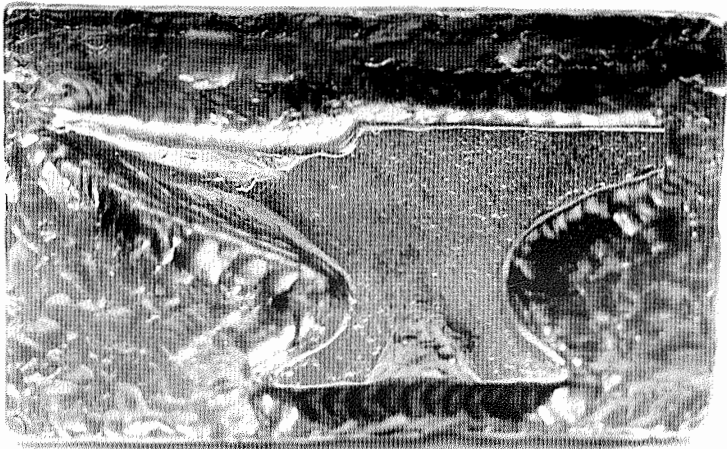


Hugh Eddy Ladder Pattern

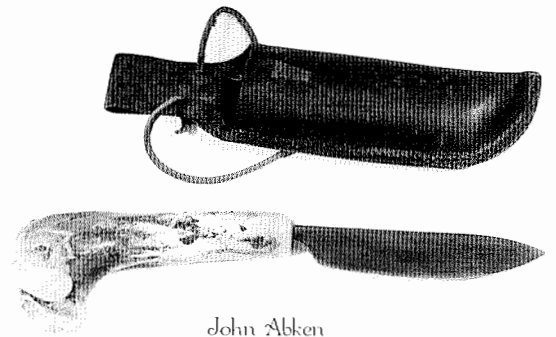
# Gallery



20th Anniversary Anvil Tom Richards



Lyn Cane Handcarved Trailer Hitch Cover



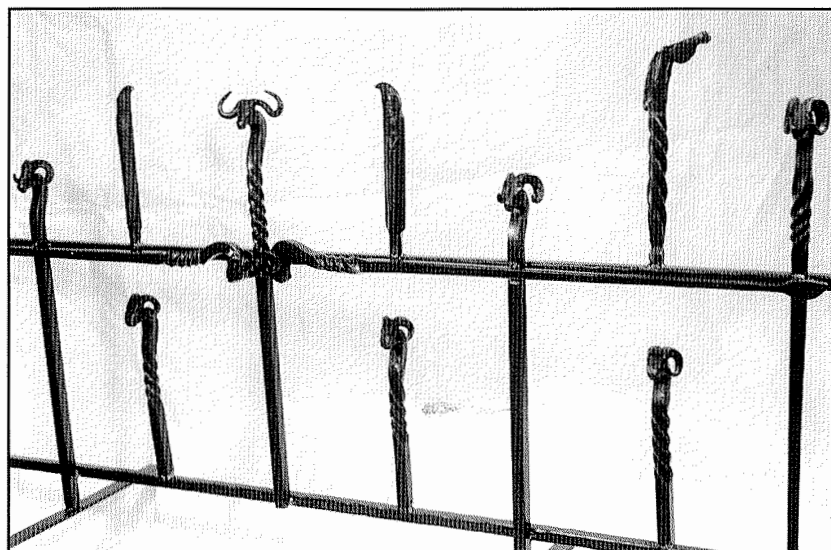
John Abken



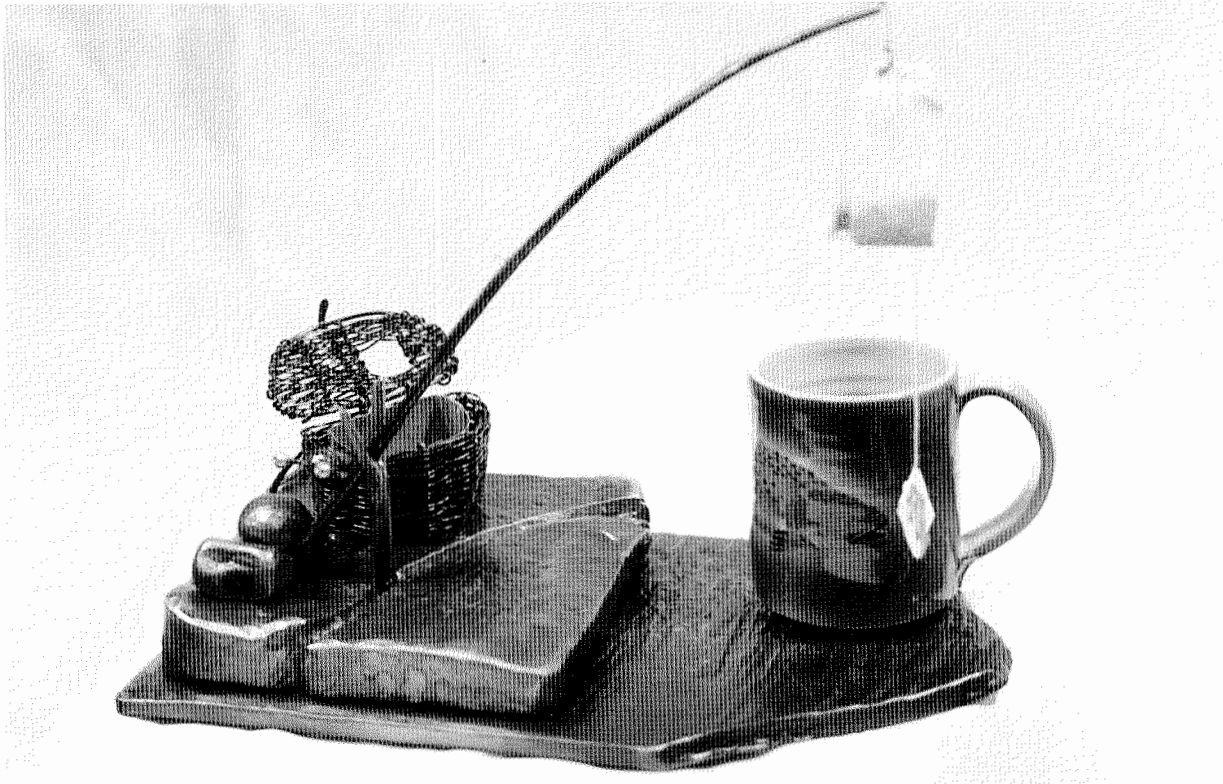
Eric Ziner



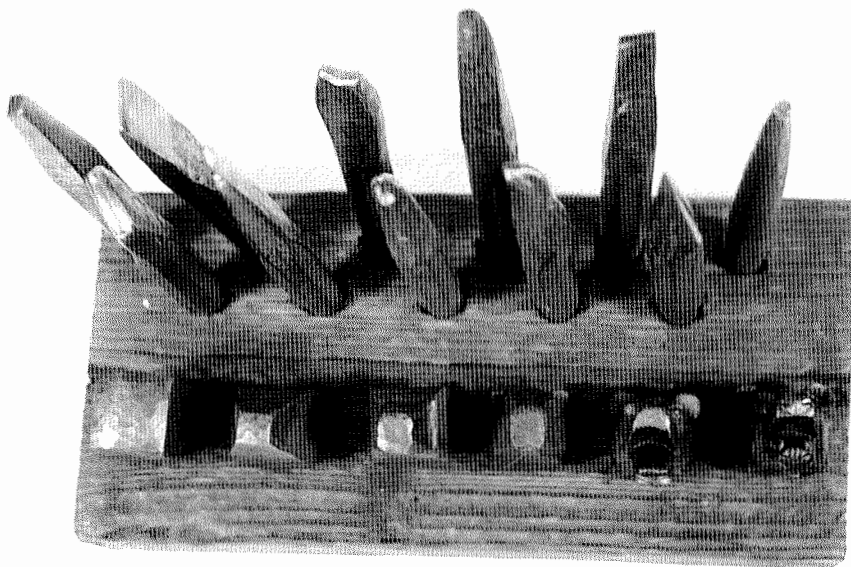
Mario Suquamish



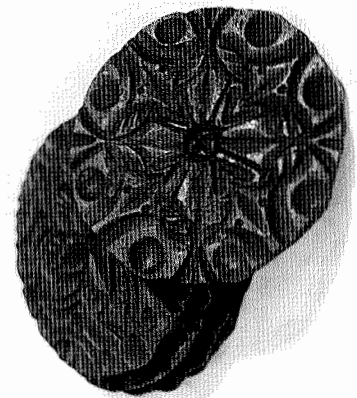
Wendy Hall



Dennis Prince Fisherman's Tea Set

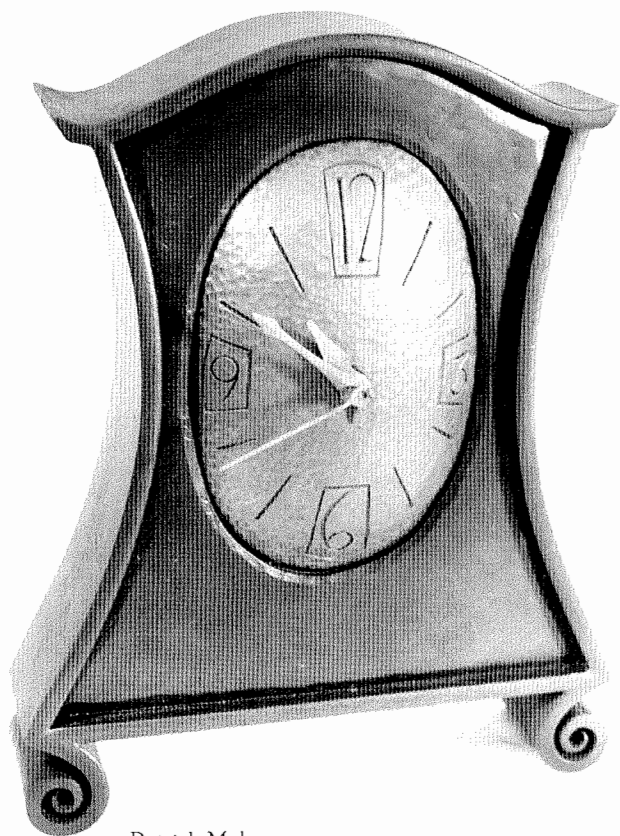


Darryl Nelson Your Basic Forged Bear Head Kit



Scott Szlock Mandalas Chased Steel

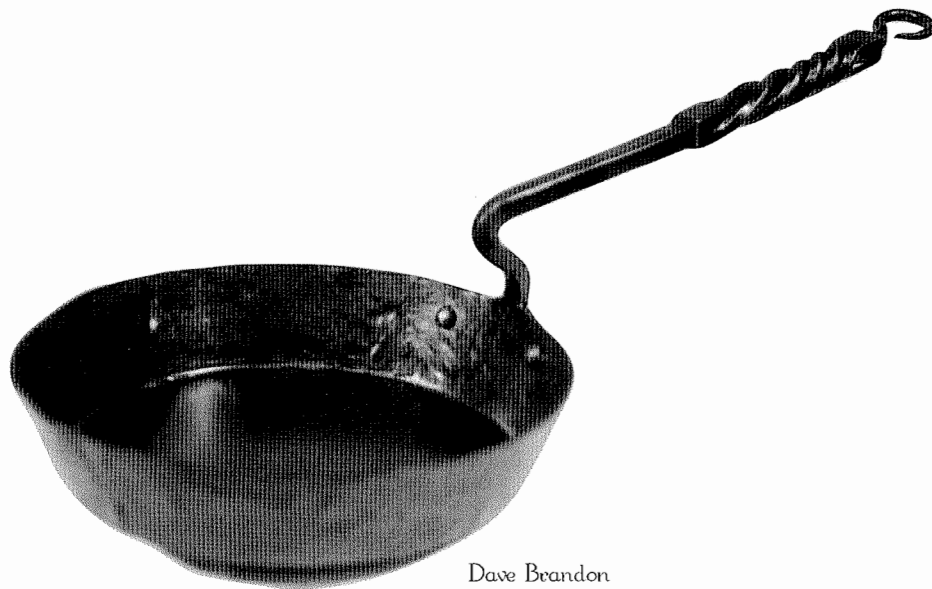




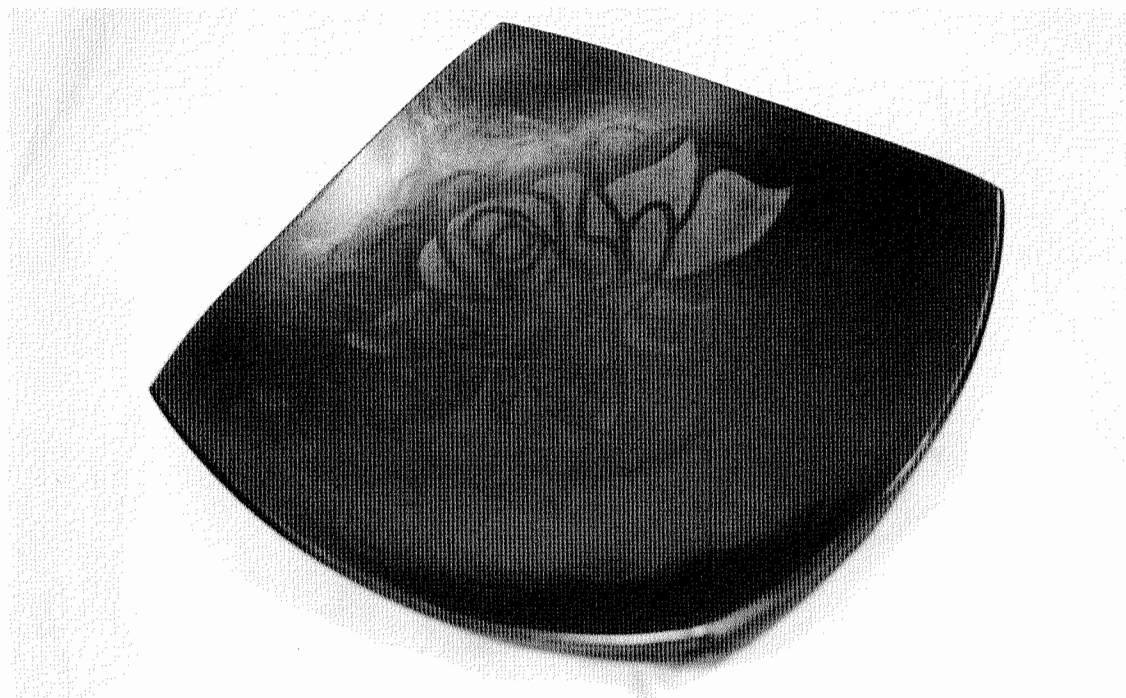
Patrick Maher



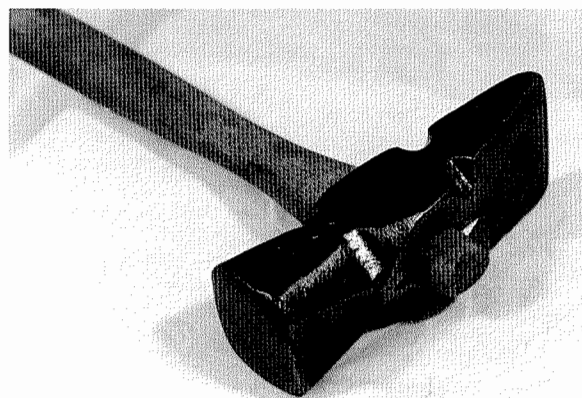
Jerry Nielson



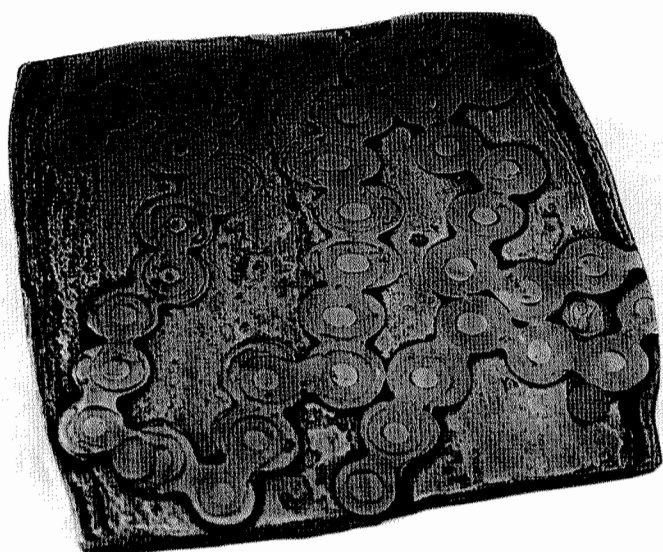
Dave Brandon



Derry Cook

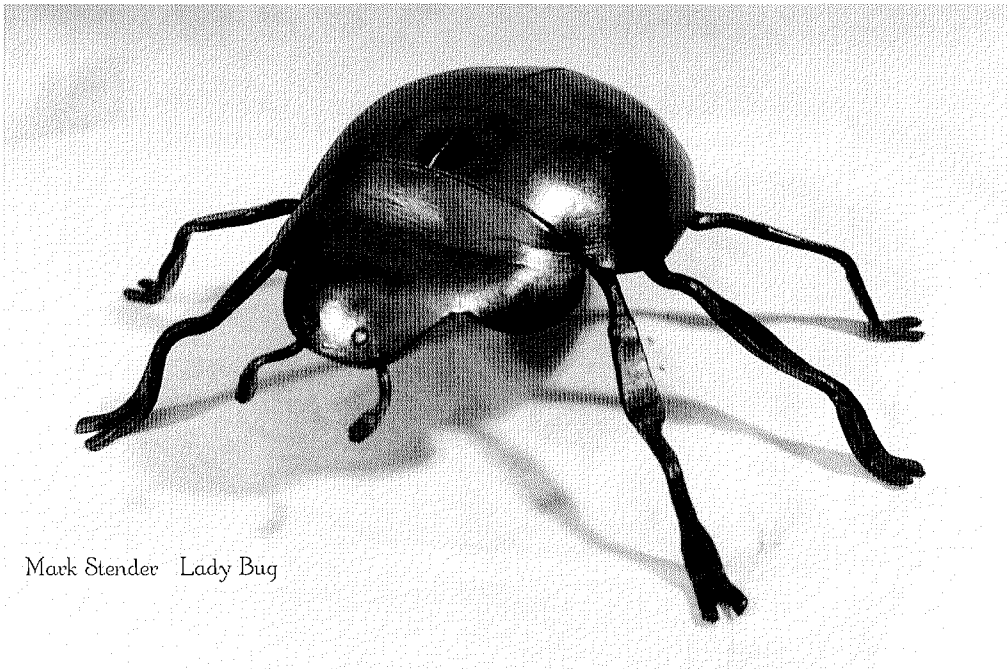


Jim Hatmaker Ike Bay & Son Al Bart

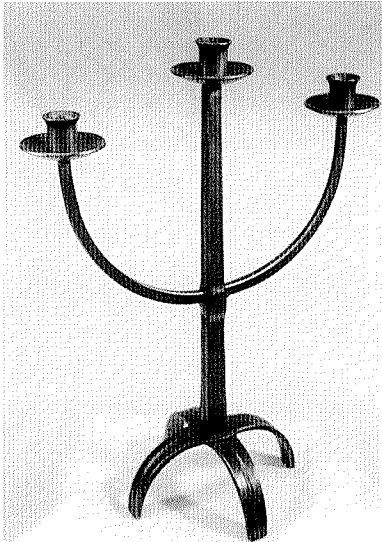


Maria Cristalli Trivet





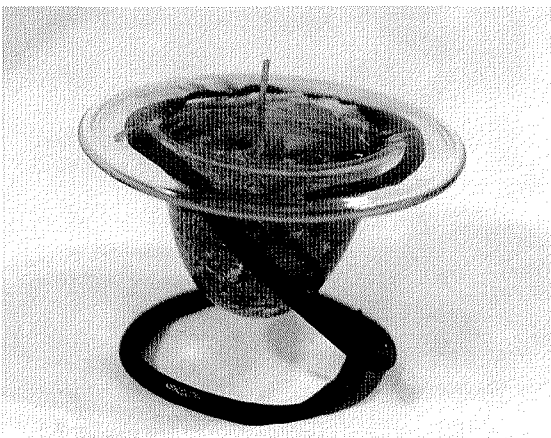
Mark Stender Lady Bug



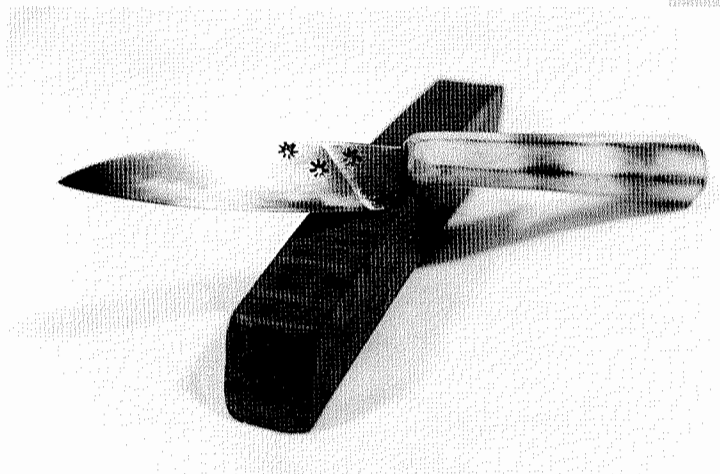
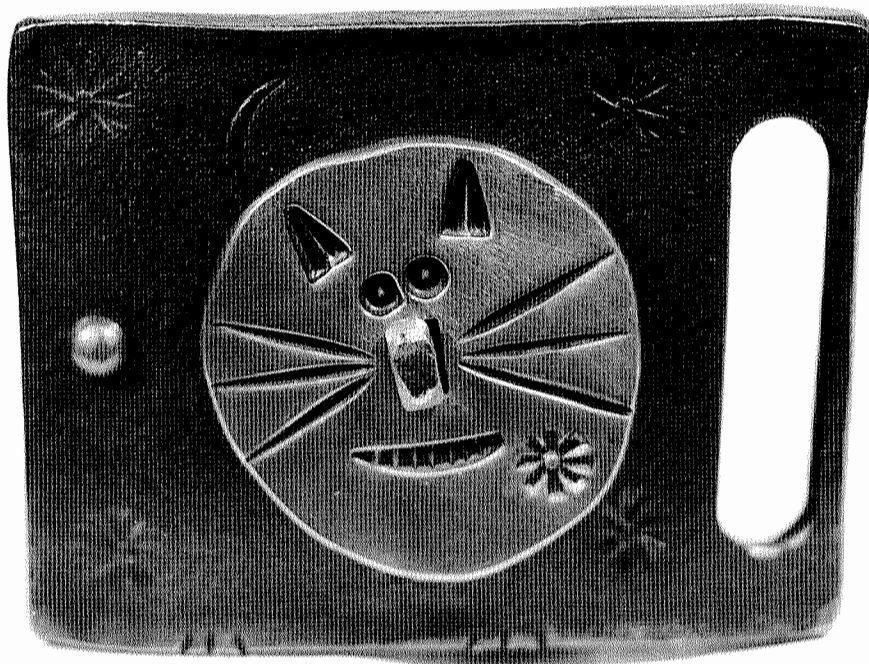
Jeff Holby



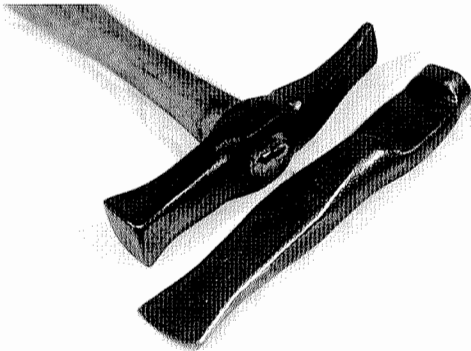
Jeff Wester



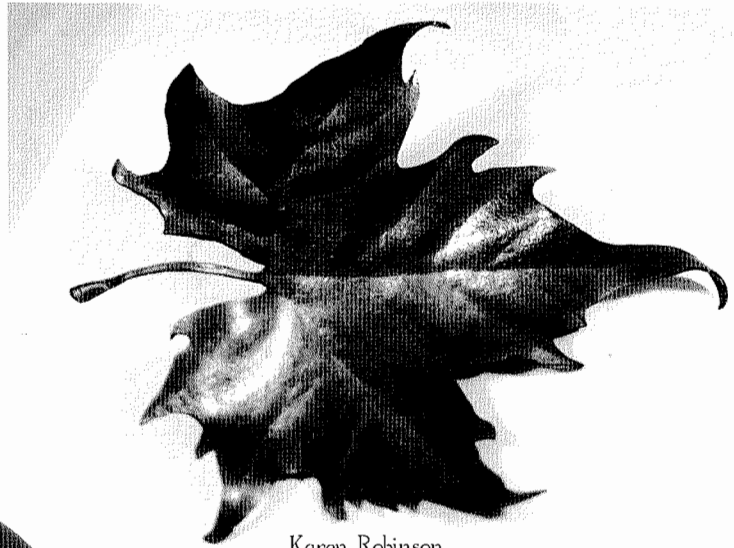
Vandy Hall



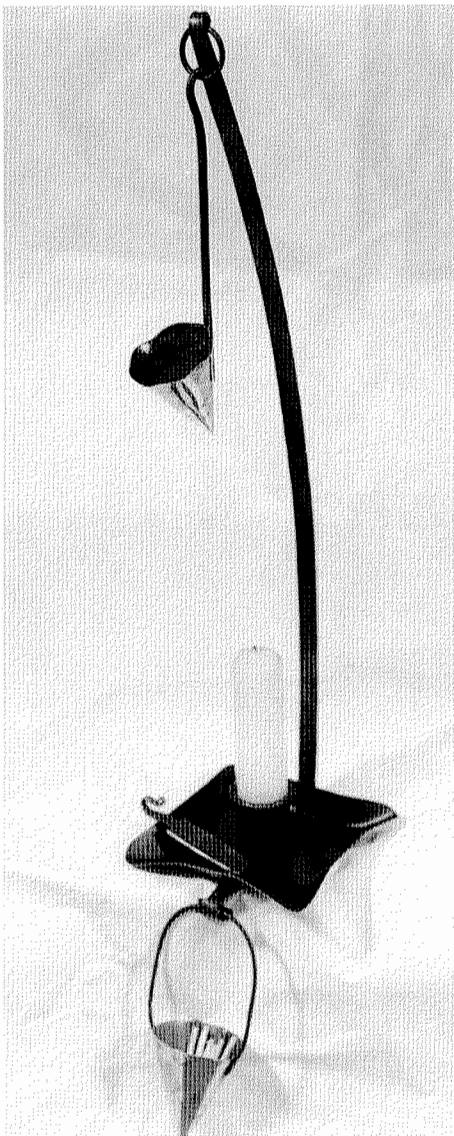
Smedley Soapstone



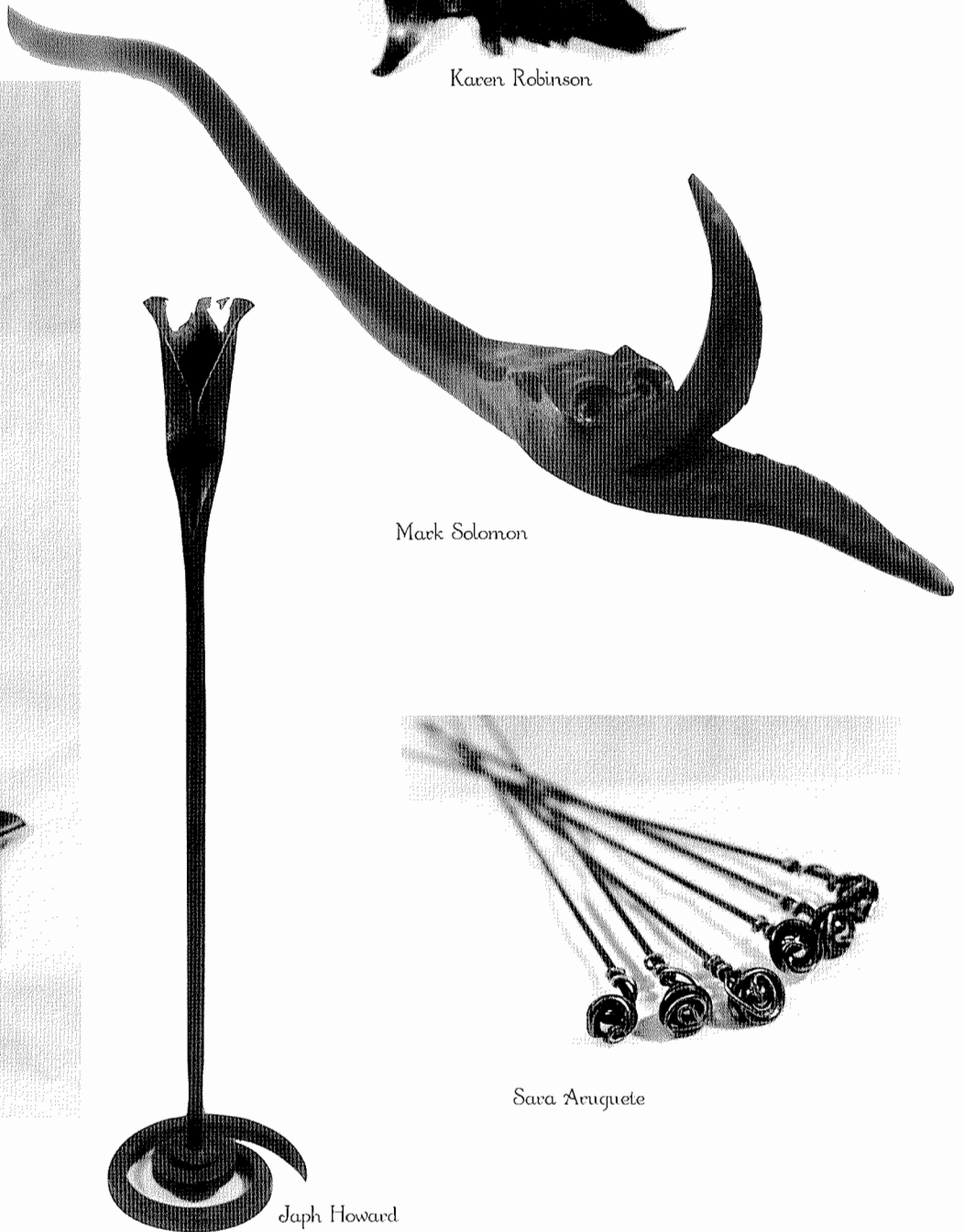
Jim Hatmaker



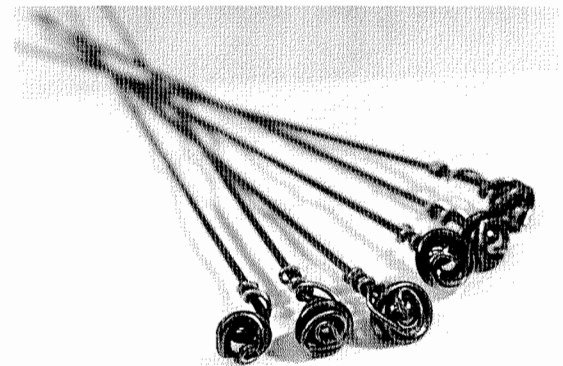
Karen Robinson



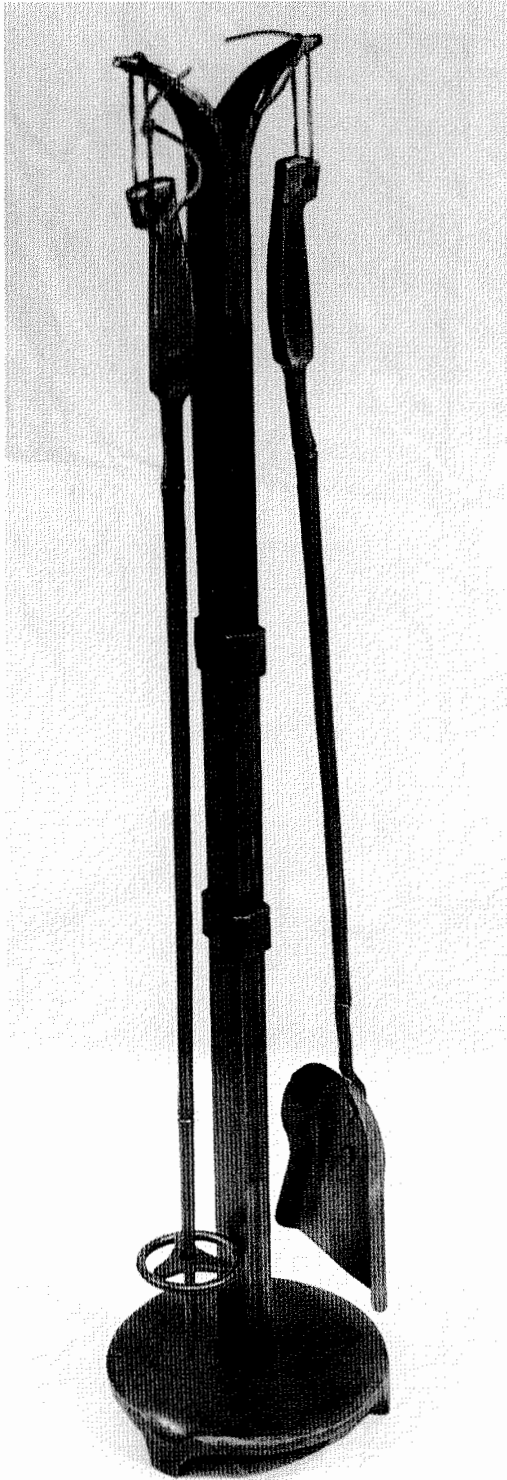
Mario Suquamish



Japh Howard



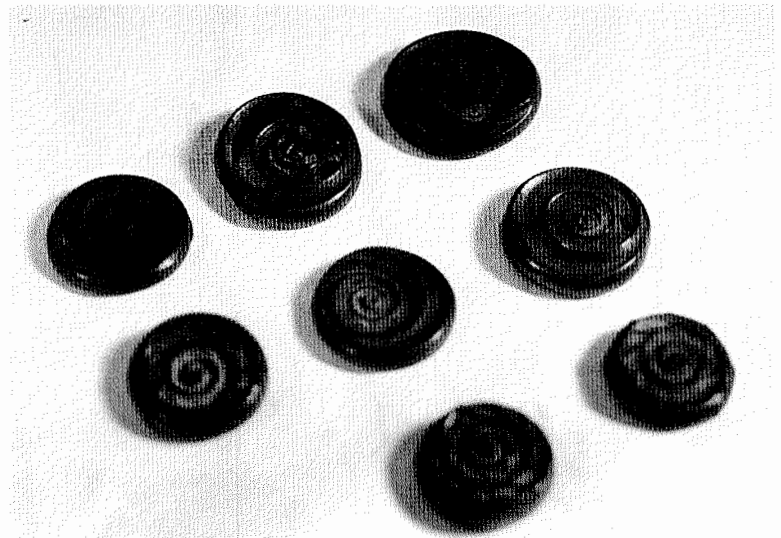
Sara Aruquete



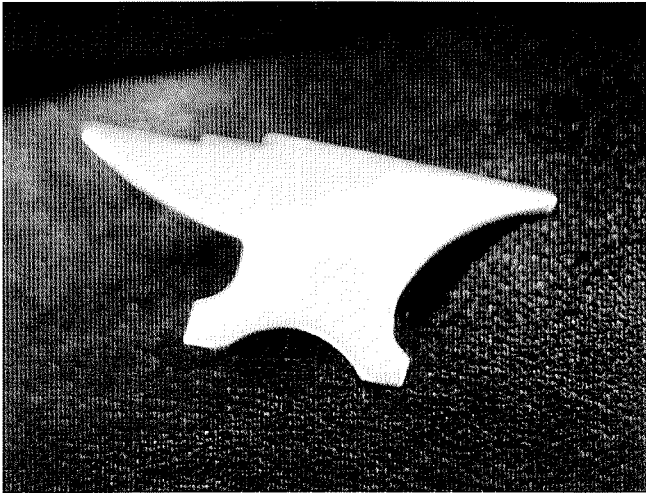
Joe Elliott



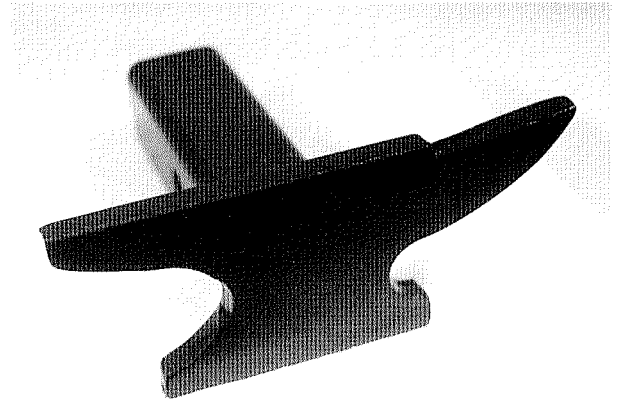
Jim Griswold



Ammonite Currency Eurobucks James Horrobin



Twila Austin



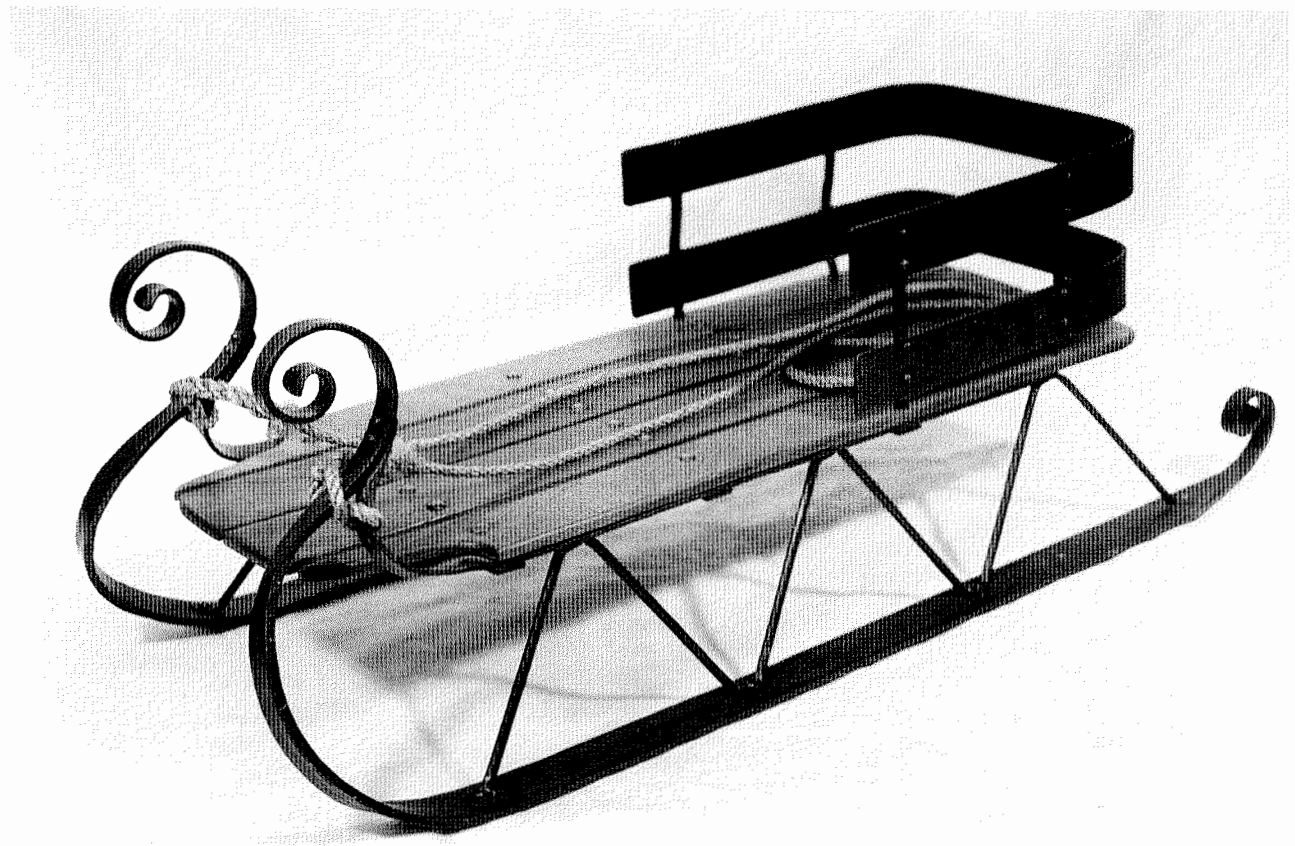
Kris Ketchum



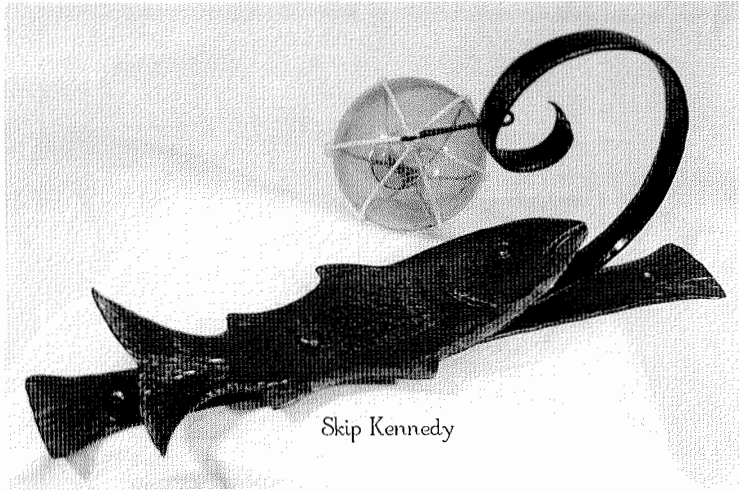
Patrick Maher



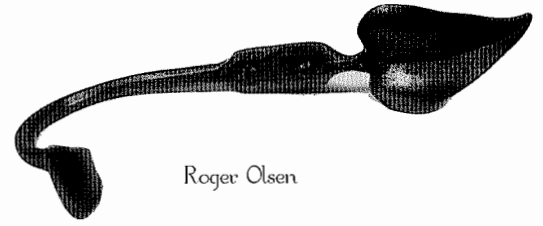
Jeff Wester



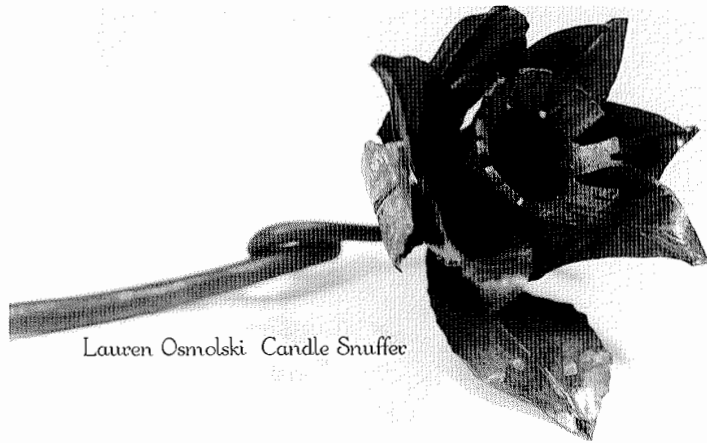




Skip Kennedy



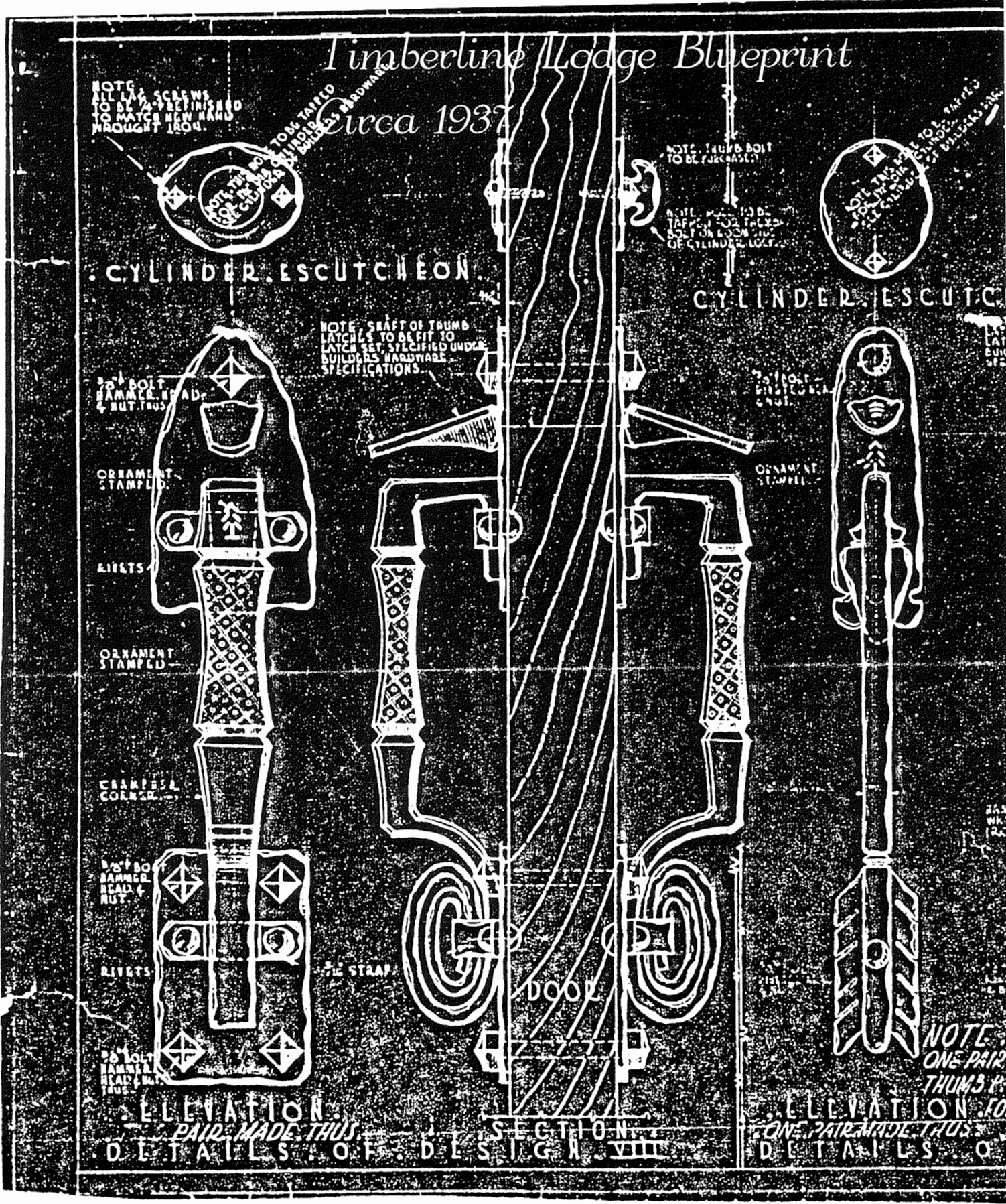
Roger Olsen



Lauren Osmolski Candle Snuffer



Nahum Herson Blue Point Rose



Timberline Lodge Blueprint  
 Circa 1937

NOTE: ALL LAG SCREWS TO BE FINISHED TO MATCH NEW HAND BROUGHT IRON.



CYLINDER ESCUTCHEON

NOTE: THUMB BOLT TO BE JACKCAST



CYLINDER ESCUTCHEON

NOTE: SRAFT OF THUMB LATCHES TO BE FIT TO LATCH SET SPECIFIED UNDER BUILDERS HARDWARE SPECIFICATIONS.

3/8" BOLT HAMMER HEAD & NUT TRUSS

ORNAMENT STAMPED

RIVETS

ORNAMENT STAMPED

CRAMPED CORNER

3/8" BOLT HAMMER HEAD & NUT

RIVETS

3/8" BOLT HAMMER HEAD & NUT

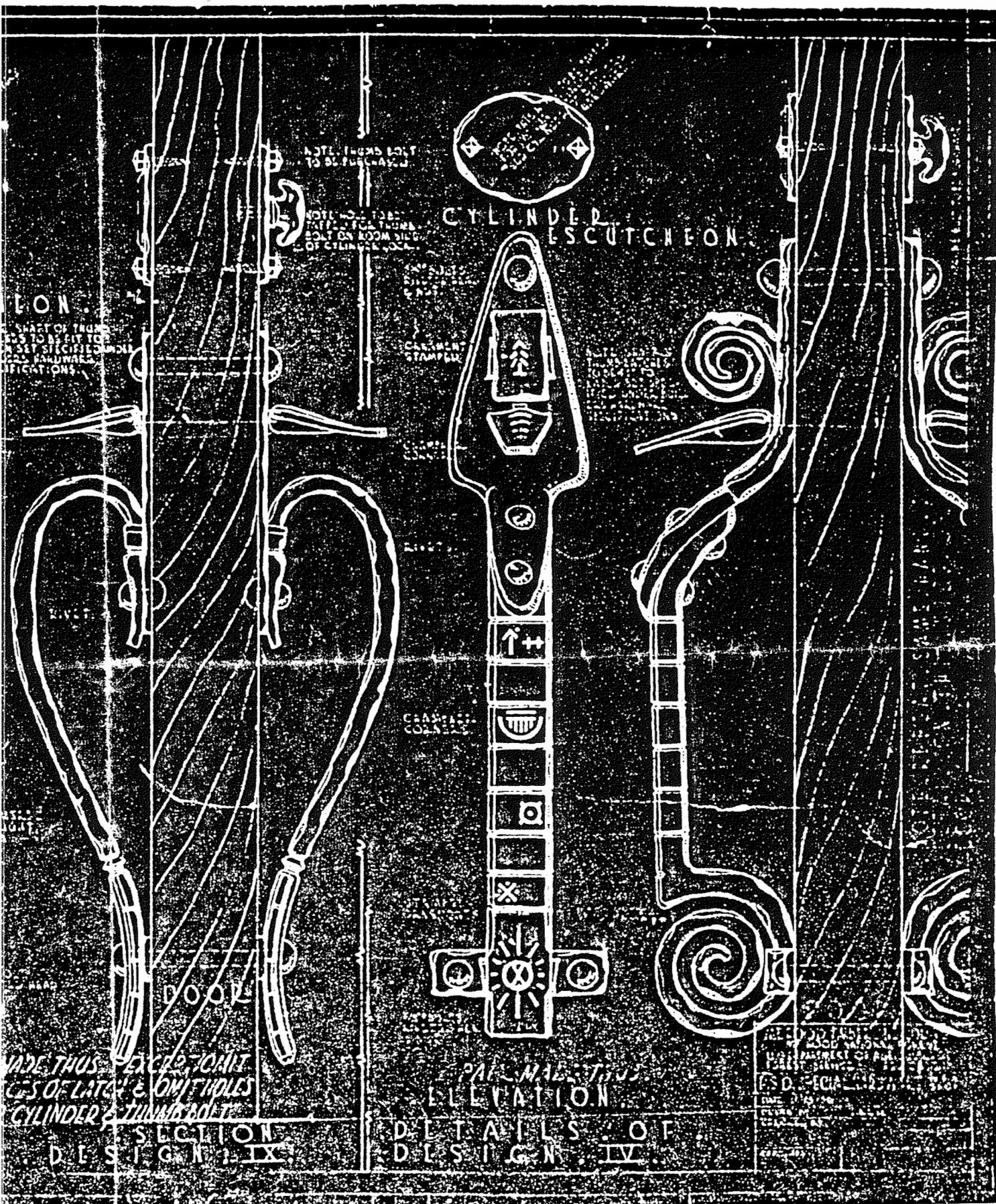
ELEVATION PAIR MADE THIS  
 DETAILS OF DESIGN VIII

3/8" BOLT HAMMER HEAD & NUT

ORNAMENT STAMPED

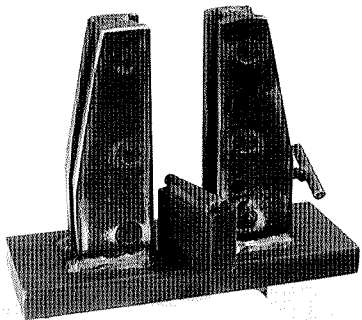
NOTE: ONE PAIR THUMB LATCHES TO BE MADE THIS

ELEVATION FOR ONE PAIR MADE THIS  
 DETAILS OF DESIGN VIII

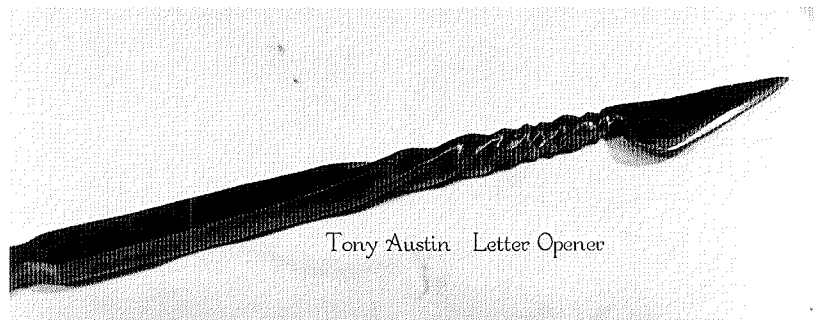




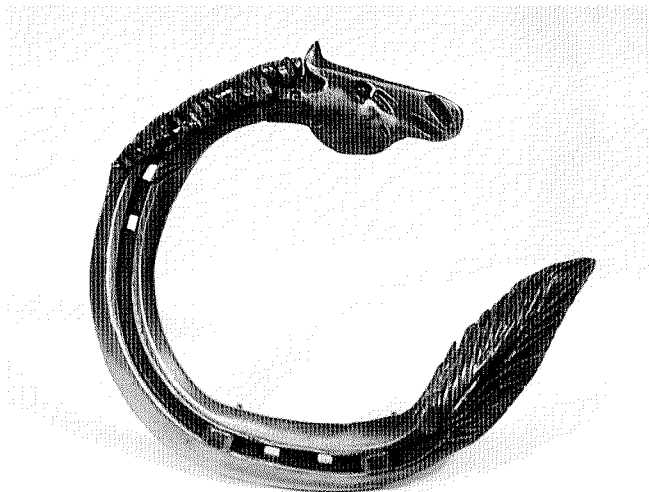
Peg Chapman



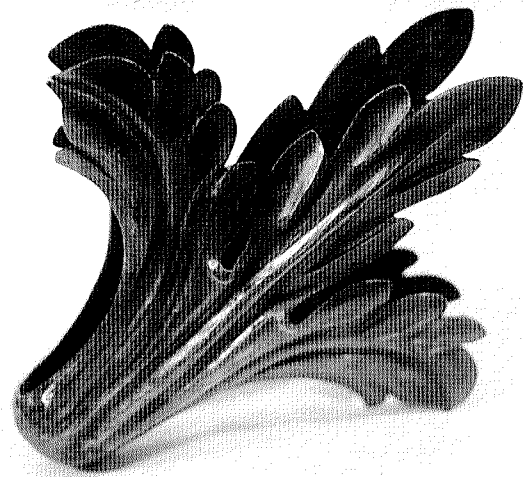
Mike Harris



Tony Austin Letter Opener



Ceronimo Bayard



Nahum Hersom Grape Leaf



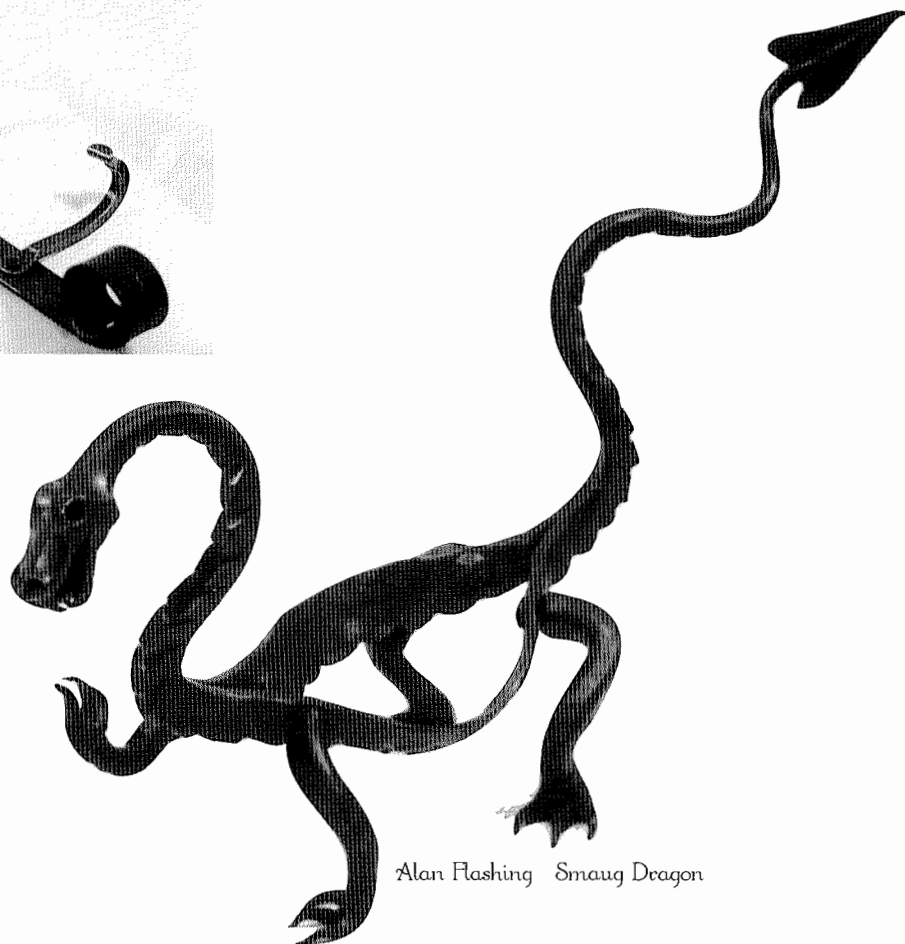
Jerry Nielsen



Chad Heiseman



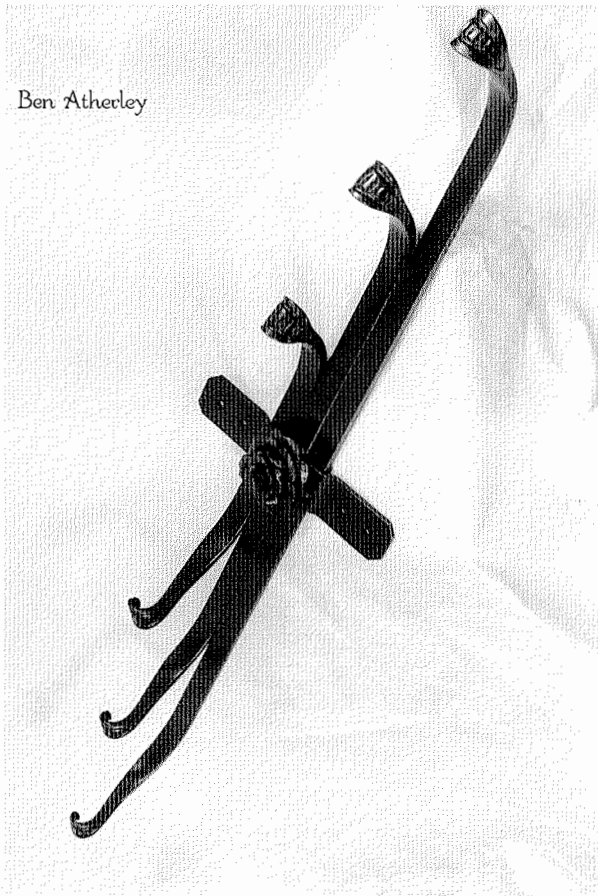
Dale Johnson



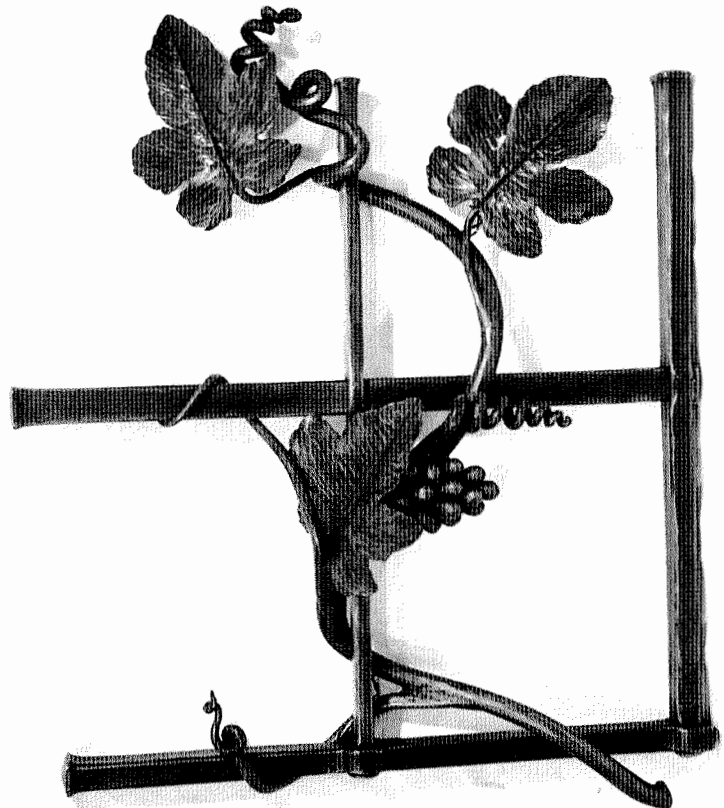
Alan Flashing Smaug Dragon



Dorothy Stiegler



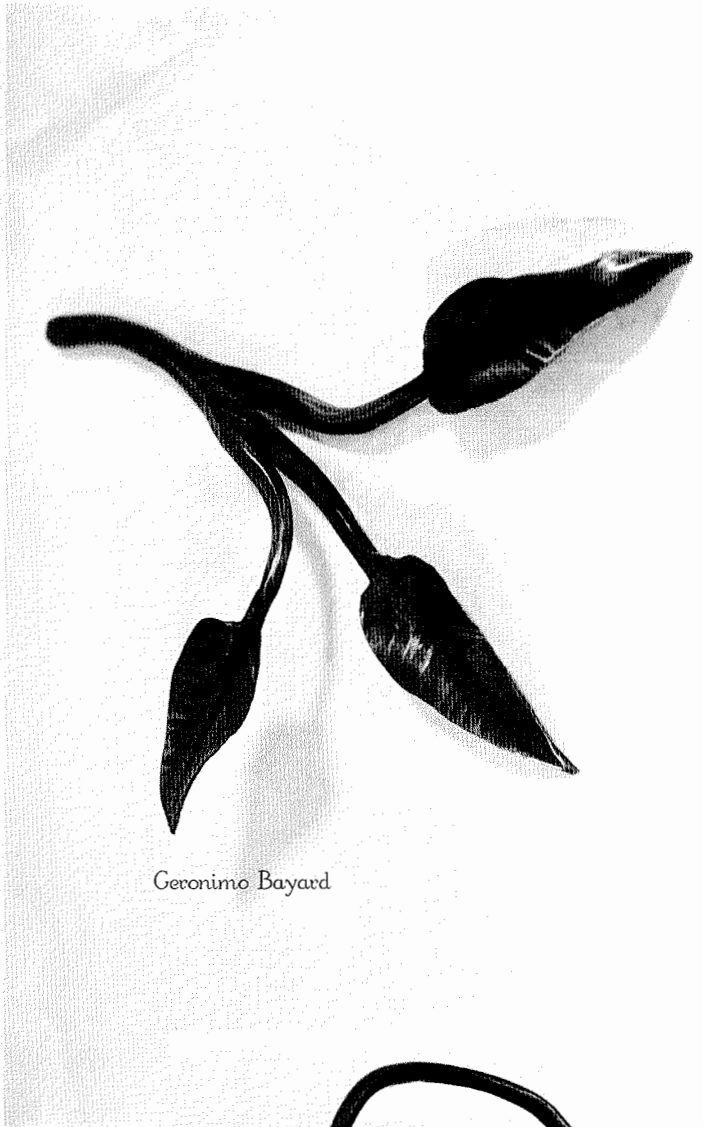
Ben Atherley



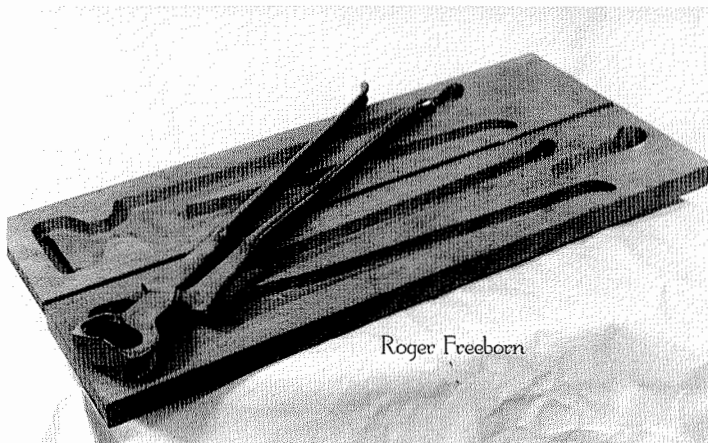
David Tuthill



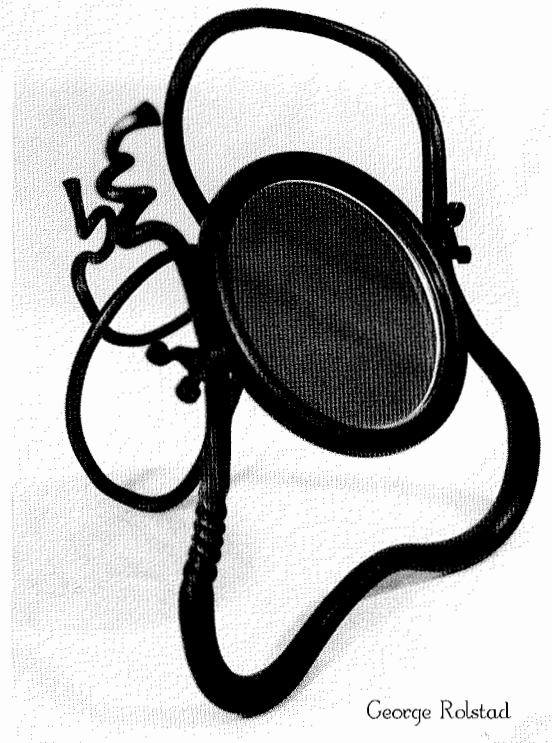
Mick Marcelia



Geronimo Bayard



Roger Freeborn



George Rolstad

Gary Yarbrough Waters Edge



Alan Flashing Ka The Serpent



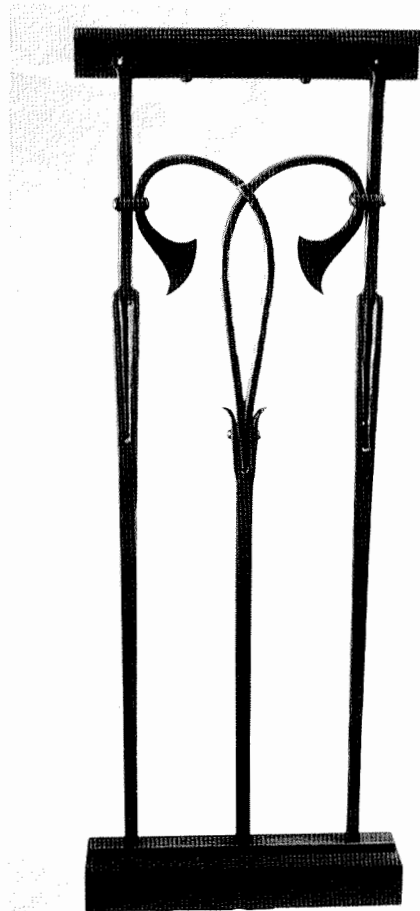
Dorothy Stiegler



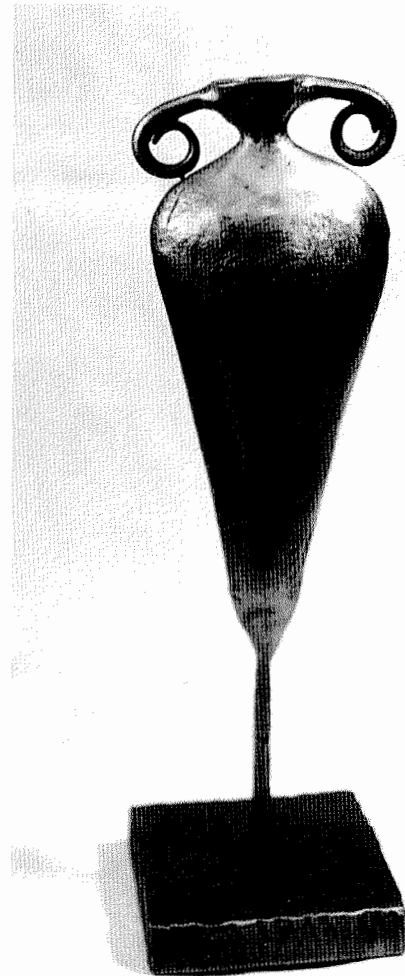




Roger Freeborn



Japh Howard Railing Sample



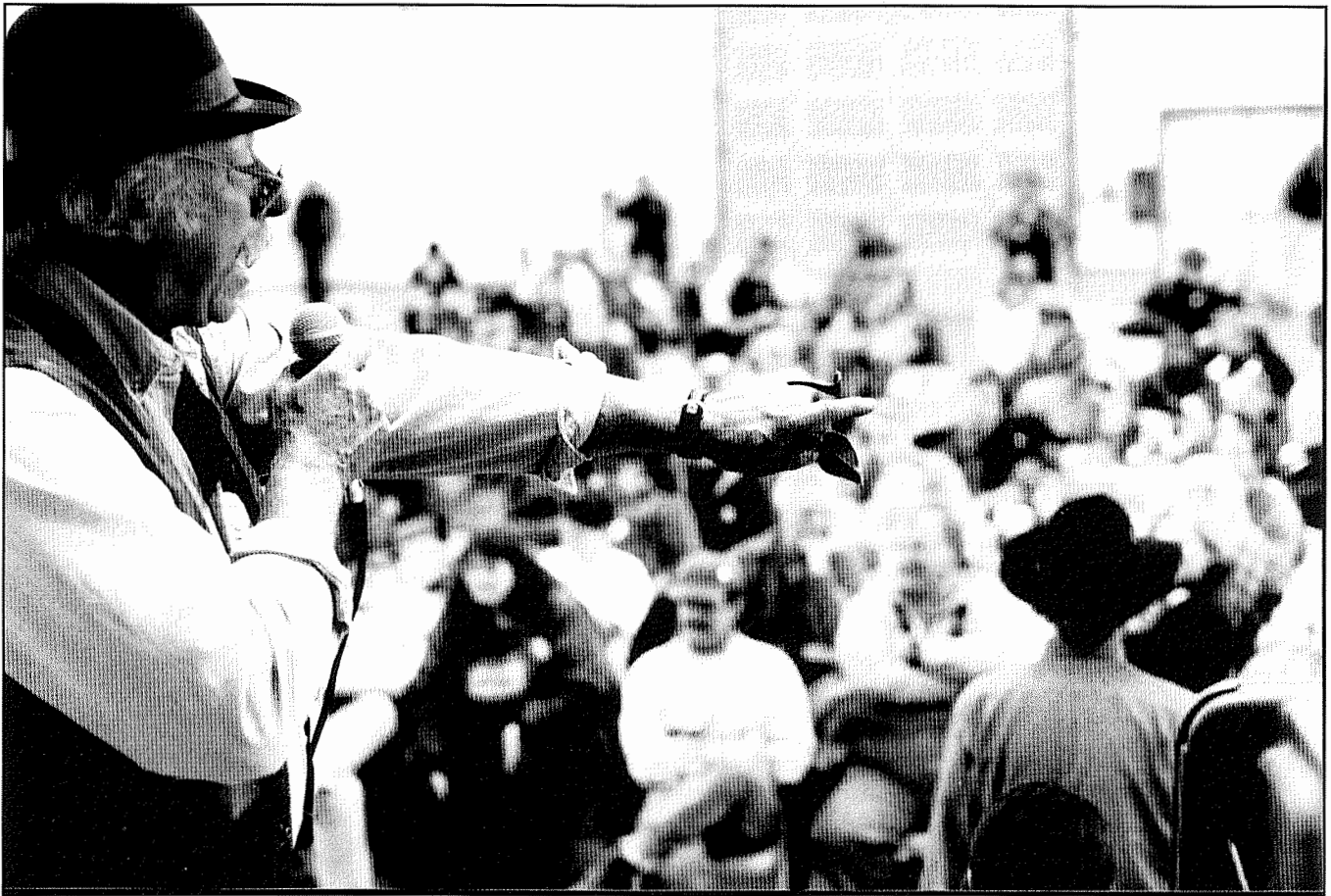
Jean Whitesavage Relic





Maria Cristalli Three Boxes





# EAR 20!!!

A record turn-out at Chehalis marked the N.W.B.A.'s Big Anniversary Party. Babe Brandon, our Roving Reporter, was there . . .

Darryl Nelson and his committee put on a Great 20th-Year Get-together! Darryl, I want to personally thank you for coming in every hour or two and asking if there was anything that I needed or wanted done to make my job easier. Thanks, Darryl, for the corsage, what a nice thought. I'm sure the other ladies feel the same. I'd like to thank all of the ladies that so generously helped me with the auction items. I'm afraid I'd get visiting with dear friends and they would have to do all the work. Thanks, again!

The catered meal was great, done well and served by very nice people. Boy, I tell you helping with the evening Auction helps . . . we get served first! I tell you, we're not dummies! Thanks also for the people that helped get the auction item set up for the evening auction. Many hands make light work.



It's always nice to once again see friends that we hadn't seen for quite some time. What a display of handcrafted items that were placed in the auction, and the baskets of canned goods, along with the box Mary Krenowicz always brings. Gee, I didn't get it this time, better luck next time.

What a treat to get to meet and visit with Alex Scheibner from Australia. Alex was a very nice man.

The Gallery was superbly set up and looked after by two young ladies, Donnee Matler and Maria Cristalli. The girls also helped me to find a table to set up my display of museum artifacts purchased and gifts given to me since Pa and Ma became members of this great organization, N.W.B.A.

The only thing I was asked, I must say often, was, "Where's the coffee, rolls, and doughnuts?" I said that I didn't know where they were or went to. I think the rain devoured them! Since I was unable to attend any of the demos I have asked my husband Dave to give us a run-down on the outside demos. Dave said that the array of demonstrators was in keeping with the spirit of the 20th Year Anniversary.

Peter Happny's continual injection of "MAKES MONEY!" philosophy into his presentation was refreshing. The "Girls" fine demo and the excellent finished scroll table proved once more that they are not "just a pretty face" but real iron-working, artistic, blacksmiths!

Jeffrey Funk's hammer-making and related steel treatment was complimented by profuse note-taking by the crowd.

James Horrobin's traditional use of coal for welding and forging gave us all a refreshing reintroduction to the process, although some few understanding problems were traced to the language barrier due to his only being able to speak "English!"

The "hands on" teaching stations were flooded with "master smiths" giving generously of their time and skill and was rewarded by a continual flow of students trying the new skills for themselves.

And what an "Oh My God" tailgate sales! Three, count em', Power Hammers to sell!

Thank you Dave for helping me out. Well, Dear Friends, So Long til we all meet again in the Spring. Like I always say, "With the Good Lord Willing!"



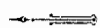
Babe Brandon Models the Official 20th Tee Shirt



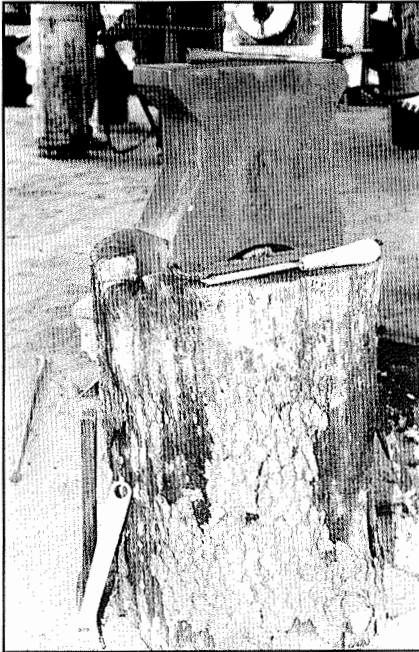
Auction Reveler Dennis Prince



DJ Stull and Dave Brandon help Auctioneer Jerry Culberson pander the Saturday Night Auction. Over \$11,000 was raised by the many great donated auction items



## Conference Highlights



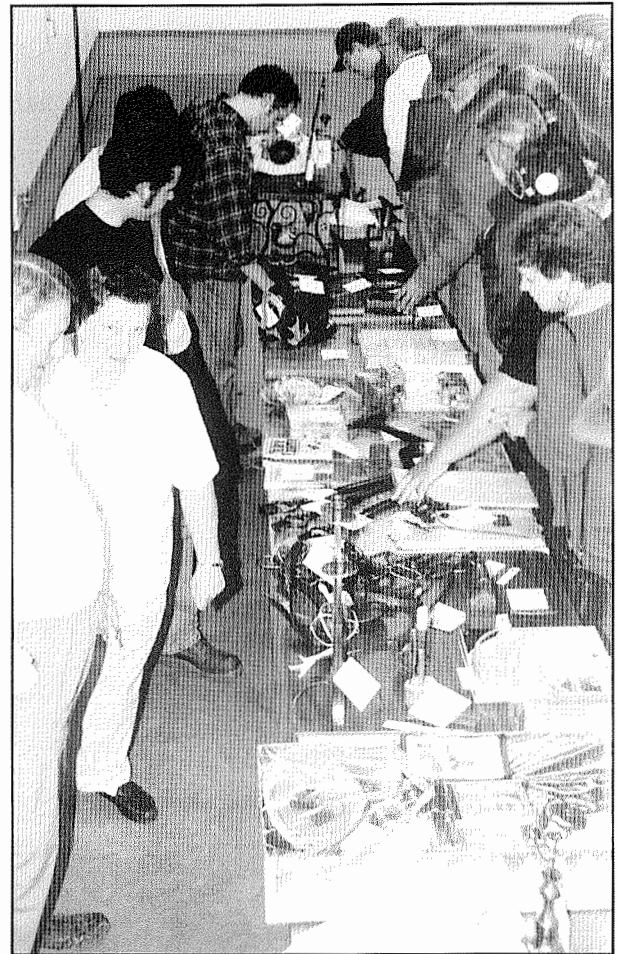
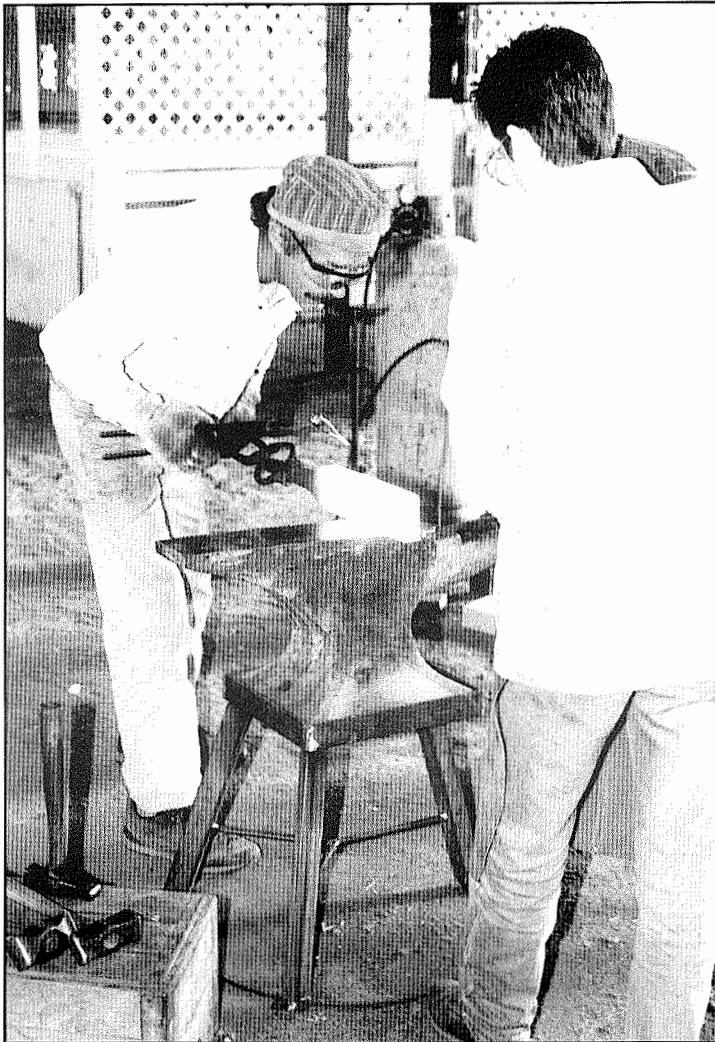
*Phil Baldwin Economy Anvil*



*Babe Brandon and Phyllis Tice Keep Tabs*



*Conference Chair Darryl Nelson leaves it for a victory lap!*



Board Member Derry Cook checks the auction items  
Jeff Funk does his Demo



Dangerous Dave Brandon Cuts Up with Dorothy Stiegler



*The Saturday night Roast Beast Feast*



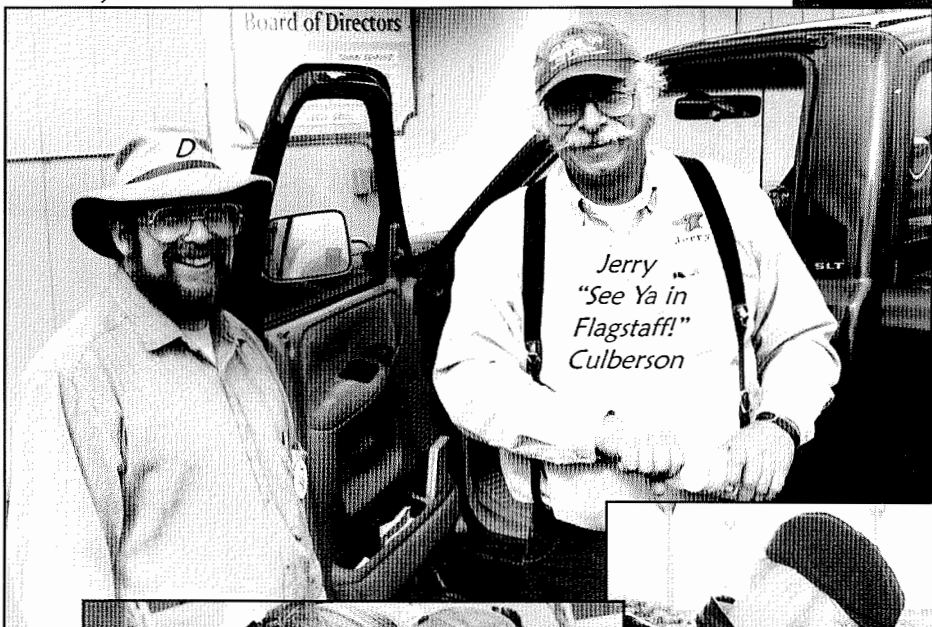
*The open forge area attracted all age groups (and even Board Member Al Karg, right)*



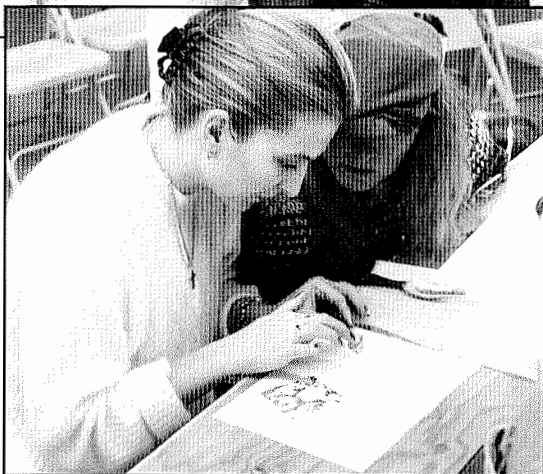
Lauren Osmolski gets new Little Giant with a little help (and advice!) from her friends!



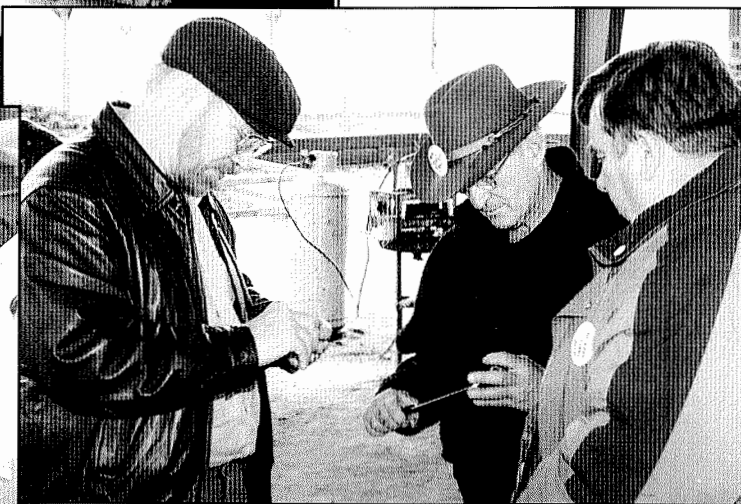
James Horrobin at his demo



Jerry  
"See Ya in  
Flagstaff!"  
Culberson



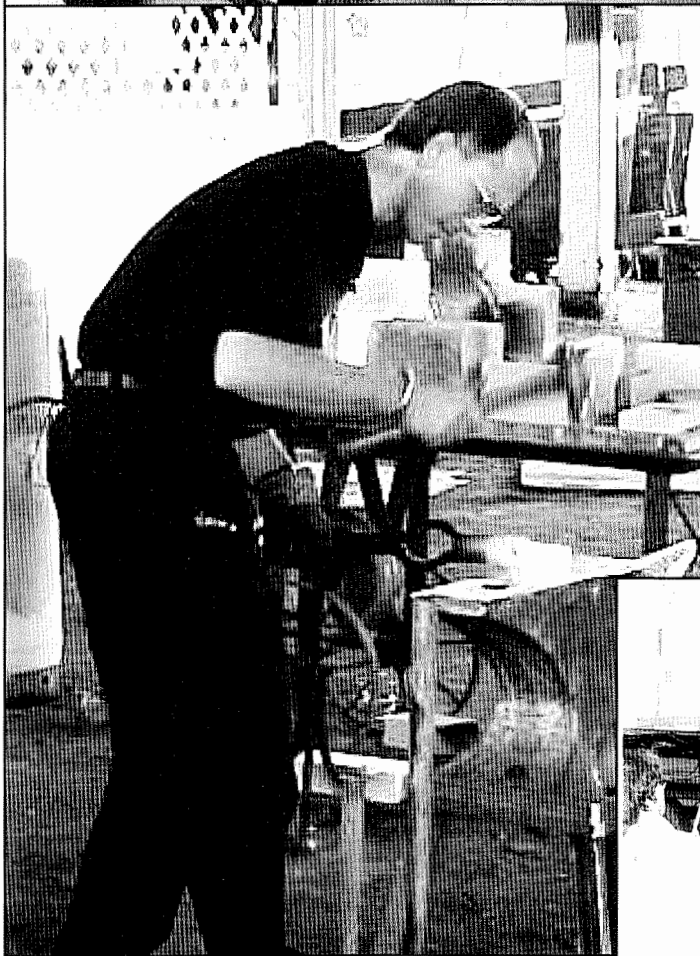
Tatyana and Dorothy learn Gold Gilding



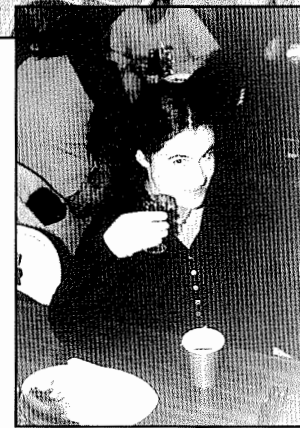
The Prez sees if Sarver measures up







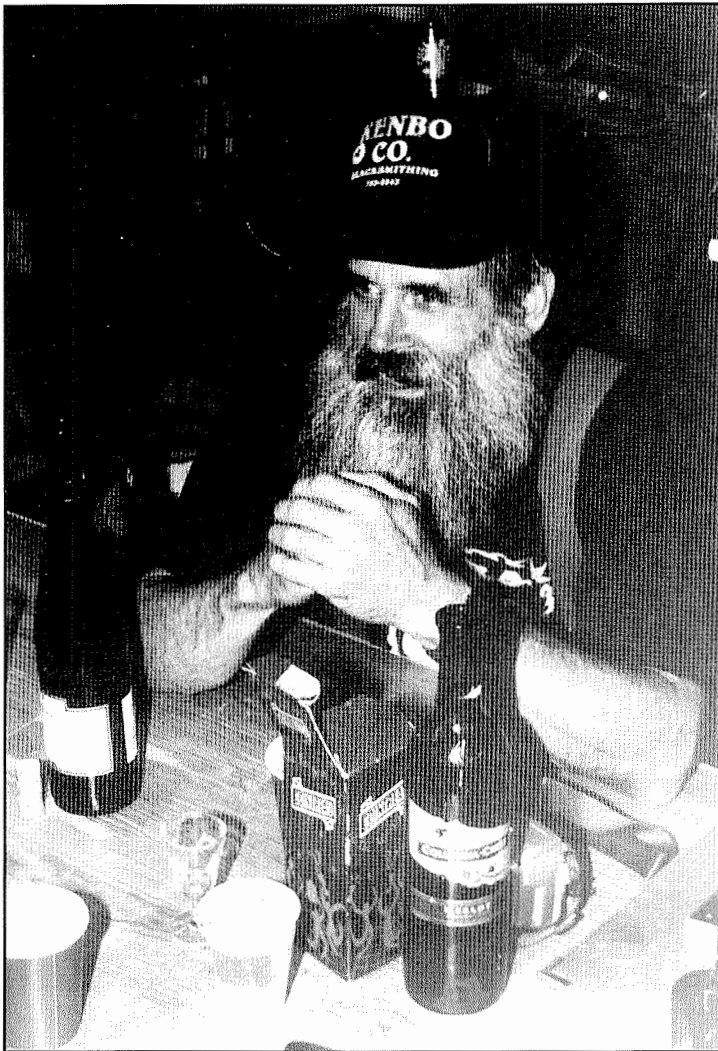
*Paul Casey Demo*



*Angela Party Girl*



*Friday Night Panel Discussion by Alice and Japh*



*Out-going Treasurer Kent Rudisill tips a well-deserved pint*



*Al Karg demos the Boeing Technique*

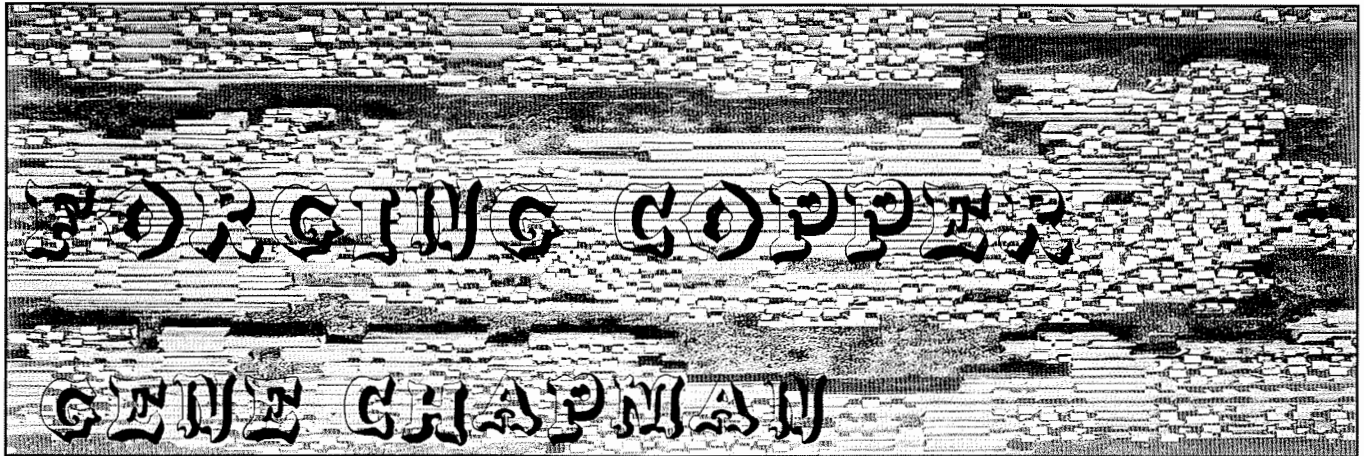


*Gabrielle Ridler teaches gold gilding*

*Practical Peter Happy keeps the crowd Happy during his demo*



*Thanks to John Simpkins and others for photos*

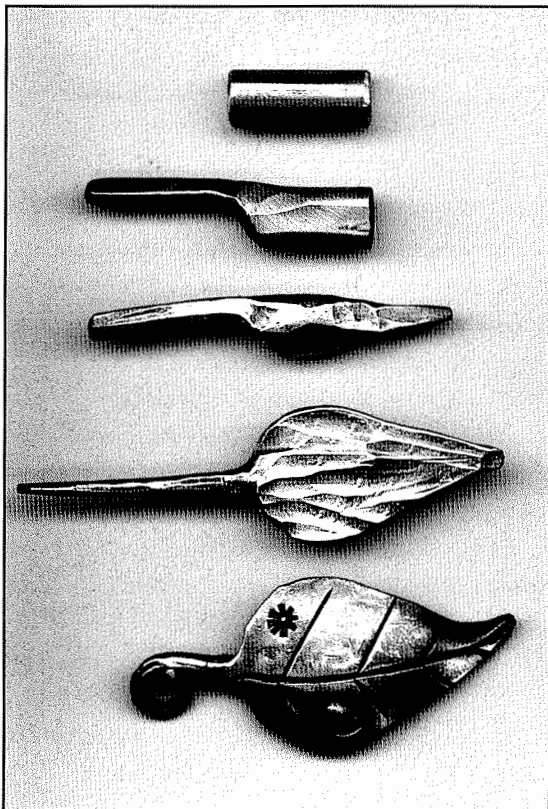


The copper I use most comes in 12' lengths. 1/2" bar costs \$29 for a 12-foot bar. Last order shipping cost \$10 for 24' of 1/2" bar. It comes cut in half for UPS delivery. According to a salesman it is 99.9% pure copper with .04% oxygen. UPS is wonderful--no I-5, I-90, Seattle, Tacoma, Portland, or all those wonderful places to drive!

I don't use scrap copper. You never know what alloy you have and some copper alloys are toxic. Use only pure copper. As with all forged materials, have proper air ventilation and wear eye protection. I began forging copper after talking to Darryl Nelson at an animal head workshop. He said something like, "It forges so easy," and it sure does.

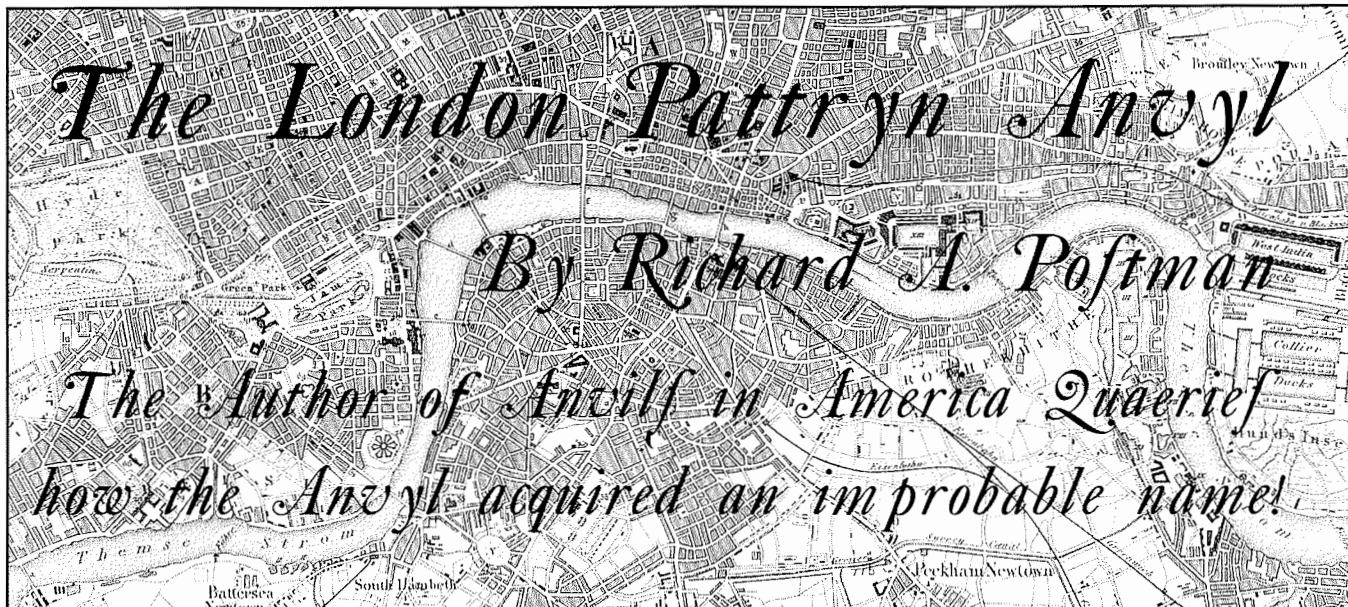
Forge at a red heat down to cold. It's obvious to the most casual observer when it work-hardens. You feel it right away under the hammer. Time to take another heat. Take your time heating, especially if there are thin sections on the piece. They could overheat and puddle in the forge, not a good thing to begin the day with!

Forged copper has dark oxides on the surface. These can be removed several ways. I use a nylon abrasive rotary brush with buffing compounds. WEAR DUST MASK, RESPIRATOR AND EYE PROTECTION!!! Final finish is buffed with a cotton buff. These methods leave dark oxides in cracks, depressions and crevices which provide contrast to the bright copper. Okay for what I make. After buffing, the piece is washed in solvent to clean off buffing residue. These methods are fine for my applications.



- ❖ 1/2" Pure Copper Rod cut into 1 3/16" length. This length used cuz thats what I use for keyrings and medallions. Larger diameter copper rod could be used but the time sanding ends after using bandsaw isn't worth the time.
- ❖ Draw out about 1 1/4" into 3/16" stem. 3/8" Poz-type tongs held material. You know if it's too hot if it puddles in the forge.
- ❖ Hold stem (3/16" Poz-type tongs) and point up leaf.
- ❖ Spread leaf with hammer first, then widen with cross-pein.
- ❖ Lengthen and taper stem.
- ❖ Curl stem, chisel in veins with walking chisel, stamp bug (a nice touch, saw it somewhere in an ABANA chapter newsletter) and touchmark, work-harden stem by wiggling it with round pliers. Sand/buff/polish as desired. Add a split keyring and give to someone special!

Many Thanks to Darryl Nelson for turning me on to copper forging. Easy for weenie arm folks. Try it, you'll like it!



Where did this idea come from for calling the smith's anvil most of you use the London pattern? Not one anvil in use today, to my knowledge, came from London or any area nearby.

The first and only mention that I have found describing the English and American made smith's anvil as the "London pattern" is in Alex Bealer's book "The Art of Blacksmithing" (1969). Not one earlier book that mentions anvils at all uses the term when describing the shape of the smith's anvil. These books include M.T. Richardson's "Practicle Black Smithing" (1889-91), Holmstrom & Holford's "American Blacksmithing" (1911), nor does James Cran mention the term in his two articles on the "History of Anvils," which appeared in two editions of the magazine "The American Blacksmith" (1914). I must confess that I took the term from Alex Bealer's book when using it in mine. I have no idea where Mr. Bealer picked up the term, but I believe him to be correct in using it.

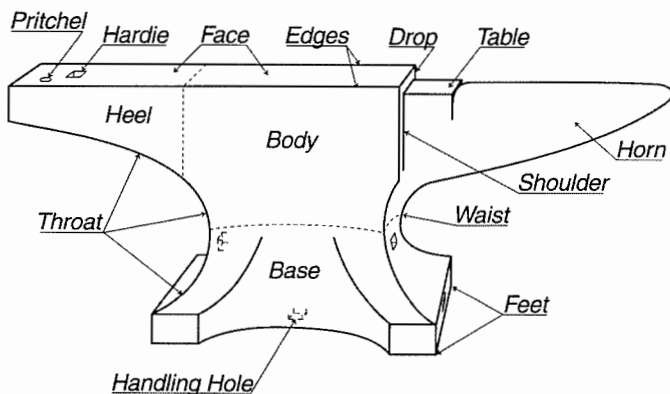
The term "London pattern" definitely originated in England as the first successful anvils were not made in this country until 1847 by Fisher & Norris of Trenton, New Jersey. These anvils are cast iron with a steel face. The first successful wrought anvil was produced about 1890 by the Hay-Budden Company of Brooklyn, New York. Both of their smithing anvils copied the English or London pattern.

As far as I know every anvil imported into the U.S. since about 1790 has come from an area far removed from London, primarily from the Birmingham-Dudley and Sheffield areas. The best known of these anvils are the Peter Wright, Mousehole

and Wilkinson, plus numerous other English makes. There are several English anvils whose place of manufacture is unknown to me, such as William Foster, who dated his anvils, and Kirkstall Forge. Most were manufactured in the Sheffield area, however.

The Sheffield area had everything necessary to produce iron work: fast running streams for water to turn the water wheels that powered the bellows and operated the helve hammers, iron ore, limestone, an abundant forest for making charcoal, clay for firebricks, stone for building blast furnaces, as well as sandstone for grinding tools and cutlery. They even had an abundance of coal available once they learned how to use it to make iron and steel. The Birmingham area, which

### Parts of the Blacksmith's Anvil London Pattern



is about fifty miles from Sheffield, had about the same raw materials and later in the 18th and 19th Centuries became known as the "Back Belt." The smoke from the many industries left a black film on everything including the people's lungs. London lacked most of these resources so then why not refer to the smith's anvils as the Sheffield or Birmingham pattern? These were the areas where the anvil was heavily used and could be developed.

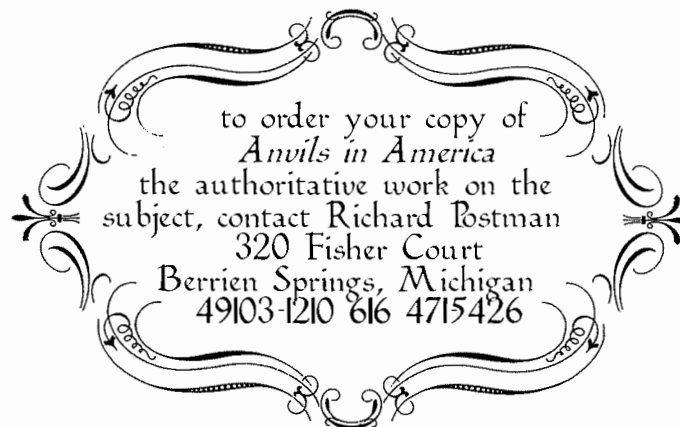
There is one resource that the Sheffield-Birmingham areas lacked that the London area had, namely an outlet to the sea! Until about 1750 all finished products, mostly cutlery and tools, leaving Sheffield were transported by pack-horse to the north, west and south or by wagons to the east and south. The many fast-running streams (they call them rivers) flowing into one main stream which flows east to the sea from Sheffield was not deep enough to support a barge let alone a sea-going ship. It was not until about 1750 that the main river flowing to the sea was dredged deep enough to allow a twenty-ton ship to come within twenty miles of Sheffield. It was not until the 1820's that a canal was brought into the heart of Sheffield for the use of canal boats, thus making the transport of heavy cargos relatively easy. The same was probably true of the Birmingham area as it is very hilly. These areas could produce a lot of smaller relatively expensive metal items for shipping over land and for export before about 1750, but items such as anvils would have been out of the question before that time.

It is important to note that every Colonial anvil (before about 1790) with a name on it comes from the London, Reading or Bristol areas. If you look on a map of England you will notice that the London, Reading and Bristol areas are in line across southern England and they had access to the sea from an early date. This would suggest that the smith's anvil was developed and exported from these areas before about 1750 and as London dominated the area the name "London pattern" came into common use. However once the Birmingham-Sheffield areas acquired access to the sea they dominated the heavy industry and metal trades.

Wherever Mr. Bealer heard the name "London pattern" history bears him out. That is also why I have been unable to locate a Mousehole or Peter Wright dating before about 1790. Although they were said to have made anvils from as early as the 17th century. Most likely the anvils they made were used locally in the cutlery trade and such as many anvils were required to produce these products.



German Continental Pattern

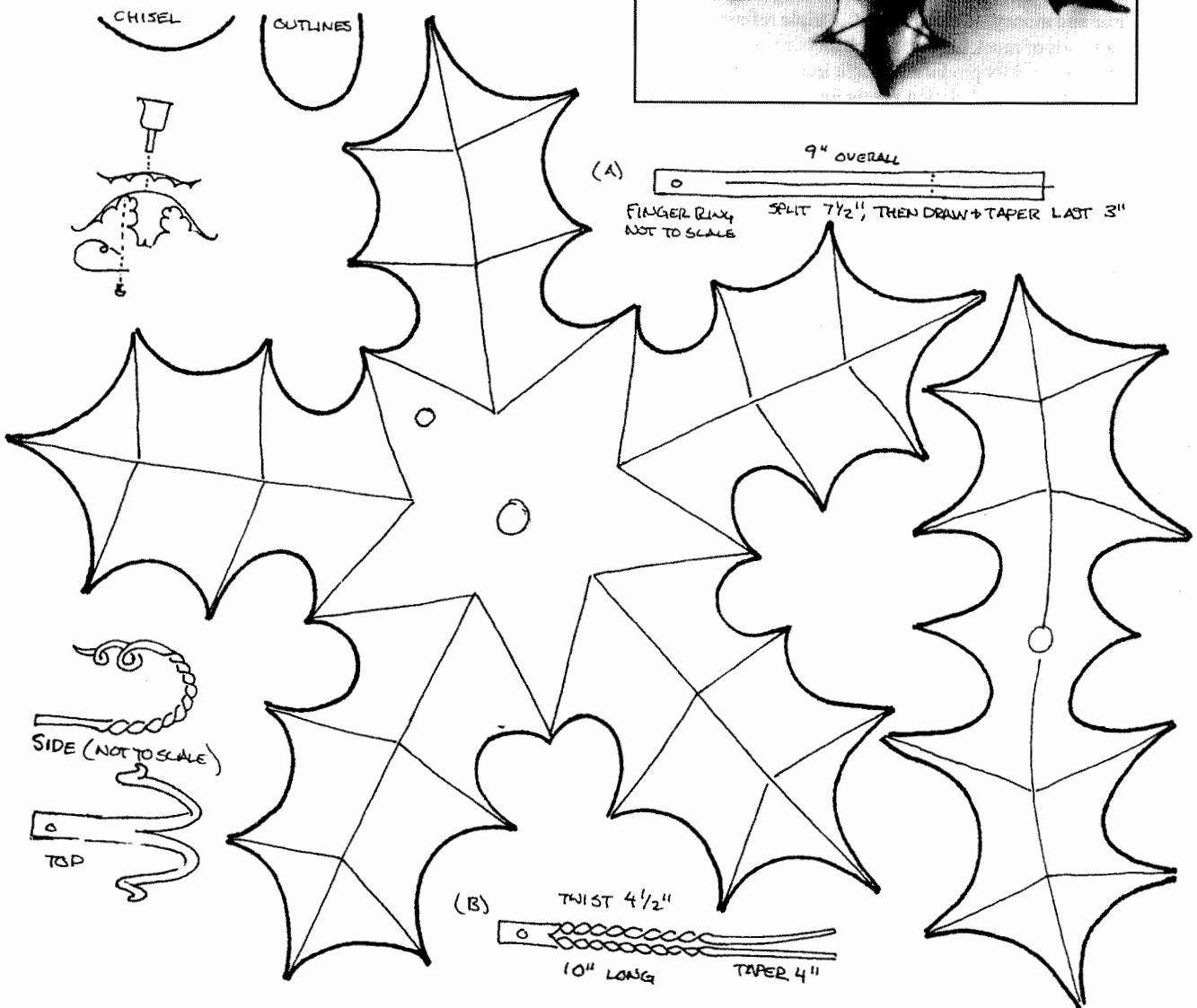
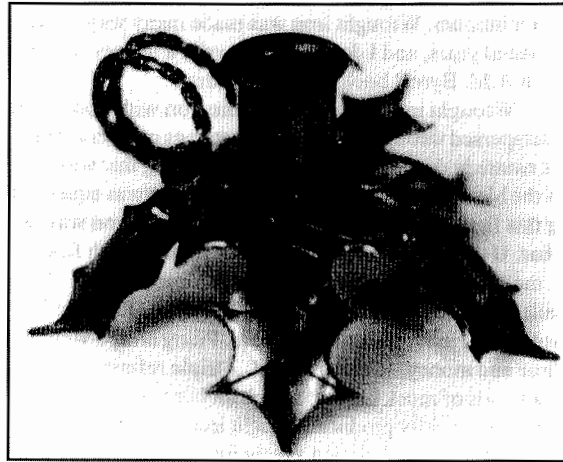


Richard Postman has been doing extensive research in Europe and will share the results of those efforts in future issues of the Hot Iron News. ed.

# Holly Candleholder

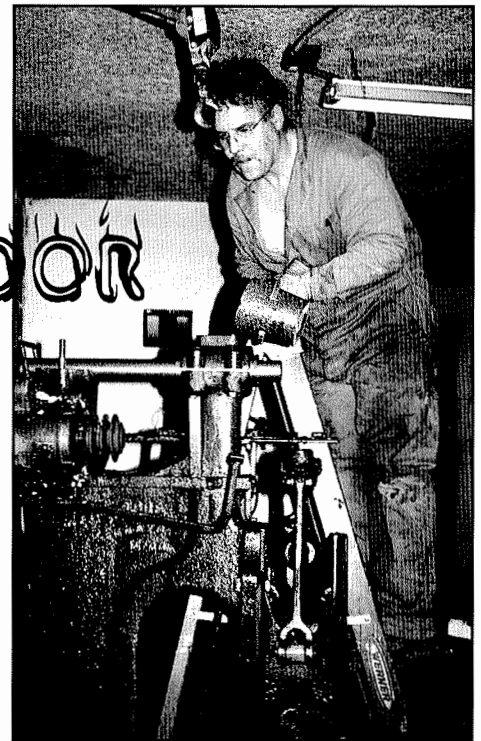


From the Appalachian Area Chapter Newsletter comes Gary Scasbrick's novel Christmas Creation. The sheet metal pattern below is full-size, though Gary says to deduct 1/16" since the pattern is made from a pencil tracing. You'll need to make two curved chisels to cut it out. Gary uses jackhammer bits hardened in water. He cut the sheet cold, and the chisels are still razor sharp. The finger ring is riveted to the underside of the main leaf. The double twist of the finger ring really sets the piece off. Forge the candle cup by fullering down a piece of 3/4" pipe. Leave the stem long so it can be used as a rivet to hold the whole thing together. Dish the leaf on a swedge block, then heat and brush with a brass brush to give it a golden color.



# A Rabbit Pour

by John Loeffler  
New Blue Moon Studio  
Peshastin, Washington

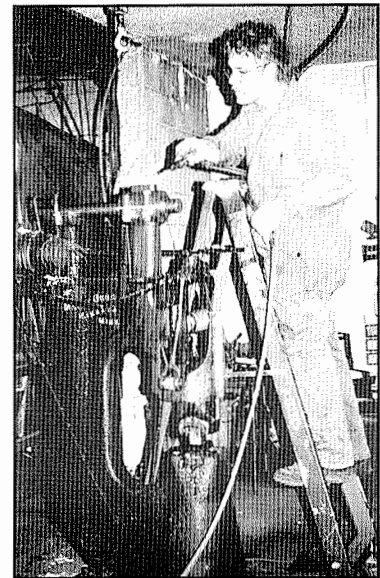
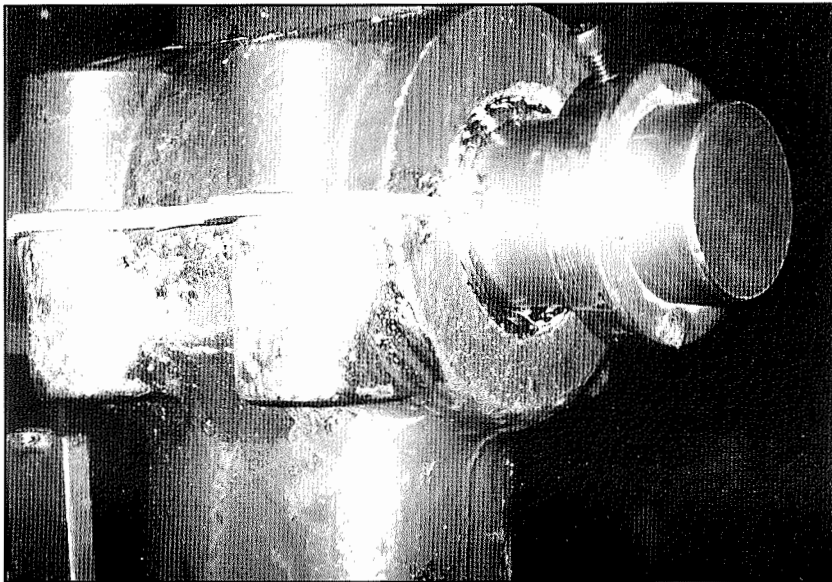


When Jerry took over the editorship of the Hot Iron News, we were at the Fall meet held at my shop in Peshastin. He knew that I had been the editor of the Blacksmiths of Arkansas and asked me to write a story. I agreed and then didn't do a damn thing! At the recent Spring meet in Winthrop, Jerry again asked me to write an article so I went home and dug through my old newspapers looking for an old story to resurrect. Then the guilt set in. While I was in Winthrop I told a few of the guys that I shouldn't have been there because I had a fifty-pounder down, needing a babbitt. It seems that every time there is a meet, a major problem comes up. Over the last year I've been keeping an eye on the front babbitt of the 50, it was slowly cracking apart. When parts of the babbitt start dropping out as you hammer along, its time to replace the babbitt.

The last babbitt pour I was involved with was twelve years ago. I helped (?), more like watched, as our shop mechanic poured babbitt on a 25 lb. Little Giant. So, I got the Little Giant book from the N.W.B.A. library and called Sid Suedmeier at Little Giant Automotive to get some pointers. I ordered some Dammit and babbitt ingots. (Dammit is now know by its trade name, Babbitt-Rite). Dammit is a soft playdough-like material used to keep the molten babbitt in its desired place. I got a 2" x 2" round cold-roll solid shaft, made some collars to hold the Dammit in place, and I was ready to start. I degreased and cleaned the hammer, took out the main shaft with the clutch/flywheel assembly attached, and then took out the remaining babbitt and cleaned the set area. This is where the 2" cold-roll came in; you put it in place of the main shaft to center the shaft in the journal blocks that hold it. We used wood twelve years ago. Sid said to use brass. I ended up using a piece of the old babbitt. Tighten the collars against the cast-iron holding journal blocks and pack the outside surface with Dammit to stop the leaks of molten babbitt material. It flows fast, sometimes too fast, and a blowout can make one hell of a mess. Hog-tie the thing down with bungie cords because the 2" shaft is precariously perched on shims.

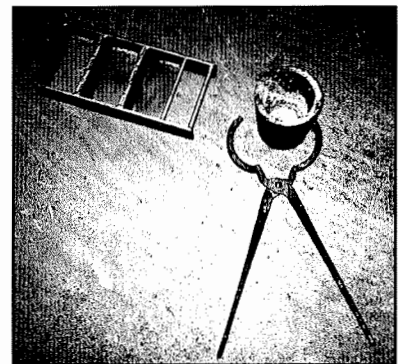
In my collection of stuff I've gathered during my years in the blacksmithing trade, I have a small 5# crucible. A crucible is a thermal pot to heat metal in. It was small enough so that I could put in my forge to heat it and I could pour it directly into the top of the hammer where the material was needed. By not using a ladle, the molten babbitt stayed hotter and it flowed smoothly. While the crucible is getting hot, preheat the pour area to 300 degrees, about enough temperature to peel paint from the cast iron. Take the crucible from the forge and use a long spoon to take out the slag (impurities) floating on the top of the molten babbitt. Don't let your babbitt material get too hot. I preheated the crucible and I let the babbitt sit in the fully melted stage only a few minutes while in the forge. If, after you pour the babbitt, it has a crystal appearance, it was too hot and will be brittle. It's best to remove the brittle babbitt and try it again.

Sometimes, while watching the flames swirl in the forge, I get hypnotized. While heating the crucible I slipped into a daze . . . I was thinking about Barney Coski, the King of practical blacksmithing. In the real world Barney worked in there was no artistic interpretation . . . form followed function. The primary goal was efficiency--the thrift of the hit! Over-kill



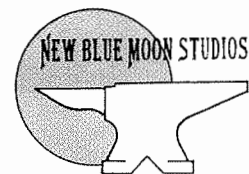
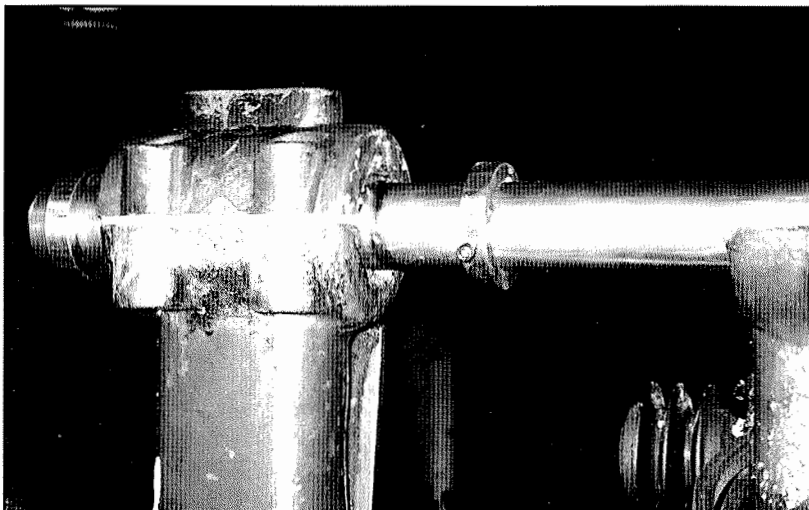
was like throwing money out of the window. The last meet Barney hosted hosted I saw him use a 6 lb. hammer, an anvil, and a cold piece of 1/2" round, and he beat it so hard and so fast it got red-hot, hot enough to light his cigar! Not bad for a man in his 80's! So lets lift a beer to the lad and get back to work . . .

Pour the bottom 1/2 of the babbit or babbits. You can pour the front and back at the same time if you have it properly collared and preheated. After it cools, about 15 minutes, loosen the collars, take the pilot shaft out and trim the babbit flat to the cast iron (I found that a 6" cut-off wheel worked extra fine for this). Put in the shims. Put the pilot shaft back, put the bearing cap on and loosely bolt together, tighten the collars re-packed with Dammit and pour the top part of the babbit through the oil hole in the cap. Pour the left-over babbit material into an ingot another piece of useful junk in my collection!).



In the Little Giant book they say to melt out the extra babbit from the oil hole--yeah, right! I ignored that idea and I took a small-diameter milling tool to the drill press and cleaned out the babbit in the oil reservoir. Then I used a small 3/16" drill and drilled through the babbit so the oil goes directly to the shaft. We're heavy consumers of grease and oil, we oil and grease the hammers every five hours of every day when in use. Preventative maintenance is why I pour babbit once every twelve years, and as much as we use our hammers, that's pretty damn good.

I've poured babbit twice now, so that makes me an expert!



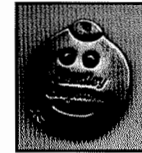
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The Further (exciting) Adventures of  
Smedley Soapstone or . . .



## SMED'S TATTOO

The boys at Skunk Works Iron Company sneak into Grandpa Critchfield's root cellar to pilfer his hard cider. Old Man Critchfield kept the spigots locked on the kegs but the boys, ever resourceful, used a couple of hollow canes to sample the goods through the bung holes. Grandpa Critchfield goes to the cellar for a couple of snorts, finds the boys, commences to tan their hides! Yippee! The boys light out real quick! Smed is last, runs and--SPLAT! Face tackles the door! (Over the years industrial-strength accidents and dance hall fights had taken their toll on Smed's face!)

Old Man Critchfield tosses Smed out on his face. Ouch! The boys pick up Smed. Greasy Luck Frank sez, "Gee, Smed, you're lucky--you missed a chance of getting hurt real bad!" Smed's face heals, but never the same. Smedley, concerned about it, polls the boys about what to do. Mario Suquamish sez, "Tattoo! Tattoo a new face on!" Smed's blank stare eventually grins. "Yeah! Yeah!"

The boys grab their homebrew, take off for the Gamble Bay Tattoo Parlor, and bribe Mario's friend Jimmy The Needle, tattoo artiste *extraordinaire*, to do the deed. The boys help Smed pick out a new face from Jimmy's pattern books. Knowing The Needle's weakness for oyster shooters and home brew, the boys go to poach some Gamble Bay oysters. On their way out Jimmy asks "What's his name?" "Smedley Soapstone!" chime the boys. By now Jimmy The Needle, with a memory like a sieve, is cleaning his equipment, swilling home brew, and mixing ink. Forgetting what face the boys picked, Jimmy keeps hearing a voice in his head . . . *Smedley Soapstone . . . Smedley Soapstone . . .* That name just keeps going around like a broken record.

The boys return with several gunny sacks of oysters, find Jimmy The Needle passed out and Smed snoozing. They can't believe their eyes!!! In between Smed's eyes and mouth is the large tattoo: Smedley Soapstone. The Whidbey Bull Rider pipes up, "You know, it don't look half bad!"

And that's how Smedley Soapstone got his new face.



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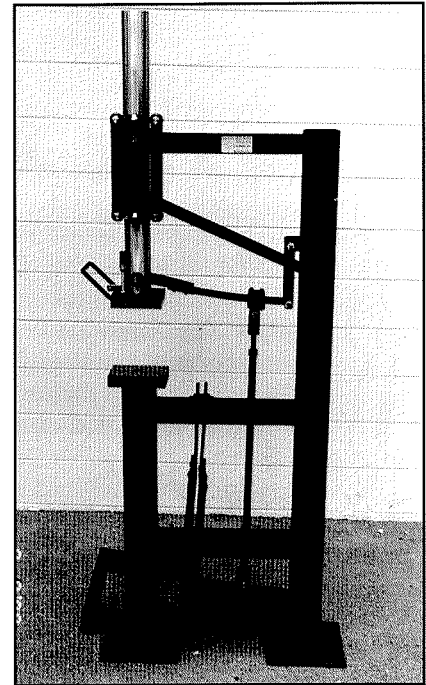
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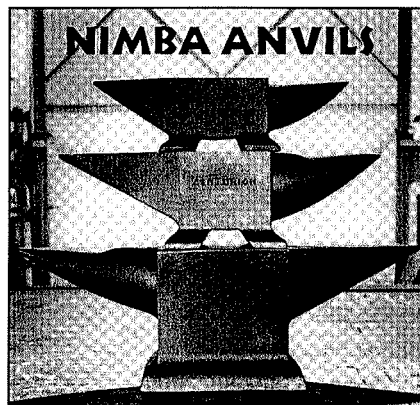
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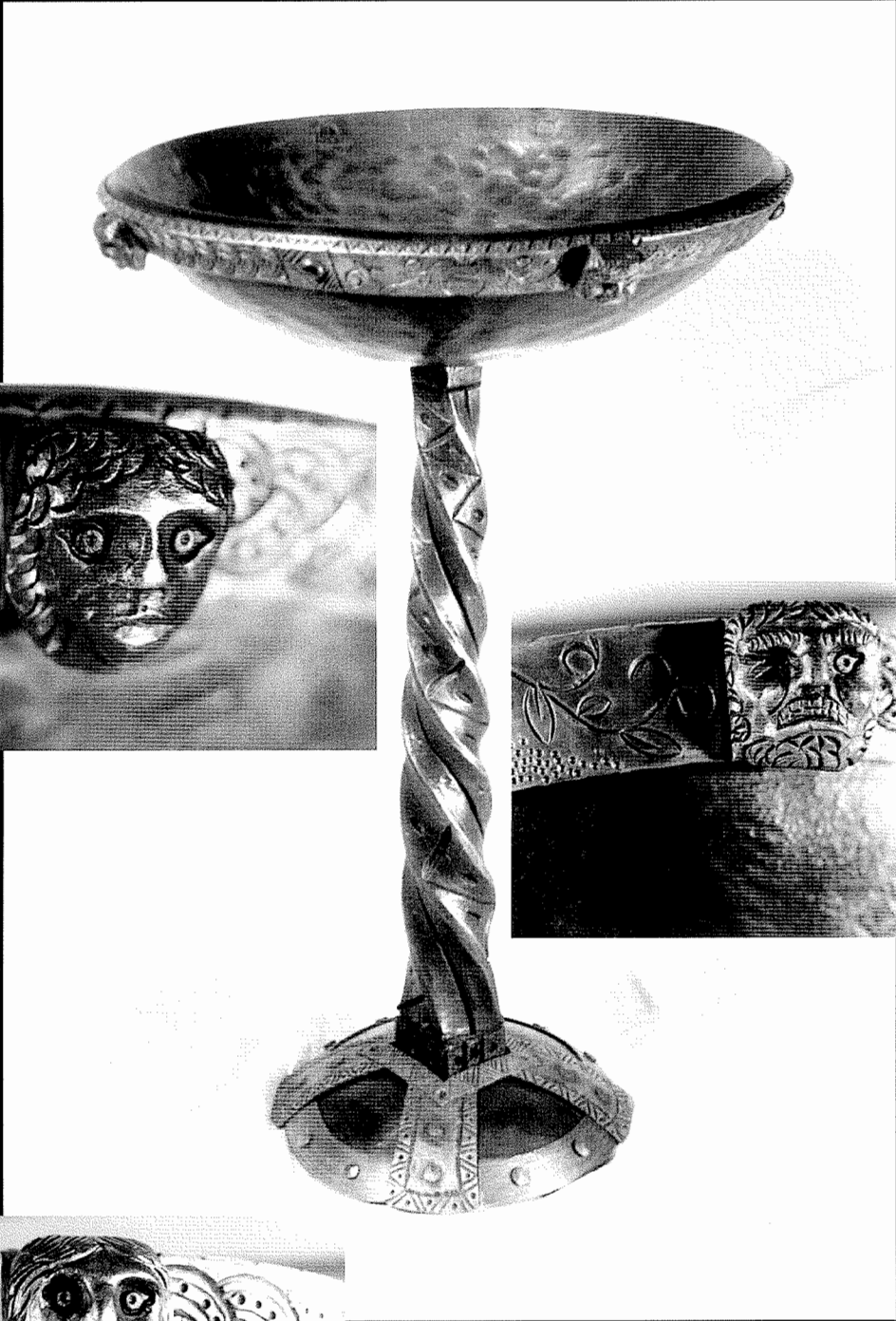


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**Address Change?** Al Karg is now maintaining the official N.W.B.A. Roster and Hot Iron News Mailing List. Send all changes to Al. His full address is on Page 3. For missing issues, contact the Editor. Also, keep those pictures and articles flowing!!



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