

CHAPTER OF ABANA

\$2

Hot Iron News

-- Voice of the Northwest Blacksmiths Association



June 1989



Northwest Blacksmith's Association

P.O. Box 81041

Seattle, WA 98108

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NWBA 10th Anniversary Gathering

Northwest Blacksmith's Association will be celebrating its 10th Anniversary, October 6th, 7th and 8th with a gathering at the Tenas Creek Logging and Railway Company, one mile west of the Paradise entrance to Mount Rainier in Washington State.

The featured demonstrators will be:

Ken White of England

Al Bart of Yreka, California

Russ Swider of Roe, New Mexico

As added attractions the following blacksmiths will also do short demonstrations:

Darryl Nelson and Terry Carson, David Thompson, Russell Jaqua, Jerry Culberson, Nahum Hersom, Phil Baldwin, Gene Chapman, Wayne Goddard, Smokey Adams, Karen Wagner, Monty Day, Russ Maugans and many, many others!

There will be a banquet Saturday night featuring beef and live music, a gallery showing the work of NWBA members, activities for families including train rides and basketry, beautiful scenery and hiking, a rousing auction, plenty of good company and the sharing of inspiration.

There will be no lodging or camping on the site, but across and down the road there are campgrounds, cabins, lodges and motels available (make your reservations early).

NWBA will not be serving meals other than the banquet Saturday night. Within walking distance of the Railway there are restaurants, a bakery, taverns and a deli serving everything from gourmet fare and wine to mystery meat and beer.

All participants must be registered and wear their name tags. Advanced registration fees are \$48 for NWBA members including the banquet. Family members register for \$22 each. Non-members register for \$63 (includes membership dues and a subscription to Hot Iron News). A registration packet will be sent out in late August and will include further information on lodging, a map and general information about the area.

No dogs or other pets will be allowed on the site. There will be plenty of wildlife including beavers in the area without them.

For further information contact: NWBA, P.O. Box 81041, Seattle, WA 98108. OR call Karen Wagner at (206)385-0256, Gene Chapman at (206)297-2495 or Jerry Culberson at (206)275-6769.

COVER: Russell Jaqua, Rose Tables Series, End Tables, 1988.

Photo by Paul Boyer.

WORK PARTY

There will be a work party up at Tenas Creek Logging and Railway Company in preparation for the Fall's 10th Anniversary Gathering. Anyone with a Weedeater, a pair of hands, carpentry tools, paint brushes, time of a desire to see some pretty country is invited to join Darryl Nelson and the NWBA Board on August 19th and 20th to prepare the site for demonstrations, porta poties and spectators. For directions and further information contact the Board or Darryl Nelson at (206) 832-6280.

THE AUCTION

Make plans now to donate something for the auction. Ironwork, handmade crafts, tools, books, exotic metals or your favorite recipe (in baked form) will all make you eligible for a special drawing open only to those who donate. Remember that your purchases are deductible and go towards providing the membership with meetings and demonstrators, workshops, and of course the Hot Iron News. Besides who wants to miss Jerry Culberson's fine performance as the official NWBA auctioneer?

THE GALLERY

A cabin has been set aside for a gallery. There is plenty of space for free-standing pieces as well as wall mounted works. There will be secure glassed-in cases for knives, jewelry and other small works. Think about what you might like to show and have photographed by Rebecca Thompson for the Hot Iron News. The gallery will be a showcase for the work of the Association as well as a source of inspiration. Contact Karen Wagner at (206) 385-0256 for more information or if you might be interested in helping with the set-up, lighting of staffing of the gallery.

"The greatest use of life is to spend it for something that will outlast us."

- William James

PHOTO SEARCH

The editor needs photographs from the past! Look through your albums and boxes. Find those glimpses of what NWBA used to be. Of especial interest are photos of demonstrators, ironwork, meeting sites, members, the first meeting, Timberline, workshops and anything of a humorous nature. Please include information about the subject matter of each photo. All photos can be returned if you wish. Send your photos to Karen Wagner at 711 Taylor Street, Port Townsend, WA 98368.

1989 ELECTION RESULTS

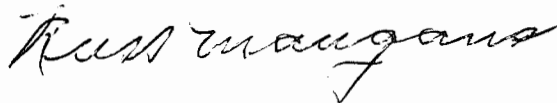
NWBA President Jerry Culberson and Secretary Gene Chapman will be resigning their positions on the Board this fall. The new Board will be staffed by Lloyd Hedglin, Tom Graham, Karen Wagner, Bill Martinez, Ike Bay, Hugh Eddy, Smokey Adams and two new Board members, Monty Day and Mike Falk.

To the good people of NWBA:

Thanks for your nice cards and thoughts, it's been seven weeks since the medicine men reworked the hydraulic lines around my ole heart. feeling fine and walking a mile or so most everyday. The bone in my chest that they opened with the big hot cutter is about healed so I can start heating and bending soon.

Hope to come down to the Spring meet ..

Warmest Regards



"What lies behind us and what lies before us are tiny matters compared to what lies within us." - Ralph Waldo Emerson

ABANA

Artist-Blacksmiths' Association of North America



P.O. Box 1181, Nashville, Indiana 47448
Executive Secretary, Janelle Gilbert

Office Hours: 7:30-11:30am & 1:30-4:30pm
Phone: (812) 988-6919

PRESIDENT'S MESSAGE

June 1989

Dear friends,

We are well into the second quarter of the year and we have accomplished a lot in the last three months. A report from Bill Callaway, Treasurer of ABANA, shows ABANA in excellent and stable financial condition. I noticed by viewing the general bank account in Bloomington, Indiana, that ABANA has never looked better reflecting the present financial situation. We continue to remain solid in our financial dealings.

Our new accountants are working with Treasurer Bill Callaway on the 1988 income tax and although we will be filing for an extension, we will have the 1988 income tax filed by the end of May. I do not believe that in the history of ABANA we have ever accomplished this goal to date. They report that 1987 and 1986 are now cleared and all back fees and penalties have been paid. It does not appear that there are any other financial dragons in the books for us to discover at a future time.

Michael Bondi, 1st Vice President, has returned from meeting with Charlie Orlando, the Site Conference Chairman for the 1990 ABANA Conference in New York. They have nailed down the demonstrator list and are currently working with ABANA Library Director Joe Pehoski on documentation for the conference and gallery. We want to pay attention to the gallery show, its lighting format and many other details that have been so long overlooked. We want to pay strict attention to professional documentation of this upcoming conference for the benefit of all of us in the future and also for the archives of ABANA. There are many people in our organization who will not be able to attend the conference and we want to be sure to have a thorough and professional documentation for them to rent through the ABANA Library so they may remain current with America's blacksmithing achievements.

The Anvil's Ring Committee is working at this time on the selection of a new editor for the Anvil's Ring. They had a conference call at the end of April with current Editor Robert Owings, to discuss the job profile from Robert's point of view. The editor of the Anvil's Ring as we all know is extremely crucial to our organization and the board is taking great pains not to rush this selection. They are reviewing the many applicants and I am very confident that we will have a new editor of the Anvil's Ring who will reflect the high quality of the magazine and the honesty and integrity of organization we have experienced in the past. For those of you who are waiting for the results, please bare with us as we conclude this very important task. We will be letting you know who the new editor will be immediately upon confirmation.

I received a notation last week that Mr. Kenneth Lynch has passed away. Mr. Lynch was very generous to ABANA, donating tools that he bought all over the world to be auctioned off at our conferences. His son, Timothy, has carried on that tradition. We are very sorry to see his passing and we thank his family for the dedication that they have shown to ABANA.

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TO: ABANA Chapter Presidents & Newsletter Editors
FROM: Ward Brinegar, ABANA Chapter Liaison
DATE: June 1989

Summer is almost here and a busy one it will be! Regional conferences are underway beginning with the Southeast Regional last weekend. I'm sure it was a great one as always with five chapters cooperatively sponsoring it. This kind of inter-chapter effort is one of the fruits of the chapter system as can serve as a model for other events.

PRINTING ABANA MEMOS

I want to thank all of the editors who printed my memo about ABANA brochure distribution. The response has been somewhat limited but every effort helps.

NEW ABANA CHAPTER

Congratulations to the Northwest Ohio Blacksmith Association who recently became an official chapter of ABANA. A group in Texas is ready to submit material to apply for chapter status.

NEWSLETTERS

I've received newsletters from eleven chapters in the last month or so. Thanks to all of you. The amount of activity and interest in the chapters continues to amaze me. You're all doing a great job to promote our craft.

"ELECTRONIC BULLETIN BOARD"

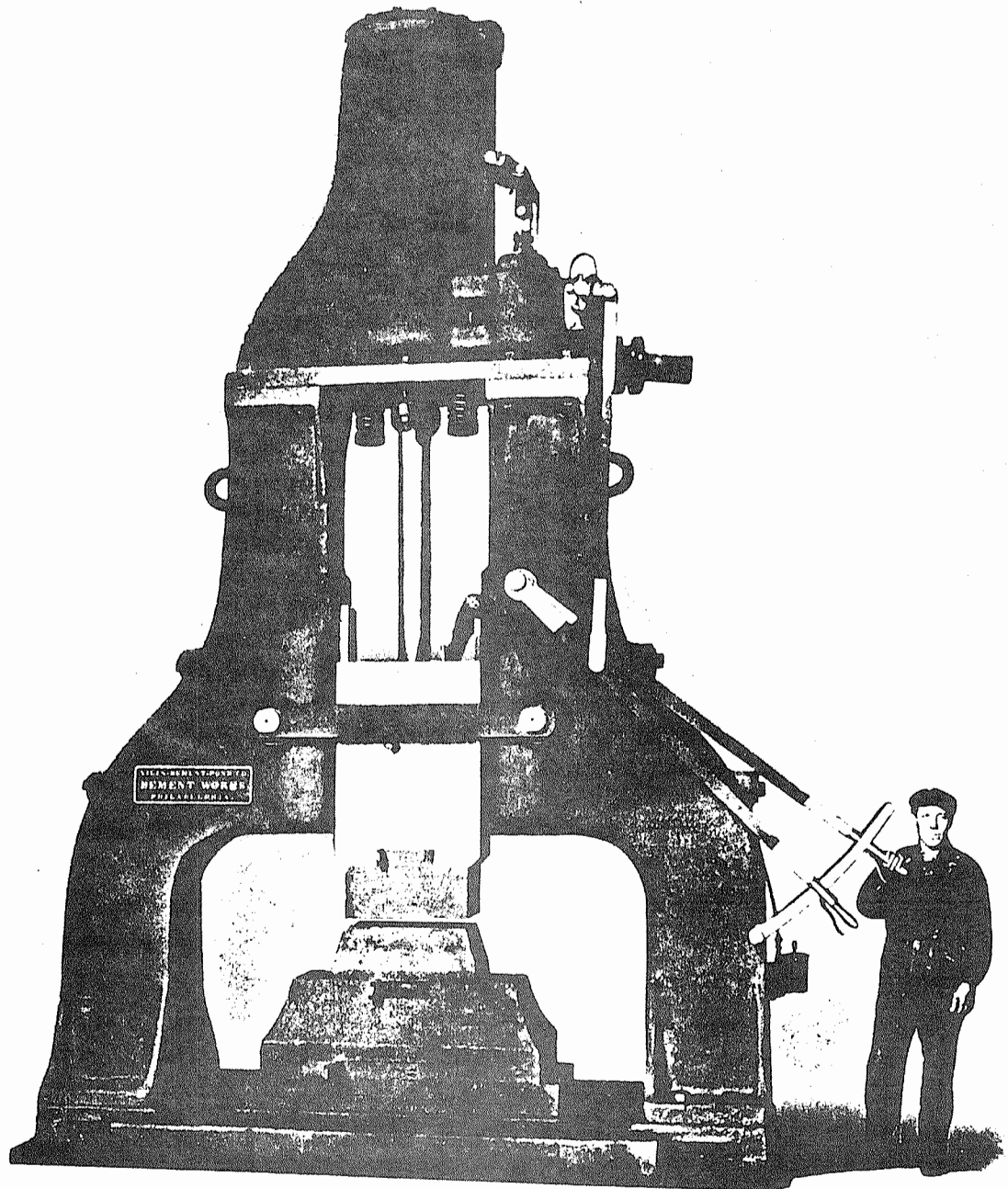
Clayton Carr's request for information about computer usage among editors has only netted one reply. If we don't hear more from you, we'll conclude that there is not enough interest to proceed. Let Clayton know how you use the computer and if you're interested in setting up an "electronic bulletin board" for ABANA.

ABANA - CHAPTER RELATIONSHIP

Finally over the next few months, Clayton and I will be working on defining and clarifying the ABANA - Chapter relationship. The requirement to become a chapter are pretty well defined but I would personally like to see them rewritten, particularly specified that a percentage of chapter members be ABANA members rather than a number (5). Although the ongoing relationship, once a chapter has been accepted, needs to be put down in black and white so that all of us know what benefits and responsibilities we share. Please let me know how you feel about this issue. I want to approach the ABANA Board in November knowing your views on this important matter.

Hope all of you have a wonderful summer!

WB/jg



1612

4000 AND 5000-POUND DOUBLE FRAME STEAM HAMMERS

SPRING WORKSHOP NOTES
by Jim Billington

The annual INBA Workshop was held this year in Kennewick WA, famed as the birthplace of the atomic bomb and for their glowing fish, the prize of sportsmen everywhere.

Architectural blacksmith Mark Bokenkamp from Powell, Ohio whose work ranges from large gates and spires to small drawer pulls and hardware, was the demonstrator. The three day event is the high point for the yearly INBA activities with members traveling from as far away as Carnation, WA to attend.

I think it is fair to say it was a mixed blessing. The disappointing part is due to differing levels of enthusiasm and expectations we've seen in other blacksmiths. Mark is a different breed of demonstrator. By his self-admission he'd rather lecture than demonstrate. Things really picked up when the group keyed into his style of sharing knowledge.

He is part blacksmith, part philosopher starting the program with a description of architectural blacksmithing and finishes for outdoor work. When asked if he had a problem with rust, he replied "I don't have a problem, the customer does" showing us a different side of B.S. (blacksmithing). The forge produced a "Radle" (an original ladle design), fork, tomahawk, drawer pull and techniques of inlaying.

I think the most important idea that he gave us was, in the words of the Bible, "Without a vision the people perish". To put it in Mark's words, "I could teach you how to make a flower, but if I return and you are making that same flower, I'd feel I'd failed".

In reviewing the following notes and wisdom, I find among the most valuable yet:

- * Crescent Heat Compound is good stuff for forge welding.
- * (On demonstrating to the general public) "If you have any questions please hesitate to ask."
- * Feel free to redesign an architect's drawings if they cause problems in forging. Architects understand saving money when confronted with design changes.
- * (Sales) "Describe your article as ergonomic and you can charge 4 times the price."
- * Doesn't use scroll forms (looks unnatural) but repeat design elements with variations to tie work together.
- * (Necessity is a Mother)
- * Arc welding can be used to speed assembly, use the best technology without sacrificing aesthetics (Arc welds were reforged in coal forge to improve appearance)

* Often the old ways are quicker and better, such as punching instead of drilling.

* Cigarette butts, when added to a forge fire, assist molecular adjustment and finish patina (unofficially confirmed by Richard Karnesky).

* Outdoor work get clear finish (polyurethane). Linseed oil looks good IF maintained!

* (Self-portrait) "I'm not artistic, I'm autistic."

* The main reason for light handles on power hammer tools is that it hurts less when they break.

* (Creed) "I enjoy the design work more than anything else, I just make the junk because I can't find anyone else who can do it."



from INBA News, Inland Blacksmith's Association, June 1989.

Mark and Jim Westfall discuss scrolls.

(Editor's note: Jim Billington attended both the INBA Spring Workshop and the NWBA Spring Gathering in Corvallis. Most of what Jim had to say in his article was covered at Mark's NWBA appearance.)



May there never develop in me the notion that my education is complete, but give me the strength, and leisure, and zeal continually to enlarge my knowledge.

- Maimonides

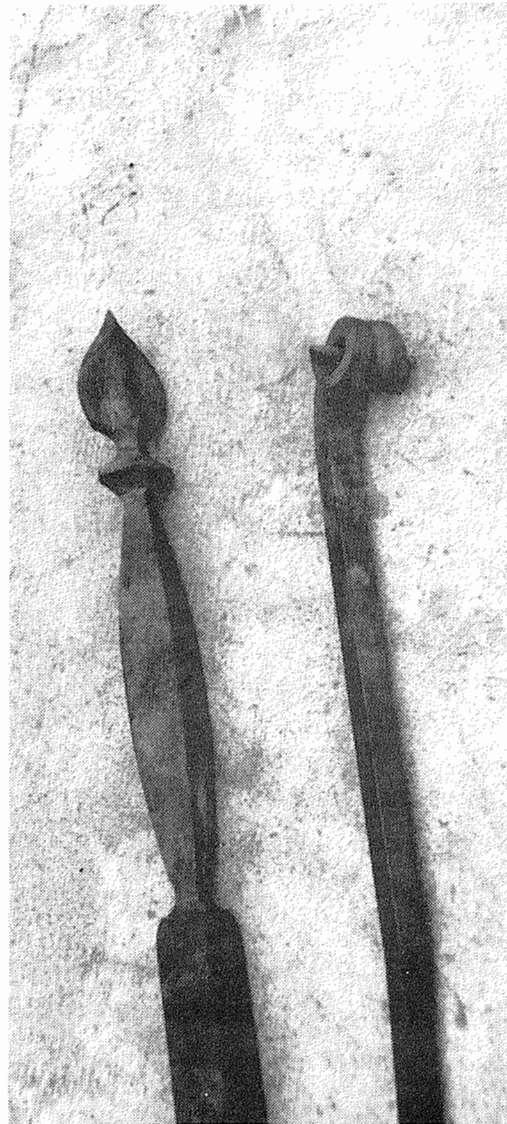
"Rest is not idleness, and to lie sometimes on the grass under the trees on a summer's day, listening to the murmur of water, or watching the clouds float across the sky, is by no means a waste of time."

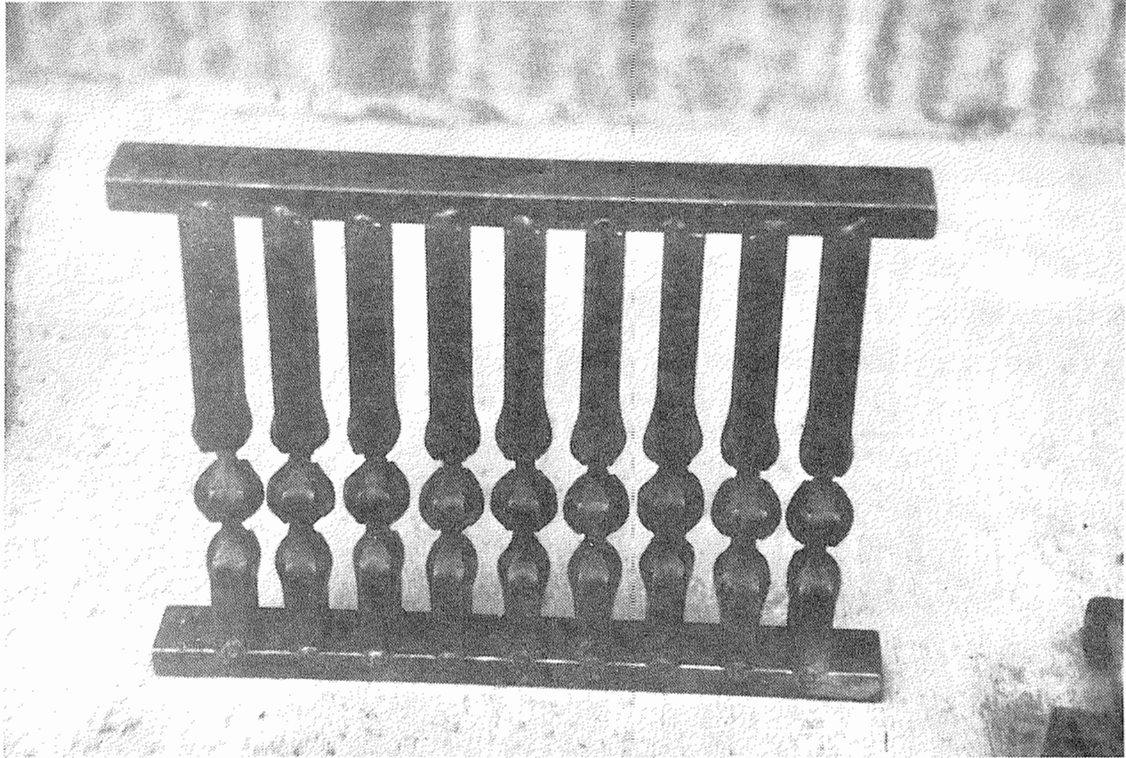
- Sir J. Lubbock

DAVID THOMPSON

Forged tubing and pipe details

Photos by Lloyd Hedglin



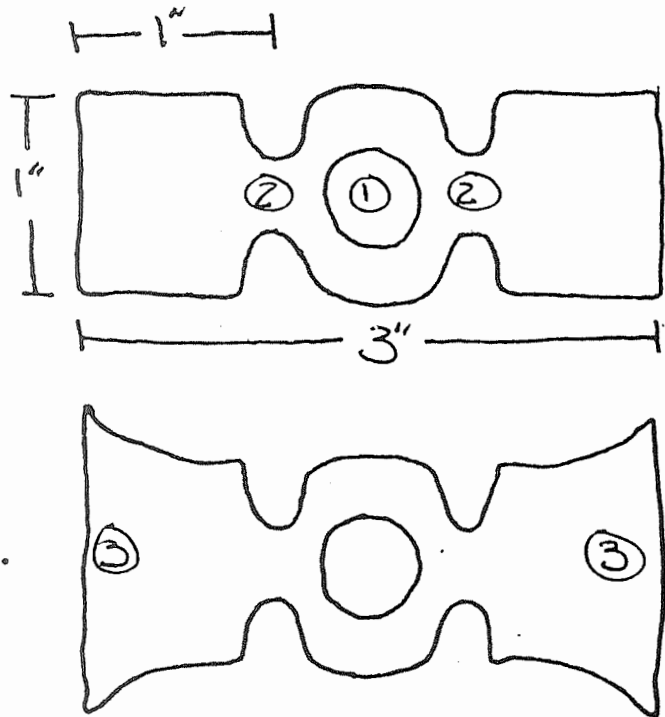


BOW TIE

Material:

3" of 1" square tubing

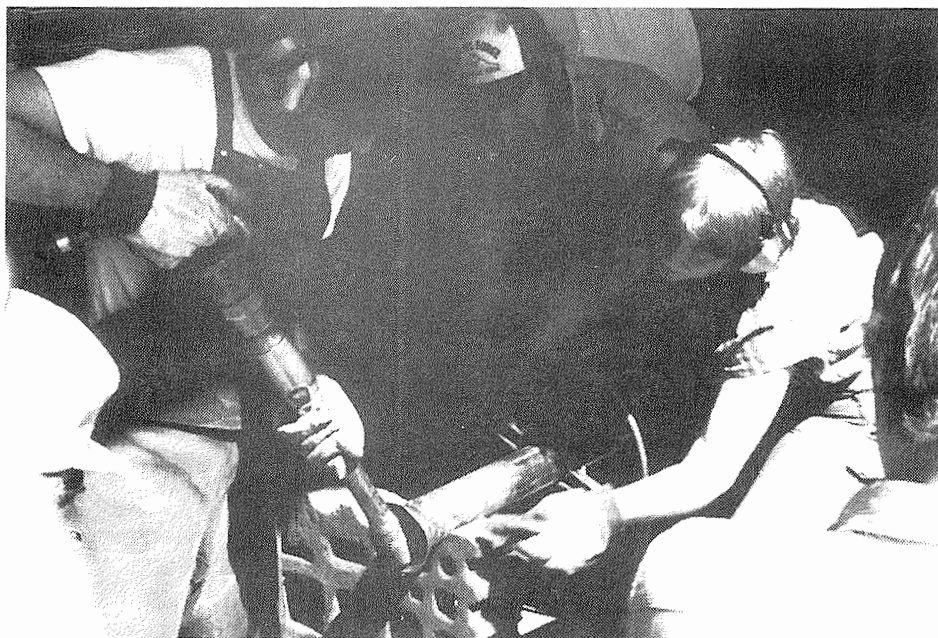
- 1) Pattern center.
I use a "grape tool" ball and socket gizmo.
- 2) Fuller all 4 sides, rolling edges toward center.
- 3) Flatten ends and gas or forge weld seams, leaving a small opening for gases to escape (or drill a hole in the back).
- 4) Bend edges to bring to life.
- 5) Thread shoestring through fullered section in back.



When to wear an iron bowtie:

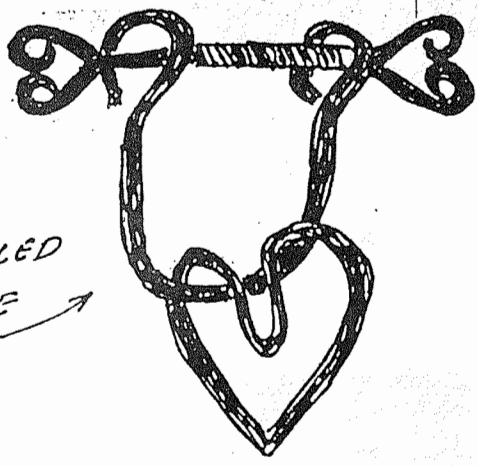
- 1) Persuading parents that blacksmithing is a real job.
- 2) Persuading an architect that you're the expert and "that" just won't work.
- 3) Persuading your dog to sit.

- Joe Elliott



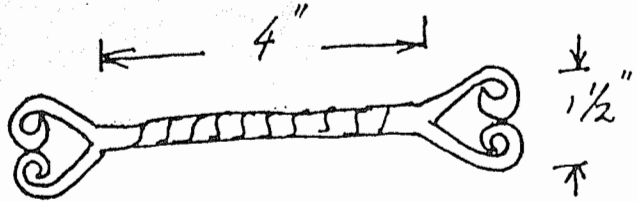
David Thompson working pipe. Photo by Lloyd Hedglin.

CAPTIVE HEART PUZZLE

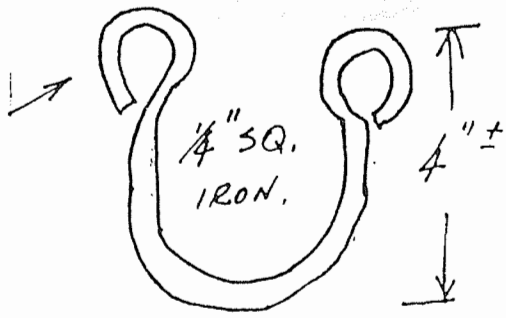


ASSEMBLED
PUZZLE →

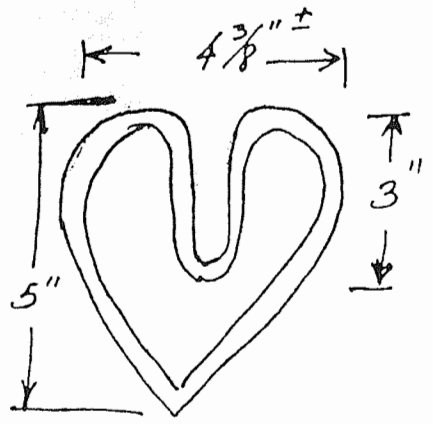
$\frac{1}{4}$ " SQ IRON WITH TWIST



1" ID
EYES
MAY BE LEFT
OPEN JOINT.



HALF CIRCLE -
4" OD MAX.



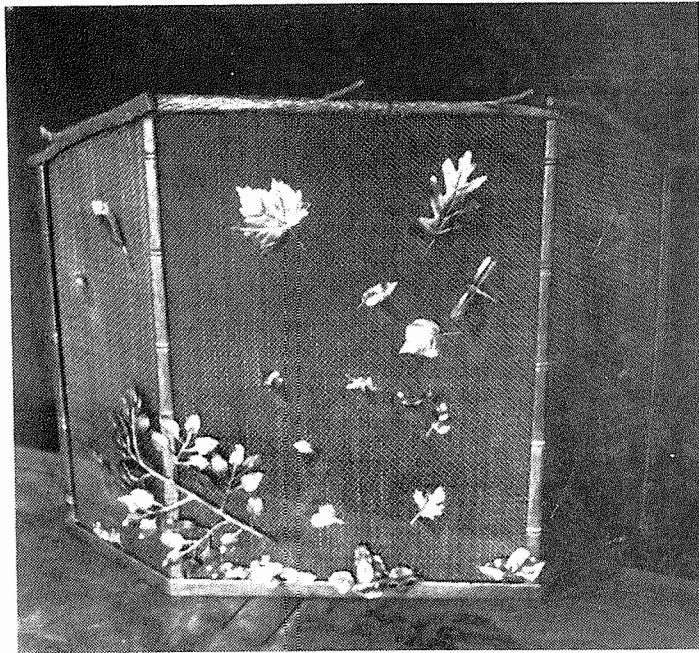
TONQUE MUST
BE $\frac{3}{8}$ " INSIDE MINIMUM
WELD HEART AT TIP.
USE $\frac{1}{4}$ " SQ. OR ROUND IRON.

OBJECT :

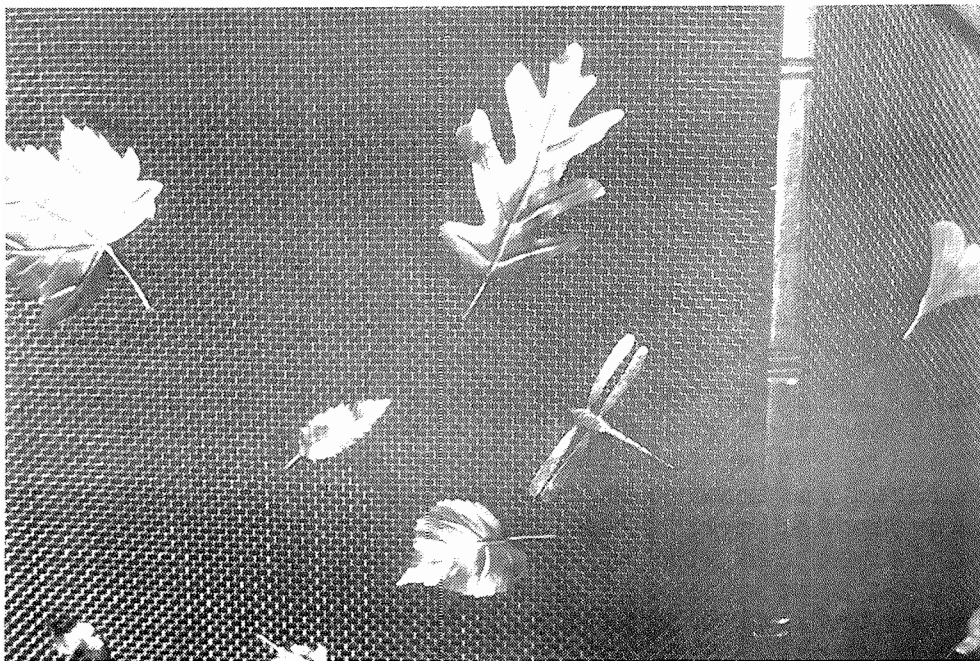
- 1) REMOVE HEART (WITHOUT HACKSAW)
- 2) REPLACE HEART FOR NEXT TIME.

HUNTER M. PILKINTON
R-1 Bx 180
WAVERLY, TN 37185

This little puzzle is not difficult to make, but it makes a nice project for craft fairs, etc. This design goes back to European Folk Art and was also known as a Conestoga Wagon toy, used to amuse children as their families moved west in the covered wagons. I have had one for over 30 years that was made of twisted iron wire, and it was old when I recieved it. So I see no problem on infringing on some ones design rights. The puzzle consists of three pieces and, with practice, you can shape the design and size to suit your fancy. The solution is to be found on page 42.
from Appalachian Area Chapter Newsletter, February 1989.



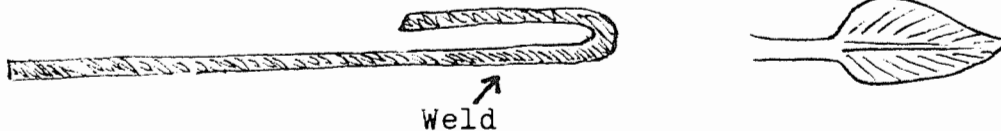
Fire Screen by D.J.Stull and Jerry Culberson.



FORGING LEAVES

I have read suggestions from several smiths on forging leaves on the end of a bar of iron. Many years ago I learned this trick from my mentor when I was a kid in the shop. Most of the time leaves should be forged onto the stems to get that artistic look.

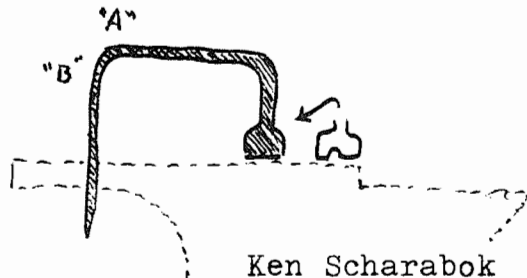
Use square stock that is about the size of the stem. Fold back the end to the required length of the leaf. Forge-weld the fold. Then forge the leaf configuration, round the stem to size, cut off and weld to the main stem.



- Nahum Hersom

ANVIL HOLDFAST

Auto lug wrenches make excellent anvil holdfasts. Bend into a "U" shape as shown. Fuller in a groove in the cup in line with the anvil face to help hold round or square stock. These are tightened by hitting the bend at "A" and loosened by hitting the bend at "B". Properly adjusted a simple tap should make the holdfast jump up a little as the tension within the pritchel hole is released.



Ken Scharabok
Dayton, Ohio

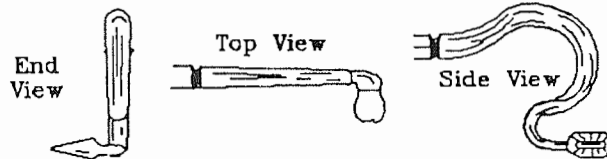
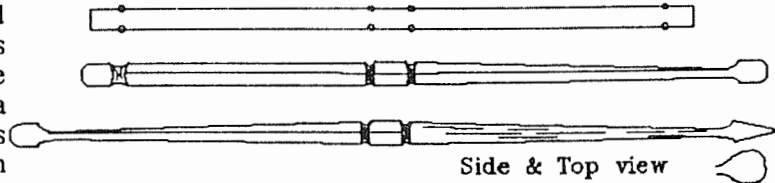
INSTALLING A HAMMER ON AN ALREADY POURED SLAB FLOOR?

Try UNISORB. Its a rubber impregnated felt pad that absorbs vibration. I've used this under large extrusion presses with good results. Buy it from: UNISORB, PO Box 1000, Jackson, Mich. 49204 (517)764-6060. UNISORB comes with a glue to glue the pad to both floor and the foot pads on a machine.

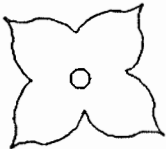
Nahum "Grandpa" Hersom

Northern Italian Cassone Handle circa 1550-1575 S.A.Bloom

The original objects are found on an ornately carved, walnut chest (lidded and footed) in the possession of H.Stetser of St.Petersburg, FL (who graciously provided access, measurements, and drawings). The chest is of northern Italian origins from the third quarter of the 16th century. It measures 42" long x 21" wide by 22" high. The handles are round, with a gentle taper and are scored near the center on the front surface. The ends of the handles are flattened and turned at 90 degrees. The ends act as stops so that when lifting the chest, the handles cannot go beyond a perpendicular position, thus preventing the lifter's hands from being crushed. After 400 years, the chest shows little damage from the stops. In the project described below, I've added rosettes behind the handles as a precaution as I suspect that they will be needed on a soft-wood chest. I also altered the design by leaving the center section as a square bead.



Start with a 2' 13" long piece of 1/2" square stock and mark them at 3/4" and 6" from each end. Lightly fuller at the 3/4" marks & incise a groove at the 6" marks. Taper from the 6" to the 3/4" position and round the stock (I found that a belt sander helped substantially). Form the ends into wedge-shaped finials. Bend the tapers through two decreasing curves and turn the finial at 90 degrees as shown. A handle will measure approximately 8" x 4".



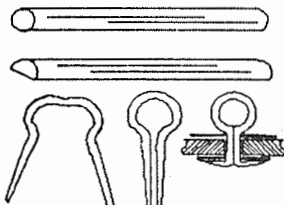
Cut the 4 rosettes from 16-gauge sheet steel and use a chisel to incise veination patterns. Drill a 1/2" hole in the center and make short angled cuts in each leaf edge. Bend back the metal at the cut, creating a serration and a triangle of metal which can be driven into the wood to secure the rosette.

Form the 4 eyelets from 3/8" round stock swaged into half-rounds. Draw out the legs. Make sure the eyes are large enough to accomodate the handle just proximal to the finials and shape the legs so that they will fit through the holes in the rosettes. When satisfied, install them on the handles.

Determine the spacing on the handle between the eyelet attachment points. Drill 1/2" holes in the chest, place & secure the rosettes over the holes (orient the leaves so that the finial will contact metal, not wood), insert the eyelets, place washers over the legs inside the chest and clench the legs over the washers.

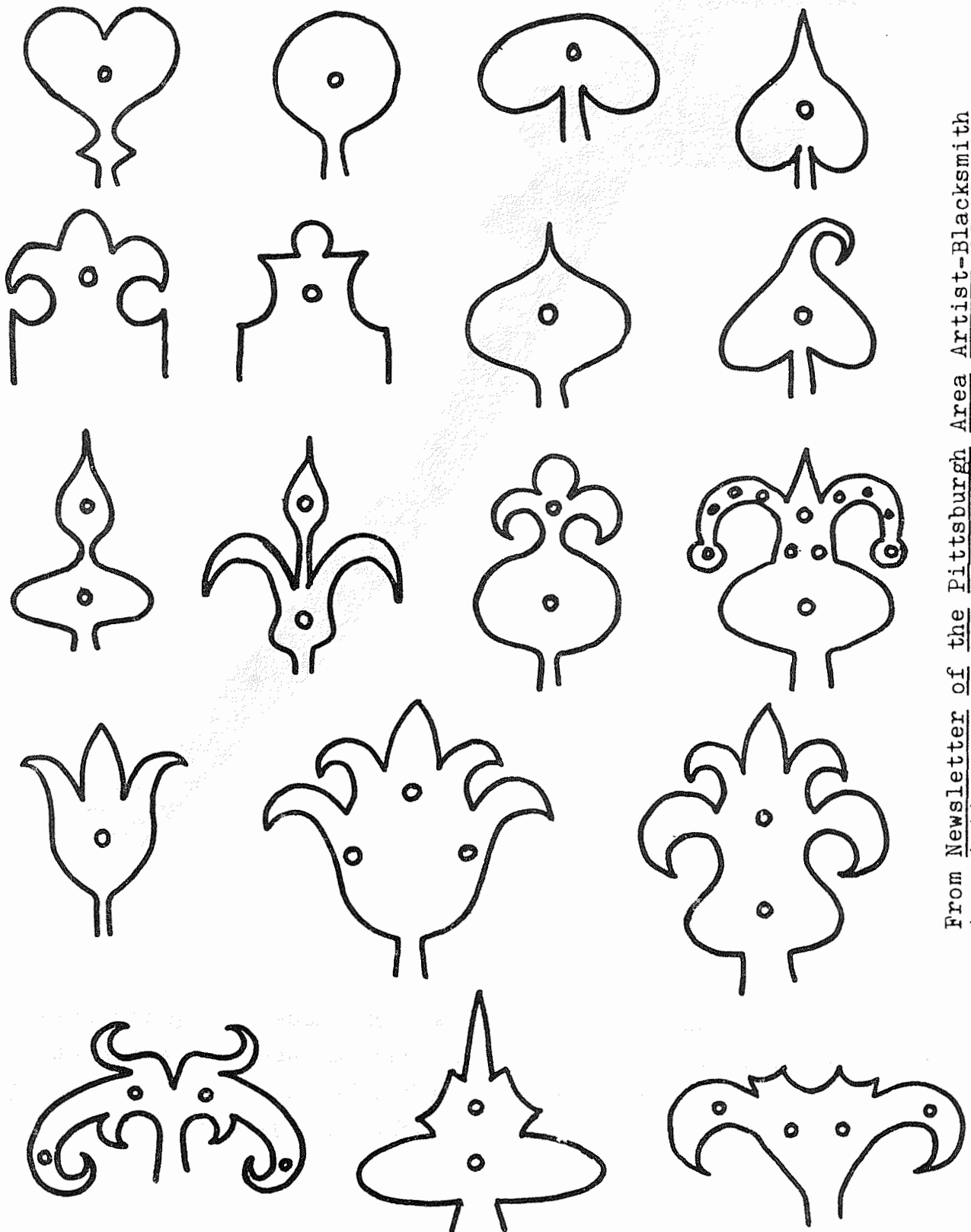
I find that a through wire brushing followed by a coat of clear acrylic spray generates a pleasing surface finish.

Copyright © 1989 - S.A.Bloom (IronFlower Forge)



LATE 18th & EARLY 19th CENTURY HINGE & HANDLE ENDS

With the current popularity of "Country" styling, some of you preparing items for sale at the Three Rivers Arts Festival might find this collection of Pennsylvania Dutch hardware ends useful in your design phase.



From Newsletter of the Pittsburgh Area Artist-Blacksmith Association, March 1989.



This is an original style 'Monkey Wrench' made to tighten nuts on wagon axles, but like all us Yankees was used for anything. (Sorry it doesn't come with rechargeable batteries so all one has to do is push a button to make it work. Ha!!)- Nahum Hersom

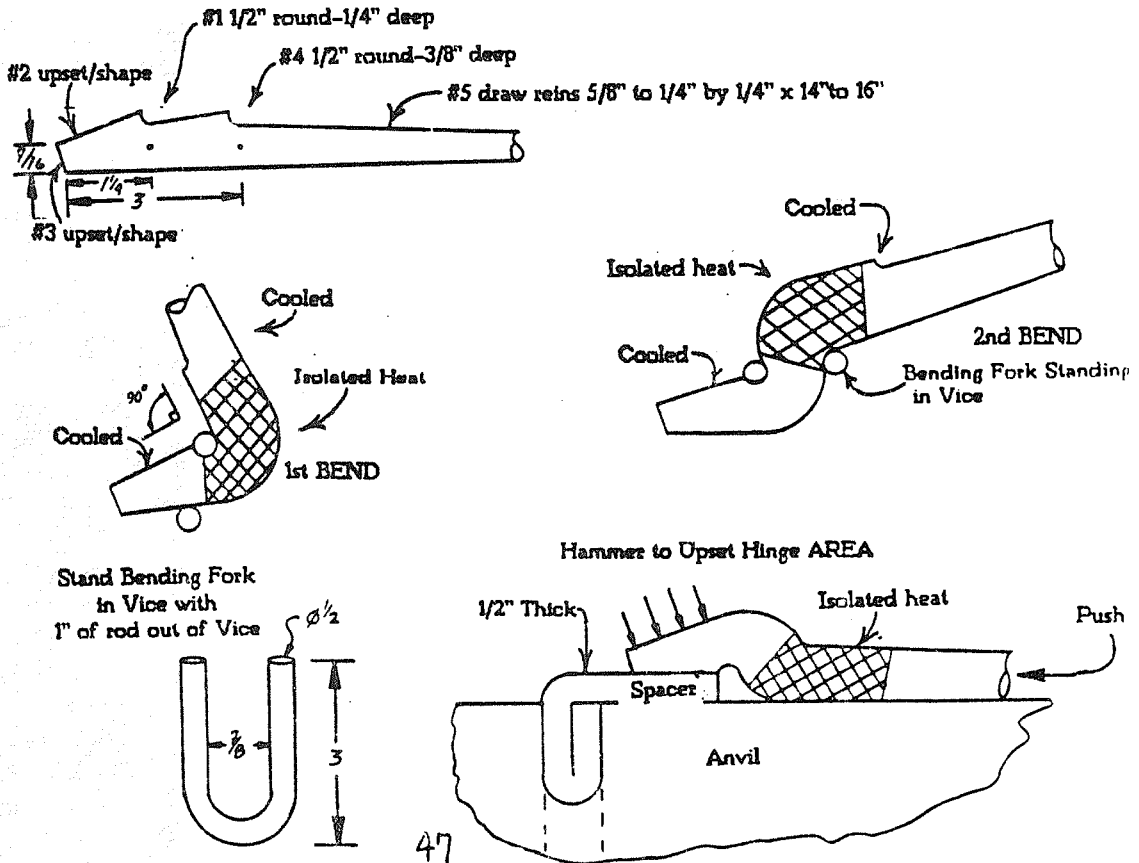
POZ-TONGS

Reprint. The Founders Press

These notes were taken by Dave Van DeValde during the November 88 class at Robb Gunter's "The Fogery School of Blacksmithing".

Material: 1/4"x1" Strap 12" to 14" long of Mild Steel(2 pieces).

1. Center punch marks at 1 1/4" and 3" from the end of each piece.
2. Heat & hammer a 1/4" deep 1/2" round fuller at the 1/4" mark of both pieces.
3. Upset/taper the front end on on fullered side down to 7/16" on the front tip. Allow the #2 surface to thicken. Do not flatten back to 1/4" thickness.
4. Upset/taper front to 90 degs. from #2 face.
5. Heat and hammer a 3/8" deep 1/2" round fuller at the 3" mark of each piece and taper as shown in #1->#4
6. Starting at the bottom of the 3/8" deep, 1/2" round fuller, draw the reins from 5/8" to 1/4" on a constant taper for the 14"->16" length.



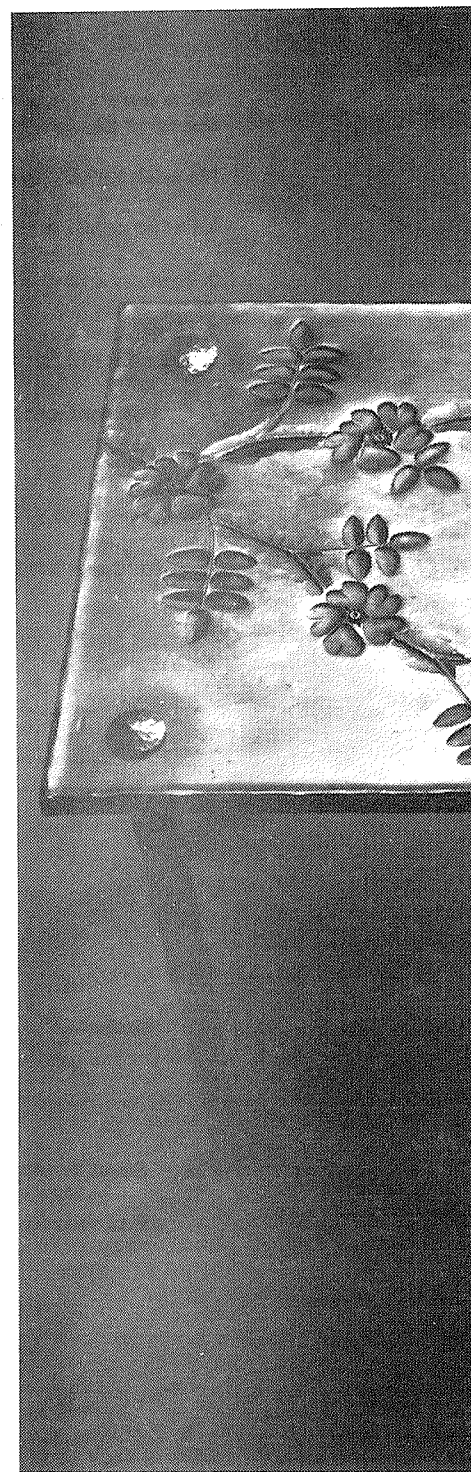
From California Blacksmith, California Blacksmith's Association, May 1989.

Russell Jaqua

ROSE TABLES SERIES

Coffee Table

1988



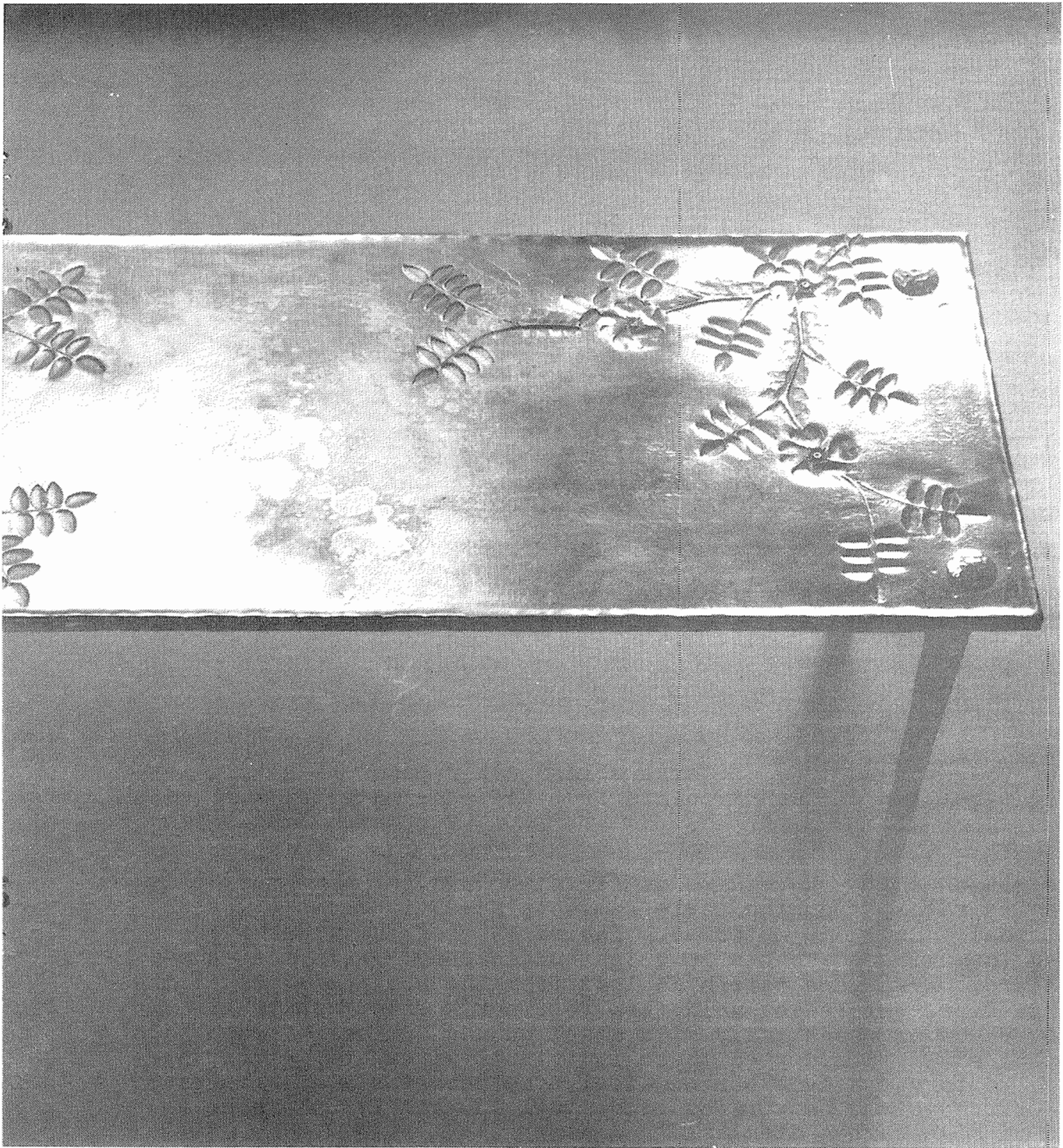
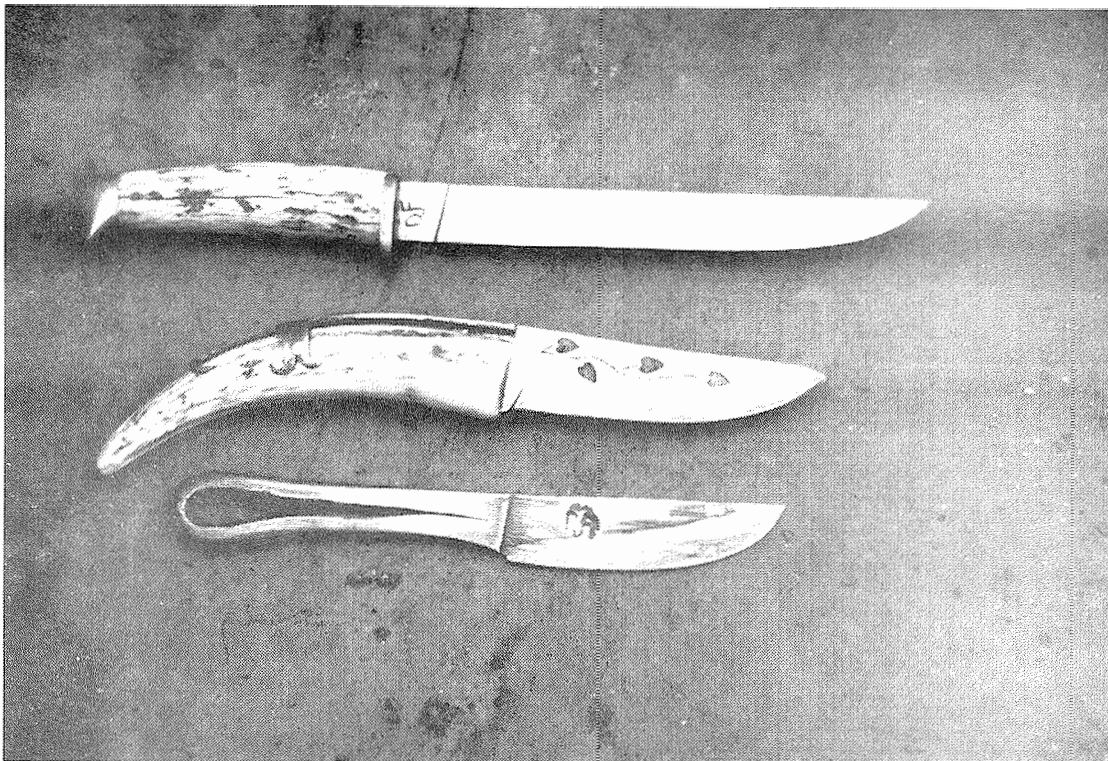


Photo by Paul Boyer



Knives by D.J.Stull. Photo by Lloyd Hedglin.

ASK RICHARD

By Richard Karnesky

Q:

When you etch a piece of forge welded cable Damascus steel, why do you get two different colors from the same material?

Perplexed Blacksmith

A:

The reason that you get two different colors, or more correctly etching rates, from the cable Damascus steel is because you do not really have one material. The surface of the steel wire used in making the cable is slightly decarburized in its manufacture. Even more carbon is lost from the surface wires in the forge fire, before you weld them together. This results in a thin layer of essentially mild steel on the surface of each high carbon steel wire. When these individual wires are welded together to form a single bar of steel, the decarburized surfaces of the wires form a network of mild steel in what is otherwise a bar of high carbon steel.

When the steel is etched the high carbon part of the steel is attacked faster than the low carbon steel. This results in the light colored network you see on the surface of the etched steel.

from: Inland Northwest Blacksmiths Association News, March 1988

A SWEDISH KNIFE

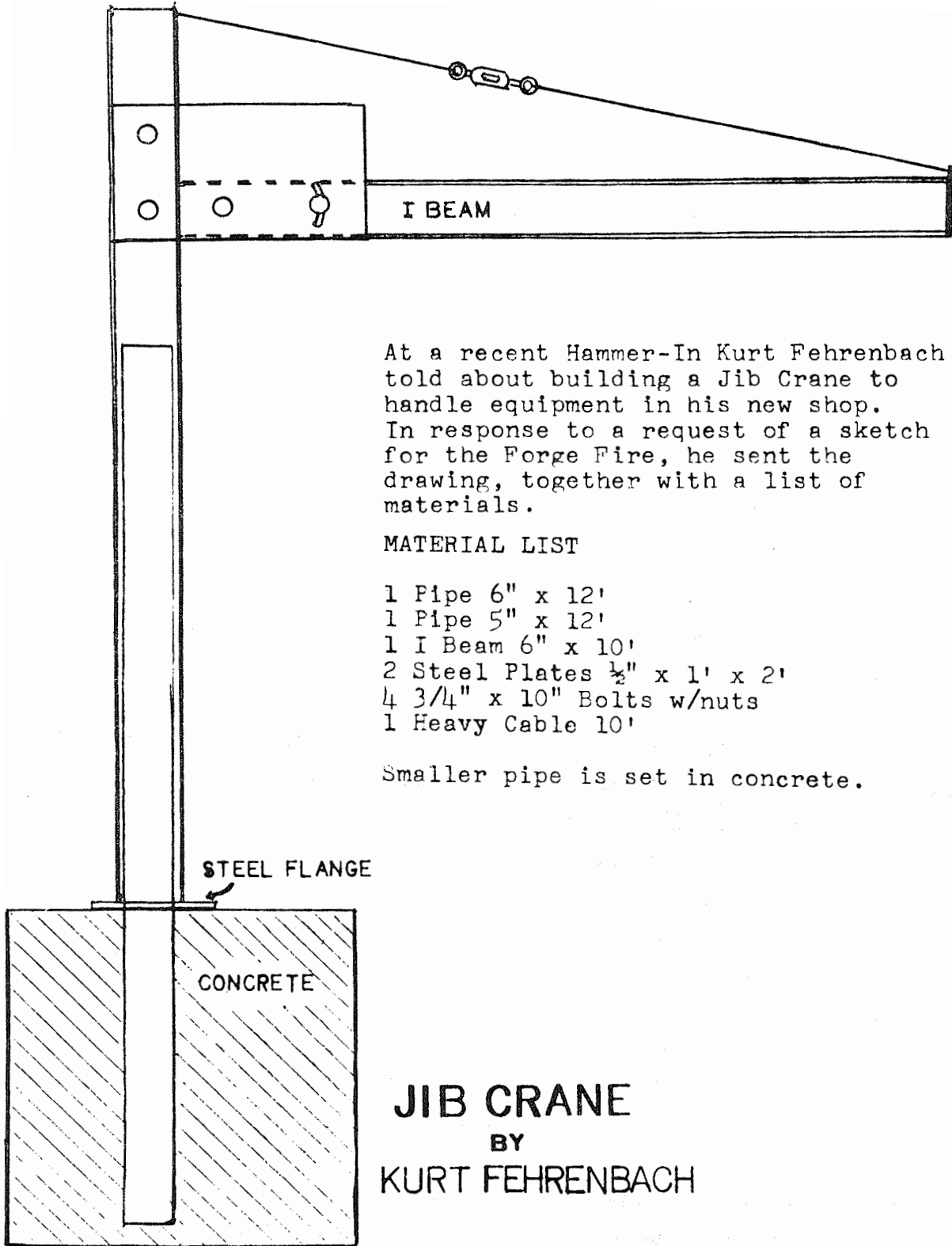
When I was 13 years old, our family became friends with a couple from Sweden. Edwin was a machinist and since he was a person who could make things I became attached to him - guess one would call it a case of "hero worship". Seems that Edwin's father was a blacksmith in a lumber camp in Northern Sweden and when logging repairs on equipment was slow, he made axes. The double bit axes were made of two pieces of mild steel with high-carbon cutting edges. Of course these were all forge-welded.

Edwin's father also made knives that could be pushed into soft wood and bent. This curved point allowed other loggers to carve bowls and wooden spoons for sale to buyers who took them to cities for resale. These knives as it was explained to me by Edwin were made of a piece of mild steel (wrought iron?) that was folded into a U shape and a piece of high-carbon tool steel was inserted and forge-welded in place. He said only the cutting edge was the tool steel, so I presume the tang end was welded together and drawn out to shape. As Edwin explained, using his fingers to show me, and as I remember, the pieces of iron were about 4" long and 1" wide. He said the high-carbon steel was inserted, then welded, and after forging to length, the tip was turned up and cut off along the back edge. The grain would flow from the heel to the tip of the blade, along the cutting edge.

Edwin had a knife that he said was made this way which had a blade about 5" long and 1" wide with an antler handle. He said forging this way made the carbon strip quite thin and about $\frac{1}{2}$ the width of the blade. When heat treated properly, the blade was quite flexible - "Better to bend than break".

As I said, I was only 13 years old, but the stories he told me of the things his father did were like magic, and maybe they really were. Anyway to me he was a kind of magician and now as I rekindle those memories, well, after all, aren't all Blacksmiths really magicians in disguise?

Nahum Hersom



At a recent Hammer-In Kurt Fehrenbach told about building a Jib Crane to handle equipment in his new shop. In response to a request of a sketch for the Forge Fire, he sent the drawing, together with a list of materials.

MATERIAL LIST

- 1 Pipe 6" x 12'
- 1 Pipe 5" x 12'
- 1 I Beam 6" x 10'
- 2 Steel Plates 1/2" x 1' x 2'
- 4 3/4" x 10" Bolts w/nuts
- 1 Heavy Cable 10'

Smaller pipe is set in concrete.

**JIB CRANE
BY
KURT FEHRENBACH**

From The Forge Fire, Indiana Blacksmithing Association, January 1989.

Sometimes Ideas Are Your Best Tools

The anvil is secure and the hammers are hung by the forge with care. Now what do you make? So you go to your blacksmithing books and magazines and think, "I could make that, a dragon pizzer cutter!" or "that's too tough," or "do I need another fork?"

Make what you are interested in. If you hunt, make gun racks. If you read, make book stands or magazine racks. If you're a gardener, make tools or tool holders. In doing so, you are pleased with the work since it is fulfilling a need. Your work is a reflection of your tradition and by using it yourself, you become more aware of what are the positive and negative points in your project. For example, is that finish scratching your guns? Or are the issues falling out of the magazine rack? Do you live with the mistake and remain in your

self-created hell or make improvements. What you pass on reflects on your audience.

A scrapbook filled with your own designs or clippings from magazines, catalogs, etc. helps "prime the pump" and get ideas going. Don't worry if your design is not all forged but all welded. What is important is you are pleased with your work and yourself. This attitude is reflected in your project. When making what you like and the way you like it, you also find out who your followers and supporters are. These people are then the biggest help in keeping the anvil secure, the hammers in hand and the forge lit.

Mark Smith



From The Pennsylvania Striker, Pennsylvania Artist-Blacksmith Association, Spring 1989.

Designing Ornamental Iron Work

THOMAS GOOGERTY

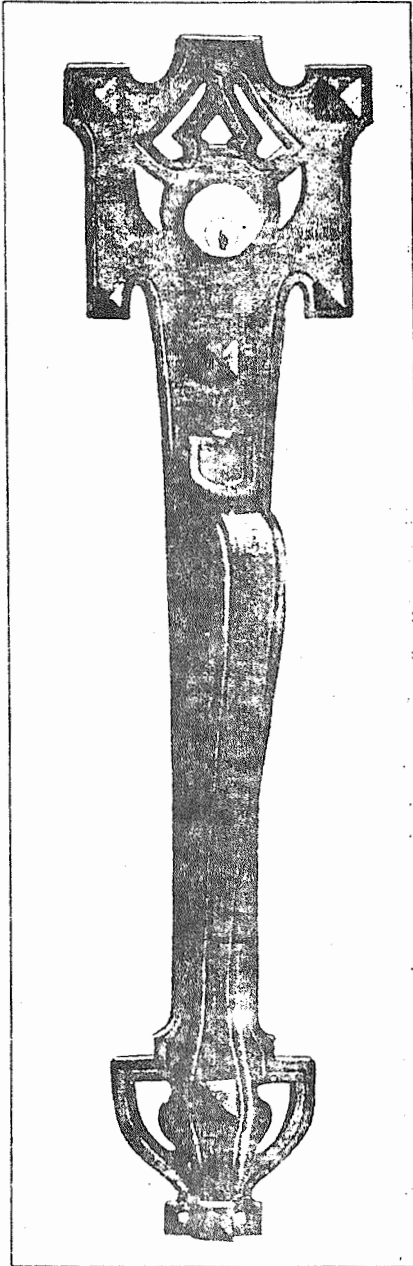
In making designs to be worked out in iron, principles must be followed in the same manner as designing for any other of the industrial arts. This subject of design based on principles is well known to the student of art and has survived for ages in architecture and history. No matter what one is designing the article when finished should be of some service, possessing beauty of out-line and perhaps color. It is a well known fact in first glancing at an object, let it be a building, a piece of furniture or anything of that sort, it appears to us a mass. In other words we view the whole of it, taking in the boundary lines, and later the detail. This matter of looking at an object as a mass is something for the designer of iron to think about when he begins to lay out his design. In the first place the boundary lines must be of good proportion, unless these lines are fixed by construction. In that case the space enclosed may be divided to get a harmonious arrangement of masses. In designing a rectangle, ratios have always been considered. As an example good ratios are: 1 to 3, 3 to 4, 3 to 5 and 5 to 8, or something difficult for the eye to analyze. Objects that are nearly square are not as good. A good rule to use when figuring ratios is that one half of the end will go into the side three times.

At Fig. 1 is shown a square rectangle which in itself it would not be considered a poor design. We

cannot criticize it. At Fig 2 we have introduced lines dividing the surface into four equal parts, as a design it would now be considered poor owing to the fact that the rectangles are equal in size which produces monotony. At Fig. 3 and 4 we have placed the lines so as to divide the surface into unequal spaces which gives variety, therefore the rectangle is interesting and has lost the feeling of monotony. In the designing of iron variety is one of the principles we must seek and not monotony.

We have said that rectangles with unequal sides and with the proper ratios were interesting, also that square rectangles were interesting when subdivided into unequal spaces.

In designing an escutcheon plate for a door latch we will try to show where some of these rules have been put into practice. At Fig. 5 is shown an illustration of a complete door latch made for a plaster dwelling house. At Fig. 6 is shown a line drawing of the plate. Notice that the rectangles at the top and bottom are of unequal size, thereby distinguishing one end from the other and adding variety to the design. Notice also that the rectangles are turned diagonally to the lines of the long center part thus contrasting with it. The dotted lines projecting from the plate show that the design is made up of unequal spacings or measures thus giving variety to the whole



A WELL DESIGNED ESCUTCHEON
PLATE

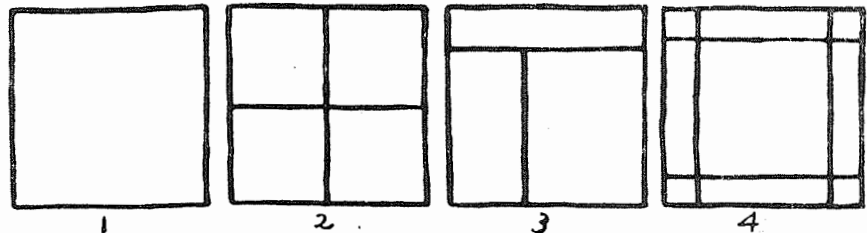


FIG.—1, 2, 3 AND 4 ILLUSTRATING DESIGN

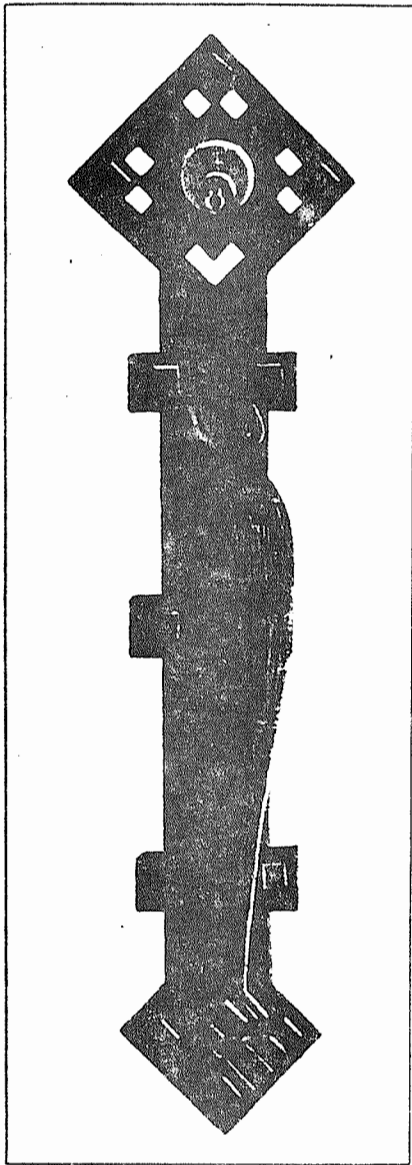


FIG. 5.—ANOTHER ESCUTCHEON
PLATE

design. The open places and the chasing on the surface of plate, also add to its interest. The nails that fasten the plate are forged with square heads to keep them in harmony with the balance of the plate,

and are also chased. If a line were drawn through the vertical center of the plate one side would be found to be a duplicate of the other. Notice at Fig. 7 the leaf end and the vase where the same principle of unequal spacing has been carried out.

At Fig. 8 is shown a reproduction of some ancient English iron work. Notice that the measures or spacings are of unequal size, giving them variety of outline. They are also highly conventionalized. The beautiful strap hangers shown are made so that the strap part is to be on the outside of the door and allowing the door to swing in. Perhaps these patterns are traceable directly to the simple tools used. The old craftsman knew that certain lines and forms were readily produced by certain tools, and through the use of these many of his forms were evolved.

One can readily see and understand that it requires some thought and study to invent designs as shown in this picture. How very interesting and lasting to one are these pieces which have survived for hundreds of years. Compare them with some of the so-called modern realistic iron work.

It is a well known fact that the most interesting work in design was achieved when workmen were designers. Conditions have changed, workmen are no longer designers under the modern factory methods. The studio trained artist and the shop trained man do not understand one another. The artist has a fine feeling for good taste, but a poor understanding of the means in executing the work, while the workman does not understand design. Therefore, it seems as though the shop trained man who is working in any of the industrial arts and who wants to produce good work should give some time to the study of the underlying principle of design.

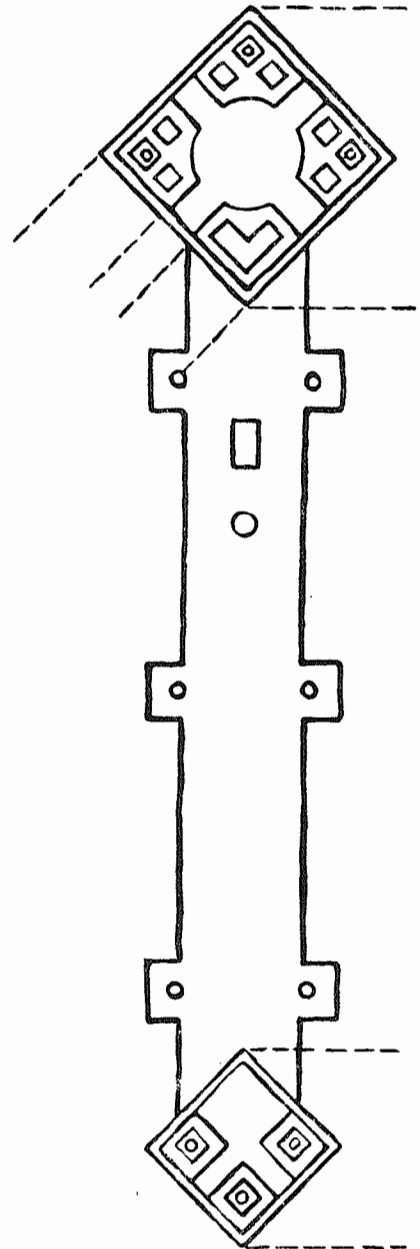


FIG. 6.—THE LINE DRAWING FOR
THE ESCUTCHEON PLATE

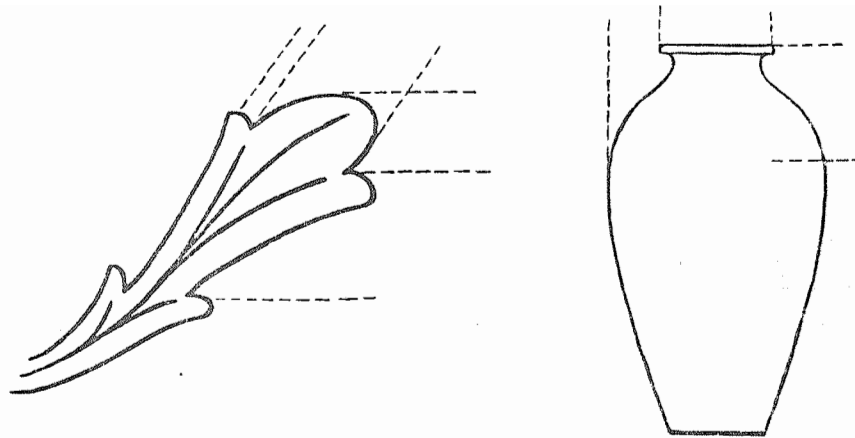


FIG. 7.—ILLUSTRATING PRINCIPLES OF DESIGN

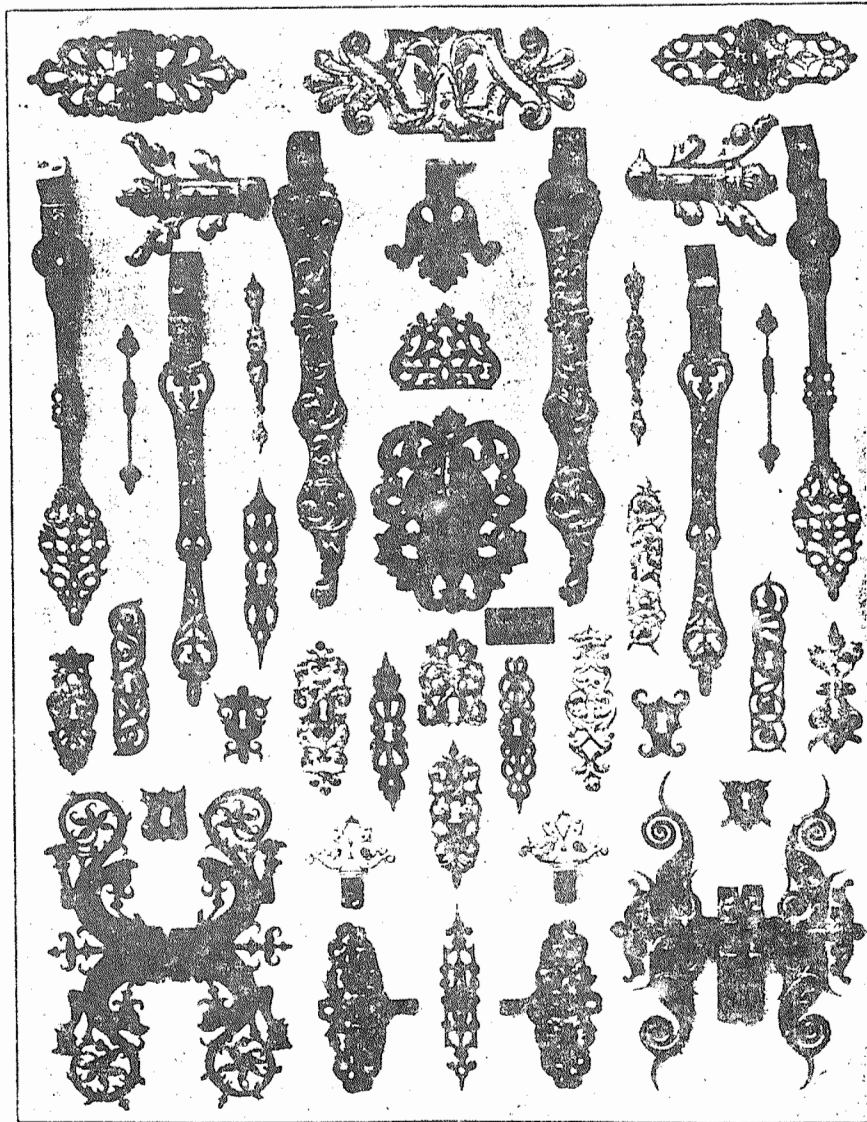


FIG. 8.—OLD ENGLISH METAL WORK ILLUSTRATING GOOD DESIGN

From The American Blacksmith, January 1916.

ARE YOUR DESIGNS REALLY YOURS?

Suppose you create a unique, attractive, easy-to-do handle design. Can someone else reproduce your handle on fireplace tools, and sell them at the Christmas craft shows? Or can that someone send the pattern for your handle to a magazine? Well, that depends.

The Copyright Law of 1976 protects your rights for all "original works of authorship," which includes literary works, like plans and descriptions of your projects, as well as graphic and sculptural works, like those handles. Your copyright protection begins from the time the work is created in fixed form (mere ideas can't be copyrighted), and can continue for your life plus fifty years.

It is important to note that you don't have to do anything special to copyright your work; the copyright is an inherent part of creating original work. To keep your copyrights, you must place a notice of copyright on the original and any copies that you distribute. If you don't place a copyright notice on each copy, you abandon your exclusive right as the owner to display it publicly, to reproduce the work, to prepare derivative works, and to sell copies.

A copyright notice is easy to include; it consists of the word "copyright" (or a c in a circle), the year of creation, and the name of the owner of the copyright (see the copyright notice at the bottom of this article for an example). A good place to put the copyright notice is the bottom of the first page of a written document, or on the base or frame of your forged creation. You can also register your copyright with the Copyright Office of the Library of Congress. This is a legal formality intended to make a public record of the item being copyrighted, and the date of creation. You can register your copyright anytime after finishing your work by sending in an application, \$10, and a copy of a written work, or pictures and drawings of a three dimensional item.

Case law has established the *doctrine of fair use*, which allows copyrighted material to be used to a limited extent without obtaining permission IF the use is "reasonable" AND IF the use is not harmful to the copyright's owner. Brief quotes are usually allowed; however, the line between fair use and infringement is unclear, so be careful.

Once you sell your sculpture, or allow *The Florida Clinker Breaker* to publish your pattern, who owns the copyright? You still do; mere ownership of one of your copyrighted handles, or a pattern for one, does NOT give the possessor the right to reproduce it. As the creator of an original work, you can sell, lease, give away, or will your rights to someone else, but those rights aren't transferred unless you say so in writing. You can also sell, give away, etc., partial rights, such as the one-time right to publish a pattern in a newsletter; that way you still own the copyright, in case you ever put all your patterns together into a book.

For more information about copyrighting your work and registering your copyrights, write to the Superintendent of Documents, Government Printing Office, Washington, D. C. 20402-9325, and ask for *Circular 1: Copyright Basics* and *Circular 2: (a list of) Publications on Copyright*. Both are free.

Copyright 1989, Mary Brandenburg

(ABANA chapter newsletters may reprint this article if they credit *The Florida Clinker Breaker*)

University of Washington



L. Brent Kington, one of the fathers of contemporary hot metal forging, will teach the forged metals workshop. He is director of the School of Art, Southern Illinois University at Carbondale, and has exhibited internationally for 30 years. Kington was a founder of the Society of North American Goldsmiths and served as the first president of the Artist-Blacksmith Association of North America. This summer's workshop will focus on hot forging and fabrication of iron and non-ferrous metals. Emphasis will be given to surface treatments—texturing, painting, drawing and patination. Previous work in metal is helpful but not required.

Workshops will be conducted under the direction of School of Art faculty members Layne Goldsmith (fiber arts), Mary Hu (metal design) and Norman J. Taylor (sculpture).

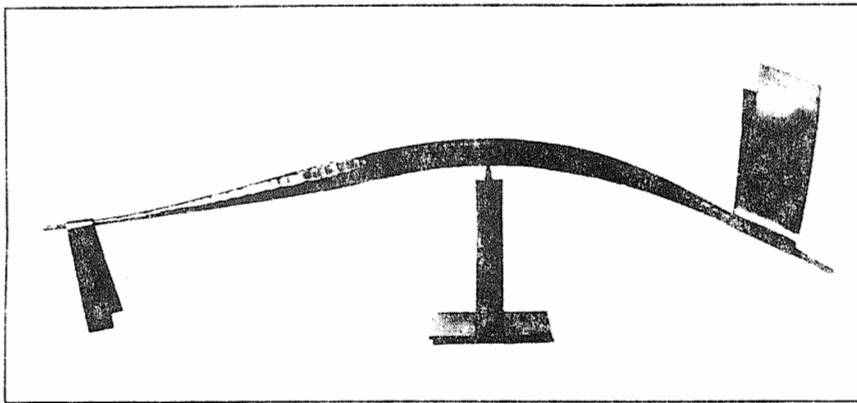
For further program information, please contact: Layne Goldsmith
School of Art, DM-10
University of Washington
Seattle, WA 98195
(206) 543-0997 or 543-0970 (message)

Summer Art Institute

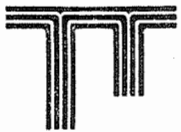
Monday, July 10, through Friday, July 21
(no class on weekends), 9 a.m.-4 p.m.

This two-week institute is sponsored by the University of Washington School of Art, the Graduate School and UW Summer Quarter. Sessions will be held at the School of Art Ceramics and Metal Arts Building and Weaving Studio on the UW campus, on the bluffs overlooking Lake Washington, Mt. Rainier and the Cascade mountain range.

Three concurrent workshops—non-traditional basketry, hot metal forging and ceramic shell casting of metals will be presented. Students may also attend evening slide lectures.



TENNESSEE TECH



Tennessee Technological University
Appalachian Center for Crafts
Box 430, Route 3, Smithville, TN 37166
TTU Box 5106, Cookeville, TN 38505

July 3rd through July 7th

SPLIT WHITE OAK BASKETRY Estel Youngblood

Traditional techniques and materials will be used in making baskets, including cutting splits and hoops from locally gathered wood. B, I, A, U2.

BLACKSMITHING Fred Caylor

Basic steps of blacksmithing will be covered. Students will make items stressing the basic techniques such as drawing and tapering, twisting and forge welding. B, I, U2.

Summer Workshops 1989

BEGINNING ENGRAVING ON METAL Scott Pilkington

Beginning and advanced students will practice the art of engraving on metals. Course includes: tool preparation, scroll design and theory, layout methods, and various techniques. B, I, A, U2.

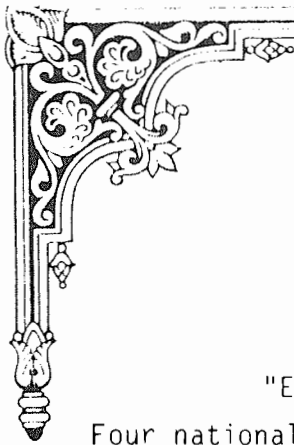
July 31st through August 4th

STAKE AND STRAND BASKETRY Fred Gerber

This course will cover many types of basket bottoms, a study of weaves, color and surface manipulations, basket finishes: borders, braids and handles, and more. B, I, A, U2.

BLACKSMITHING Fred Caylor

Basic steps of blacksmithing will be covered. Students will make items stressing the basic techniques such as drawing and tapering, twisting and forge welding. B, I, U2.



National Ornamental Metal Museum

May 21 - July 9, 1989

"ELOQUENT RESOLUTIONS: JEWELRY BY AND FOR WOMEN"

Four nationally prominent jewelry designers have been invited to exhibit their unique approaches to the art of body adornment. On view will be recent works by Laurie Hail (Seattle, WA); Rachelle Thiewes (El Paso, TX); Jan Yager (Philadelphia, PA); and Eleanor Moty (Madison, WI).

The Museum will be closed to the public for exhibit change July 10 - 15.

July 16 - September 10, 1989

"CONTEMPORARY IRON"

The exhibition, organized for tour by the Southern Arts Federation and curated by the Louisville Art Gallery, displays the current applications of the ancient craft of ironworking. Included are 58 objects which are sculptural, decorative, and/or utilitarian by artist-blacksmiths from around the United States.

The Museum will be closed to the public for exhibit change September 11-16.

September 17 - October 29, 1989
(First Floor Galleries)

"HELEN SHIRK: MASTER METALSMITH"

Ms. Shirk, who is a professor of art at San Diego State University, is regarded by her peers as one of the finest designer/craftsmen working in the metals field today. This one-person exhibition of her work is hosted in conjunction with her appearance in Memphis as "master smith" for the Museum's annual Repair Days event.

September 17 - 30, 1989
(Second Floor Gallery)

"AUCTION PREVIEW EXHIBIT"

Metalsmiths from throughout the U.S. and local artists and craftsmen contribute their work to benefit the Metal Museum at the SIXTH, ANNUAL BARBECUE AND AUCTION (September 30 - Museum Grounds).

September 30, 1989

5:30 P.M. - until

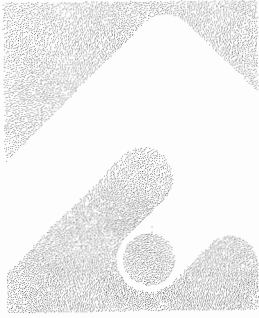
"SIXTH, ANNUAL BARBECUE AND AUCTION"

The Museum grounds will be the site of this annual fundraising benefit - all the barbecue and fixin's you care to eat, expertly prepared by members of the Redneck Barbecue Express; complimentary beer and soft drinks (cash bar); live entertainment. Tickets are \$15.00 per person in advance; \$20 at the door. Gates open at 5:30 P.M. The auction begins at 8:00.

BLACKSMITHING CLASSES AND WORKSHOPS

1989	Tuition:
September 23 & 24 (Saturday and Sunday)	\$80.00
Beginning Blacksmithing Workshop Instructor: Museum Staff	
October 21 & 22 (Saturday and Sunday)	80.00
Two-day workshop focusing on the design and forging of traditional iron hardware Guest Instructor: To Be Announced	
November 7 - December 12 (Tuesday Evenings)	\$225.00
Six week class which meets for three hours on Tuesday evenings from 7:00 - 10:00 P.M. with open studio time on Saturday mornings from 9:00 - Noon during the session. Instructor: Museum Staff	
1990	
March 10 & 11 (Saturday and Sunday)	80.00
Beginning Blacksmithing Workshop Instructor: Museum Staff	
March 24 & 25 (Saturday and Sunday)	80.00
Two-day blade forging workshop. Students will design, forge and finish a knife blade. Guest Instructor: To Be Announced	
March 28 - May 2 (Wednesday Evenings)	\$225.00
Six week blacksmithing class which meets for three hours on Wednesday evenings from 7:00 - 10:00 P.M. with open studio time on Saturday mornings from 9:00 - Noon during the session. Instructor: Museum Staff	

Other special classes and workshops will be announced through mailings to interested students throughout the year.



ARROWMONT
School of Arts and Crafts
Box 567 • Gatlinburg, Tennessee 37738
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PRESS RELEASE

May 18, 1989

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CALL FOR ENTRIES- NATIONAL OPEN MEDIA COMPETITION

Please include the following announcement in your publication through December 29, 1989:

December 30, 1989 is the entry deadline for the national open media competition, "**From Here to There: Vehicles For New Forms/New Functions**". Sponsored by Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, the exhibition will be judged from 35mm slides by Michael Monroe, Curator-in-Charge, Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C. The focus of the exhibition is to explore the infinite variety of conveyances artists use to transport us into new realms of seeing. In Monroe's words, "the visual arts are the vehicles by which visions are transmitted from the artist to the viewer, from concept to reality, from here to there."

Artists residing in the United States may submit up to three pieces in any media. Cash awards will be given. A \$15 entry fee should accompany the slides. Exhibition dates are February 24-May 19, 1990. For a prospectus write Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738 or call (615)436-5860.

The Arrowmont School of Arts and Crafts in Galtinburg, TN announces the 1989 Summer Workshop Program. One and two-week classes of various media will be held during June, July, and August. **Metal-related workshops consist of the following:**

June 19-23

MARK BOKENKAMP

Forged Metals and Sculptural Forms. A course designed for metalsmiths and/or craftsmen experienced in other disciplines. Emphasis on demonstrating the possibilities of forged metals incorporated into other metal work or into a new medium. Importance of personal expression, experimentation, and development of technical information.

CHARLES LEWTON-BRAIN

Forming Using Metal Characteristics and Fold Forming Procedures.

Ways of working metal sheet which use a metal's own characteristics as a tool in the forming procedure. Fold-forming produces complex high relief structures resembling chased or constructed forms and textures and is applicable to jewelry, hollowware, surfaces for enamel, aluminum and niobium forming.

June 26-July 7

WILLIAM FIORINI

Jewelry Forging Techniques. Hot and cold forging of wire and sheet metal in developing designs for jewelry forms. Students will learn forging techniques in non-ferrous and ferrous metals, manipulation of metal, and design development for linear and solid forms. Small tools from tool steel will be made to complete projects.

July 10-14

MARTHA BANYAS

Rendering Techniques for Enamel. Demonstration of tools and techniques used in drawing, painting and graphics and their adaptation for use with enamel. Course will include information on overglaze and underglaze methods- crayons, pencils, oxides, pens, brushes, drafting materials- color matching, and surface treatment. Slides of contemporary enamels will be shown.

LESLIE LEUPP

Aluminum Anodizing, Resist Techniques and Beyond.

Instruction to the aluminum anodizing process and the resist techniques used to explore color and patterning. An investigation into the use of aluminum and its combination with other materials as a medium for the exploration of form and personal statement.

July 17-28 ELEANOR CLADWELL
Metal Techniques for the Jeweler. Sterling silver, copper, brass and non-metal materials will be used in a variety of fabrication techniques. Texturing, soldering, forming, sandblasting, cold connections, special findings and finishing techniques will be emphasized.

August 7-11 SUSAN HAMLET
Jewelry- Connections and Mechanisms. Fabrication techniques with special emphasis on connections, clasps and on creating moveable elements. Course will introduce both basic approaches to joinery as well as explore more challenging problems. Importance of utilizing mechanisms as integral or primary aspect in jewelry design.

HAROLD B. HELWIG
Enameling- New Concepts for Old Techniques: Intermediate to Advanced. Developing a fundamental understanding of how material, process, and image can combine into a free expression of the art. An expanded exploration and adventure into Basse Taille, painted enamel, silver and gold foil as a means to capture a greater transparent visual effect of color, air and space.

For more information and/or a summer brochure write Arrowmont School of Arts and Crafts, P.O. Box 567, Galtinburg, TN 37738 or call (615)436-5860. Tuition is \$150 per week. College credit is available.



Northwest Blacksmith's Association

P.O. Box 81041

• Seattle, WA 98108

MEMBERSHIP APPLICATION: NEW () RENEWAL ()

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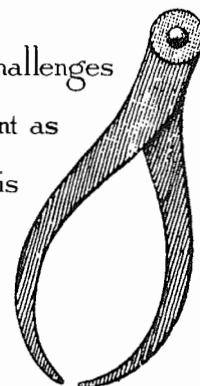
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Conversations at the Forge

By
Richard Reichelt

This collection of interviews with blacksmiths, old and young, male and female, challenges preconceived notions about practitioners of this ancient craft. These smiths are as different as any nine people one might find walking along the street. The common thread among them is the personal satisfaction they get from their craft and the need and desire to keep learning more about it.



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THIS LARGE ENCAMPMENT WILL BE OUT AT NORTH FORT LEWIS, AND WILL BE OPEN TO FAMILIES AND FRIENDS OF SCOUTING. THERE WILL BE SCOUTS FROM OTHER COUNCILS IN WASHINGTON, OREGON AND CANADA AS WELL AS CAMPFIRE, GIRL SCOUTS AND ETC. WE ANTICIPATE SEVERAL THOUSAND IN ATTENDANCE.

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BECAUSE OF THE MASSIVE RESPONSE TO THE ORIGINAL LETTER AND TO BE ABLE TO ACCOMMODATE AS MANY AS POSSIBLE WE HAVE HAD TO CHANGE THE DATES FROM SEPTEMBER 29, 30 AND OCTOBER 1, 1989 TO AUGUST 23 - 26, 1989. WE HOPE THAT THIS WILL NOT IN ANY WAY ELIMINATE THOSE OF YOU WHO RESPONDED FAVORABLY TO THE ORIGINAL DATES. IT WOULD APPEAR THAT WE WILL BE HAVING A MUCH LARGER GROUP OF CONTRIBUTORS AS WELL AS PARTICIPANTS IN THIS GREAT CENTENNIAL CELEBRATION. WE ARE SORRY ABOUT THE CHANGE.

WOULD YOU PLEASE LET US KNOW IF YOU PLAN ON PARTICIPATING IN THIS EVENT. WE NOW NEED TO KNOW FROM YOU IF THERE ARE ANY SPECIAL ARRANGEMENTS THAT YOU NEED ALONG WITH THE SIZE OF SPACE THAT YOU NEED FOR YOUR DISPLAY/DEMONSTRATION. ENCLOSED YOU WILL FIND A FACT SHEET WITH THE MOST UP-TO-DATE INFORMATION THAT WE HAVE AT THIS TIME. WE WILL ONLY BE UPDATING THIS INFORMATION TO THOSE WHO HAVE TOLD US YOU ARE INTERESTED IN TAKING PART IN THIS GREAT CENTENNIAL CELEBRATION.

FOR FURTHER INFORMATION PLEASE CONTACT ONE OF THE FOLLOWING:

GEORGE MILLS	HOME PHONE	752-4789 AND MESSAGE PHONE
SONDRA SCHILLING	HOME PHONE	584-4479
CLYDE OGDEN	HOME PHONE	581-8131
BOY SCOUT OFFICE		752-7731

FACT SHEET

WE ARE HITTING THE GROUND WITH BOTH FEET RUNNING IN PREPARATION FOR THIS LARGE EVENT AND WE WILL KEEP YOU INFORMED AS THINGS DEVELOP. HERE IS INFORMATION THAT IS AVAILABLE AT THIS TIME.

- 1) WE WOULD LIKE TO HAVE A DISPLAY AND/OR DEMONSTRATION IN YOUR FIELD, TAKING INTO CONSIDERATION THAT A CENTENNIAL CELEBRATION MEANS LOOKING BACK OVER THE PAST 100 YEARS, LOOKING AT THE PRESENT AND LOOKING FORWARD TO THE NEXT 100 YEARS.
- 2) AS WAS PREVIOUSLY STATED, THIS LARGE ENCAMPMENT WILL BE AT NORTH FORT LEWIS THEREFORE SOME OF YOU WILL NEED TO PROVIDE YOUR OWN SHELTER (FROM THE WEATHER) TABLES AND CHAIRS. ELECTRICITY CAN BE PROVIDED, BUT WE NEED TO KNOW AHEAD OF TIME IF IT IS NEEDED. AS FAR AS FOOD GOES, WE ARE WORKING WITH THE ARMY FOR FOOD AND BARRACKS STYLE LODGING. WE ARE ALSO WORKING WITH THE ARMY ON AN R.V. CITY. PLEASE LET US KNOW WHAT YOUR NEEDS WILL BE IN THIS AREA.
- 3) WE WILL BE IN A LARGE OPEN GRASS COVERED FLAT FIELD SURROUNDED BY PAVED STREETS. THIS AREA IS PERHAPS TWO MILES LONG AND 300 YARDS WIDE SO WE HAVE LOTS OF ROOM FOR DISPLAYS. IF YOU HAVE SPECIAL NEEDS IN THE DISPLAY AREA PLEASE LET US KNOW. WE WILL ALSO NEED TO KNOW THE SIZE OF THE DISPLAY AREA YOU WILL BE NEEDING.
- 4) THE NORTH FORT AREA IS FENCED TO KEEP THE PUBLIC OUT AND WE WILL BE HAVING A 24 HOUR TIGHT SECURITY TO PROTECT YOUR DISPLAY.
- 5) TIME SCHEDULE

MONDAY	9:00 A.M. - 9:00 P.M.	EXHIBIT SET UP
TUESDAY	9:00 A.M. - 9:00 P.M.	EXHIBIT SET UP
WEDNESDAY	9:00 A.M. - 1:00 P.M.	EXHIBIT SET UP
WEDNESDAY	1:00 P.M. - 8:00 P.M.	EXHIBITS OPEN
THURSDAY	9:00 A.M. - 8:00 P.M.	EXHIBITS OPEN
FRIDAY	9:00 A.M. - 8:00 P.M.	EXHIBITS OPEN
SATURDAY	9:00 A.M. - 6:00 P.M.	EXHIBITS OPEN
SUNDAY	8:00 A.M. - 2:00 P.M.	EXHIBITS DISMANTLED
- 6) YOU DO NOT HAVE TO BE THERE THE FULL 3 & 1/2 DAYS. YOU MAY ONLY BE THERE FOR ONE DAY IF YOU WISH, BUT TO MAKE THIS A LARGE SUCCESS WE WOULD LIKE YOU THERE THE FULL TIME.
- 7) CAMP FIRES WILL START AT 8:00 P.M. NIGHTLY AND THERE COULD BE LOW ATTENDANCE AT THE EXHIBITS AT LUNCH AND DINNER TIME.
- 8) ALL PARTICIPANTS INCLUDING EXHIBITS AND STAFF WILL BE COMING INTO NORTH FORT THROUGH A SPECIAL PASS GATE AND YOU WILL HAVE SPECIAL PASS.

TRADE:

Want 300 pound anvil. Will trade Ruger Mini 14. Contact Monty Day at Onion Creek Forge, Rt. 2 Box 290, Colville, WA 99114. (509) 732-4515.

FOR SALE:

Large standing Buffalo drill press. Variable speed gearing, includes 1½ H.P. 3 phase motor. \$150. Contact Berkley Tack at (503) 556-7975.

WANTED:

Flat dies, ramp dies and sow block for 100 pound Little Giant power hammer. Also need a tempering oven, 8 to 12 cubic foot capacity, preferably electric. Call Berkley Tack at (503) 556-7975.

WANTED:

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

CONGRADUATIONS:

To Smokey Adams on his new bouncing baby Chambersburg.

WANTED:

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



SOLUTION TO CAPTIVE HEART PUZZLE BY HUNTER PILINKTON

Put the tongue of the heart through the eye in the U shaped piece. Slip the tongue up and over the eye on the cross piece. Withdraw the tongue and the heart is free. To reassemble, reverse the above directions.

from Appalachian Area Chapter Newsletter, March 1989.

Classified Ads

FOR SALE:

6 Post Vises, your choice \$75. Small Rivet Forge, \$125. Ron Thompson, Box 213, Dufur, OR 97021 (503) 467-2477.

WANTED:

50 or 100 pound trip hammer. Contact Bob at 16508 NE 182nd Ave., Brush Prairie, WA 98606 (206) 892-0800

FOR SALE:

25 pound Little Giant, \$800 or best offer. Bob Trezona, (503) 829-4592.

WANTED:

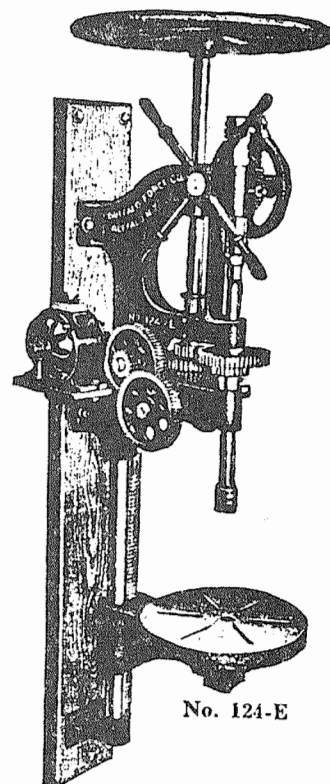
Small portable forge in good condition for out of shop demos. Steve Gossett, Cherry Grove Forge, Rt. 3 Box 260, Gaston, OR 97119 (503) 985-7167.

FOR SALE:

Retiring Blacksmith wants to sell. Fully equipped shop in busy tourist complex near Mt. Rainier. Also second building suitable for other arts and crafts. For further details contact Bill Morrell at PO Box 56, Ashford, WA 98304 (206) 569-2684.

WANTED:

My Peter Wright anvil (in storage in Maryland) was stolen. Any non-broken anvil between 100 and 200 pounds, preferably forged not cast, for sale? Contact Peter van der Ven, 2429 NW 61st St., Seattle, WA 98107, (206) 783-4561 from The American Blacksmith, August, 1913.



No. 124-E

BUFFALO Capstan Lever Drills

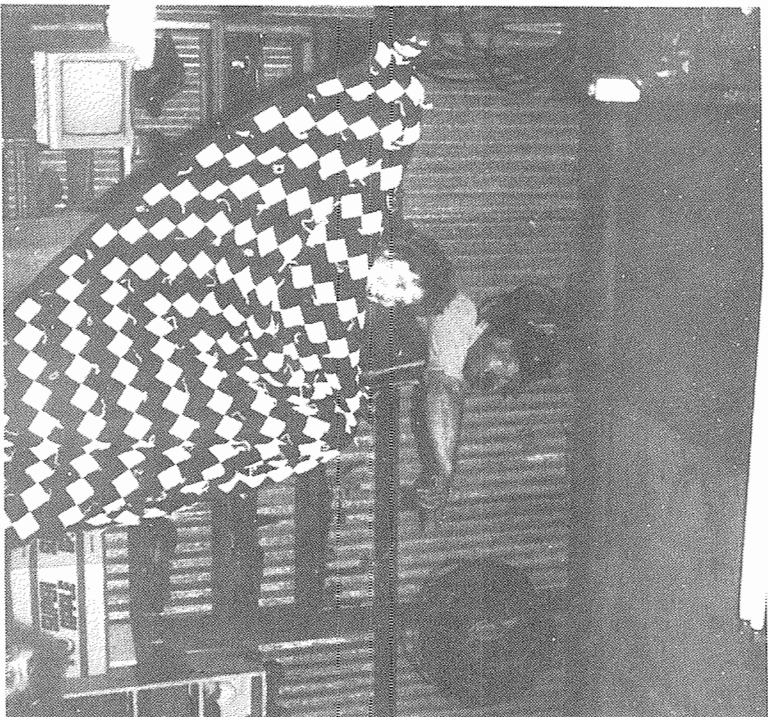
For over a year we have been perfecting a new drill series, made in six sizes, common to all which is the powerful capstan feed lever, by means of which holes up to 1 inch may be drilled. Its leverage is the most powerful given in any blacksmith drill, and at the same time its simplicity and ruggedness make it highly desirable from the standpoint of the user. This is now our leading drill series, into which we believe we have put more value than can be obtained, dollar for dollar, in any other blacksmith drill. We furnish them for hand, pulley or electric drive. No. 124-E, with electric motor, is a drill of which the most up-to-date machine shop might well be proud.

Hot From News

711 TAYLOR STREET
PORT TOWNSEND, WA
98368

FORWARDING AND RETURN POSTAGE GUARANTEED
ADDRESS CORRECTION REQUESTED

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PORT TOWNSEND, WA
PERMIT NO. 186



Jerry Culberson auctioning off
Quilt donated by Vernell Henderson
and friends at the Spring Meeting.
Photo by Lloyd Hedglin.



PLEASE NOTE ADDRESS CHANGE FOR NWBA EDITOR!