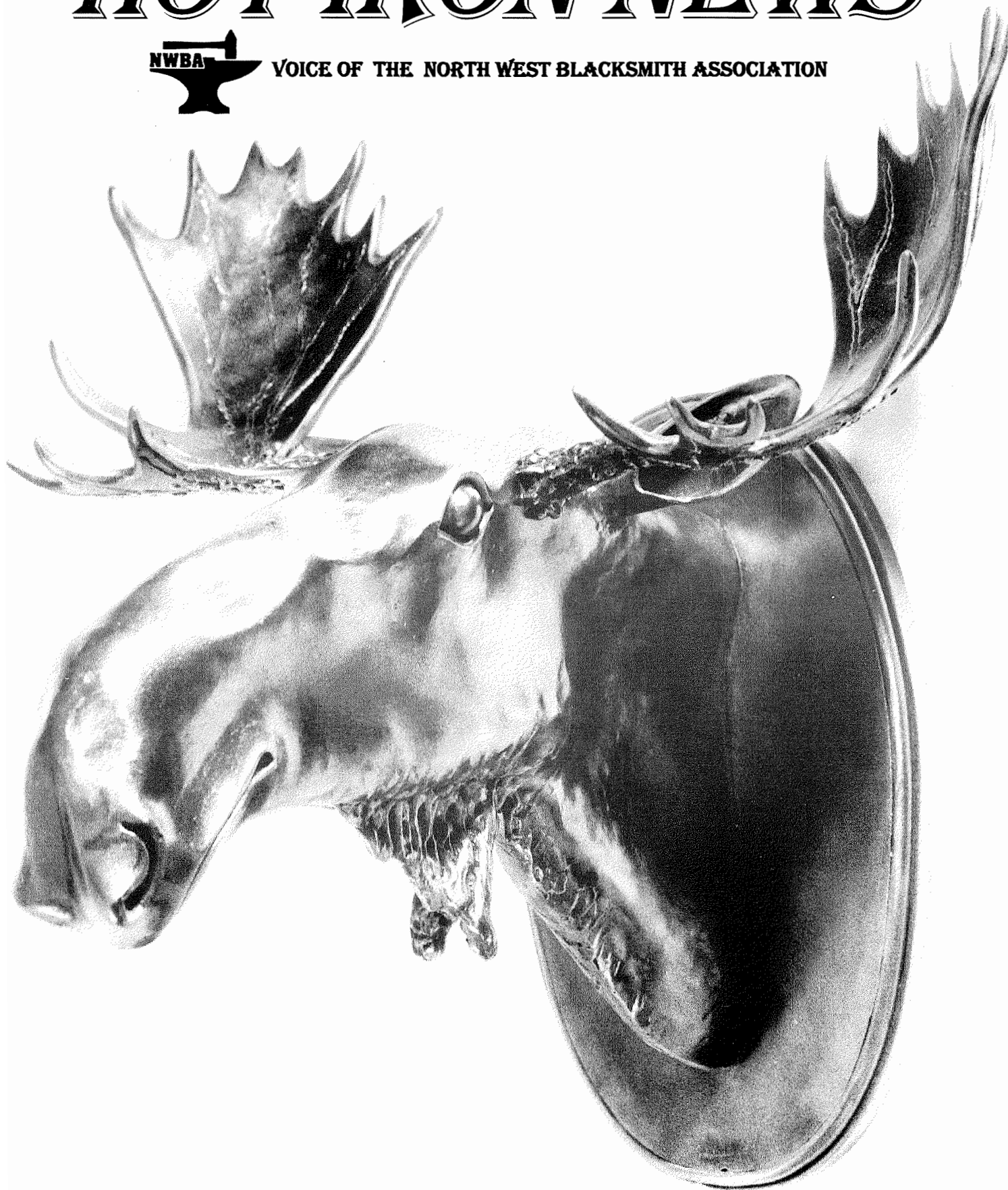


Fall 1998

# HOT IRON NEWS



VOICE OF THE NORTH WEST BLACKSMITH ASSOCIATION





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Cover: Moose Head by Kirk Sullens

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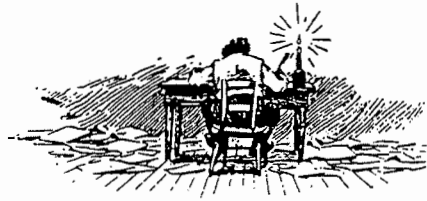
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Website: [www.ABANA.org](http://www.ABANA.org)**

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



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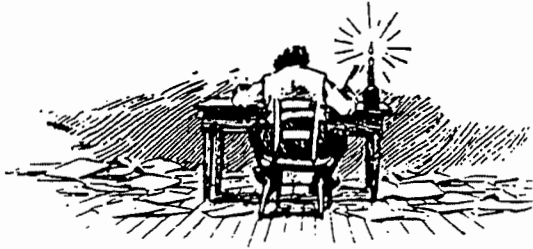
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## Editor's Notes



As an editor always looking for a good story, the ABANA Conference always makes me feel like a dog sitting next to a freeway at rush hour. Which to chase? I have always admired the work of Fred Crist. This man is a Blacksmith's Blacksmith. So I chose him as the demonstrator that I would concentrate on. He brings an extraordinary concentration and thoroughness to his work. After his demonstration I asked him for his working drawings. As you can see, they are detailed plans as to how the project will be executed. This detail is what gives his work such depth and polish.

Kirk Sullens, from Springfield, Missouri, was not a demonstrator. He donated his moose head to the ABANA auction (which raised \$72,210--which will be considered a mere pittance when our own Jerry Culberson is the auctioneer in Flagstaff in 2000!). Kirk combines forging and fabrication techniques to make extraordinarily life-like animals. He's a new and developing presence in ABANA and will be a great addition to the demo circuit.

And, of course, Babe Brandon has her report on Everything You Ever Wanted to Know About the ABANA Conference But Were Afraid To Ask! That Maureen O'Boyle and *Extra* could do such behind-the-scenes reporting!

I also wanted to make sure that Spokane blacksmith Adolph Fricke was memorialized. Adolph wandered in the same cultural wilderness in the Fifties and Sixties as did Francis Whitaker. That was a time when the public was interested in Space Age Modern and was hell-bent to destroy anything that was "old-fashioned." Yet, Adolph kept his candle burning in the window for that occasional and rare customer who could perceive that the touch of man was the true and enduring culture. The fact that he took over the shop occupied by Butch Cassidy made the story irresistible! Adolph's shop was probably the last of the old-time blacksmith shops still active in the Pacific Northwest with the original owner. Adolph ran it well into his nineties. When Adolph laid down his hammer for the last time that final 'ping' was one of the final knells for the Golden Age of Iron started by Samuel Yellin.

Paul Thorne and Al Karg have planned a truly exciting Fall Conference. Mark Pearce will be an interesting and challenging demonstrator. The power hammer workshop will be a great opportunity to learn a lot. The facility is big and camper-friendly. And don't forget to bring an *extra* auction item for the Twentieth Fund (we can't let Gene Chapman's Wonderful-Watermelon Pickles get *all* the Glory!).

Now that you've coasted through the Summer, and let all the ABANA demonstrators do all the work, its time to keep in mind the Winter Issue deadline of November 1 for the good ol' Hot Iron News. Enjoy reading it? Well, everyone else would be interested in reading about what *You* have been up to. We want to see a photo of what *You've* forged. What special jig or technique do *You* have? Special Thanks to Babe, Wade Wade, Don the Prez, Bob Race, Paul Thorne and Smedley for sharing with us in this issue! And don't worry about grammar, style, spelling, etc. Handwritten is fine. The Editor promises to make you look like a Hemmingway.

# RAMBLINS FROM THE PREZ--

**"do'in fine!"**-- the **N.W.B.A.** that is--our financial condition is good. And top quality abounds in every area of our organization and membership, which now exceeds 400--in your board of directors/nominees (don't forget to return your ballot to keep that quality up!)--in the workshops offered locally--and in our conferences--Paul and Al promise a bang-up time at Mount Vernon this Fall. The Spring Conference is scheduled for Winthrop, Washington--Stulls hosting (April 30-May 2, 1999). And **THEN** the Fall, 1999 conference will celebrate **N.W.B.A.'s Twentieth Anniversary--"ta da!"** A large team of enthusiastic members is hard at work to make sure that this is a **"don't miss" celebration!** Expect multiple demonstrators throughout the weekend. You can help fund the extras planned by donating a second auction item at coming conferences and specifying that they're for the "20th Anniversary Fund."

And, of course, the legacy of our **HOT IRON NEWS** publication is secure as Jerry Kagele fulfills the outstanding quality passed on by Gene and Peg Chapman--do I see another ABANA Award on the Horizon?

**YES, We are do'in FINE!**

## Thought For Today . . .

As some of you know, watercolor painting is a hobby of mine. I noticed something that applies to all artists, whether watercolor or iron is your medium, in an ar-

ticle by Mary Delouht-Arendt:

*"I spent a lot of time looking for inspiration--someone once told me you aren't an artist until you develop a signature style, so I consciously looked for a style--but now I believe that a style is something that just happens as we grow in our knowledge of handling a medium, and as we discover our likes and dislikes as artists."*

So, your style will happen. How do you find your style? One of our members forged an animal head every day for a year because he knows and enjoys animals. Did a "style" ensue??

I recently watched a video of a television show on blacksmithing broadcast in the Southern U.S.A. Jim

Wallace, Director of the National Wrought Iron Museum in Memphis, Tennessee, was being interviewed in front of the museum's wrought-iron gates. Jim explained that the gates contained the work of blacksmithing artists from around the world. When asked who made an outstanding wolf head in the gate, Jim replied, without looking for a touch-mark, he just replied, "That's the work of Darryl Nelson in our Northwest, who makes maybe the best animal heads in iron in the world today." Then he paused . . . "or maybe that should be, **of all time!**"

How do you find a Style?

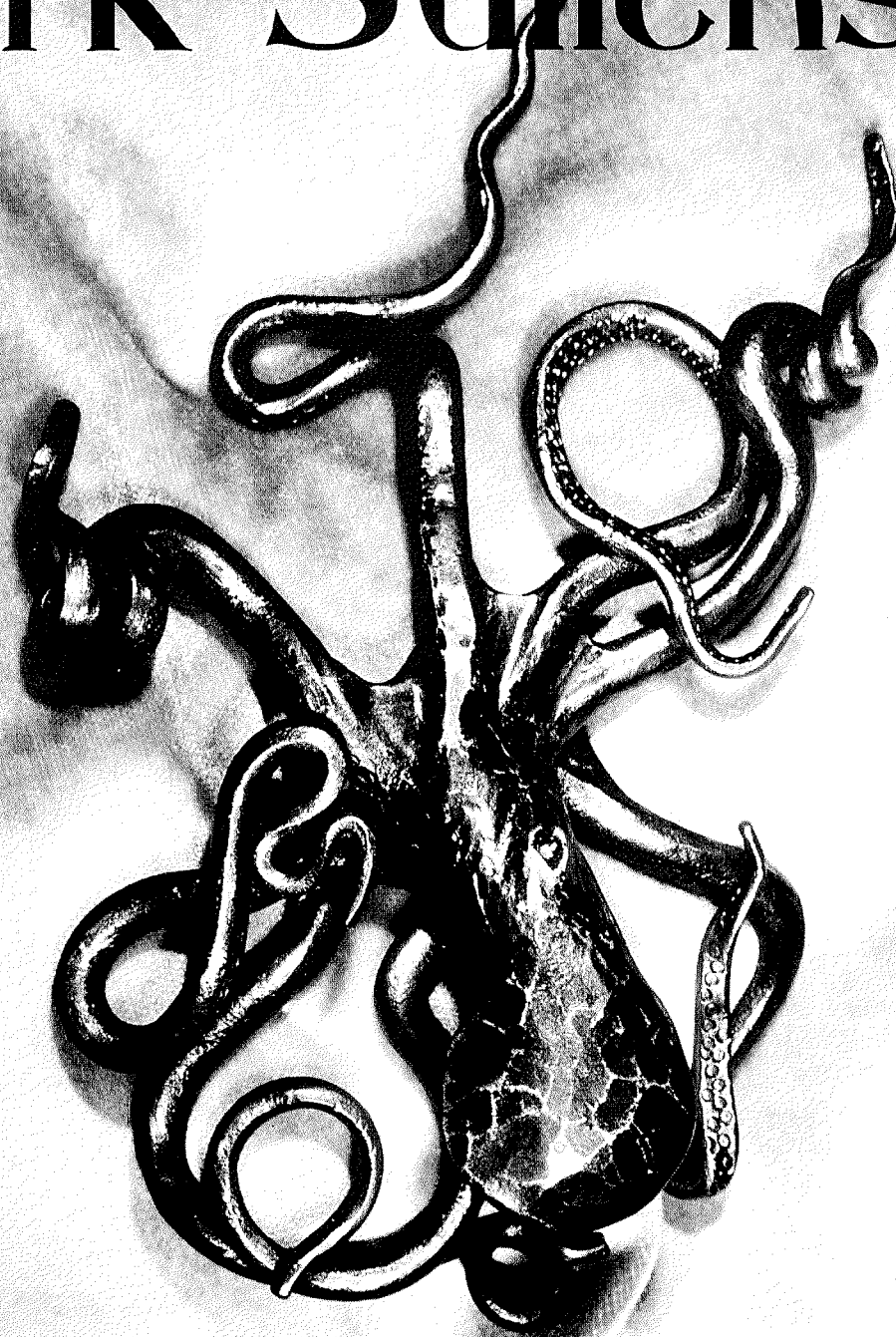
## Go Forge!

## Basic Blacksmithing Workshop . . .

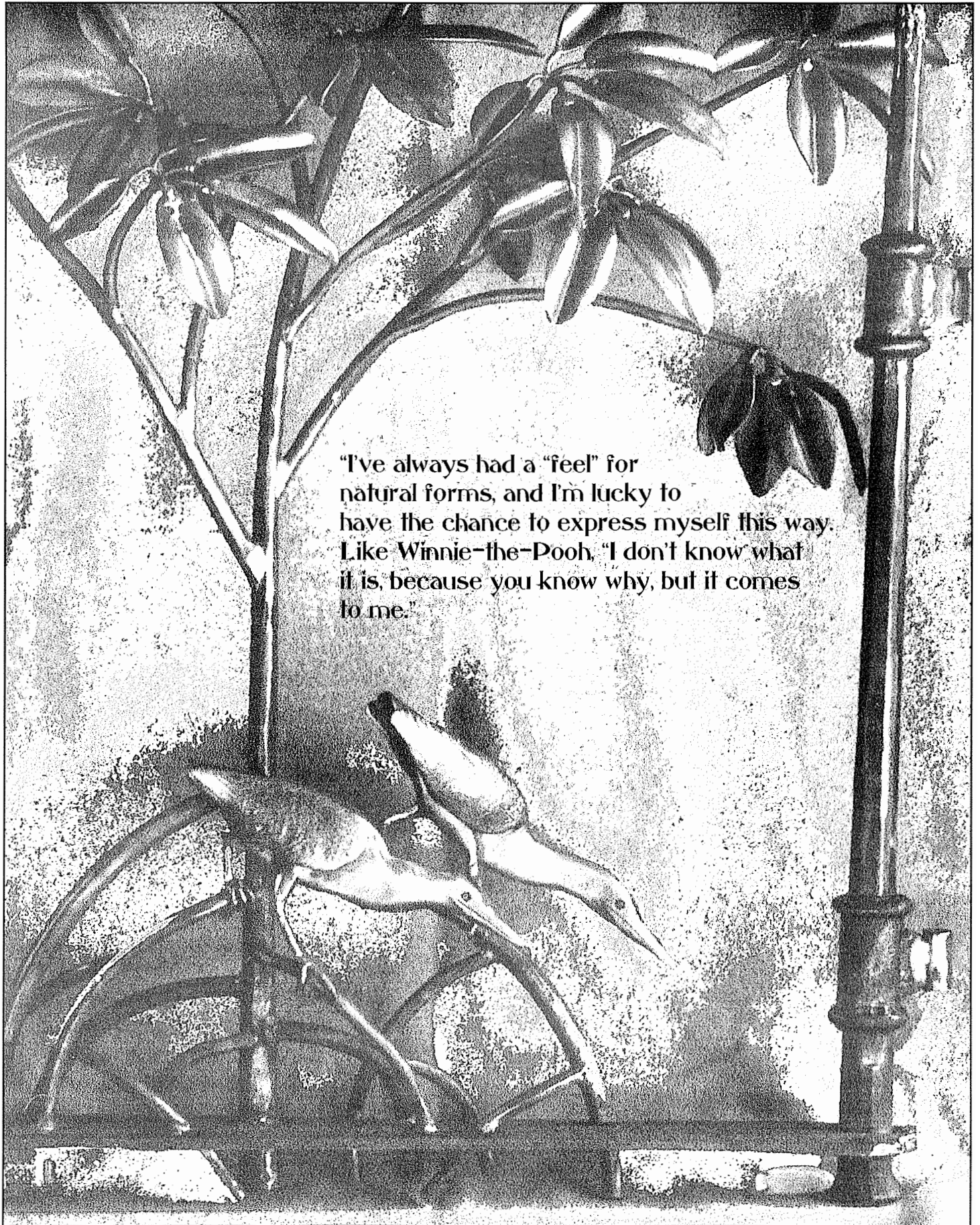
Learn the basics from October 30-November 1, 1998, with Instructor Berkley Tack, at Earth, Wind, Fire and Ice Forge Works (Don Kemper's Shop). Beginning with forges and fires, expect to learn basic tooling, metallurgy and shop layout. Your hammer techniques at the anvil will grow as you use basic forging skills to produce a number of small items. Students are encouraged to bring their own hand tools, anvil, etc. if they have them. Shop will furnish forges, vises, steel and tooling. Class size is ten. \$200. Contact Don at (360) 887-3903. The location is north of Vancouver, Washington. Participants must be N.W.B.A. members. Classes are 9 a.m. to 10 p.m. Friday and Saturday, to noon Sunday.



# Kirk Sullens



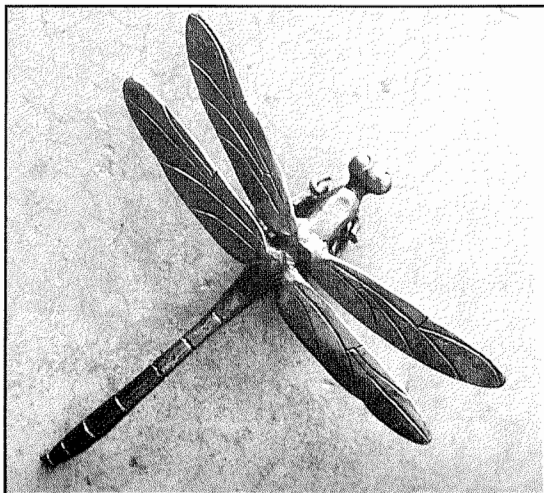
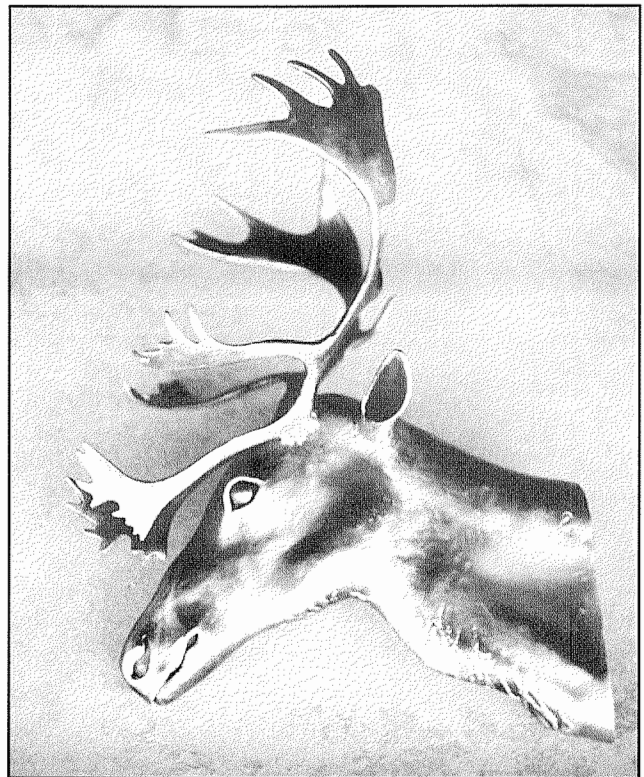
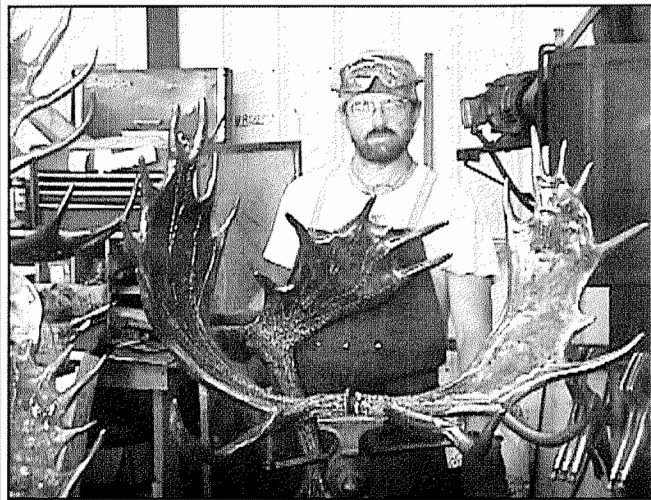
A full-time smith from Springfield, Missouri, Kirk gained attention at ABANA for the moose head (on the cover) which he donated to the auction. His work shows that he has an eye for making an animal piece look *alive!* As a boy his room was always full of animal parts and pictures. These observations have become an innate part of his artistic ability to literally breathe life into iron.



"I've always had a "feel" for natural forms, and I'm lucky to have the chance to express myself this way. Like Winnie-the-Pooh, "I don't know what it is, because you know why, but it comes to me."

**Kirk Sullens** got started in blacksmithing when he picked up a copy of Alex Weygers *The Modern Blacksmith*. Kirk felt like this was something that he could do, even though he was 28 years old and had never worked with his hands. Kirk says that, "When my job with AT&T fell victim to downsizing in the late 80's, I foolishly convinced them that blacksmithing was the perfect field to be retrained in. After a little song and dance, I wound up spending six weeks in the shop of Bob Patrick, courtesy of AT&T. Bob is a wonderful teacher, and a fun person, and he gave me a solid foundation to build on. In the ten years since, I've learned from countless demonstrators, Ring articles, newsletters, books, and articles."

In 1994, Kirk went to work for Tim Burrows and Jay Wood, doing metalwork for the architecture department of an Ozarks-based outdoor products corporation. There, he has perfected his art form.





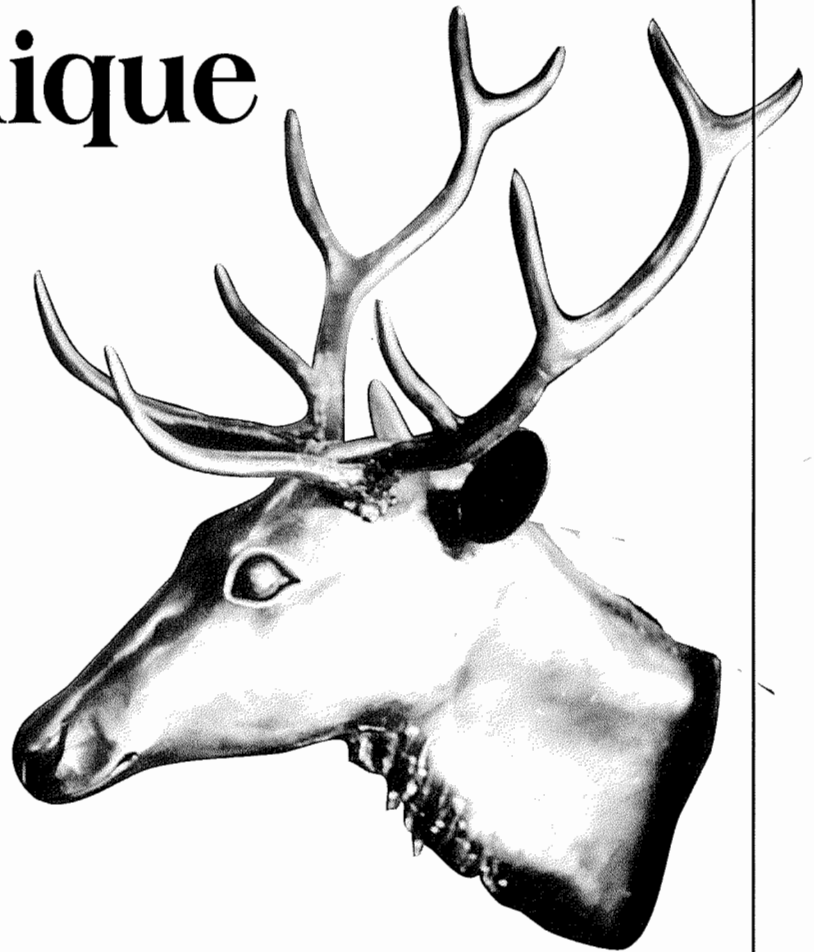
# Eye Technique

I try to find balance between forging and fabrication, using my wire welder to create texture. The techniques I use aren't difficult. What will make your work come alive is caring about what you're doing, paying attention to subtle details, seeing how shifting a piece a fraction this way or that makes the difference between ordinary and dynamic.

I think the most striking feature of my animal heads is the eyes. I use ball bearings for the eyes, proportioned to the head I'm working on. I make a hole in the head with either a drill, torch, or plasma cutter, to index the ball bearing. The heads are formed by "raising." How deeply the eye rests in this "socket" depends on the species I'm making and how fully three-dimensional the piece is. I tack the bearing in place at what would be the corner of the eyes, then tack on a proportionate piece of round stock at the inside "corner." With a torch, I heat the round stock, rolling it over the top half of the eye and tacking the other end at the outside corner. Then I do the same thing for the underside of the eye. This technique builds up the brows on top and below the eye. For larger ball bearings, it may be necessary to add additional filler rods between the eyebrow you've just made and the head.

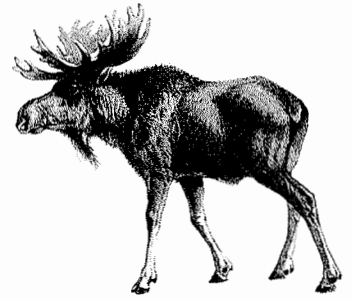
When the brows are in place, fill the gaps with weld deeply enough so that they will be smooth when sanded. I use a 1/4-horse angle grinder with an 80-grit flap sander to clean up my welds. Be very careful not to sand the ball bearing, as from some angles the grinder will try to pull into the eye. The expression on your animal will vary from sad to alert to aggressive depending on the grind lines you leave and you'll have a certain amount of control over this.

When I'm finished, I use a power wire brush to smooth out the sanding lines on the brows and I also power brush the eyes to remove the mirror-polish finish of the bearings.



This illustrates the creation of the Moose eye on the Cover.

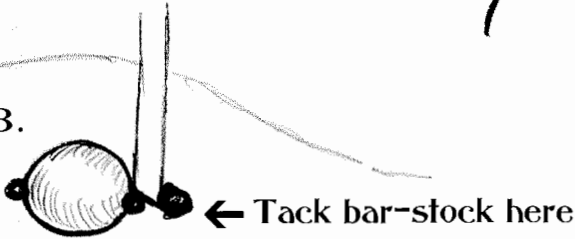
--Kirk Sullens



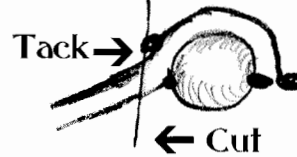
A. Tack bearing in place



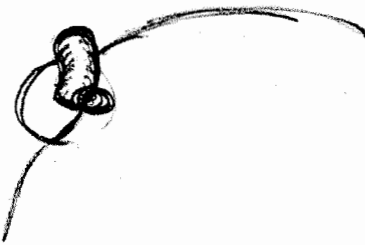
B.



C.



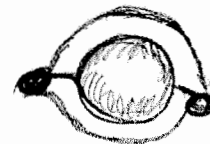
D.



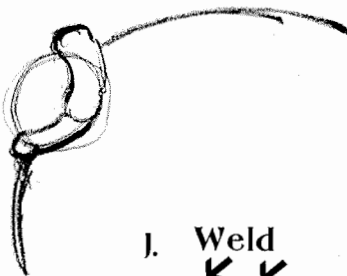
E.



F.



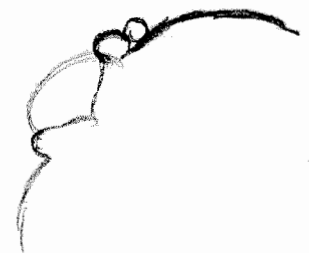
G.



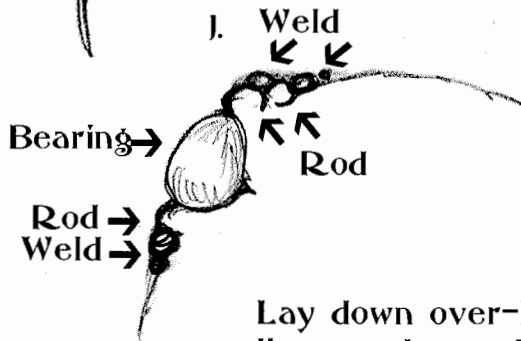
H.



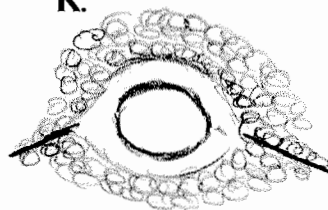
I.



J.



K.

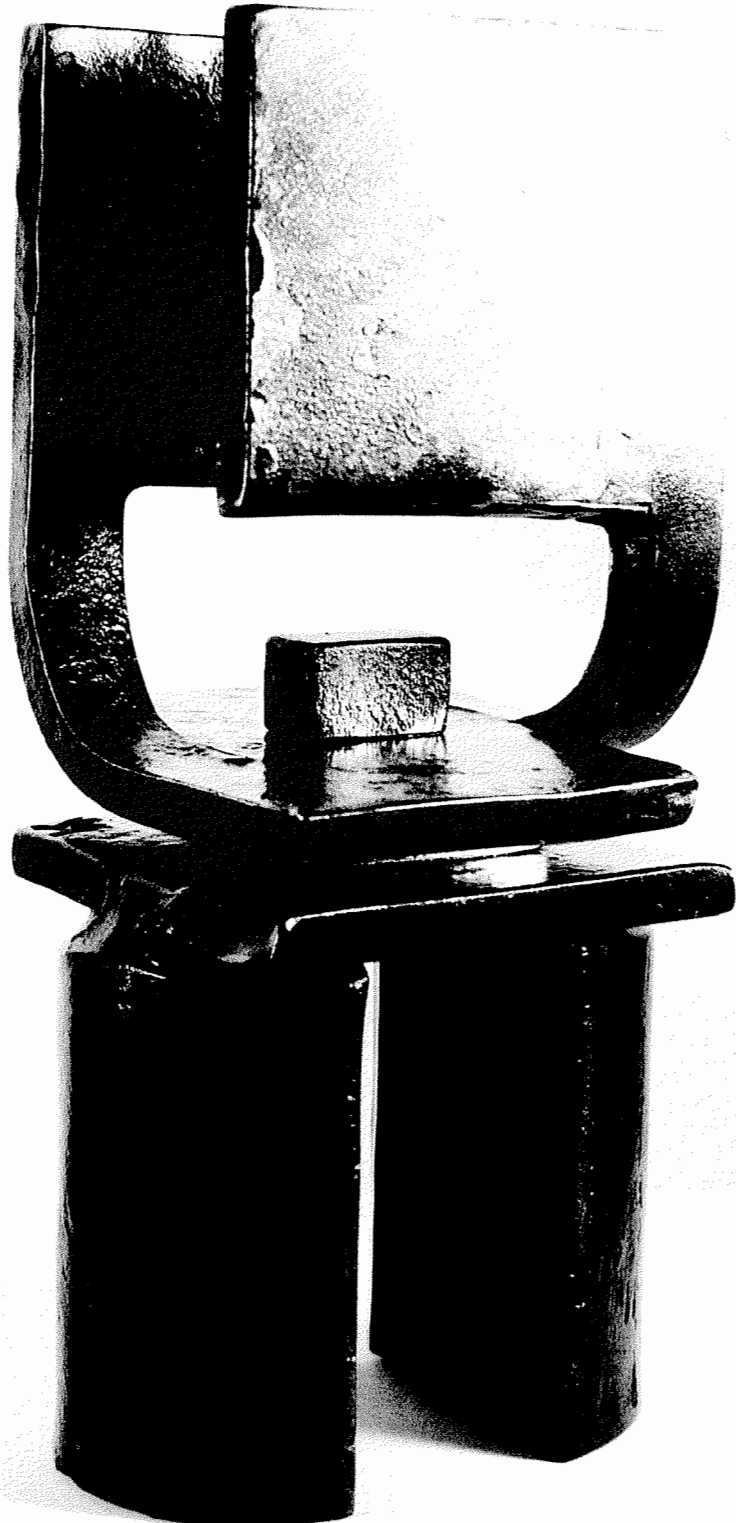


Lay down over-lapping rows of welds or tacks to build up material then sand smooth. This is a "mud-dauber" approach to mig welding.

# SUDDEN IMPACT

## Fred Crist at Asheville

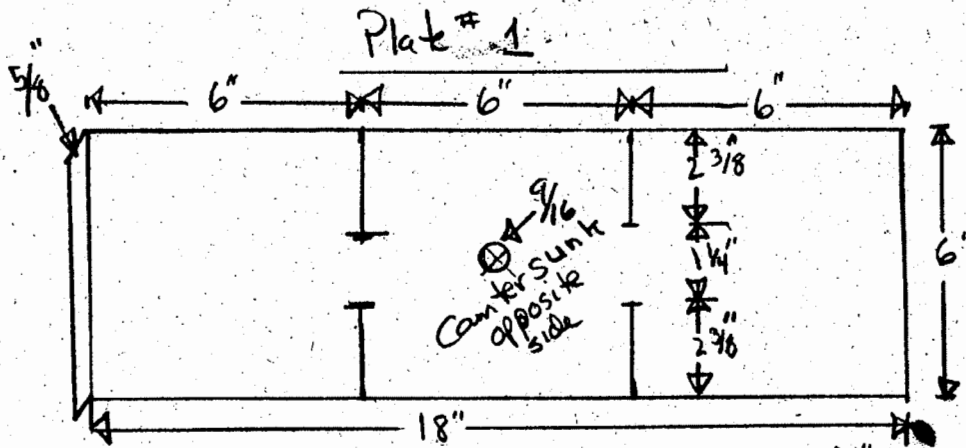




*Pedestal*

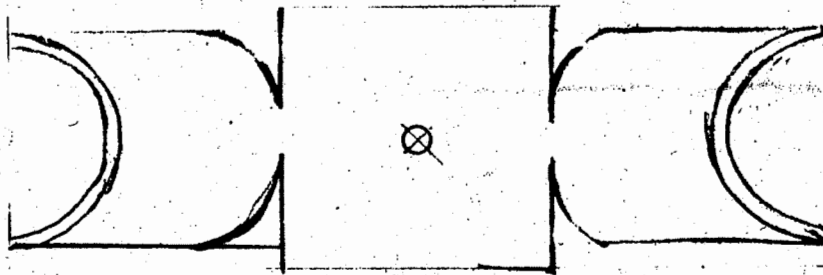
Forged Steel Demonstration Piece by Fred Crist  
ABANA Conference  
Asheville, North Carolina  
June 1998 16" x 8"

Pedestal drawings by Fred Crist

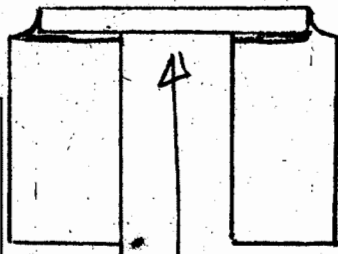


Hot cut slots at 6" points - in 2 3/8"  
cut completely thru material

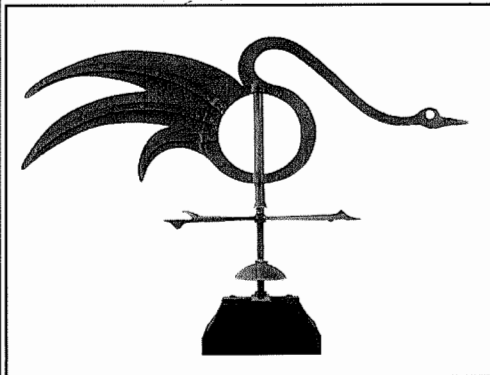
Shape each end into 1/2 cylinder  
in swage blk



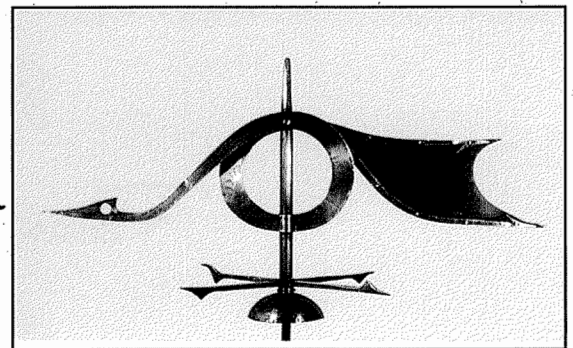
Slowly heat + bend end pcs. in  
so they slip under top plate



Center  
Sink on bot.



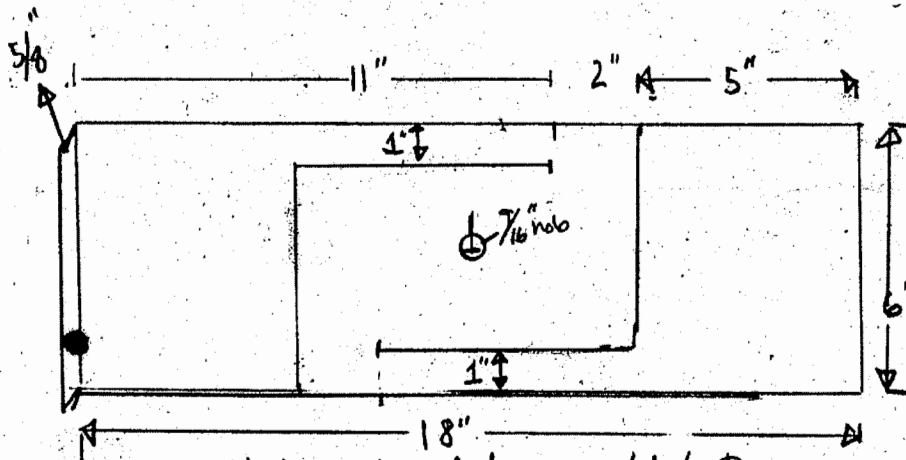
Goose Weather Vane  
Forged Steel 36" x 48" x 10"



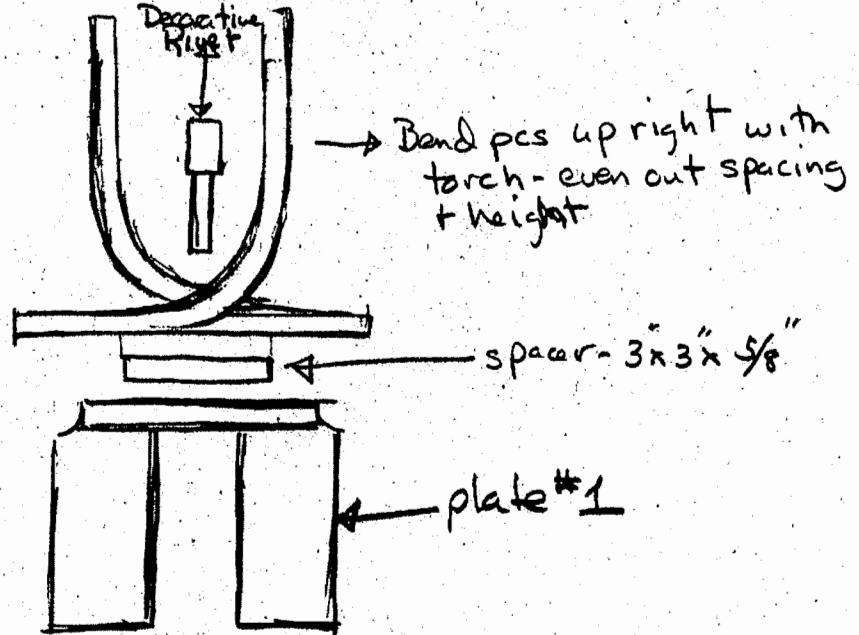
Jurassic Bird  
Forged Brass 24" x 36" x 10"



Plate #2



Hot cut slots completely thru



Assemble + hot set the rivet

Pedestal #1 - Krist 6/98

# Abana Demonstrator Profile

## --Fred Crist--

*“Throughout my career as a professional artist-blacksmith I have been fascinated with many areas of the craft. But two areas have always stood out, intrigued me and require constant investigation; one being the ability to drastically change the shape and form of a single piece of metal while retaining the same volume of material. The other has been structural shapes, for almost the opposite reason: they are restrictive in their form with specific parameters that are necessary to consider when designing work before and during forging operations.”*

**The Foremost** advantage of attending an ABANA conference is the opportunity to see true world-class demonstrators. As the photos on these pages illustrate, Fred Crist is one of the top power-hammer specialists around.

Fred and David Munn run *Metalsmiths* in Waynesboro, Virginia. They produce hand-forged sculptural and architectural works made in iron, steel and bronze. All are custom designed and executed using traditional blacksmith techniques and joinery. Their art includes large entrance gates, exterior and interior lighting, railings, furniture and sculpture.

Fred brings solid academic and theoretical credentials to the craft. He received his B.A. in Fine Arts from Philadelphia College of Art in 1977. He was then employed by Samuel Yellin Metalworkers from 1977 until 1988. While at the Yellin shop he advanced to the position of Mastersmith. He has executed major works for the City of Philadelphia, the National Cathedral in Washington D.C., the University of Pittsburgh, as well as numerous private and public commissions around the United States.

In 1991 *Metalsmiths* was hon-

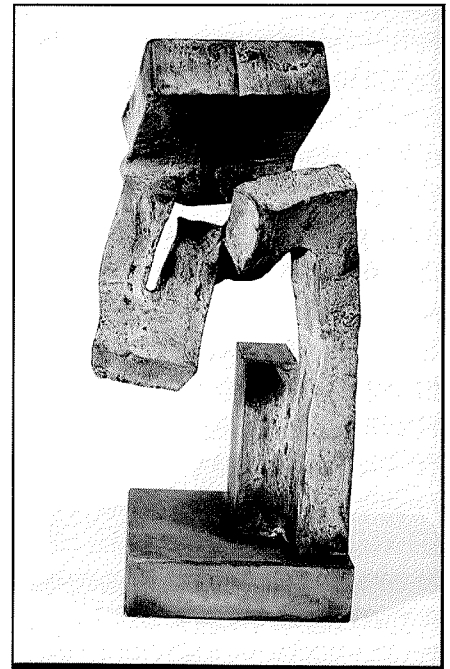
ored with the Craftsmanship Award for excellence in metalwork by the Virginia Society of Architects of the AIA.

Fred’s ABANA demonstration consisted of forging hot plate 5/8” and 3/4”. All of the forming steps were conducted under the hammer. Some of his basic hammer tips are:

1. Make cardboard maquettes to lay out cuts, material size and to determine how to bend the material prior to forging. Use these as a guide while forging. Always keep a flat copy as a file record.
2. Make bending jigs ahead of time, when necessary, to help the material move easily and create clean curves.
3. Never force the metal to move in a direction it does not want to go. Only assist it to do what it naturally wants to do.
4. Make a study of specific areas to determine your direction ahead of time,



Rose forged from solid piece

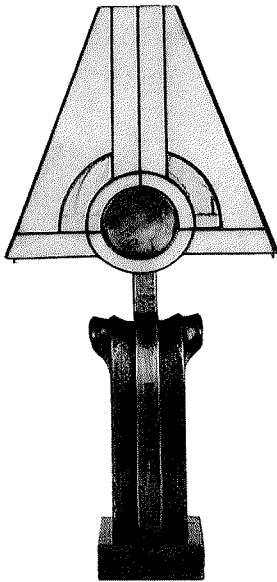


*Struggle 23 Forged Steel 14” x 7”*

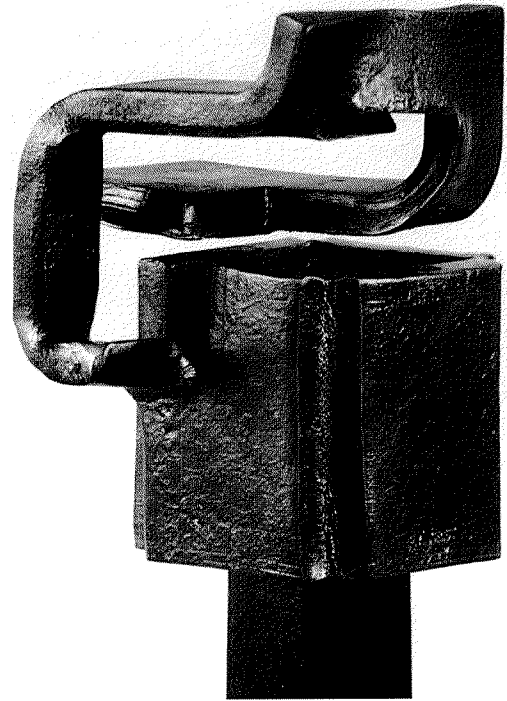
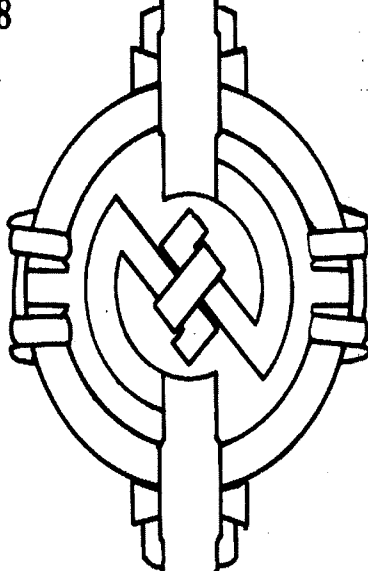
**Artists Statement--** History is our basis for learning. All our knowledge has a direct relation to our past; who we are and what we do in our art is due to the ideas and advancements of those who worked before us. Though I cherish that tradition in blacksmithing, I seek something different. I seek new forms, which are the adaptation and reinterpretation of that tradition. The integration of traditional joinery into the sculptural works and sculptural forms into the functional works is one way of adapting the past to the present.

# Metalsmiths

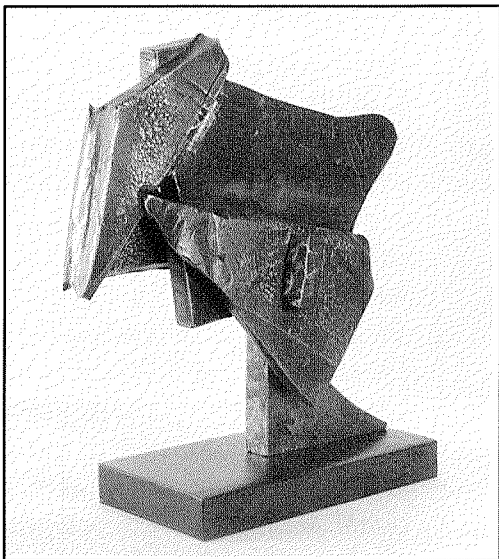
463 Dinwiddie Street  
Waynesboro, Virginia 22980  
U.S.A.  
(703) 942-8778



*Table Lamp* Forged Steel and Bronze



*Box Form #1* Forged Steel



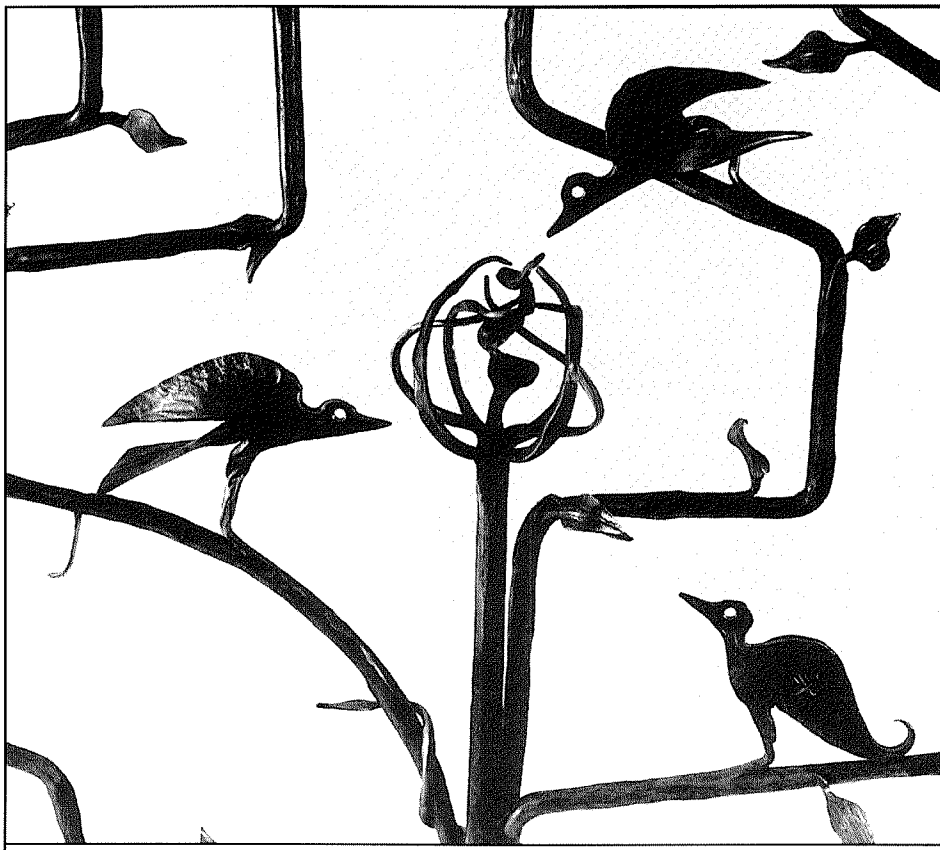
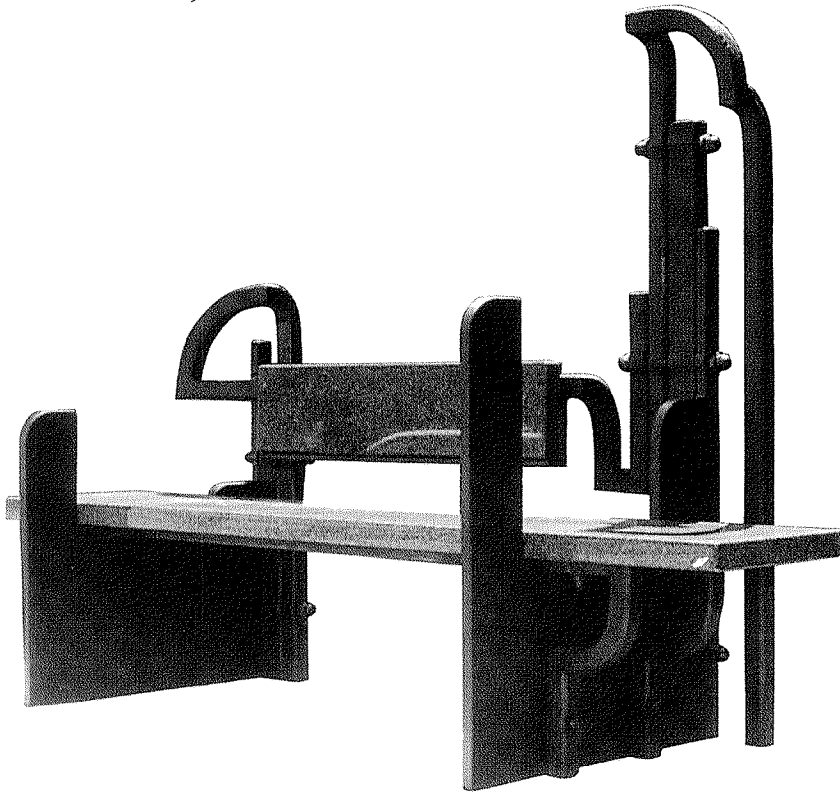
*Platen No. 7* Forged Steel



*Struggle No. 10* Forged Steel



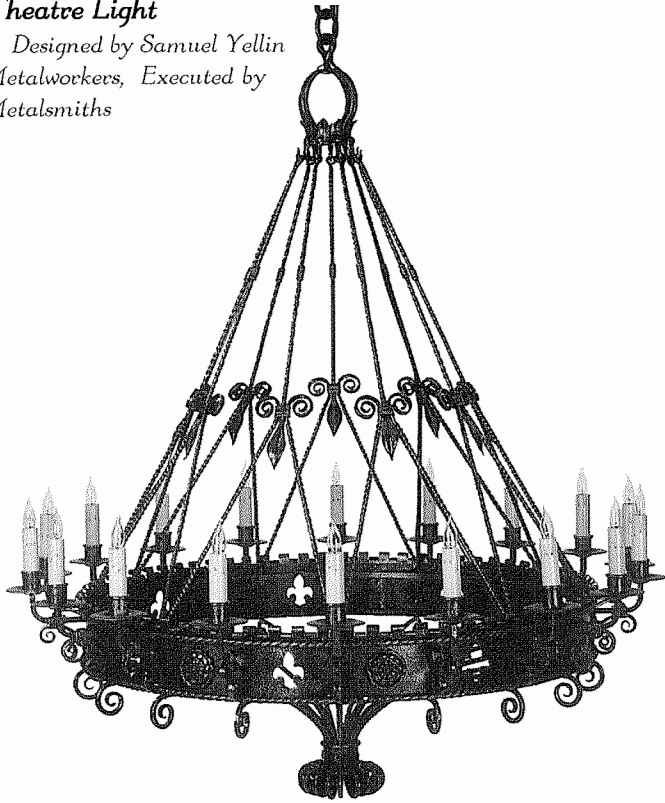
*Memorial Bench Forged Steel and Granite*



*Grill Detail  
Forged Steel*

**Theatre Light**

Designed by Samuel Yellin  
Metalworkers, Executed by  
Metalsmiths



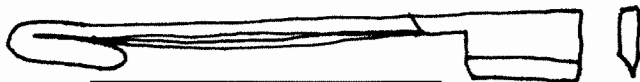
**HOT TIP:** by Fred Crist

**HOT CUTTING UNDER THE POWER HAMMER**

1. When hot cutting under the power hammer I always use an aluminum die cover which wraps over the edge of the anvil block. This is done to protect the chisel edge (as it gets quite hot) and to keep the die block from being scarred. Also, keep a bucket of water near-by the hammer to quench the chisel after each cut.
2. All pieces are pre-marked while cold with a cold chisel for the location of the cut. It serves as a slot to easily slide the chisel into under the hammer and allows easy visibility (allows cut at a yellow heat). The first stroke of the hammer is used to set the chisel in the slot and square the tool with the dies. After that a heavier stroke (or strokes) is needed to cut through the material, all the while paying attention to the point when the material breaks, so as not to drive through the aluminium cover plate. Always flatten the plate you are cutting between heats.

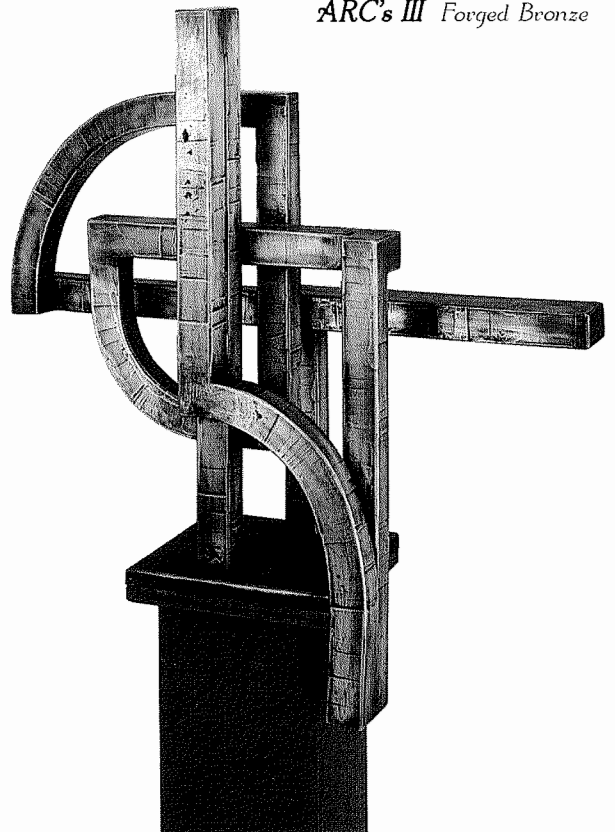
3. I have done this type of hot cutting on all size hammers, from 25-pound Little Giants to a 300-pound Chambersburg, with minor adjustments in each case but always using flat dies. I have hot cuts of various lengths from 1" to 4" preferably made from H-13 with a very thin cutting edge. The handles are usually about 20" in length and welded to the blade.

Hammer Hot Cut



Platen No. 10  
Forged Steel

ARC's III Forged Bronze



M  
A  
R  
K  
  
P  
E  
A  
R  
C  
E





## Calgary's Mystic Forge Set for Mount Vernon

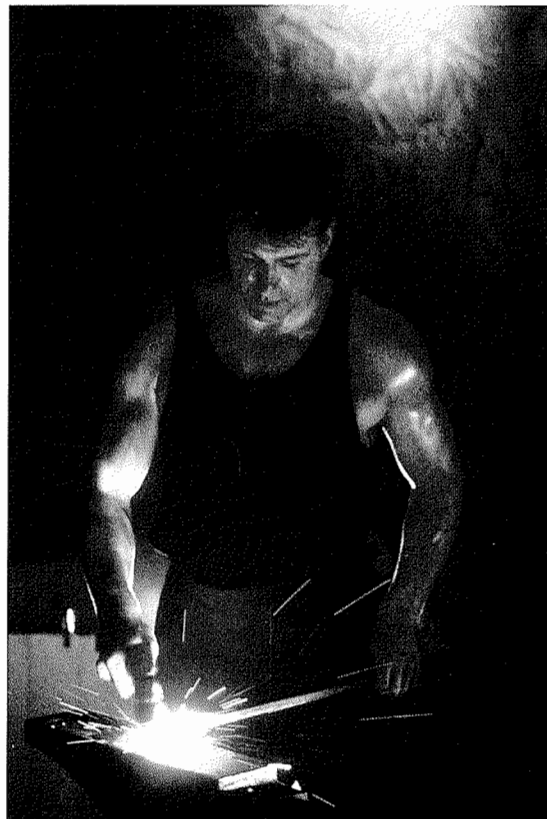
*Mark Pearce played pro football for the Calgary Stampeders, B.C. Lions, L.A. Raiders and the New Orleans Saints. Now he forges exquisite iron!*

Any one familiar with blacksmith publications knows that the finest books on the craft are produced by COSIRA--the Council for Small Industries in Rural Areas. This is an English organization which, in 1988, merged with another agency to form the Rural Development Commission. The RDC is dedicated to preserving traditional crafts in England. The *NWBA's* Fall Conference demonstrator is a graduate of the COSIRA College for wrought iron smiths at Salisbury. While at COSIRA College he studied under Lawrence Love, an outstanding English blacksmith. He started his smithing career in 1983, serving an apprenticeship under Rodney Cranwell. He then attended Hereford Technical College for General Smithing. Most of Mark's work in England was restoration blacksmithing on church gates, cathedral ceilings and other period objects. He also worked on architectural pieces.

### **On Restoration Work:**

"The restoration work was very interesting as we had to copy the original pieces. This involved a lot of forge welding, riveting and upsetting. This kept the work very traditional, unlike today where most methods are modern, leaving traditional smithing more of a lost art."

Mark opened Mystic Forge in Calgary in 1995. The shop has himself and four other workers. Mystic Forge offers traditional blacksmithing as well as modern architectural pieces. Mark's demonstration will feature his hands-on traditional style of blacksmithing.

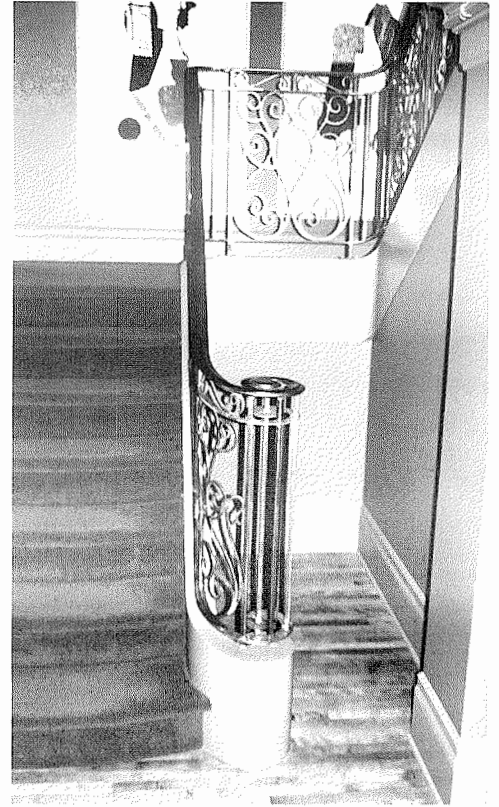


### **Mark's Demonstration:**

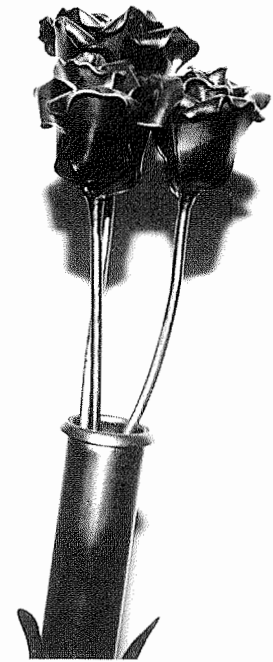
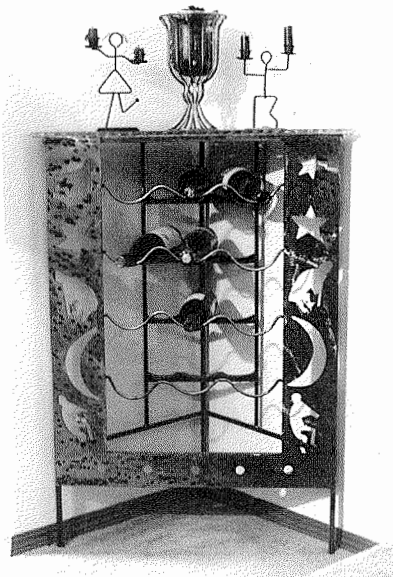
Mark will craft a scroll panel complete with horse head and gazelle. His work will demonstrate traditional techniques of mortise and tenon joints and scrolls.

Paul Thorne will also demonstrate fireplace screen techniques including detail and animal themes. Paul's wife and Marketing Director, Kim Thorne, will conduct a seminar for spouses, sig. others, and anyone else interested (or needing it) entitled, "How to Live With a Blacksmith!"

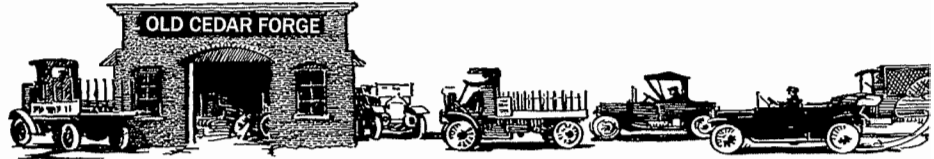
Paul has also contacted a number of vendors who will be displaying tools and supplies.



*Mystic Forge Creations*



# CULBERSON

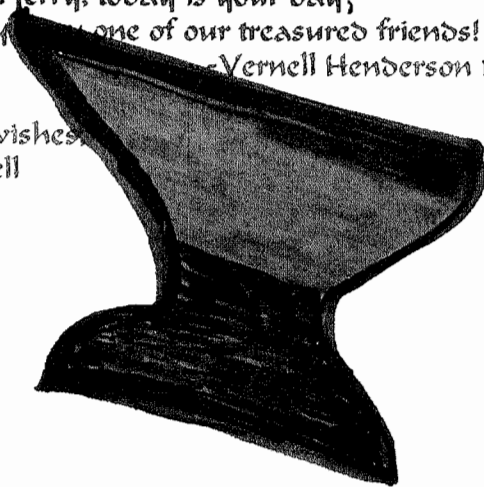


## Birthday Bash!

Almost 200 guests helped Jerry Culberson celebrate his 60th on July 12. 33 Pickets for Jerry's porch railing were received. "The happiest day of my life, for sure!" was the Old Coot's response! The party turned into an international event with a lot of NWBA Canadians showing up. As for all the orphan dishes left behind, Ina says, "Been Washed, Will Ship!" Pickets-in-planning/progress can still be forwarded on to Birthday Boy who plans to celebrate for the rest of the year!

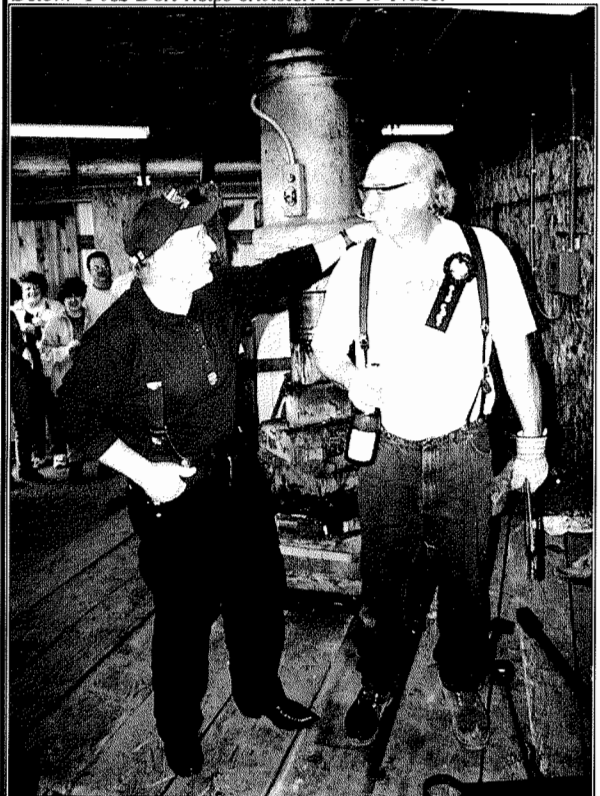
One of our blacksmith friends is Jerry an artist at his best.  
His talents they do seem to vary from pounding iron to being a Chef. Teaching the novice what he knows. Telling tall stories or weaving a tale his audience listens; faces aglow. Wondering what next he's going to unveil? He's built Old Cedar Forge; his hearth and his home; does workshops, conferences and auctions: BEWARE. (You might end up with a treasure or dinosaur bone. So why do none of us believe he'll retire and sit on his porch to watch life go by? He says there's gates to be made, more iron to fire, anvils, hammers, tools, trucks, and recipes to try. Yes you've earned your "rite of passage" in your own way! We hope it's the best from beginning to end, it's your sixtieth Jerry, today is your day; Happy Birthday to one of our treasured friends!  
Vernell Henderson 1998

Love and best wishes  
Jerry and Vernell



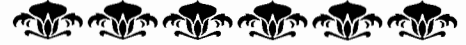
Above. Sitting on Top of the World--in a 1914 Cadillac!

Below. Prez Don helps christen the 4b Nazel



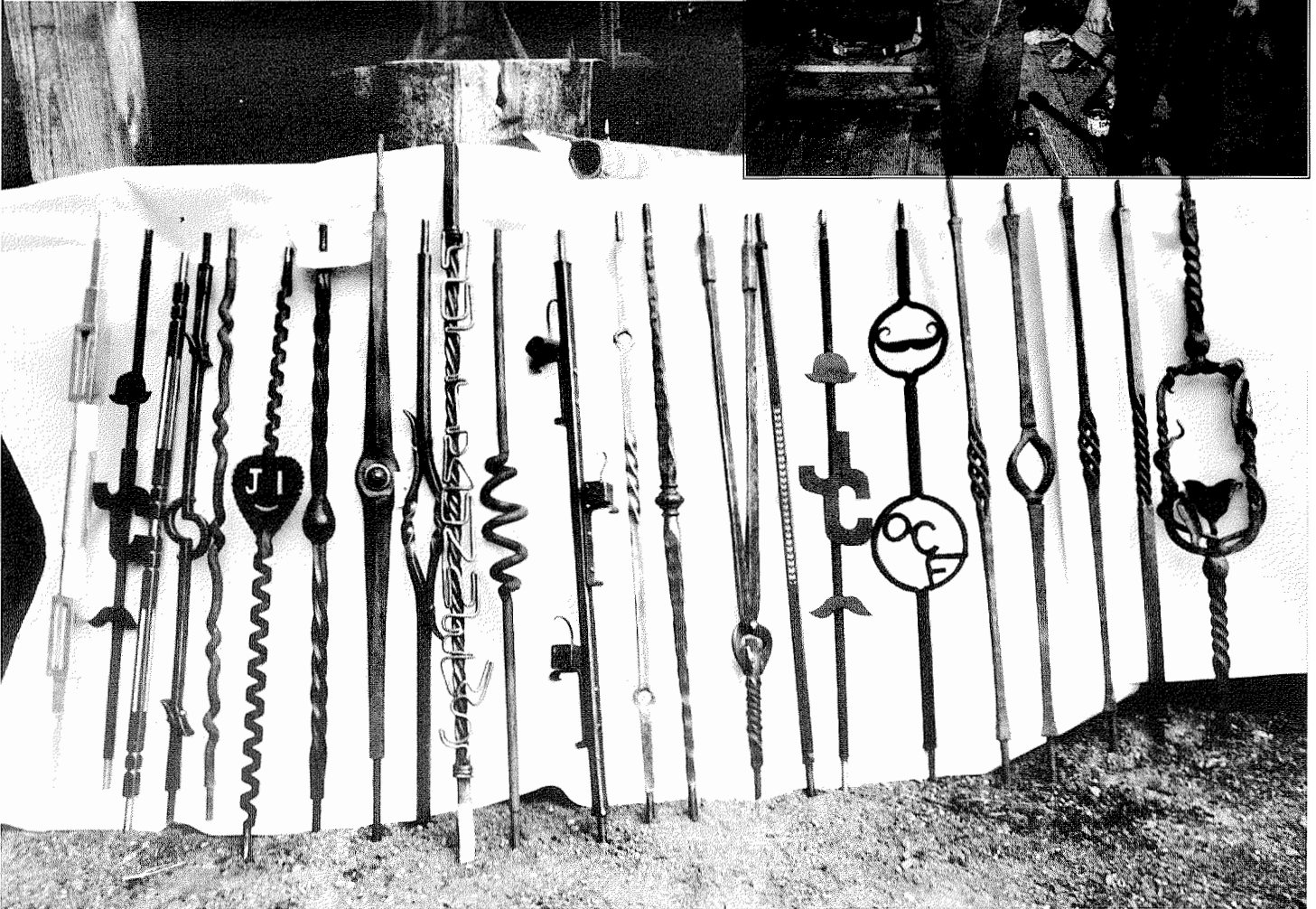


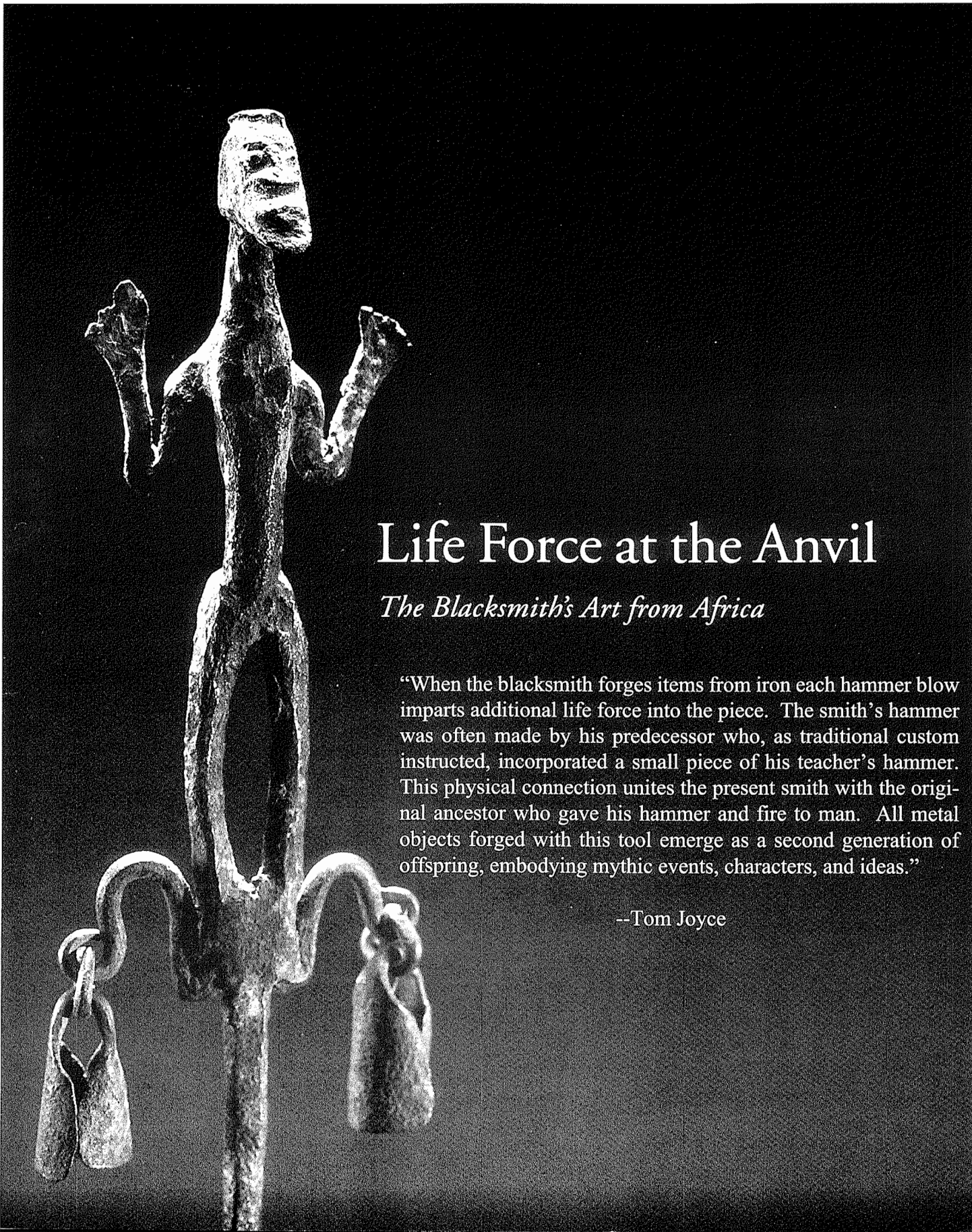
Left. Since 60 candles qualifies as a Forest Fire, Jerry complies with State Regulations requiring a burning permit and fire extinguisher on hand.



Below. Ina planned the most secret operation since D-Day--totally faking someone out of his you-know-what!

Below. Eagle Hardware Porch Railing Kit





## Life Force at the Anvil

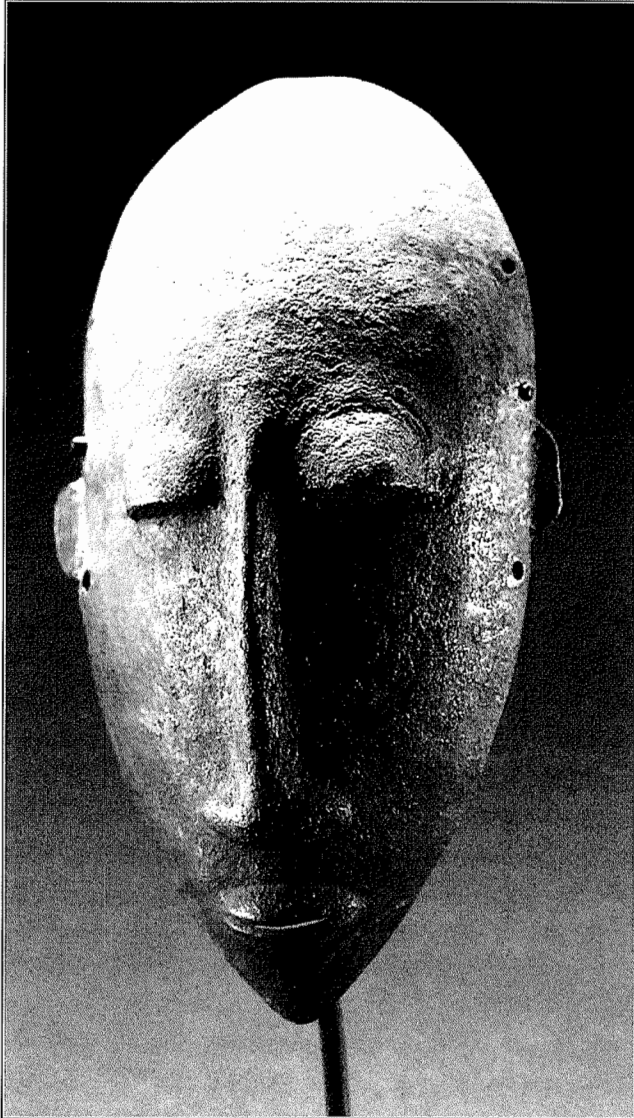
### *The Blacksmith's Art from Africa*

“When the blacksmith forges items from iron each hammer blow imparts additional life force into the piece. The smith’s hammer was often made by his predecessor who, as traditional custom instructed, incorporated a small piece of his teacher’s hammer. This physical connection unites the present smith with the original ancestor who gave his hammer and fire to man. All metal objects forged with this tool emerge as a second generation of offspring, embodying mythic events, characters, and ideas.”

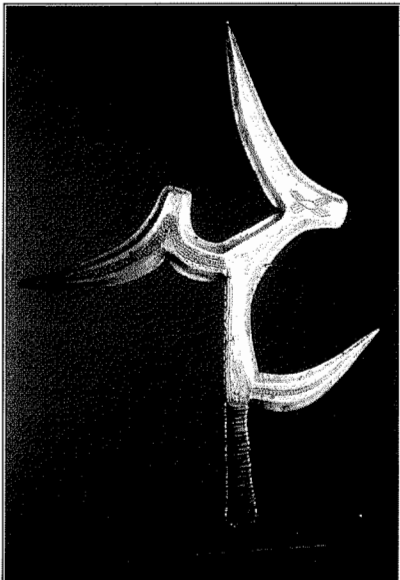
--Tom Joyce



## African Metal Art at ABANA/Asheville . . .



Iron Mask Mali



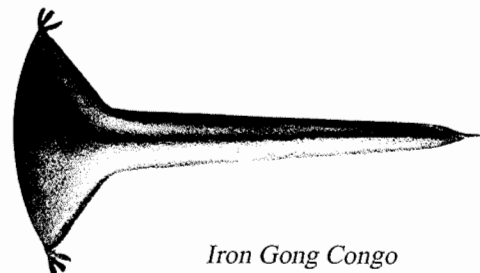
Throwing Knife Iron & Copper Congo

One of the featured exhibits at the recent ABANA conference in Asheville, North Carolina, was an exhibition of African iron work curated by Tom Joyce. The exhibit showcased the African blacksmith's prodigious output of forged iron, brass, and copper objects. The exhibit included tools, weapons, jewelry, musical instruments, divination implements, ceremonial objects, and currency tokens. In cultures which, before this century, had no written language and no word for "art," these objects communicated ideas and a body of beliefs about their use that helped the society from which they came understand both its past and present and, by implication, its future.

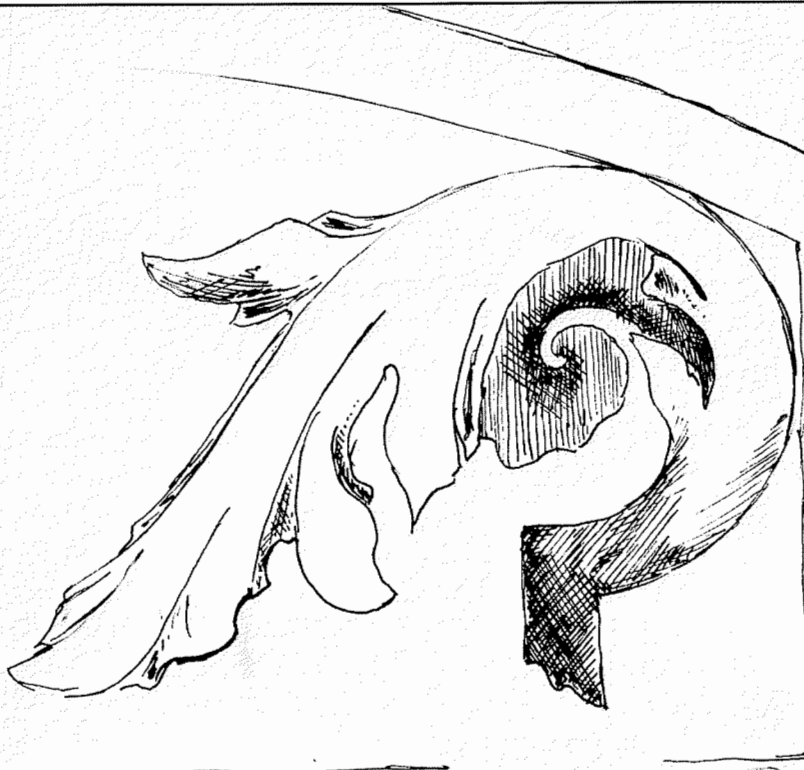
The photos on these pages are from a catalog of the exhibit which contains a complete photo display of the various objects. It contains a detailed description of each piece as well as a map, essay on African smithing, and an excellent bibliography of African art publications.

All revenue generated from the catalog sales is designated for a new ABANA endowment called the *Tom Joyce International Scholarship Fund* for research in forged metal arts. The fund is intended to further education and foster communication between metalsmiths around the world. The primary focus of funding support will encourage study of metalsmithing traditions in parts of the world where little or no research has been done. By presenting an invitation to document observations in the field and to share it with others, it is hoped that the fund will broaden understanding of indigenous metalsmithing systems and culture.

The catalog can be ordered from Tom Joyce, 21-A Likely Road, Sante Fe, New Mexico 87505. Telephone is 505 982-0485. Cost is \$8 for ABANA members plus \$4 s/h.

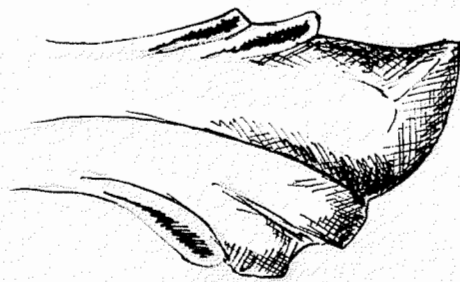


Iron Gong Congo



LEAF PATTERN →  
1/4" PLATE  
INNER SCROLL →  
1/2 x 1

PHOSPHORIC ACID CLEANS THE FLUX AND SCALE Nicely. AS WITH ALL ACIDS, IT ACTS FASTER IF IT IS HOT. BUT BE CAREFUL! IT IS ALSO EVAPORATING FASTER!



FIRST. DEFINE LINES WITH A CHISEL POINT

THEN. SET

to distinguish a VARIATION of THICKNESS

FINALLY. TULLER SOME OF THE LOBES

THE HANDLES ON THE SET TOOLS HAVE A FLATTENED AREA JUST BEHIND THE TOOL TO ABSORB SHOCK.

• FORGING THE INNER SCROLL. 1/2 x 1



THE INSIDE IS KEPT AS THICK AS POSSIBLE.

THE EDGE IS THIN.

WHEN FORGING THE SCROLL AROUND REMEMBER THAT AS YOU THIN THE EDGE, THE SCROLL WILL BECOME TIGHTER. USE THIS TO YOUR ADVANTAGE.

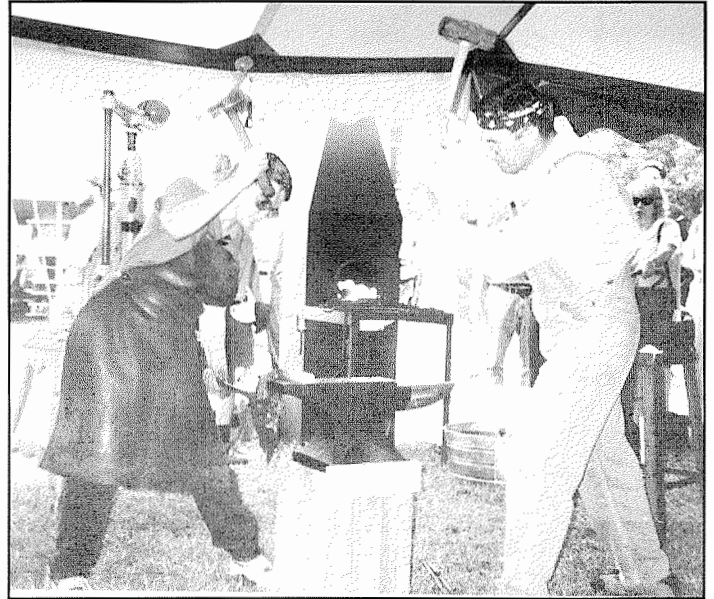


# Alice James

# ABANA Demonstration

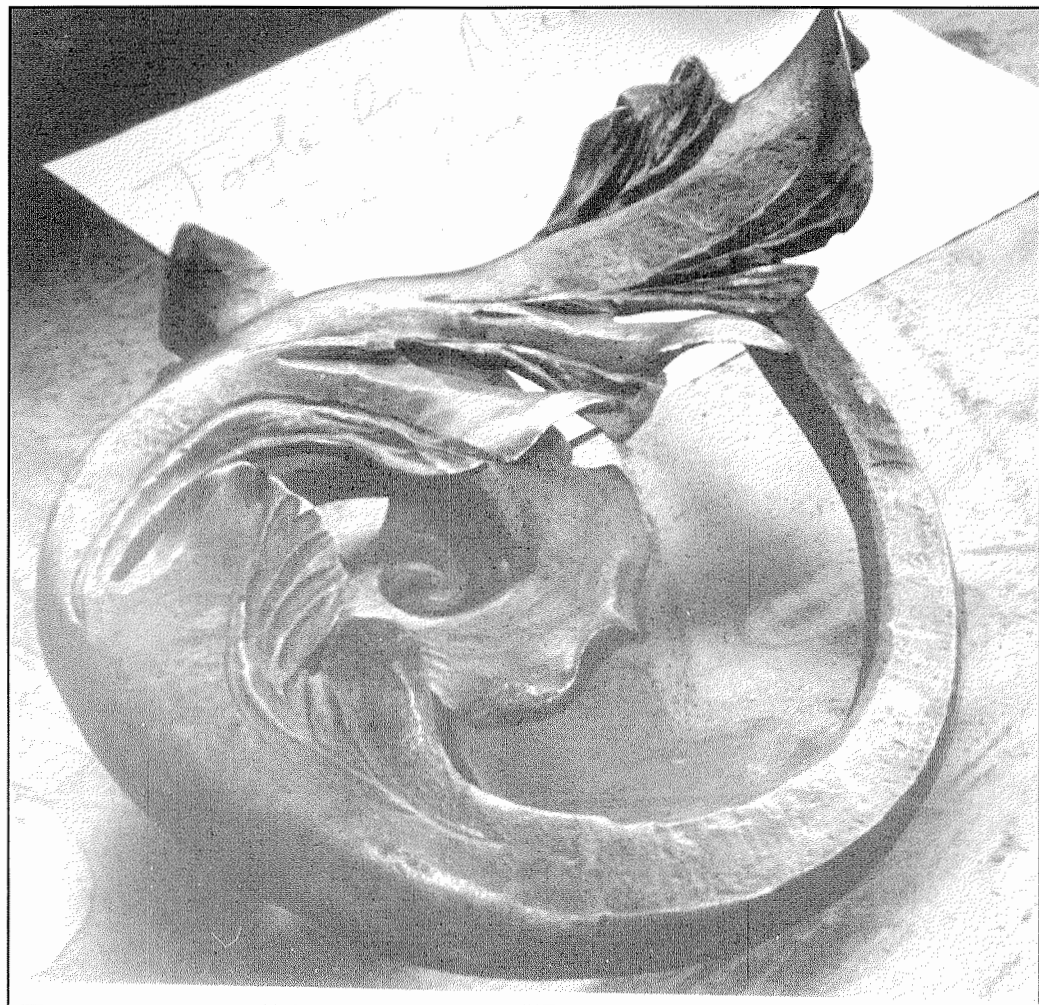


The rough piece prior to shaping and texturing



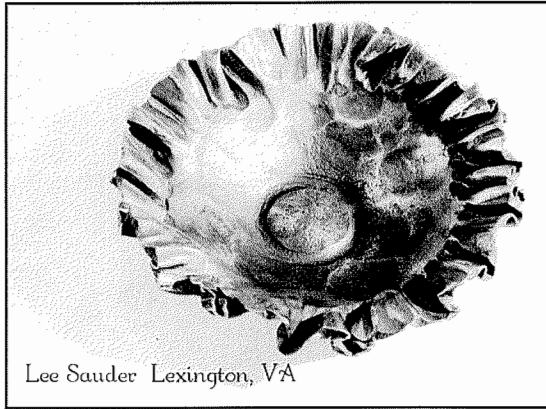
Pounding out the stock

The finished piece can be forged-welded onto numerous applications as an ornament.

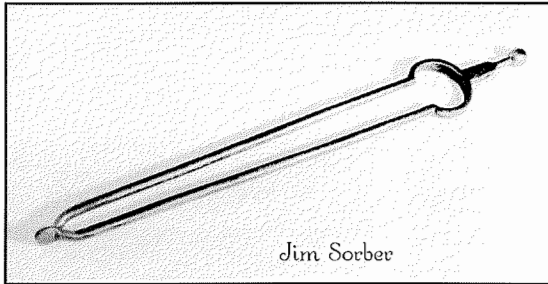




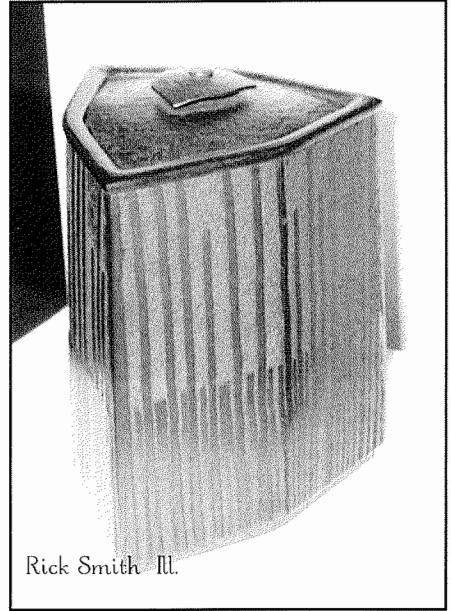
Carl Close N.H.



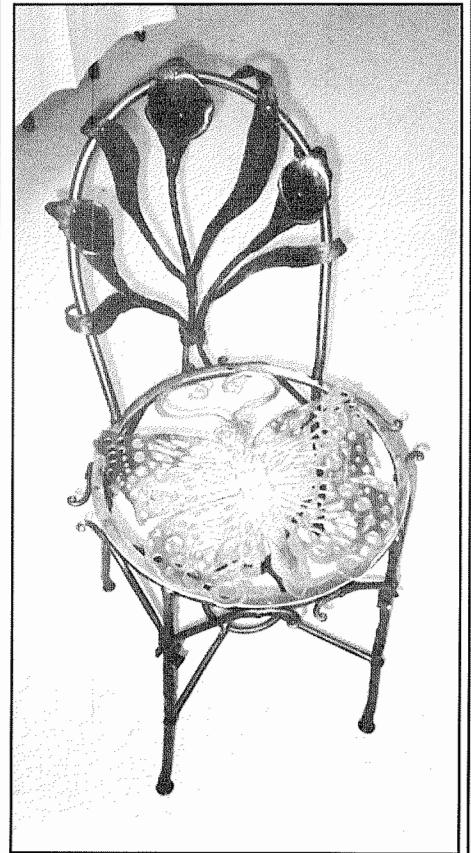
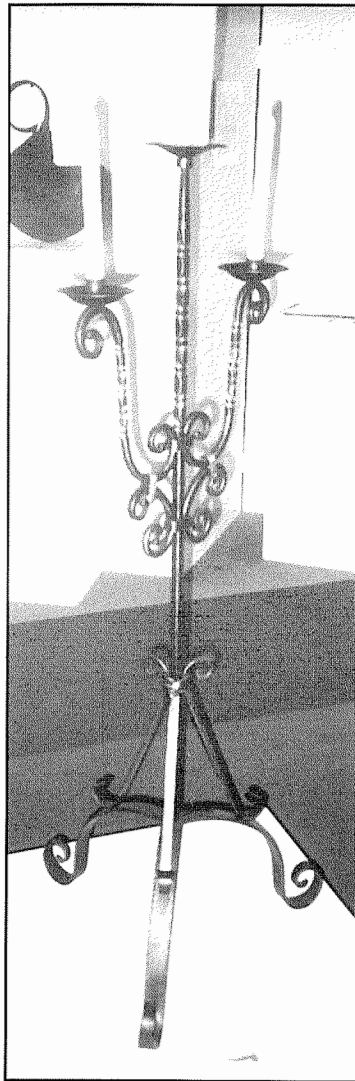
Lee Sauder Lexington, VA



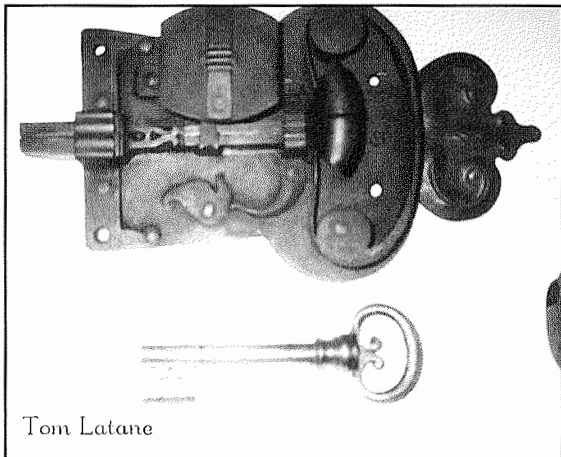
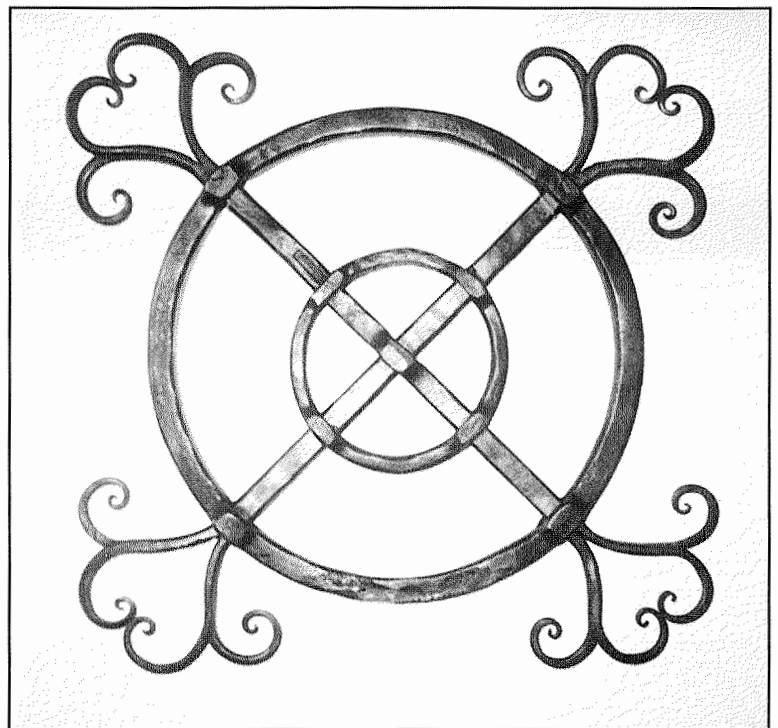
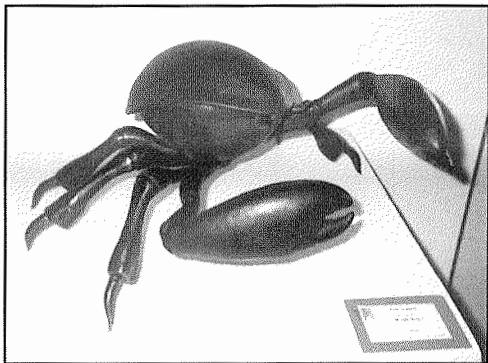
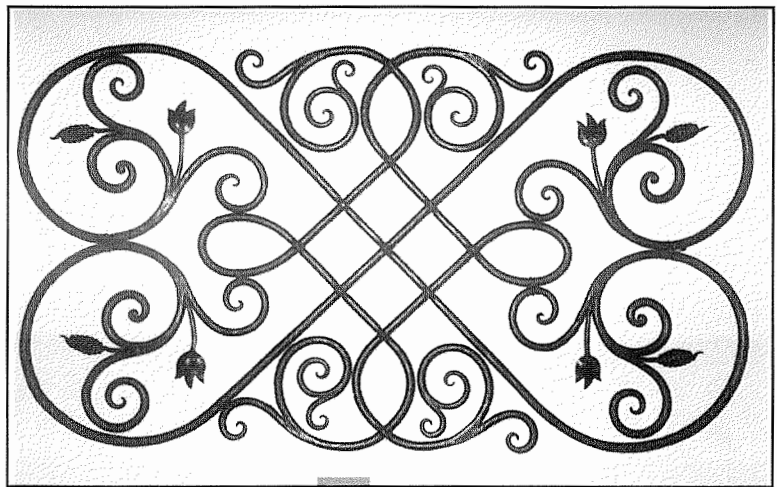
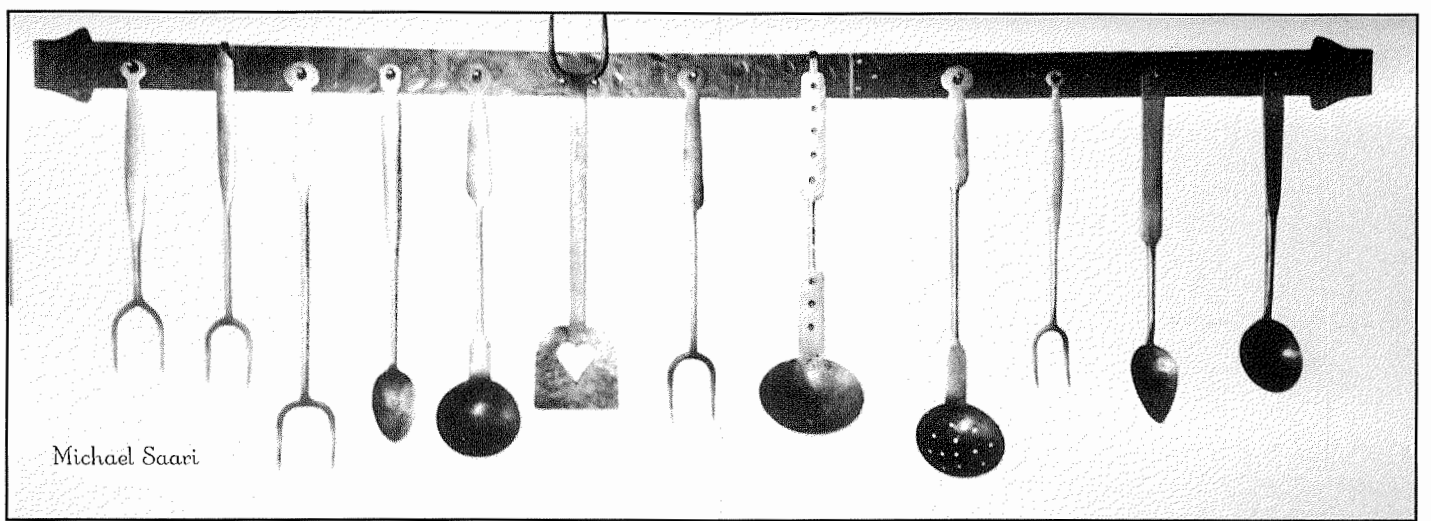
Jim Sorber



Rick Smith III.



ABANA Gallery Asheville



ABANA Gallery Asheville

Butch  
Cassidy  
1920s



Popular Western Legend and the movies had Butch Cassidy and the Sundance Kid killed in a Bolivian Shoot-out. But Spokane Blacksmith Adolph Fricke turned their hide-out into a Smithy!

# BUTCH CASSIDY AND THE SPOKANE KID!

**THE WESTERN** legend of Butch Cassidy and the Sundance Kid conjures up images of Robert Redford and Paul Newman shooting it out to the death with the Bolivian *Federales* after their South American crime spree. Their gang, known as the "Wild Bunch," started their career with the robbery of the Telluride, Colorado bank on June 24, 1889 for \$20,750. For the next twelve years they hit banks throughout the West, including Montpelier, Idaho. A legend still persists that the loot

from the raid is still buried in the Wind River mountains. On July 3, 1901, the Wild Bunch boarded a westbound Great Northern Coast Flyer as it pulled into Malta, Montana for a water stop. They pulled the train out of town several miles, blew up the safe on board, and made off with \$40,000 in unsigned bank notes being shipped from the U.S. Treasury to a Helena bank. The gang then vanished.

At the time of the robbery, Adolph Fricke was barely one year old, having been born in Hannover, Germany on January 18, 1900. He was to become one of the most

talented and well-known blacksmiths in the Pacific Northwest, producing numerous artistic commissions for churches and other buildings throughout Washington, Idaho, Oregon, Montana and Canada. His career spanned almost eighty years and he was still active at his death at age 98 on March 26, 1998.

The paths of Butch Cassidy and Adolph Fricke converged at a shop building at 1326 East Sprague, just east of downtown Spokane. In his book *In Search of Butch Cassidy*, published by the University of Oklahoma Press, author Larry Pointer documents Butch Cassidy's return to the United States and his move to Spokane in 1910. He had enlisted the aid of an American lawyer in a Bolivian tin company, one Percy Seibert, to spread the myth of his demise in Bolivia. In fact, two American outlaws were killed by Bolivian authorities at the same time that Butch and Harry Longbaugh (the Sundance Kid) were in the country. This provided the perfect ruse for the two to perfect their "death." Mr. Seibert's reports were accepted without question by American authorities, including the Pinkerton Detectives, who were interested in the duo's capture.

The return of Cassidy to the West is well documented. He spent some time working for Pancho Villa in the Mexican Revolution and held numerous jobs. Throughout the Twenties and Thirties he visited many of his old friends and his relatives--all of whom recognized and knew him. He spent considerable time in

Wyoming, reputedly searching for the loot that he had buried. He even prospected for gold in Alaska where he was identified by Wyatt Earp, who ran a gambling joint in Anchorage.

Cassidy assumed the name of William T. Phillips and was able to get a job as a draftsman for the power company. He eventually opened his own machine shop manufacturing, with extreme irony for a former bank robber, adding machines! He died in Spokane, in bed, peacefully, in 1937. The shop that he had occupied then became Adolph's blacksmith shop!

The shop is a two-story building with a big, dark cellar. Cassidy and his wife lived in the upstairs apartment. In recent weeks, while Adolph's son, Fred, was picking through the shop cellar, he discovered an old trunk that did not belong to their family. Was this the trunk that Butch Cassidy used to return from Bolivia?

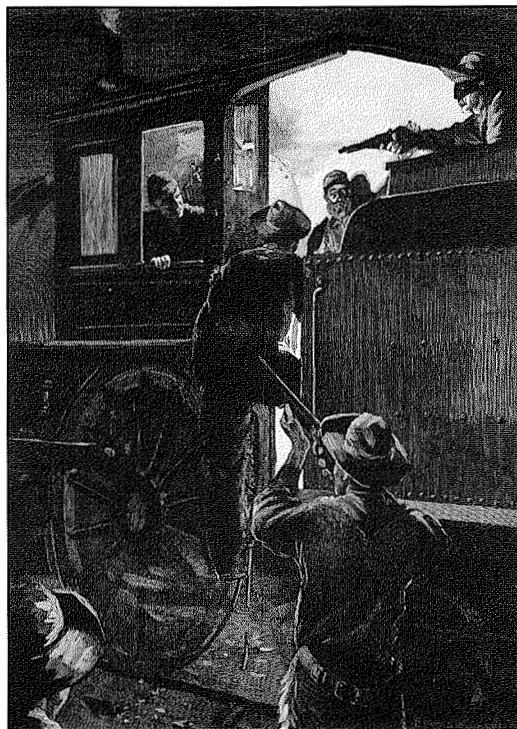
In the 1940's, Adolph began working for Arthur Busch, the blacksmith

whom he would succeed as the leader in his craft for the next fifty years.

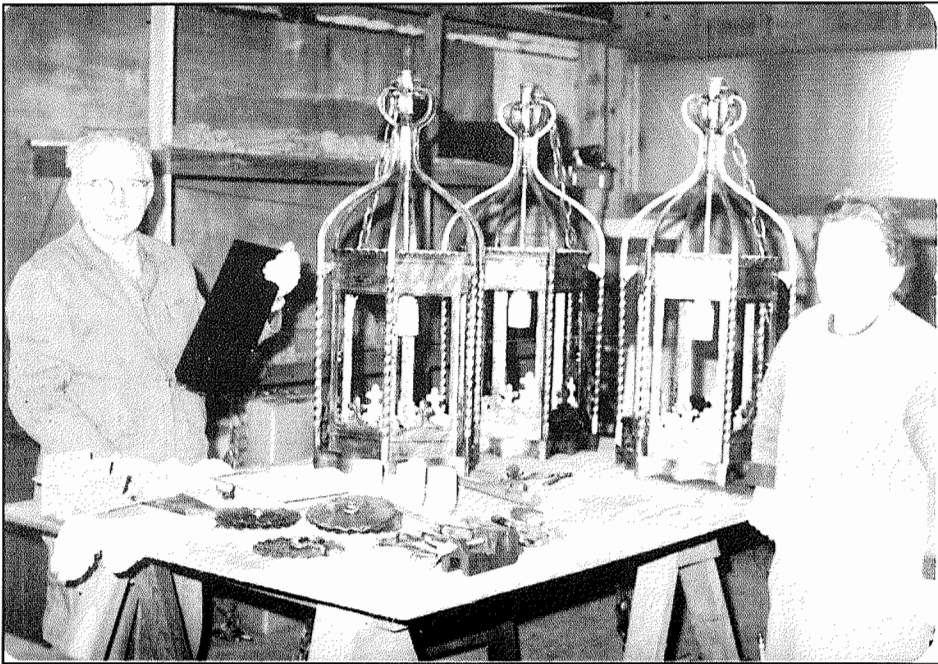
His work included bronze and glass building entrances, store fronts, bridge lighting, and all kinds of lighting fixtures and fireplace sets.

According to Adolph's son, Fred, who spent his youth helping out at his father's forge, Adolph did not exactly believe in the motto that "The Customer is Always Right."

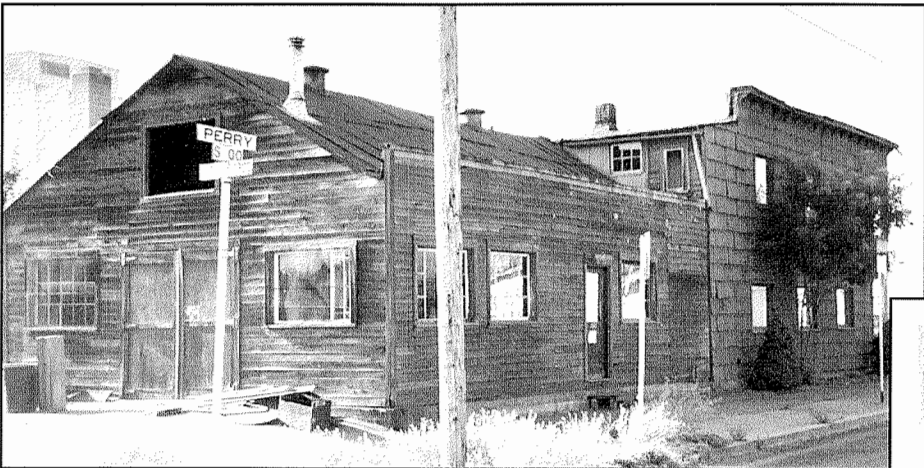
If a customer came into his shop and said that he wanted something cheap or inexpensive, Adolph wouldn't say anything. He would walk out the front door onto the sidewalk and motion for the person to come out. When he obliged, Adolph would point East, down Sprague Avenue, and say, "You must have come to the wrong place. You want K-Mart down the street." He would then walk back into the store and slam the door behind him--leaving the customer in the street.



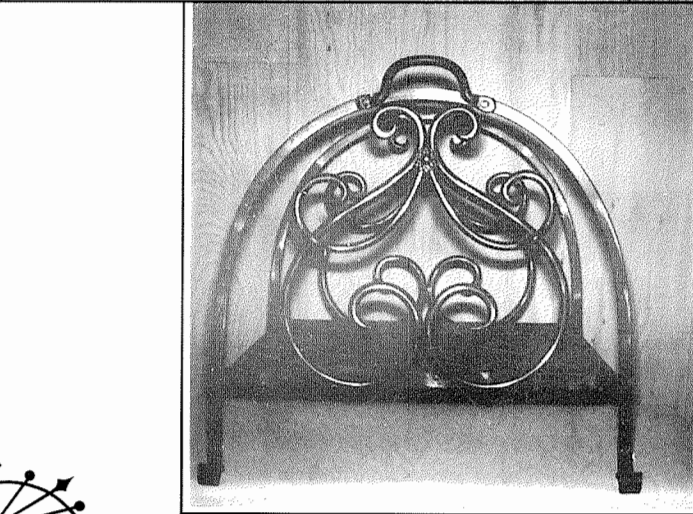
Fricke Handle  
Detail



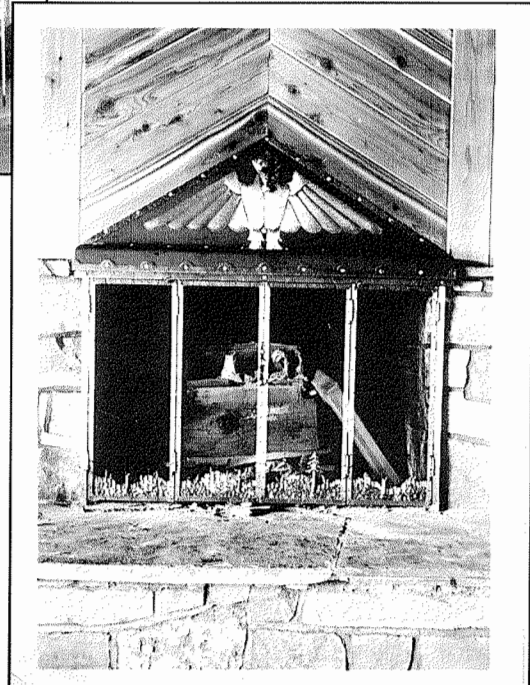
Adolph Fricke and wife (and assistant) Lillian complete work on church lights for a Spokane church. At Right, Adolph, standing, as a torpedo boat crewman in the German Navy during World War I.



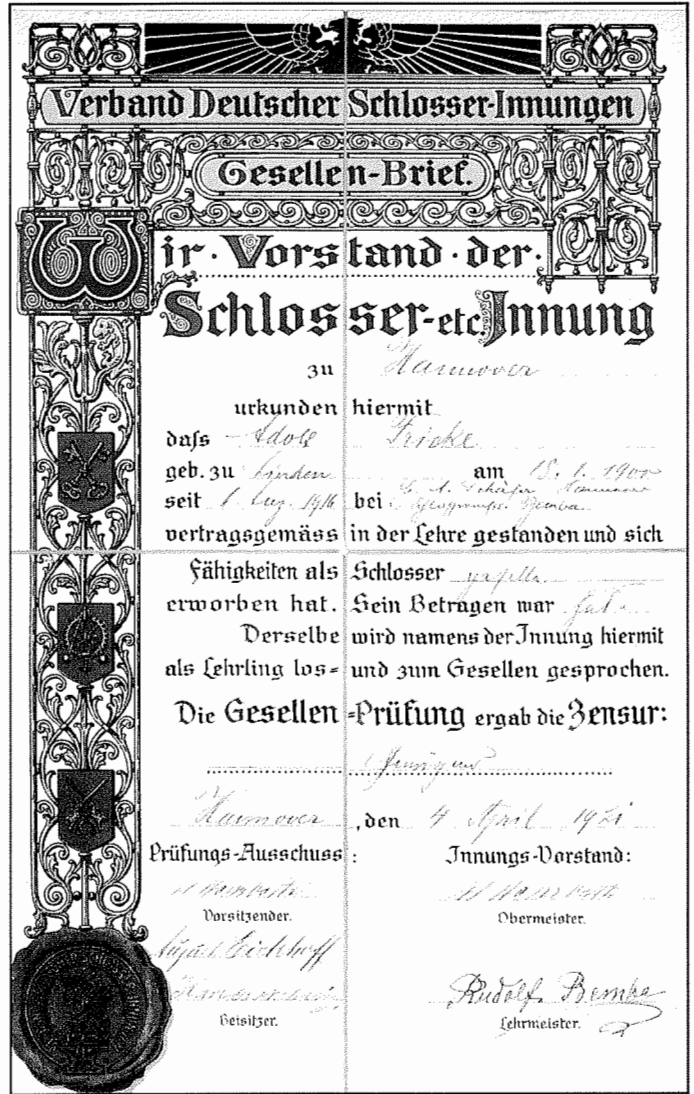
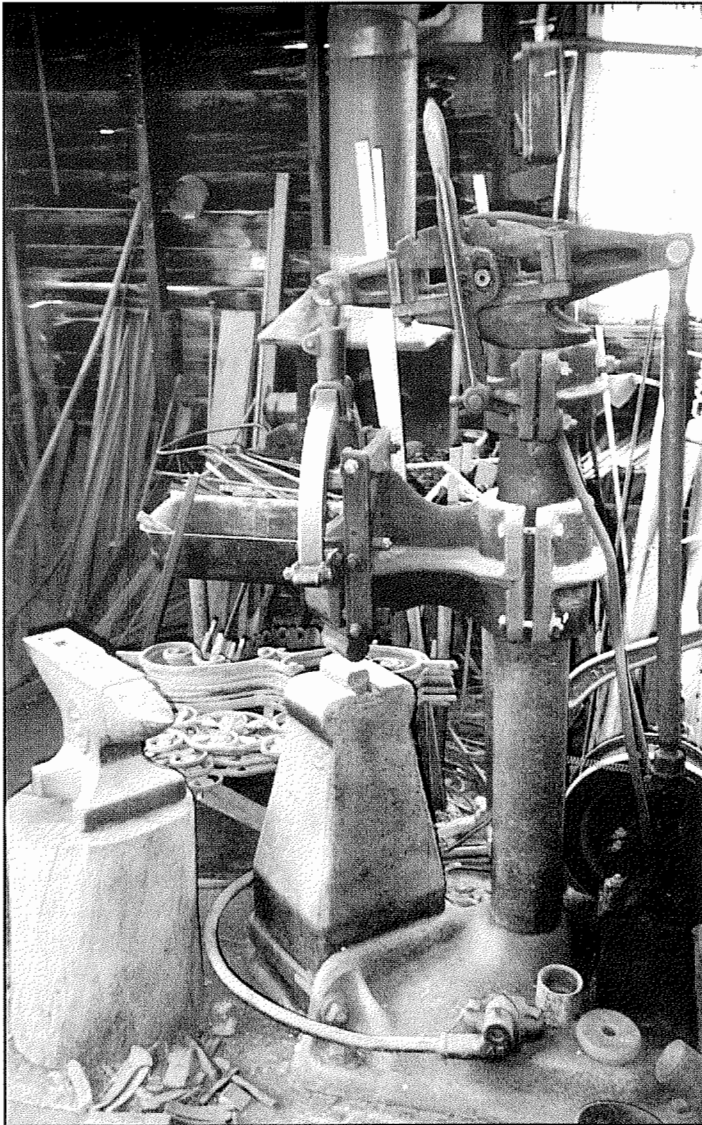
The Butch Cassidy building on Sprague Avenue in Spokane. It became Adolph Fricke's blacksmith shop for over fifty years.



Fireplace and wood holder by Adolph Fricke.







Adolph's German Craftsman Diploma 1921



## BETTER THAN THREE SLEDGE HAMMERS

### Little Iowa Power Hammer No. 3

No three men can hammer out as much work as this easily operated, powerful hammer. And it has an even stroke, and accuracy impossible to attain by human efforts.

Powerful 35-pound hammer head with a total weight of 850 pounds and a compact base, 22 inches by 38 inches. Guaranteed to satisfy. If it fails, send it back at our expense. We'll refund your money. Price, \$75.00. Send for descriptive booklet.

Every United States jobber represents us. Canadian Agent: D. Ackland & Son, Ltd., Winnipeg, Can. Agent for Montevideo-Uruguay, Caso en Pando: Ambrosia Bertolotti.

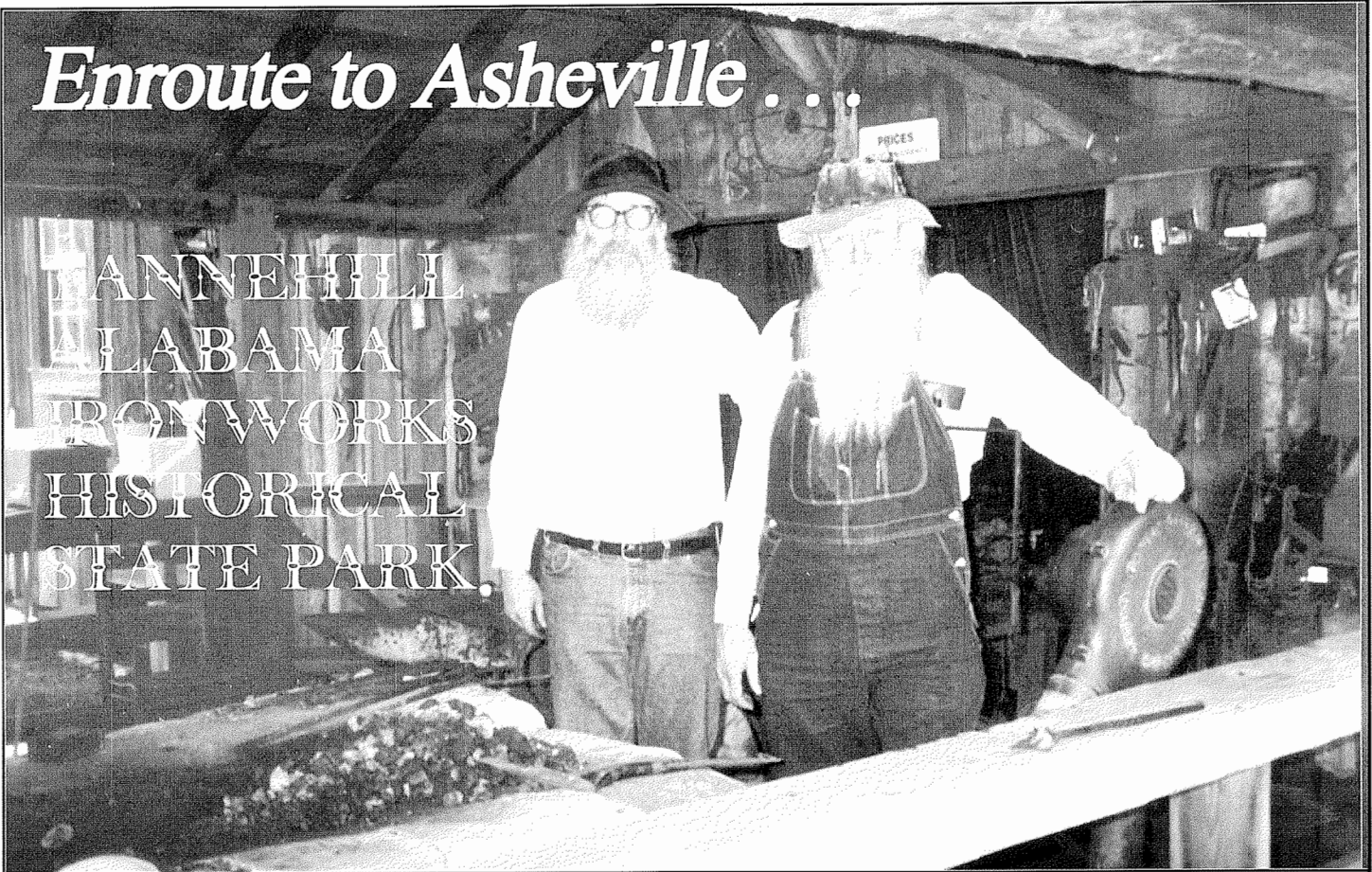
**MODERN SALES CO.**

Hampton, Iowa      -      U. S. A.

Adolph Fricke's forging area contains a Vulcan anvil, Buffalo Forge with electric motor, and a vintage Little Iowa Power Hammer No. 3 with slack-belt drive. The shop also contains a fifty-year accumulation of iron stock remnants, uncompleted projects, tools--and one of the richest histories of any smithy in the Pacific Northwest. The Sundance Kid and Etta were last seen heading for Argentina and were never heard from again. Butch's best friend was a Spokane bartender. His family still has Butch's six-shooter with his brand carved into the grip.

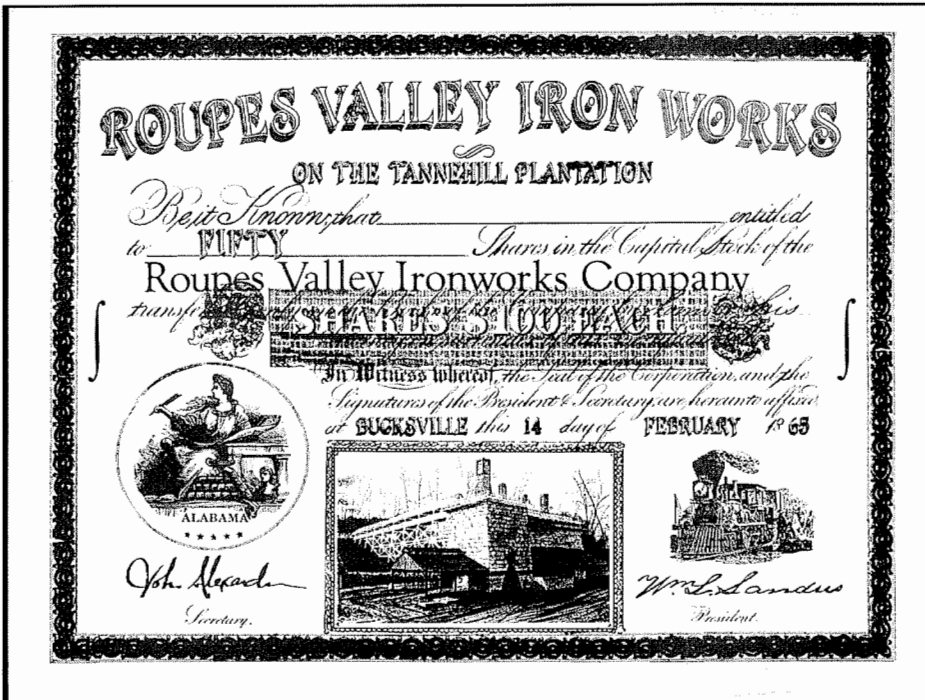
# Enroute to Asheville . . .

TANNEHILL  
ALABAMA  
IRONWORKS  
HISTORICAL  
STATE PARK.

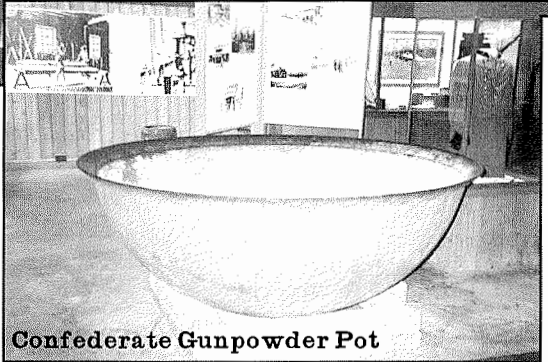
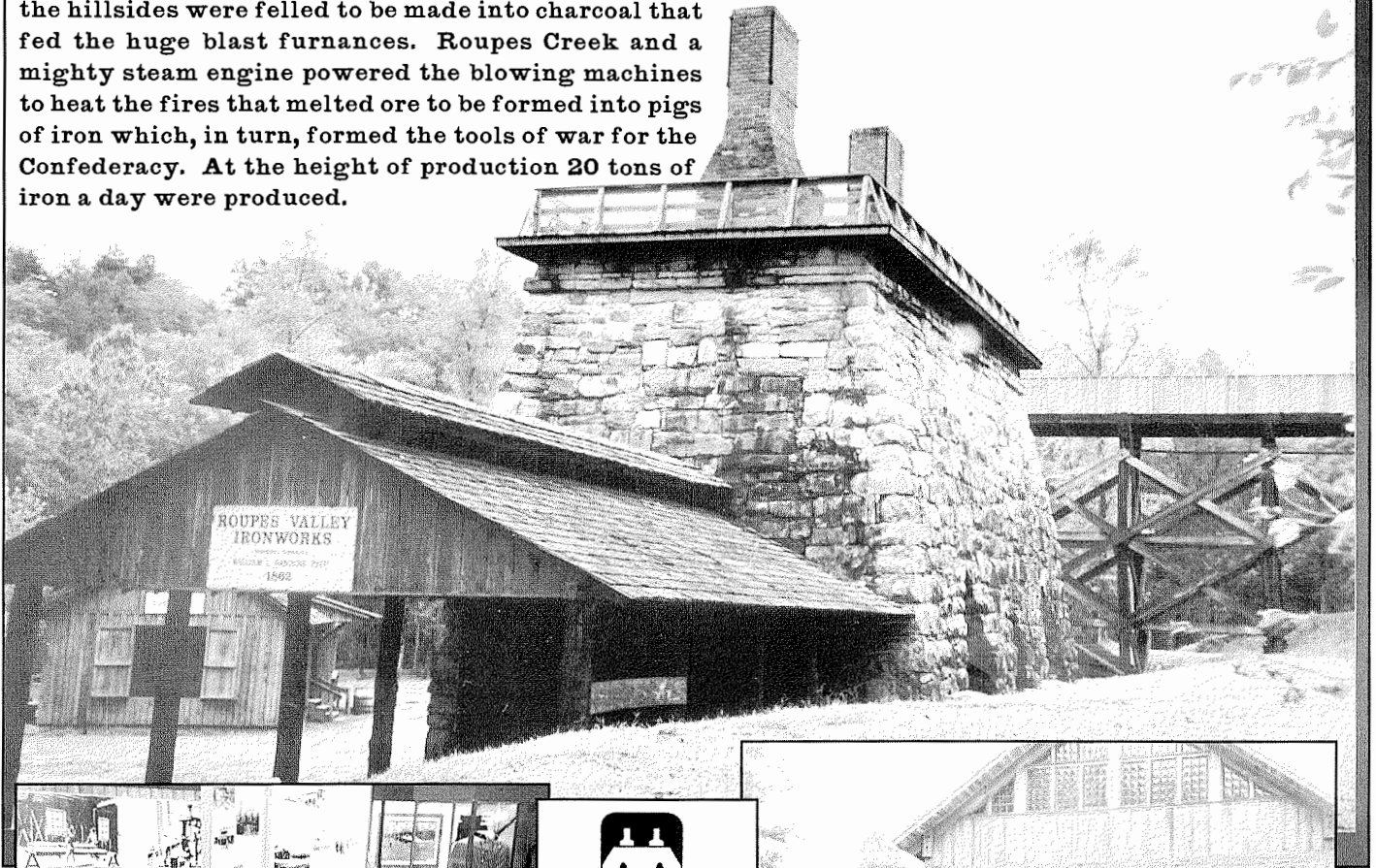


Tannehill Ironworks is a historical site near Birmingham, Alabama which preserves the ironmaking history of the region. It contains the Alabama Iron and Steel Museum which has a tremendous display of 19th Century iron artifacts. The restored 19th Century black-


smith forge is home to the Tannehill chapter of the Alabama Forge Council. Two of the members are J.W. Whatley and Bill Shoemaker, shown above. These are the two oldest Confederate soldiers still alive and both are still on active duty. They've been manning the forge since 1864 when their retreating Rebel unit left them behind to keep the forge fires burning. No one has had the heart to tell them that the War of the Great Rebellion is over. Just to prove that they have no animosity toward Yankees, they subscribed to the *Hot Iron News!*



Like the gears of a huge machine, the industrial center at Tannehill kept up a fierce momentum. Trees on the hillsides were felled to be made into charcoal that fed the huge blast furnances. Roupes Creek and a mighty steam engine powered the blowing machines to heat the fires that melted ore to be formed into pigs of iron which, in turn, formed the tools of war for the Confederacy. At the height of production 20 tons of iron a day were produced.



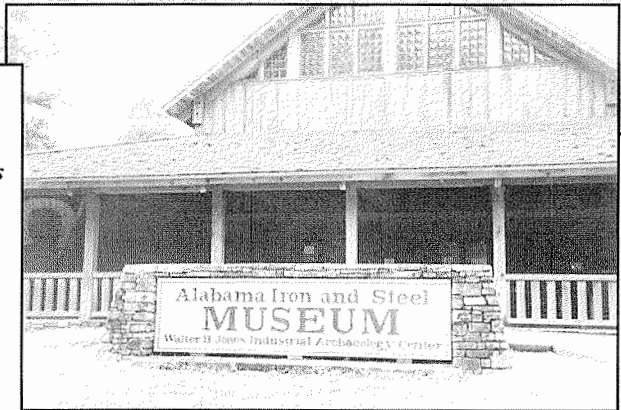
Confederate Gunpowder Pot



**Tannehill Ironworks**  
Historical State Park

Bill Shoemaker  
Blacksmith

12632 Confederate Parkway  
McCalla, Alabama 35111  
205-477-5711



Bill Shoemaker sent along this forging brain-teaser: Start with a 2 1/2" diameter disk of one-inch plate. Pierce a hole. Then forge a ring with a square cross-section that has only two sides and two edges. If you get this figured out, send in a picture. Bill promised that he would show us how it's done if Yankee ingenuity can't do it! Bill, the deadline for the Winter Issue is November 1!

For any blacksmith passing through the South, Tannehill is a must-see. 1,500 acres of woods, craft shops with various artisans displaying traditional crafts such as a miller and basket-making, a cotton gin, restored pioneer village, and working grist mill. The museum features every aspect of metal-working from Colonial to modern times. Of interest is the Civil War collection, including a cannon lathe. On March 31, 1865, the Eighth Iowa Cavalry seized the site. The beauty of Tannehill is that it hasn't been turned into a tourist trap. It is as authentic as any period community in the United States. *Hot Iron News'* travel editor puts it in the U.S. Top Ten for historic interest.





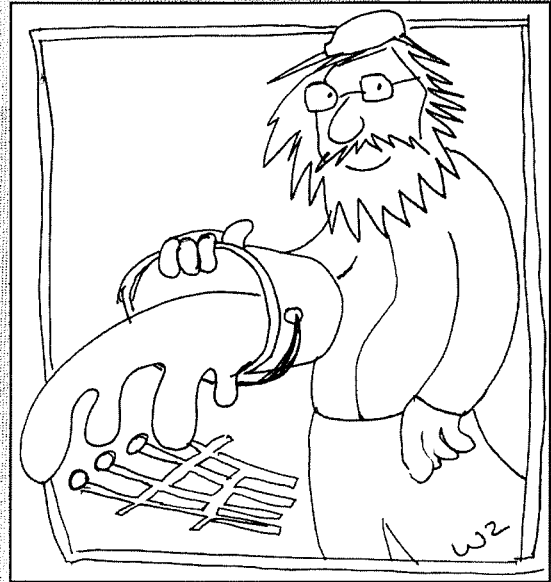
ADE

A

D

E

Here in the Pacific Southwest (Canada), rust is a fact of life. Much like the Pacific Northwest, we have months of heavy 100% moisture-laden, fogbound weather. Iron (steel) items for the outdoors just rust. Given enough time, they just rust.



The other day I wanted to use RUST as a finish. I cleaned it good with muriatic acid and then could not find the rust chemical I use (ammonia chloride). As the piece dried off it rusted a little. I wet it again--nothing happened till it was just about dry, then it rusted again, just a little. I continued this, over and over, just using water, 15 to 20 times that day, as I was walking around doing other stuff. It seems RUST occurs when the water is very thin--maybe only a molecule thick or something. At the end of the day I had a nice, slightly irregular rust patina, not very deep, not very rough. The only thing I don't like about RUST is the texture. It is not very hand-friendly.

I have coated pieces rusted this way with paste floor wax. That takes care of the feel, a good thing. Hides most of the variance of colors, a bad thing. I cannot imagine that the wax would not rust off eventually.

Give RUST another try (what goes around comes around)!

RUST



# And also from our Foreign Correspondent . . .

CANADIAN

Made this knife to use when I am "hunting" around for something to spread on my bagel.

Wade<sup>2</sup>



HUNTING KNIFE



Bladesmithing is a well established branch of blacksmithing. Now it is time to organize the craft required to make an *even more important* food tool.

1. **Spork** delicately forged by Eric Grip. Material was 1/4" square. Imagine! A nice piece for sure!

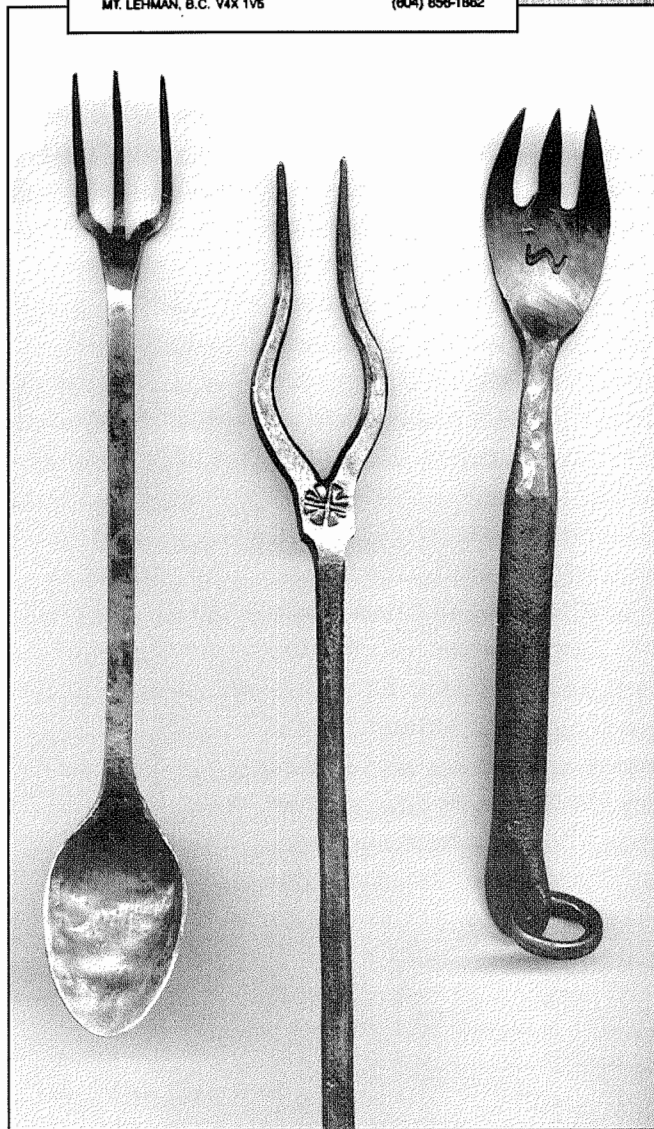
2. **Traditional cooking fork** executed by Jerry Culberson. Jerry says this is a very old design, always two-pronged.

3. I make a mouth-friendly **broad-tang fork**. Sharp enough to stab a piece of steak, the back flat enough to shovel stew, and the flat tines flat enough to spread your **bacon drippings** on your **sourdough**.

I am sure many of you out there make your own special type of fork. Looking to gather a bunch of examples together. Talk to me!

Wade<sup>2</sup>

METALWORKS HOTROT	IRONART RODIRON
<i>Mr. Wade Wade</i> METAL INNOVATOR	
30160 BURGESS MT. LEHMAN, B.C. V4X 1V5	TELEPHONE (804) 856-1862



TINE SMITH CORNER

# Abana Report

by Babe Brandon



**We were participants in the** Asheville, N.C. ABANA Conference. Even though the weather was hot, humid, and the terrain was something to be desired, we still had a great time. The demonstrators that we made it to did a fine job.

Wednesday night we watched Art Jones do forging with the 300# power hammer. It's always something to see the blacksmith forge iron with a large power hammer. A 300# power hammer makes it even better. Being this was the first demo of the conference we got to see Toby Hickman give his first speech about using safety glasses at all times while in the forging areas. I so wanted to ask Toby if maybe he should have long pants on and maybe something more on his feet besides sandals. Oh well, I guess he was all right because he spent most of his time on stage with the demonstrator, not down front or on the bleachers.

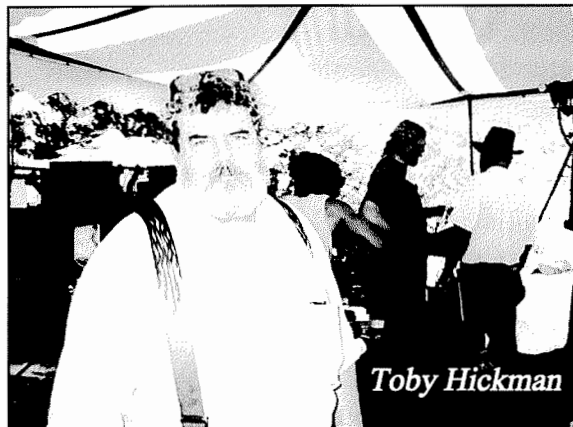
Thursday afternoon Scott Lankton did a fabulous job. I could have stayed and seen him demonstrate the whole conference. He is quite a showman, plus a great blacksmith. Never stops talking to his audience, even when he was doing his forge welds, or using the large power

hammer, just a fantastic demo of making a Damascus (Sutton Hoo) sword blade.

Friday afternoon we started to watch Uri Hofi do his demo and after about half an hour I became sick because of the heat and I'm afraid Dave felt he had to take me back to our room so we didn't get to see him perform.

ABANA Conference. The food was really good. We ate three meals a day and by Sunday we felt just like two fat little pigs. We got to visit with Dorothy Stiegler and got to watch her little girl present her award to her.

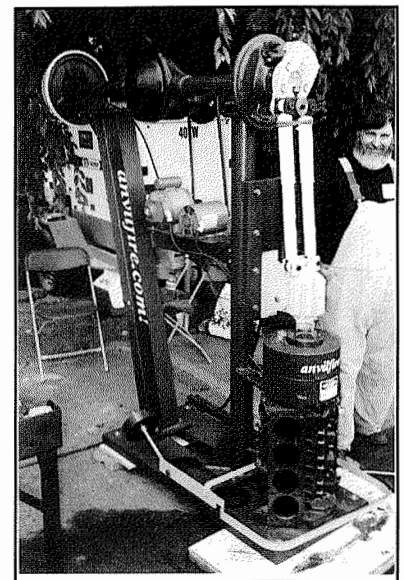
We hope to see you all this Fall. Best to All. Dave and Babe.

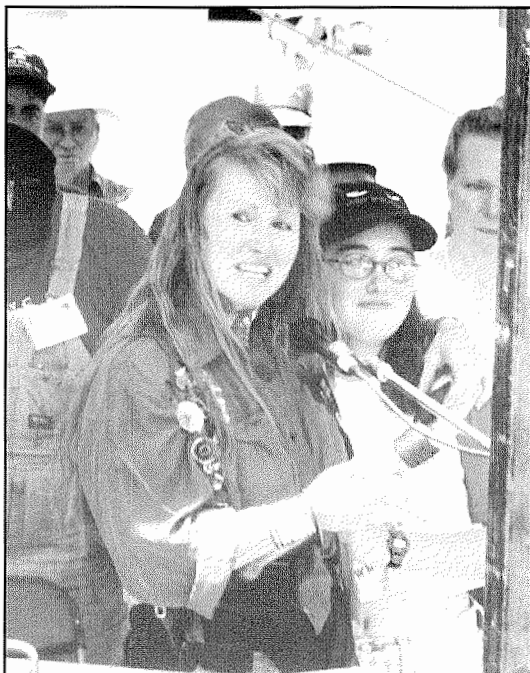


Toby Hickman

Most of Saturday we spent at the trade show demo sites and tent. The demo between Grant Sarver, Jack Slack, Jock Dempsey and Paw Paw Wilson was a great show all of its own. Grant and Jack built up not one but two reasonable (not cheap) power hammers for under \$200. Believe me, they did work. Jock and Paw Paw also contrived up a reasonably priced hammer and it worked too. Dave and I were right next door helping Bob Bergman demo and sell the KA75. It is fun to talk to all the people.

Needless to say, my pockets aren't deep enough to go to the Auction held by the





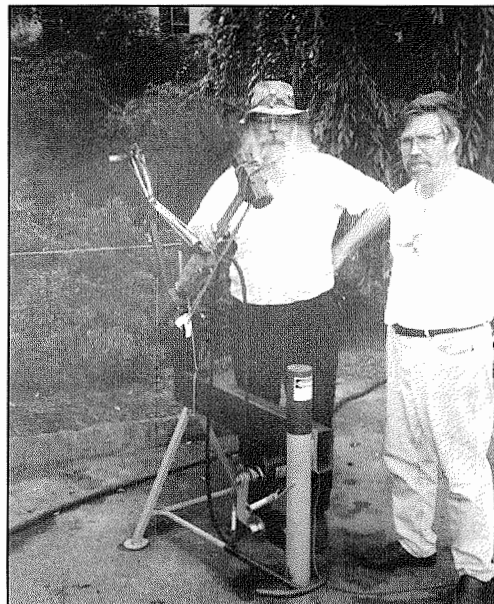
Dorothy Gets Alex Bealer Award from Daughter Tiana



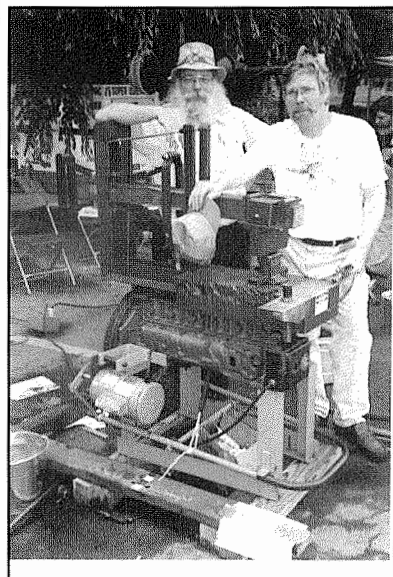
The Jacquas. The Honeymoon Just Keeps Rollin' Along!



Peter Renzetti & Gothic door Knocker \$15,000 at Auction

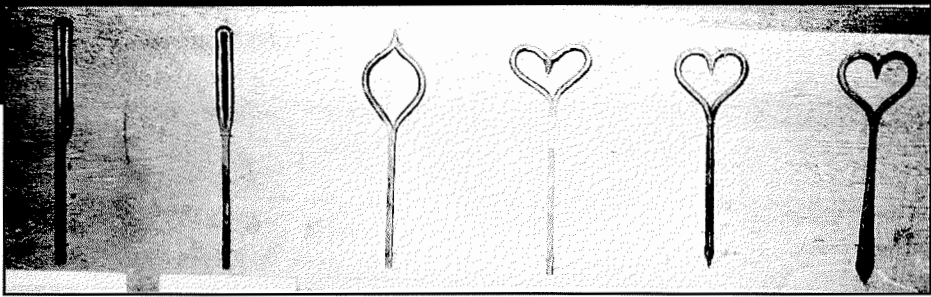


Grant & Jack and their two "reasonable" hammers.

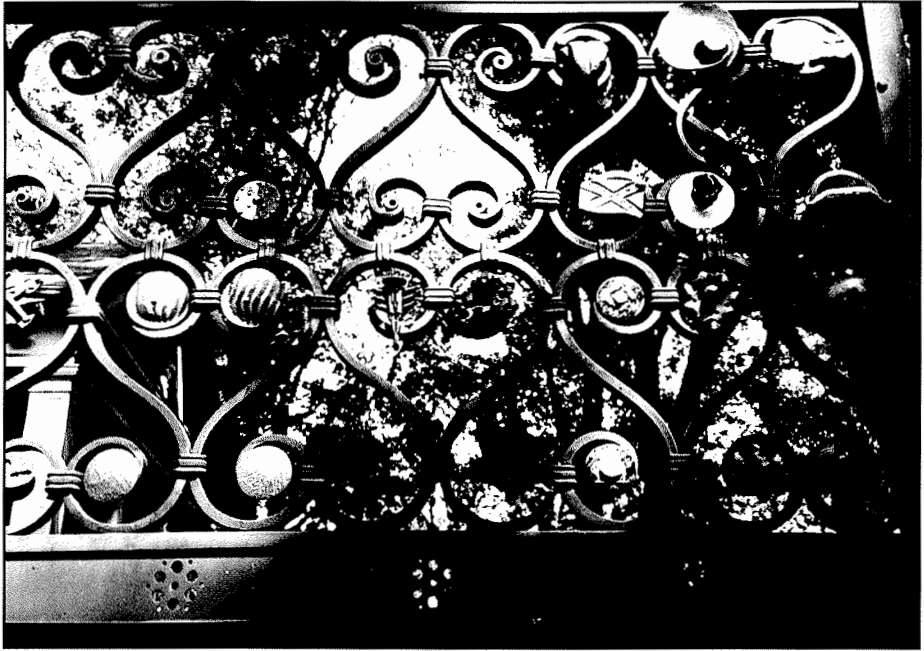


Little Giant Guru Sid Suedmeier & Cult Followers

# Enroute to Asheville . . .



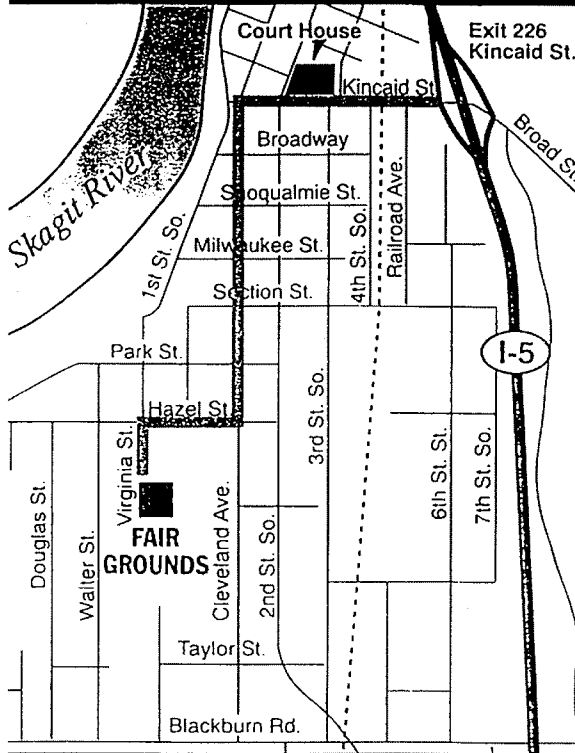
The National Ornamental Metal Museum has the finest view of the Mississippi River in Memphis. A shop display at the Museum illustrates the forging of a Heart shape which is adaptable for many projects. The detail in the front gates were a world-wide project. N.W.B.A.'s Japh Howard is a former Museum Intern. The Museum hosts an annual community "Repair Day" and offers to fix anything brought to it "except cats cars and broken hearts." (901) 774-6380. Director is Jim Wallace.





# Fall Conference Set for Mount Vernon . . .

## How to Get To The Fairgrounds



## October 2, 3 & 4

The Skagit County Fairgrounds, Mount Vernon, Washington, will be hosting the 1998 NWBA Fall Conference. The site is about one hour and fifteen minutes north of Seattle on I-5. The site comes complete with plenty of R.V. hook-ups and camping facilities with restrooms and showers.

Paul Thorne and Al Karg have been busy putting together a great program which will include Mark Pearce, demonstrations by Paul, and several workshops. In addition to the usual Midnight Madness, there will be an evening hands-on workshop on power hammers, including maintenance and rebuilding.

Because of the large size of the conference facility, tail-gate sellers will have ample space inside to display their wares. Time to clean out the shop and bring along your surplus stuff/junk/treasures. And, as usual, whining, sniveling, haggling, begging and puffing of goods is permissible during sales.

### Motels are West of I-5 off Exit 227. Some suggestions:

- Best Western Cottontree Inn (800) 662-6886 or (360) 428-5678
- Comfort Inn (800) 228-5150 or (360) 428-7020
- Days Inn (800) 882-4141 or (360) 424-4141
- Tulip Inn (800) 599-5969 or (360) 428-5969
- Le Couche du Paul Thorne (first come)

**Remember to bring a SPECIAL Auction Item designated for the 20th Anniversary Fund.**

**The Staff of the Hot Iron News bids \$25 for a jar of Gene Chapman's watermelon pickles. Do we hear more!????**

### Registration Information:

Registration fee	50
Spouse/Significant Other	10
Children Over Ten	10
N.W.B.A. Membership	35
International Membership	39
Auction Item Discount	-5

**Because of mail problems with mail-in registrations, all registrations will be done at the conference.**

Registrants assume all risks and hazards, agree to hold harmless NWBA and Skagit County from any liability arising from any injuries or damages and agree to wear safety glasses during attendance at any metal-working operations. Please, no doggies at the conference.

**Demonstrations will start at 1 p.m. on Friday and 9 a.m. on Saturday and Sunday. Banquet and Auction will be at 7:30 on Saturday at the same building as the demonstrations. Demonstrations will conclude at Noon on Sunday.**

## Where Are They Now?

### ... Gene Chapman!



After his successful stint as Editor of the Hot Iron News, Gene retired to Gamble Bay, Washington, where he became partners with Smedley Soapstone in several failed business ventures (aluminum tongs, perfumed slack-tub water, etc.). These days he just sits in his backyard contemplating his Bonsai trees and murmuring to himself, "Pegs coming home, look busy!" Here he's seen working on the prototype for his upcoming book on Mountain Man Axes.

### Forge Brazing: To Join Candle Cups to Candle Pans . . .

Method #1: Use copper wire. Put both pieces in the fire somewhere that's not quite hot enough to melt the copper wire. Turn up the air till the copper melts and runs into the joint. Without disturbing the pieces, stop the air and let it cool back down and solidify before moving it. Be careful about using too much copper or it will spread everywhere and make a mess.

Method #2: Use single strand copper wire, cut into little chunks about 1/4" long. Bend them a little to fit the inside of the cup and around the inside edge. Wire everything so it doesn't slip. Heat till the copper melts and quench. The quench seizes the copper and washes most of the flux off at the same time (use regular borax flux). Complicated shapes may have to be held together with tongs or something heavy to stand the heat as the pieces will have to reach nearly uniform red for the copper to flow into all the joints. Ex-

### More Fred Crist Tips:

- cutters are Left and Right-angled
- H-13 material for cutters is desirable
- use aluminum saddle over hammer anvil
- do all cuts before forming
- keep piece straight and true, adjust constantly
- cutters are knife sharp
- keep cutters quenched. Otherwise, they will lose temper and upset when pounded into hot material and get stuck
- on tight 90 degree bends the metal pulls in. After taking piece from forge localize heat around bend area with torch to prevent cracking
- size tongs to material
- always take the time to make tongs that fit. Don't try to make do. The material will slip and is a safety hazard.
- my interior finish is two coats of semi-gloss polyurethane with two coats of wax on top

**Patinas . . .** A book containing many good patina formulas, for both red-metals and iron is *Methods For Modern Sculptors* available from Lindsay Publications, Centaur Forge, Norm Larson or American Foundrymen's Society for about \$20.

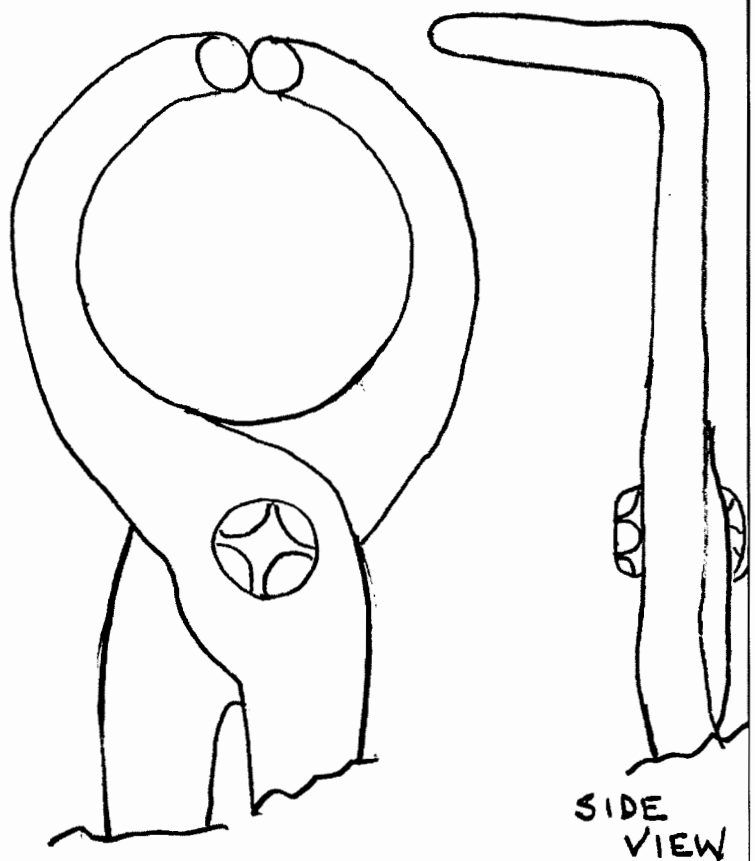
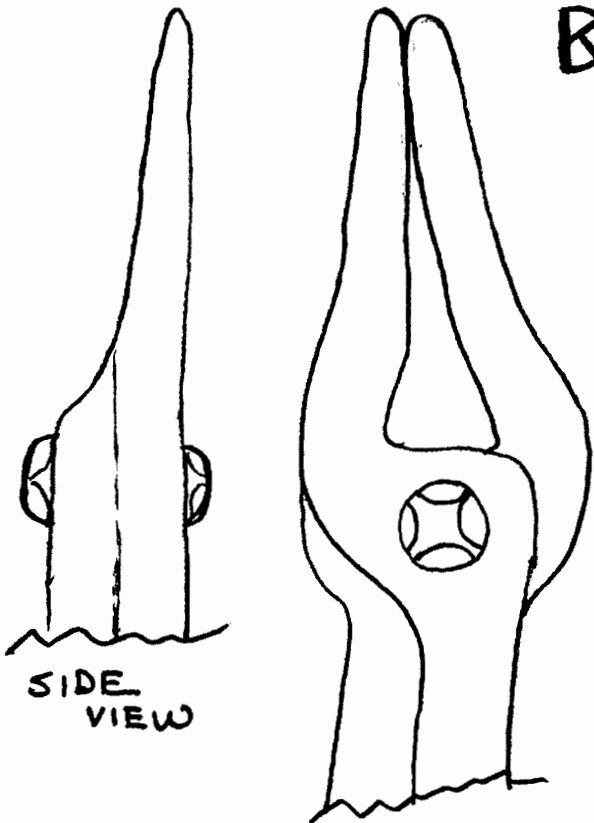
periment to get the amount of wire right so the joint fills but the copper doesn't run all over. Try to hold the pieces Very Tightly; the copper will run into the spaces you can't see. #3: Clean pieces, apply borax and use brass welding rod. Heat carefully until the rod melts. Pick up by the drip cup with pliers and gently rock to let the brass flow. Soak in water to remove flux. From *The Blacksmith's Compendium*. celticknot.com

# "HOOF NIPPERS TO SCROLL PLIERS"

ANOTHER FRIEND STOPPED BY, SAYING "LOOK AT THE BLACKSMITH TONGS I BOUGHT YOU FOR 25¢ AT A YARD SALE" - I DUTIFULLY THANKED THEM, LATER ADDING THE NIPPERS TO A SMALL PILE IN THE CORNER - THEN I COULDN'T LOCATE MY SCROLL PLIERS, Hmm--NIPPERS WON'T MAKE TONGS--- BUT THEY ARE GOOD. HARDENABLE STEEL...

TYPE 1

TYPE 2



I USE THESE DAILY

HANDY FOR THAT SPECIAL PROJECT

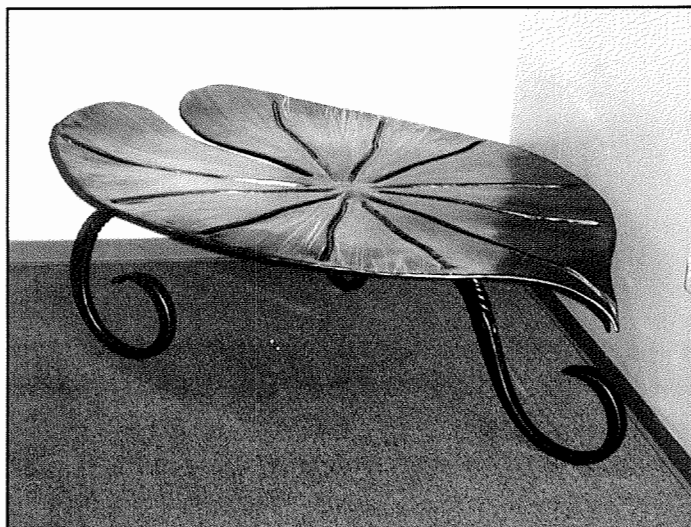
Submitted by Don Kemper  
 Earth, Wind, Fire & Ice Forge Works  
 N.W.B.A. President



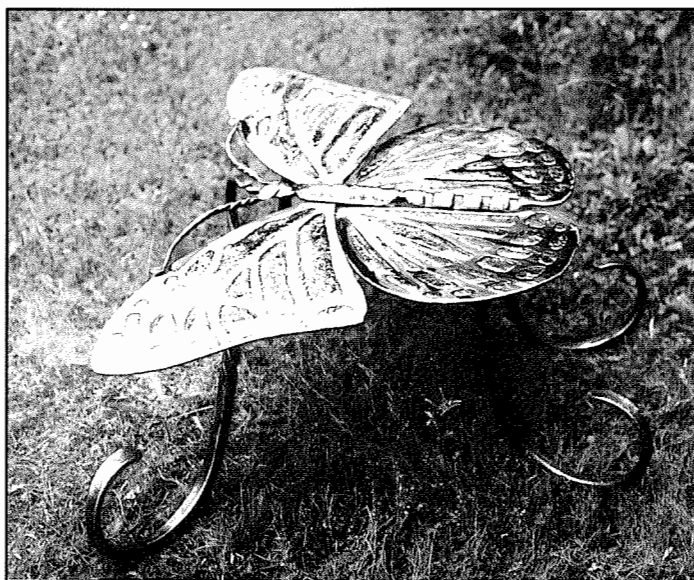
# HOT TIP *By Paul Thorne*

## Filing Cabinet Storage

**Storage** is always a challenge in small shops. Seems like I could never find those extra drill bits or swages when I needed them. Then I discovered old surplus file cabinets at my used junk store. Now I use four and five drawer file cabinets to store all my grinders, paints, lubricants, abrasives, welding supplies, nuts and bolts, pipe fittings . . . you name it! Within each drawer I segregate items in small open top boxes so that everything is visible when the drawer is pulled out. I find that file storage is many times more efficient than shelf storage because items don't get lost or fall down behind the first row of items. An added benefit is that your stored items stay clean and free of grinding grit and shop grime. Using surplus file cabinets has allowed me to consolidate *all* equipment, tool and material storage to a ten-foot section along one wall that is out of my actual forge work area. My shop is now much neater, I have much more useable space, and best of all, I can find and *use* my equipment quickly!



Lilly Pad Coffee Table Paul Thorne



Monarch Butterfly Coffee Table Forged Steel Paul Thorne

360-293-8257

**THORNE METALS STUDIO**  
FINE HAND FORGED METALWORK

Paul M. Thorne, Art Metalsmith

Sculpture	Fine Homes
Furnishings	Churches
Gifts	Galleries
Lighting	Restaurants
Architectural Artwork	Private Collections

1369 Daybreak Lane, Anacortes, WA 98221

## Annual NWBA Election Set . . .

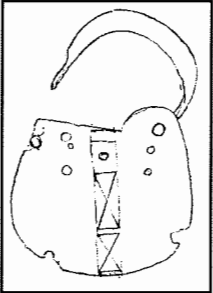
Five candidates are set to run for four N.W.B.A. Board positions. Bernie Coski is not seeking re-election. The five are Maria Cristalli, Ralph Hinds, Don Kemper, Alex Montgomery and Dennis Prince. You can cast your vote at the Fall Conference until Saturday Noon. If you want to vote by mail, write your *four* choices on a piece of paper and send it to Kent Rudisill, 2520 S.W. 45th St., Corvallis, OR 97333. If these five fine candidates can take the time to run for the Board, you can take the time to VOTE! Or are you waiting for Bill Clinton's Third Term?

### Peter Ross English Padlock Workshop -- November 5-8

### Portland

Call Bob Race (503) 253-7334 or Ike Bay (503) 645-2790 for details.

\$250, Twelve in Class. Filing, Assembly & Mechanisms will be taught. Bench skills stressed!



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

Ivy Forge gets a New Name!!!

LONG PLAGUED by a family of skunks living under the iron pile, Smedley Soapstone, and sometimes helper Slag, had enough when the entire brood used the anvil for stinko target practice! It took nearly all morning to wash the anvil and stump numerous times with tomato juice. They had to switch to V-8 when their favorite tavern, The Stop and Chug, ran out of the real stuff.

Slag decided to show Smed a thing or two about skunk catching. Using the Kansas Method, he got about twenty feet of barbed wire, doubled it and shoved it down the den hole until it bottomed out. "Watch this, Smed," Slag says with a toothy grin, as he winds the wire about a dozen times. Smed can't believe his eyes but smiles, seeing that, unknowing in his haste, Slag had wound his shirt tail in the wire too. "This gonna be good," thinks Smedley. Slag gives the wire a big yank--it yanks back! Slag double yanks and . . . PAYDIRT! About six unhappy skunks erupt running, clawing and spraying, with tails wound in the wire on one end and Slag on the other! "THE DOOR! THE DOOR!," Slag yells while running across the shop! Smedley opens the door but Slag only gets 15 feet when the wire hangs up on the post vise! Slag and skunks run around the vise a couple times in opposite directions winding the wire tight--BIG MISTAKE!!!

Smedley takes off to get the boys at the tavern, they HAFTA see *this!* By the time they get there, only a couple of skunks are still tangled in the wire. Slag is lying there, wet with stink, blubbering something or other.

From that day on, Ivy Forge was known as "The Skunk Works Iron Company," christened by Greasy Luck Frank, one of the The Stop and Chug boys.

To this day, Slag's only words about the doings are, "Don't ever goose a skunk with barbed wire!"



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Smedley Soapstone, Prop.  
Gene Chapman, Publisher



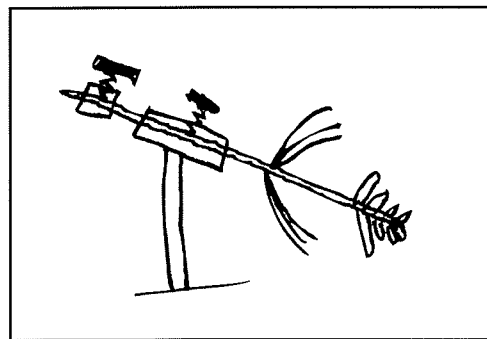
# PINE BOUGHS

***Looking for the Perfect Christmas Project? Gerald Biresch of Lincoln (Lincoln??), Montana shows one that is Elegant, Quick and can be Mass-Produced. . . . a Una-Boughmer?!***

**Start this project** by making the simple jig to hold the stem so that it can be rotated when the scales and needles are mig welded on. The stem is forged from 1/4" stock, textured and then curved like a real stem. The scales are forged from 3/16" stock. Start by cutting the end of the stock with a bolt cutter. This leaves a tip for the scale that is very authentic. Then forge the scale beneath the tip. The tip is given a slight crease in the anvil step. After the scale is done, use the bolt cutter to cut to length and thus leave the tip for the next scale. Cut scales to various lengths and sort as short, medium and long, just as on a real pine cone. The scales are then applied around the stem by mig. The jig allows the stem to rotate and be clamped in place during welding.

The needles are cut from a large coil of wire. Tape several sections of the coil so that the needle lengths will stay together when cut with a chop saw. The needles are about 5-6" long. Use a magnet to hold three needles so that they can be fused together at the end. Any sharp ends on the wire should be melted down.

The needles can be cut in 1" thick bundles. Mig the needles onto the stem. Again, the jig allows rotation while the needles are attached around the stem. The needles are trimmed to shape the bough. Lay the bough on a table and press to shape and form the needles.



Heat the scales to a black heat and brush with a brass brush. A brass wire wheel can also be used carefully. Brush the entire bough with Watco Danish Oil to prevent rust and to add lustre. With this basic technique, you can replicate many evergreen boughs.

## Iron Hammer Forge Blacksmith Shop

Gerald Biresch  
406-362-4634



Dalton Mountain Road • Box 38 • Lincoln, Montana 59639

*As adapted from Steve Joslyn's Demo at ABANA 1996 in Alfred, New York.*

## FINISH RECIPE FOR STEEL

### Ingredients:

*One gallon boiled linseed oil  
One puck bees wax  
One cup clear urethane varnish*

*In a double boiler, heat until bees wax melts. Then divide in half. To one half of the mixture add 1/2 gallon of turpentine. This obviously yields two slightly different finishes. The one without the turpentine should have more of a paste consistency, the other a more liquid mixture. Use the thin on hot metal and the paste on cool metal. This is extremely volatile and should only be cooked outdoors over an electric hot plate.*

### Ingredients:

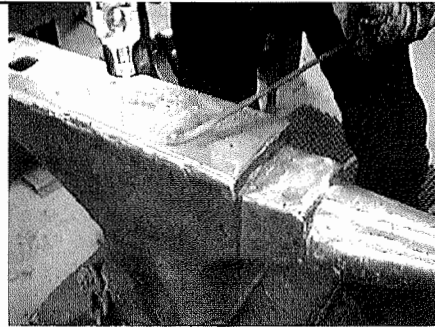
*One lb. can Johnson paste wax  
1/4 cup boiled linseed oil  
One cup turpentine  
One Tb Japan drier*

*Brush on very warm (300-400 F). Wipe off excess before it begins to congeal. Let dry and buff. Repeat if necessary.*

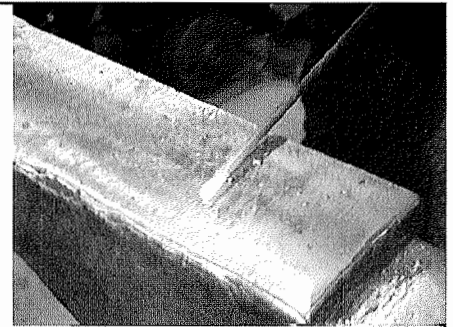
*--Recipes are from Doug Hendrickson and David Hufford, Great Plains Blacksmith Association.*



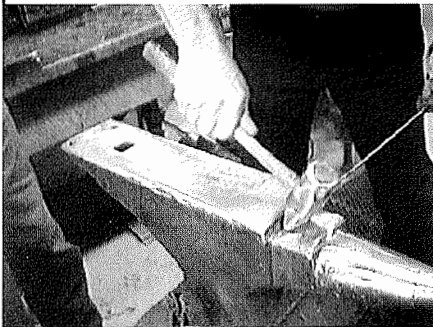
*3/16" Stock for scales*



*Forge scale*



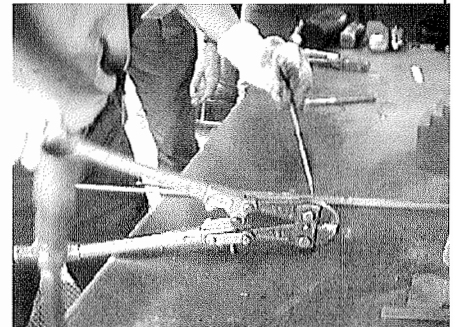
*Forge tip on end*



*Forge slight crease in scale*



*Use Step in Anvil*



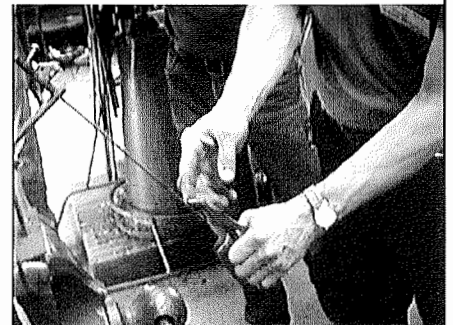
*Cut with bolt cutter*



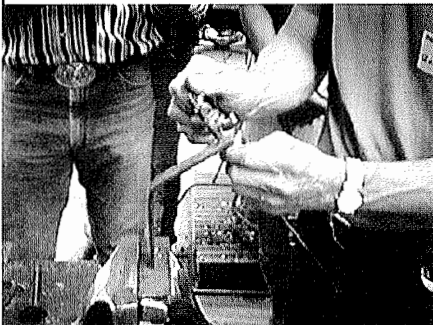
*Sort to short, medium & long*



*Jig for holding stem*



*Attach scales with mig*



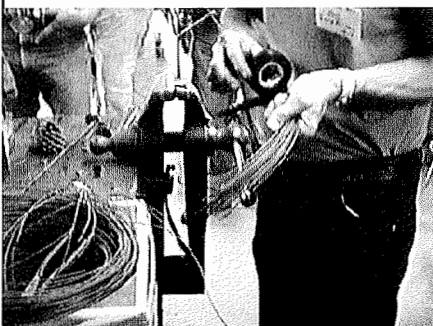
*Stem is 1/4" stock*



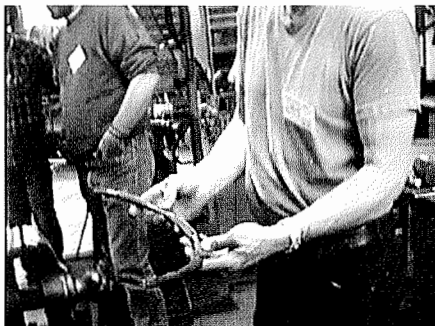
*Stem rotates as scales attach*



*Natural curl of wire for needles*



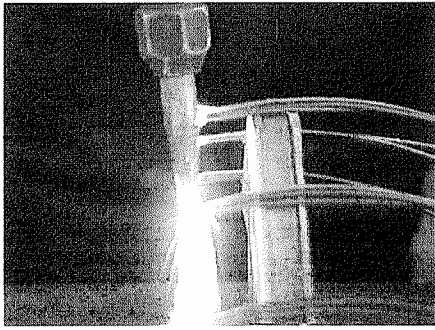
*Wrap wire needles with tape*



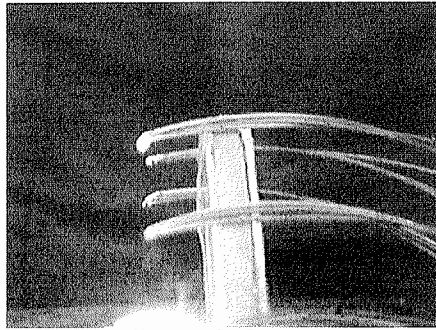
*Cut needle sections with chop saw*



*Hold three needles on magnet*



*Fuse three needles at end*



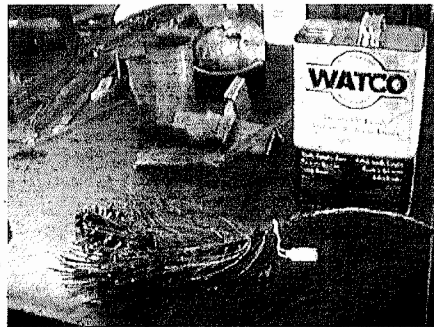
*Needles ready for stem*



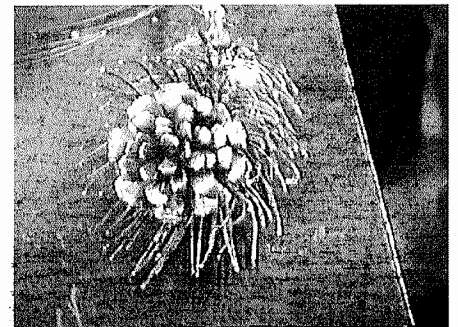
*Trim and adjust for balance*



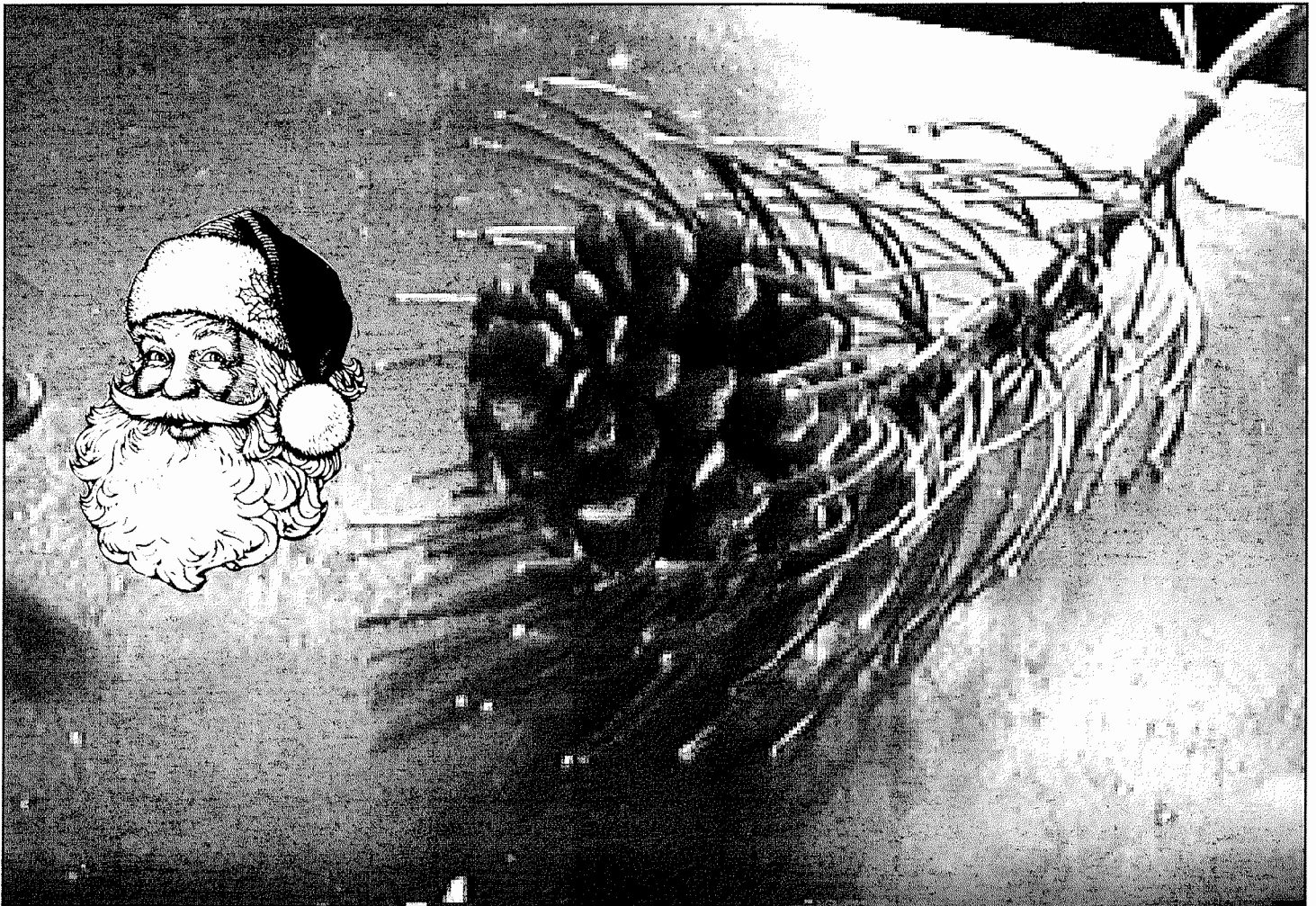
*Heat scales to black heat and brush*



*Coat with clear Watco*



*Yule Ready!*





## The Anvil's Farthest Side by Bob Race

One of the priority items of crowd pleasing is safety. It is a important as your presentation and should be first and always on your mind. There has been more than one occasion for me when I wish I had seen what was coming and so far the results were not as bad as could have happened. In September of 1997 I was giving a demonstration at a church in northeast Portland. My set-up was simple, just a forge, anvil, and a five-gallon can for a slack tub. The church promised me that all would be roped off to help keep onlookers back at a save distance. Their answer to this was about fifty feet of 1/4" clothes line! As there was only one tree, the rope stretched from it to my neighbor's tent pole and ended up at the corner leg of the forge. This was fine in front, but even though the church people said the public was only supposed to keep to the sidewalk, they failed to mention their own people would be roaming around in the back. This was something which I did not anticipate, and as a consequence, a curious little girl picked up a piece of hot iron that was resting on the edge of the forge. It was not even in the fire, but because of its close proximity it absorbed enough heat that she dropped it like the proverbial horseshoe. She was only about ten or eleven and would not admit to any pain, but I noticed the lip biting, and had her companion take her into the kitchen to run cold water over the burn. She came back out about ten minutes later, showed me her unblemished hand, and asked, "How'd you know the water would work so fast?"  
*Take your own rope and stanchions.*

### Slack Tub Sitcoms

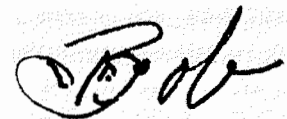
Back in the early nineties at Fort Vancouver there were whiskey half-barrels placed at each forge to serve as slack tubs, and even though there was plenty of room in the shop they still took up some valuable space. This became evident when we had classes and there

would be a dozen or so of us neophytes trying to learn from the one or two who had sufficient experience. On one occasion was a day when Don Kaulitz was giving a demonstration for making a small camp axe where the main body of the head was folded over on itself and a steel bit was welded in place. Present in our group of curious students was one Robert Frazier, whose stature, although of average height, was somewhat prominent in the girth. Most of those watching were courteous enough to give Don some room, but not Robert--he needed to keep a close eye on all proceedings. The drawing out of the blade preform presented little problem for anxious onlookers, but when it came to the welding part, Don asked for a little leeway since sparks would be flying. All heeded the warning except for our Mr. Frazier. As the piece was pulled out to be placed on the anvil, the molten flux and flying sparks showered out towards our rotound friend, (who was just a wee bit close because of his intense inquisitiveness) causing him to hastily step back, lose his balance and sit directly into the center of the wooden cistern emptying nearly all of its contents. Thanks to the quick action of the onlookers he was pulled out with haste, for he was wedged in so tight that had he stayed there for even the briefest time, he would have swelled and burst our valuable tub!

### A New Elixir

More recently an episode involved one of our group who was giving instructions in the art of a simple faggot weld. This person, who is very generous about passing on his learned information, showed in the first part of the class this particular weld for the construction of the pointed end of a campfire poker. All went fine here. His next action was to construct the holder for an old fashioned "Betty Lamp" which

had a twist in the shank after making a faggot weld for the point. Nothing ever goes wrong until you are demonstrating in front of those who you will be seeing time and time again, and this show was no different. As the twist was being applied the metal cooled off too quickly causing the twist to be incomplete. So our instructor took his coffee cup, filled it with slack tub water, and explained that during the next heat he would use the water to cool down the original twist and use the remaining heat to finish his goal. Upon doing so, the weld of the point let loose and our ghoulish cadre, eager to give someone a hard time, did not hesitate to point out this structural failure. Being somewhat flustered by this caterwauling, our friend tried to calm himself down with a swig of coffee, but had forgotten that he refilled his cup with slack tub elixir. Unlike other places of notoriety, we have no goldfish to keep our tub water clean.



## separated at birth ???!



Louise Perranegra  
Black Dog Forge

Louie Raffloer  
Black Dog Forge

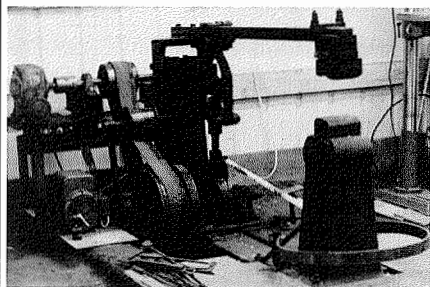


**Still Time** to sign up for Phillip Baldwin Design/Fabrication Workshop at Kempers. October 10, 11 & 12. \$200. Call Don for details.

**N.W.B.A. Trailer** needs volunteers to paint and letter it, design and build door latches. Call Dennis Prince (541) 475-6505. Keep trying if there's a busy signal, no volunteers will be turned away.

**Remember to Vote** in the NWBA Board Election either by mail or at the Conference.

**50# Helve Hammer For Sale** Rebuilt, new motor, \$1,100. Frank Hnatovic (360) 871-0471.



**Treadle Hammer Sale or Trade.** Roger Olsen. \$550 obo. Also a **Little Giant.** (509) 996-2899. [erik@methow.com](mailto:erik@methow.com)

*Thanks!*

For all the cards, thoughts, prayers, phone calls and friendly inspiration! Great friends are a great tonic!



Diane Kemper

**Slightly Used Papio Aluminum Anvils, strong as steel (almost), after all they make airplanes out of aluminum. These are unique with four horns, 90 degrees apart, are built to last, and designed for leather, plastic and other industrial stuff. Perfect for those who forge clay, bread dough and whatever. Contact Papio Locknut at Gamble Bay Tong Works, Gamble Bay, Washington, General Delivery. These anvils are designed not to hurt your hammer.**

**NWBA Cookbook Plans are Simmering Along.** Bring your prize spectacular recipe to the Conference and give it to Head Chef Ina Culberson.

**Louise Perranegra** is working hard on her "special" demonstration for the Conference.

**"A Blacksmithing Primer"** by Randy McDaniels should be in every library. \$23 including s/h. Dragonfly Enterprises, 3300G Kingston Drive, Department 44C, Sinking Spring, PA 19608. Lots of great tips and projects.

**Little Giant Parts & Expertise** are Sid Suedmeier's stock in trade. (402) 873-6603. Nebraska City, NE.

**"Iron Age Primitives" and other Oak & Iron Publishing** books by Gene Chapman will be available at the Fall Conference.

**Thanks to Bernie Coski** for his service on the NWBA Board and for all of his other selfless contributions to the organization!

**Electric Motor Rewinding** by Pacific Electric Inc., 1009 W. 13th St., Vancouver, WA. 98660 (360) 694-2171. Prez Don Recommended.

**Robb Gunter Videos** are new additions to Library. See at conference.

**Peter Ross Workshop**, November 5-8, Portland. Bob Race (503) 253-7334.

**Culberson Workshop**, Old Cedar Forge, Novice I & II, October 12-16. (360) 275-6769.

**Basic Blacksmithing Workshop** with Berkley Tack. October 30-November 1. At Kempers. Call Don (360) 887-3903.

**NRBA Fall Conference** at Bozeman, October 23-25, at Doug Adelmans. Call President Dan'l Moore for details (406) 257-IRON.

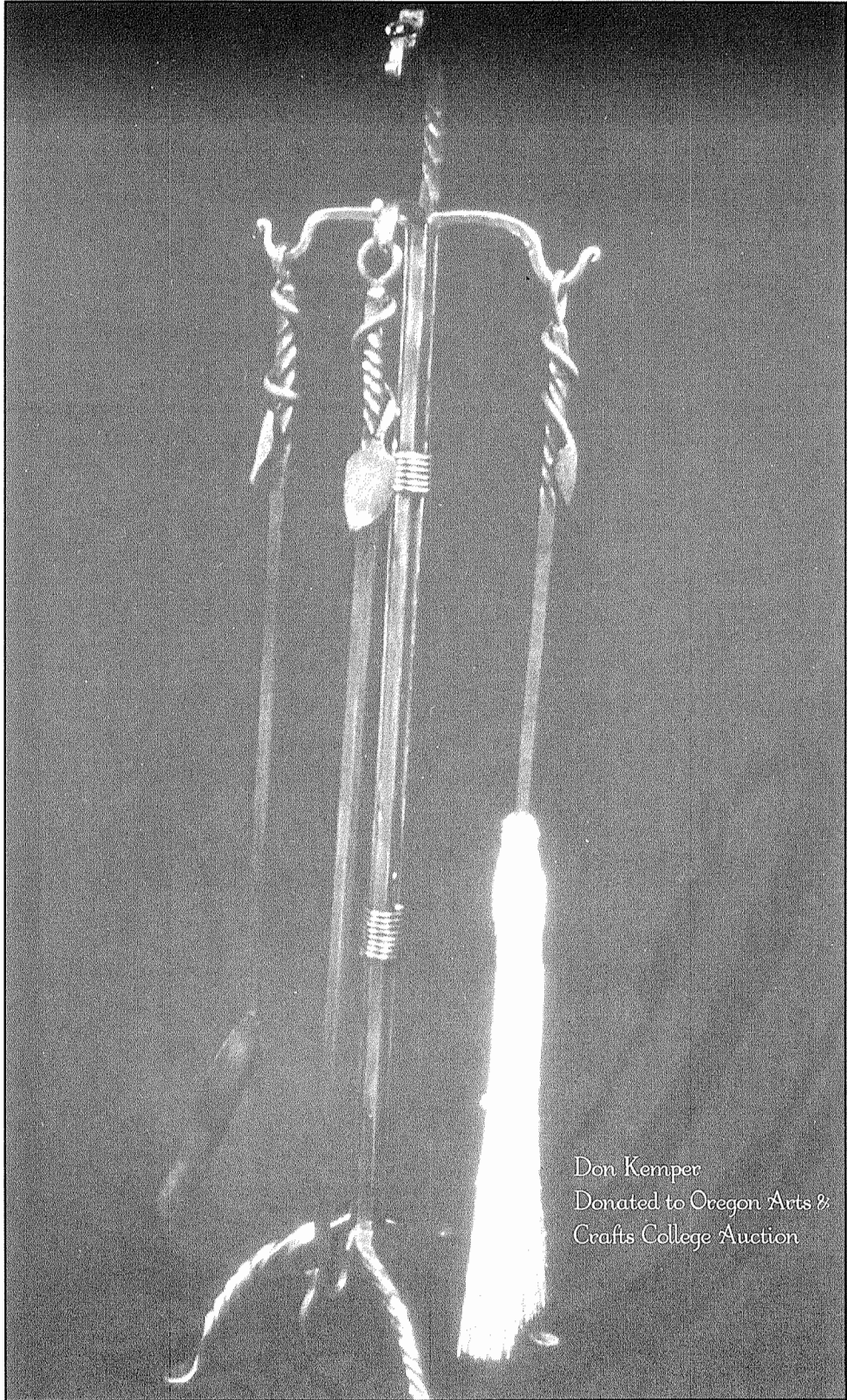
**November 1 is the Deadline for the Winter Issue of the Hot Iron News. Send in your Hot Tips, Articles, Gallery Photos, Projects, and other information to share with the brethern.**

**Spring Conference 1999** has been set for Winthrop, Washington, April 30, May 1 & 2.

**Anvils for Sale**, various brands and sizes. Joe Piele (509) 489-0355 in Spokane.

**Iron Exhibit**, Pritchard Gallery, Moscow, Idaho, through mid-October.





Don Kemper  
Donated to Oregon Arts &  
Crafts College Auction



Frog Sculpture by Paul Thorne 30" x 14" Forged Steel

**HOT IRON NEWS**

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



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