

HOT IRON NEWS



VOICE OF THE NORTH WEST BLACKSMITH ASSOCIATION



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Editor

Jerry Kagele

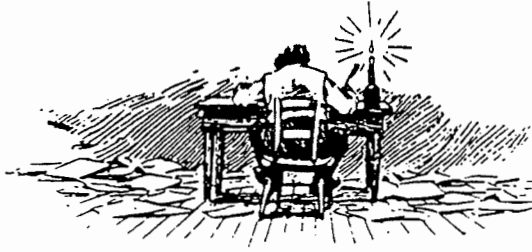
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Editor's Notes



It is great to see N.W.B.A. artists create art in public. The Seattle *Urban Rainforest* by Nick Lyle and Jean Whitesavage has become a wonderful artistic landmark in downtown Seattle. It is an important and monumental work of art in a very art-conscious city. N.W.B.A. can be very proud of the fine colony of quality ornamental iron blacksmiths in the Seattle area. They are on the cutting-edge of design and artistic innovation. Their unique perspectives have developed a *Pacific Northwest Iron Style* that is marked by a very free-spirited design ethic that is not afraid to experiment and go beyond the conventional. It is not afraid to be irreverent e.g. *Divine Monkey Rocking Altar*. It is an artistic style and statement which contributes and feeds the artistic energies of other artists. It is a colony that is growing and which is probably the most vibrant and innovative in the whole country. It is certainly a colony of artists that has already earned the respect of blacksmiths in other parts of the United States. It is a group of artists that give youth and energy to our organization. These are artists who merit support and recognition. The Fall 1999 issue featured David Tuthill. Other issues have included works of Lauren Osmolski, Maria Cristalli, Laura Goemaat, Louie Raffloer, and others. These pages will continue to present themselves as an artistic forum for the fine work of these fine artists, as well as those just beginning the craft!

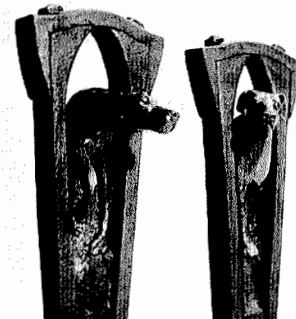
It is also a sad day when the N.W.B.A. family has to bid farewell to two of its members. Japh Howard and Alice James, husband and wife, have relocated back to the Midwest to be close to family. Japh is one of the finest classically-trained blacksmiths in the United States. No one has produced more exquisite ironwork than Alice James. The forged dogs on her andiron piece remain as masterpieces of the highest quality. Hopefully, their continuing work will continue to be featured here.

This pages also contain the artistic genius and innovation of Paul Thorne. His renditions of architectural nature themes are visually stunning. Anyone who has taken a Thorne workshop knows the serious approach that he takes to perfecting just the right play of light and shadow to create *realism* in his pieces. As the photographs illustrate, his work envelopes a house and makes it part of nature. The Sun *is* the front door. The fish and the ocean *become* the door. Nature blends into and becomes one with its architecture. This is art with intensity!

Mark your calendars for next year's Fall Conference in Coeur d'Alene, Idaho October 5-7, 2001. This will be a Joint Conference of the N.W.B.A., the N.R.B.A. and the Canadian groups. John Hern, amiable owner of the Hern Ironworks, has graciously offered his foundry site for the conference. This will be an interesting experience, complete with foundry demos. Among other things, John produces Civil War cannon for the Dixie Gunworks Company. Stay tuned.

This years Fall Conference at Arlington, at The Smoke Farm, promises to be magnificent. Bill Fiorini (*The Fine Art of Damascus*, Summer, 1999) is regarded as one of the finest demonstrators on the subject. Likewise, veteran demonstrator Darryl Nelson always shares great expertise.

Finally, N.W.B.A. cannot measure the contributions from Dave and Babe Brandon. Even though they'll be living in Illinois, we look forward to their frequent returns!



Alice James

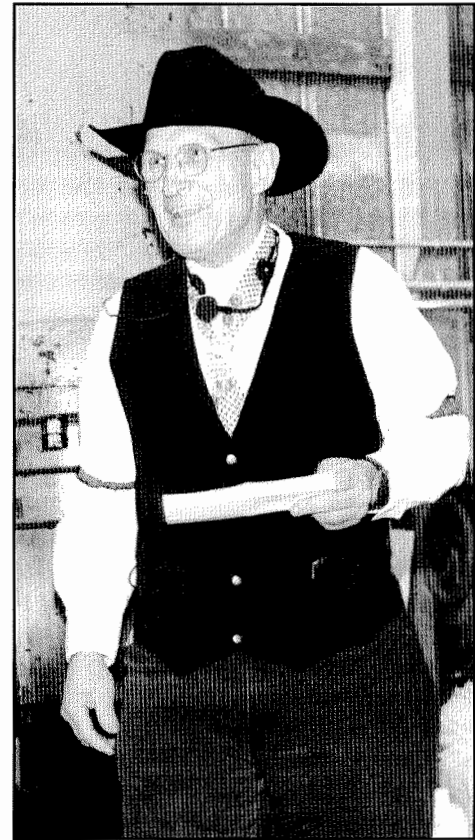
RAMBLINGS FROM THE PREZ . . .

There are just *Certain Things* that you come to expect when you go to an N.W.B.A. gathering! First and foremost are old friends and familiar faces--they give you a warm, comfortable, family feeling! N.W.B.A. only meets twice a year--just enough absence to let the heart grow fond of seeing members that maybe you haven't seen for a year or two. N.W.B.A. is losing **four** pillars of the organization: Dave and Babe Brandon and Alice James and Japh Howard are relocating back to the Grate Planes to be closer to family. We will certainly miss them at the Fall Conference. But, hopefully, they will honor us with a visit occasionally! On behalf of the N.W.B.A. Family, ***Dave, Babe, Alice and Japh- THANK YOU!!! for the immeasurable contributions*** that you have made to the organization!

The Spring Conference at Oakland, Oregon was fantastic. The ***Zimmermans, Paul and Hiner***, developed a great rapport with the group and everyone had a great time. Many thanks to ***Alan Flashing and Grayson Nance*** for being such fine hosts! The Auction netted \$2789.50 and we had 113 members present with about 150 total including guests! A nice turn-out!

And the excellence just keeps on a coming! This time in the form of Bill Fiorini, Master Bladesmith and Damascus artist, who will be demonstrating at the Fall Conference at The Smoke Farm School at Arlington, Washington. Co-demonstrator will be Darryl Nelson who is busy working on his greatly-anticipated-as-usual demo!

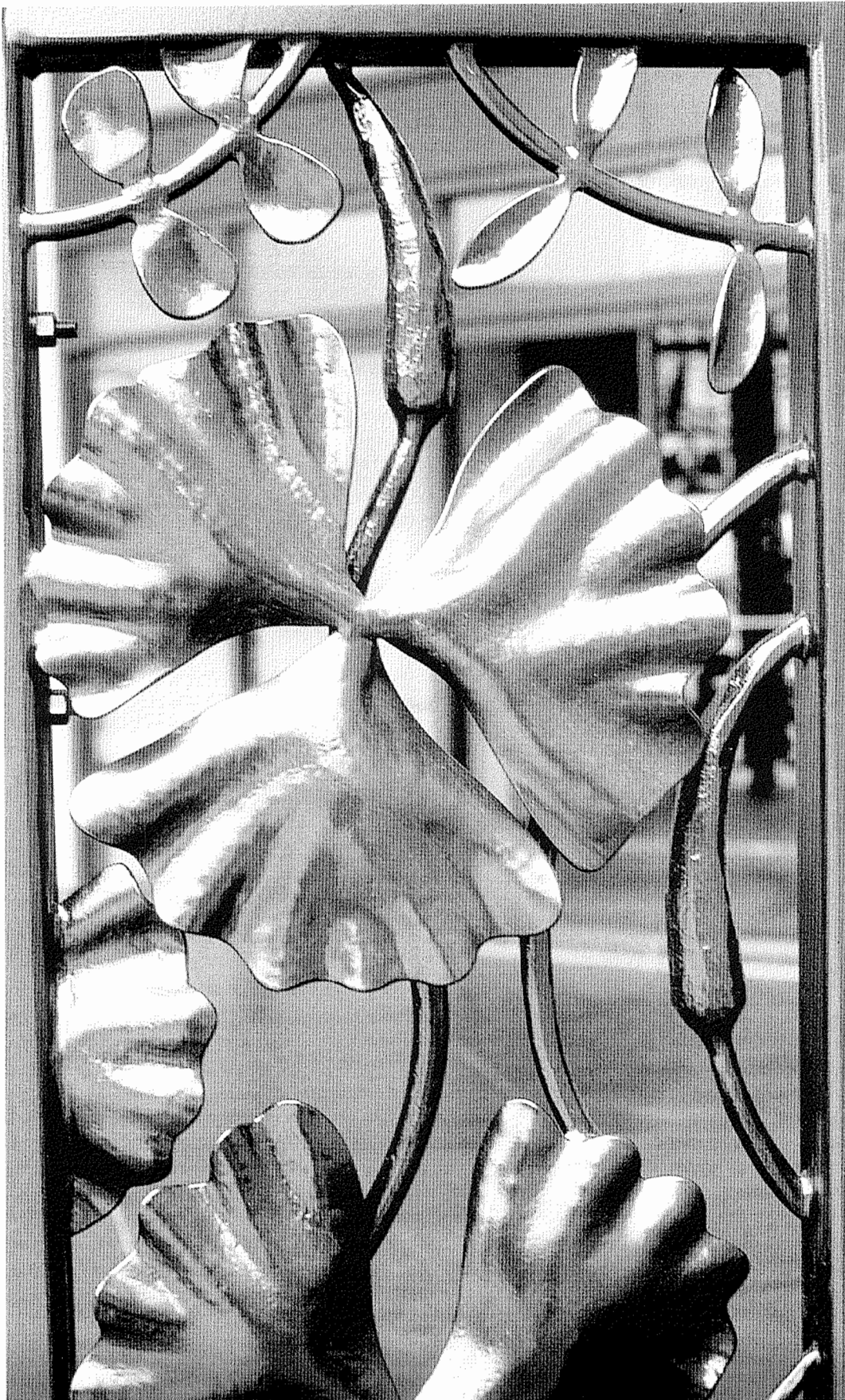
Hope to see you at The Smoke Farm! ~ Don



Dapper Don at the Oakland Auction

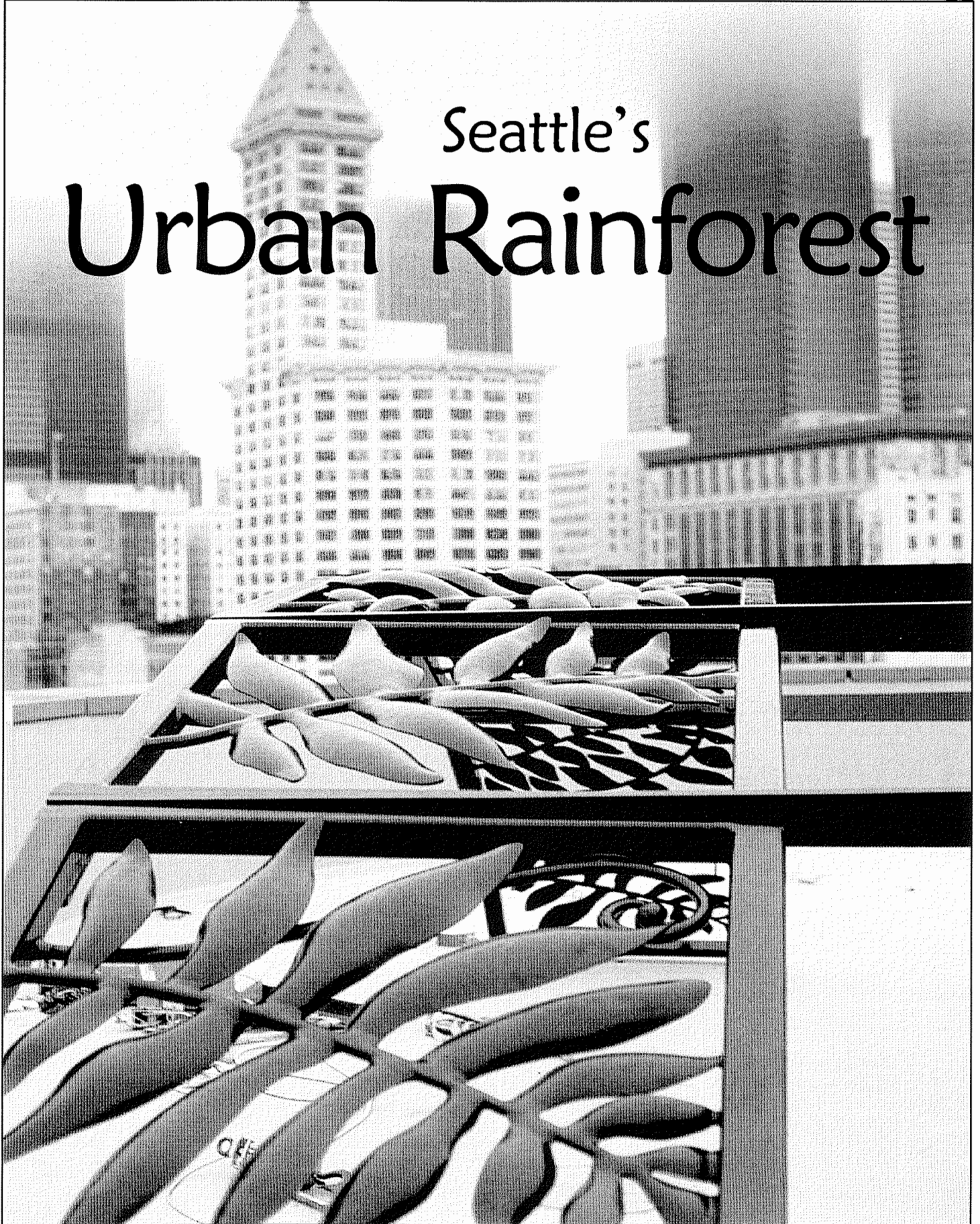
Hi N.W.B.A. Family: I wish I had time to send a message to each and everyone of you. We are still busy trying to get this bus loaded to take in June. Some things you just can't pack knowing you might need it before next January, 2001. Anyhow, we sure enjoyed ourselves at the Spring Conference. Heiner and Paul were great demonstrators, such a pleasure to watch them work together. It was our first time meeting Paul. Now I know why Heiner is such a sweet boy. I hope we get to see more of Heiner's work. I know that this was Paul's last demonstration at least out of Germany. Aren't we lucky to have had Alan Flashing, a good friend of theirs, so that we got his last demo all to ourselves! Thanks again also to Alan and Grayson for their generous use of their shop and home, etc. Yes, we must not forget the work that Pat and Lyn Cane and Mark Manly did to bring it all about. Nice job done by all. It's always great for me to see all my friends, Phyllis Tice, Liz and Betty Hines, Betty Hedgeland, and those that I have forgotten. Oh, yes, and someday, Jerry Kagele, I will beat you out on an auction item. Anyway, Jerry Culberson, I do enjoy the auction and, yes, bidding too. Jerry, you didn't get me this time on a double bid, or did you?! And to Ina, Vernel and Nora I sure did miss you girls. Hope to see you at the Spring Conference. Dave and I will not be able to come to the Fall Conference, we will be going to our 50th Class reunion back in Illinois, September 30, 2000. Love to all of our great N.W.B.A. family. ~ Babe Brandon





Vanilla
Leaves

Seattle's Urban Rainforest





In the fall of 1998 my partner Nick Lyle and I were asked to create an entrance to an eight-story office building that was soon to be built in the historic district of the Pioneer neighborhood in downtown Seattle, Washington. The building had a certain criteria to fill: it was to be much larger than the older and quite beautiful brick buildings surrounding it. The design could not mimic or imitate a historic building, only refer to an older time or give homage to antiquity while appearing contemporary. Nick and I were asked to create main gates, two sets of folding side-gates, and a large cattle-catcher or eyebrow to crown the eight-story glass curtain wall on the northwest corner of the building. And, of course, we had less than a year and a half to design and build and install all of this. The opportunity to put this much metalwork in one place was appealing.

We based our design on the Hoh Rainforest, located on Washington State's Olympic Peninsula. I consider this to be *our* rainforest, a truly holy place filled with complex beauty. The main gates are two big-leaved maple trees which divide their branches in an opposite pattern. These trees are the framework from which everything springs. In the real forest, hundreds of species will co-exist on one tree. Our artwork here only depicts *nine* different flora and fauna. At the base of the gates are the ruffled leaves of the Vanilla Leaf plant and it's spikey flower wands. The tree trunks were forged from four-inch pipe that had a half-inch-thick wall, the higher portions of tree branches are then tapered from two-inch licorice fern and cat-tail moss, and fiddlehead ferns. Honeysuckle vine weaves its way through the canopy of branches and ferns, the metalwork gets lacier and lighter as it rises up. There is a Pileated Woodpecker at eye level and a Northern Flicker flying through the forest canopy. A Cedar Waxwing perches from a stubby branch in a side panel. All of the plants and especially the birds were built larger than life, about twice the real size in nature to make the viewer feel small and embraced by the forest, even if just momentarily, before heading out to the street or into the world of offices and deskwork.

The main gates and entry frieze are curved to match the diameter of the curtain wall above of them. Each weekday, the gates are unlocked and swung inside the oval of the interior foyer. We also built long bi-fold sidegates that swing in to rest against the interior walls. All of this was designed in panels, with the larger weighter panels near the base, the largest single panel being around nine feet high and eight feet wide. Each main gate had two panels and is thirteen feet overall. All the panels were bolted together at the shop, to line up the artwork and to match boltholes. Each main gate weighs fifteen hundred pounds. The architect had designed a sort of cattle-catcher to crown the eight-story glass curtain wall above the entry. We continued the theme of the forest canopy and designed and built an *eyebrow* of Red Alder leaves and a decorative band of deer fern that we call the cummerbund. This huge structure weighs five thousand pounds and was built in sections, bolted together on site, lifted into place, and then bolted and welded to two steel supports on the building. The ironworkers who helped us install the work were great to work with, very talented, and good with their machines. We learned a lot from each other during installation.

The King Street Center houses the King County Departments of Transportation and Natural Resources. The project was developed as a partnership between King County, the building owner CDP King County III, and the building developer, Wright Runstad & Company. The architects were NBBJ, Seattle.

~ Jean Whitesavage

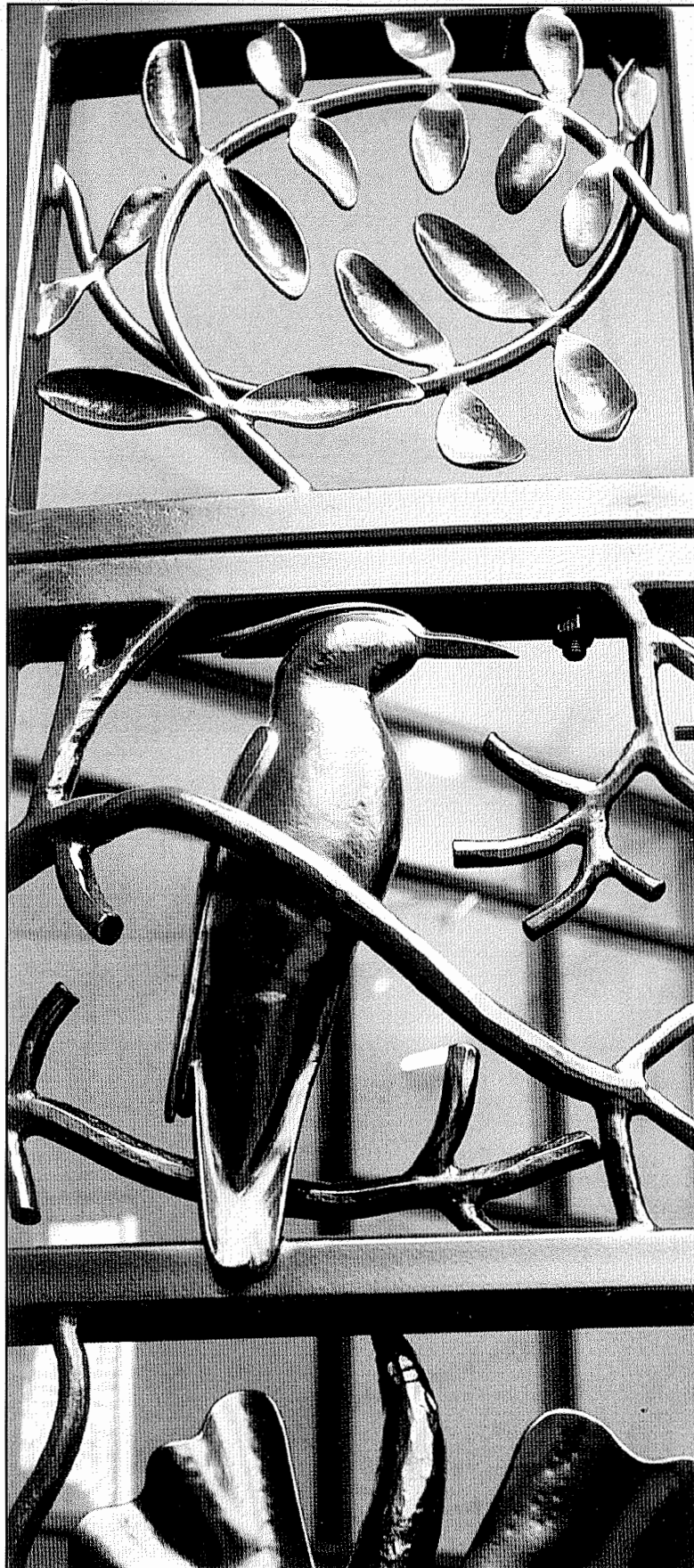








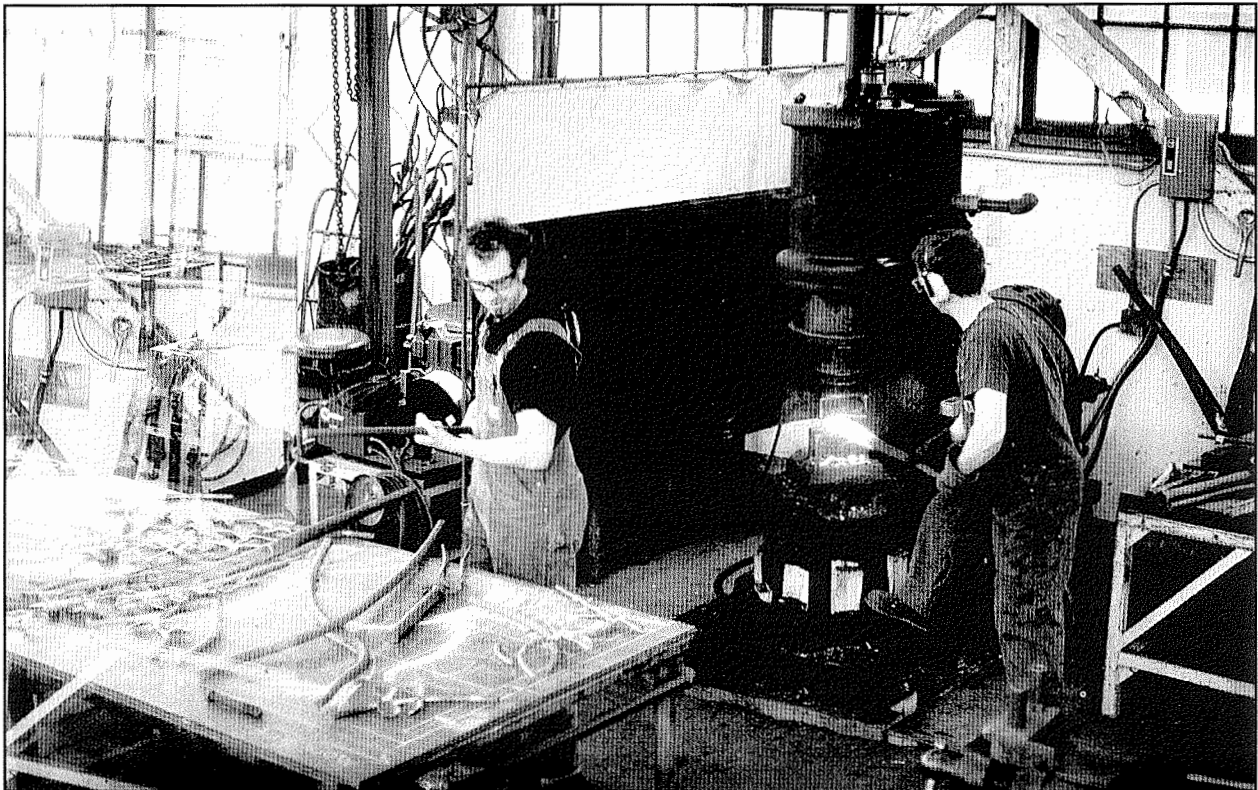
Pileated
Woodpecker



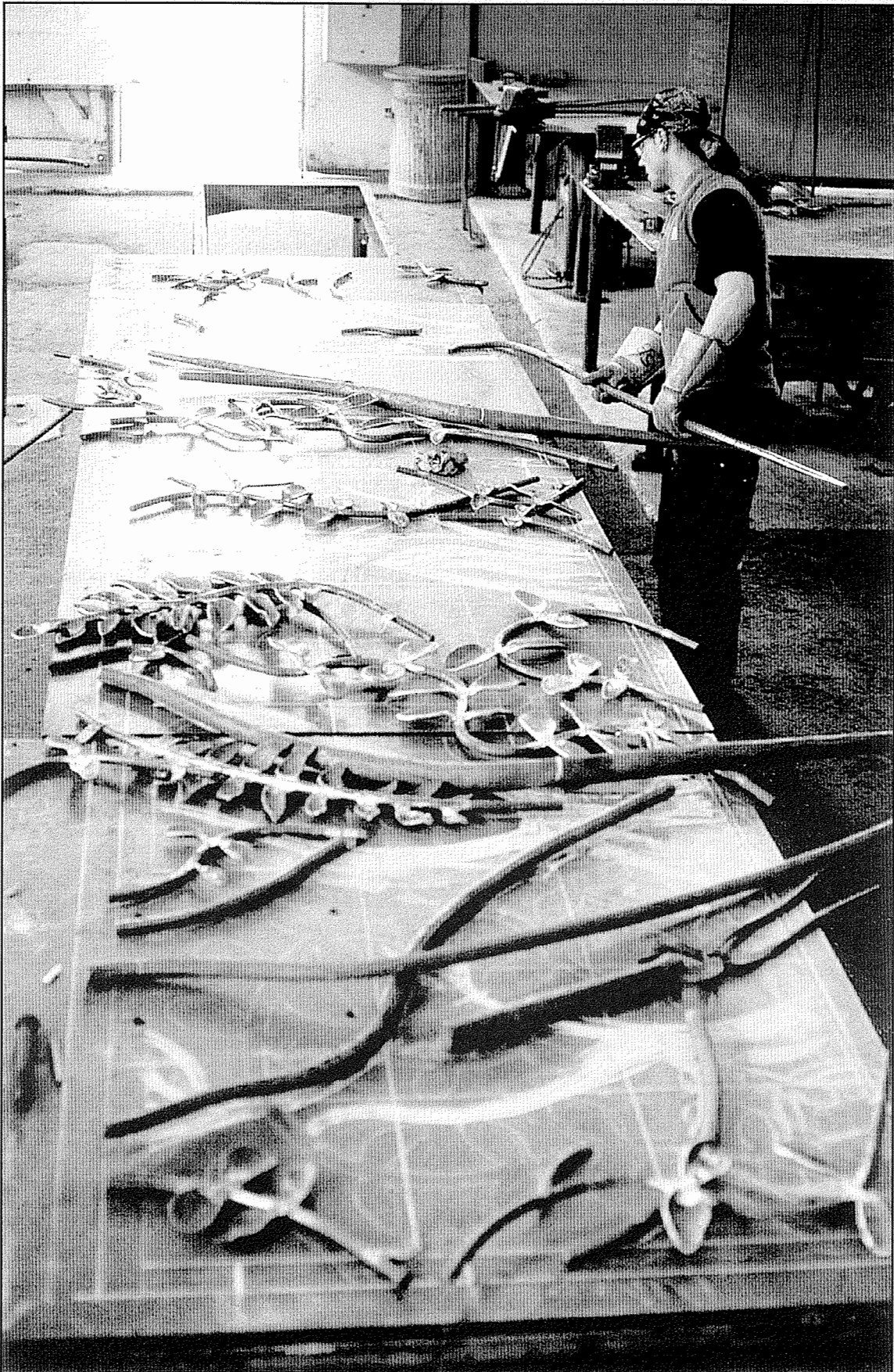
Cedar Waxwing



Nick Lyle forging moss with Duke Grenier on left and Scott Bartell



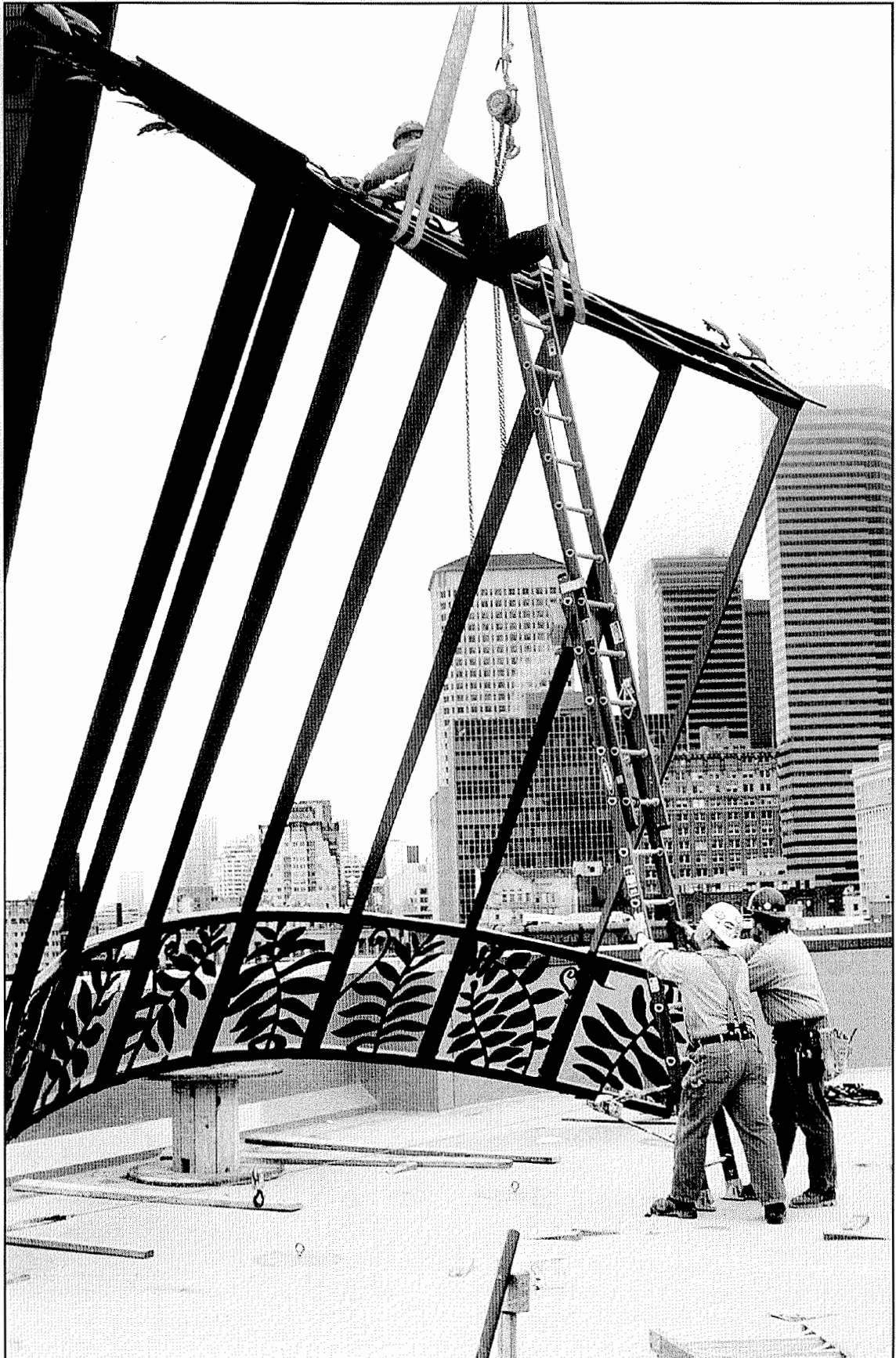
Duke Grenier bending tapered branch and Nick Lyle using *Cecil*, a Nazel 3B air hammer, to forge moss

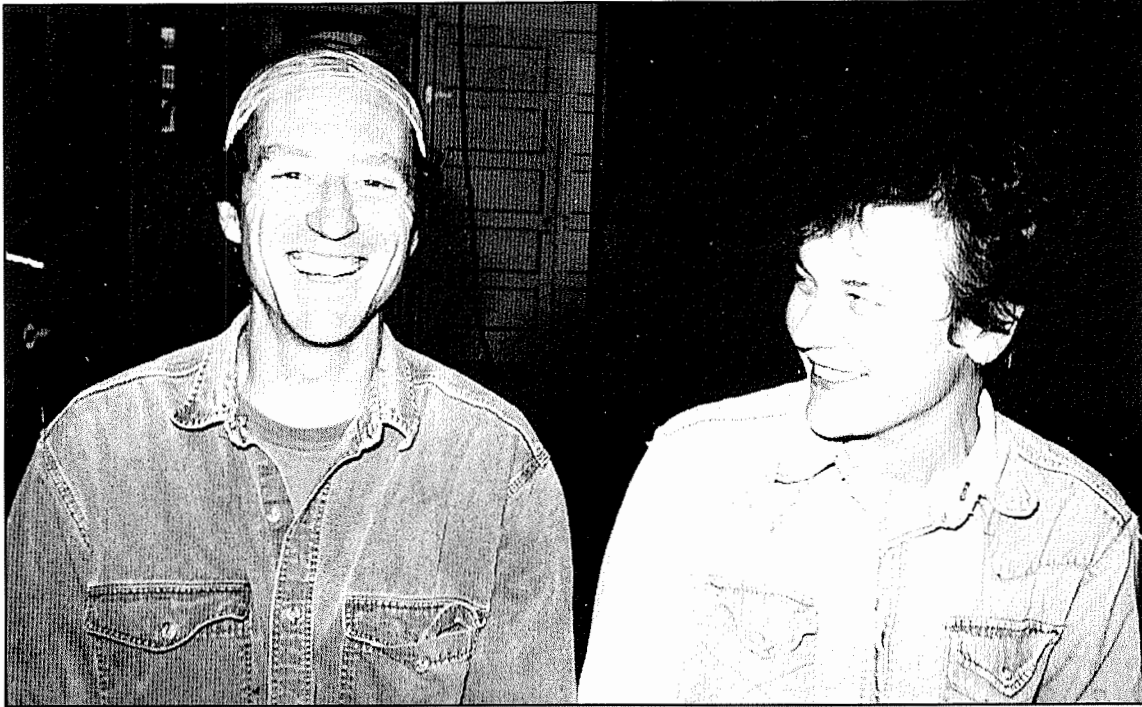




**Don't Try This
At Home!**

Ironworkers install the Eyebrow and Cumberbund. The parts were first lifted from street level off of three flatbed trucks to the roof by crane, then assembled. This took about eight hours. The next morning at five a.m., the entire framework was lifted and lowered by crane to the face of the building, the eighth floor, the top of the curtain wall of glass, where it fit perfectly!





Nick Lyle and Jean Whitesavage, W & L Studio, 4504 14th Avenue N.W., Seattle, Washington 98107-4618, (206) 782-7796, nickjean@speakeasy.org



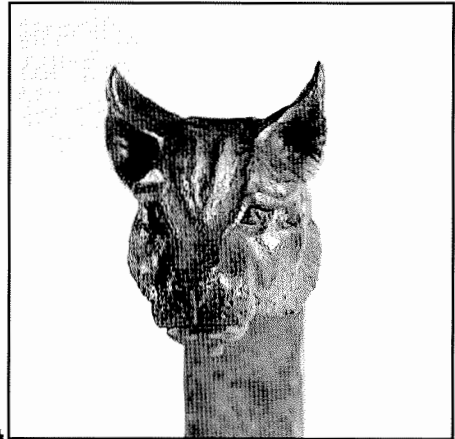
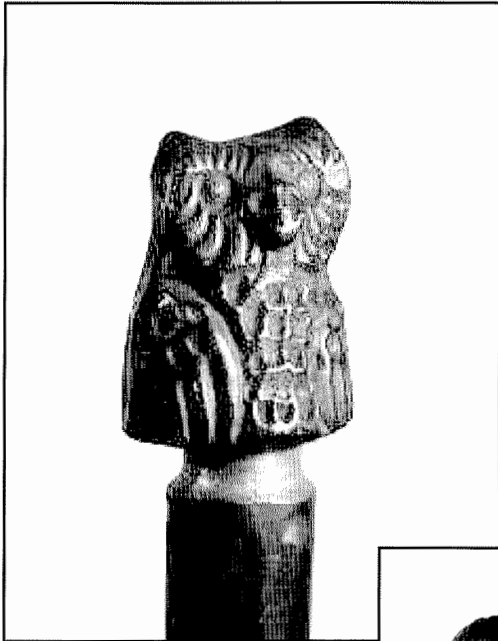
The Eyebrow and Cumberbund: a canopy of alder leaves and a sculptural band of deer fern on the eighth floor of the King Street Center, Seattle, Washington

DARRYL'S ANIMALS
CRACKERS

ZOO COLLECTION

NET WT. 2 1/4 OZ (60g)

FREE
CHILD'S ZOO &
AQUARIUM PASS
SEE BACK

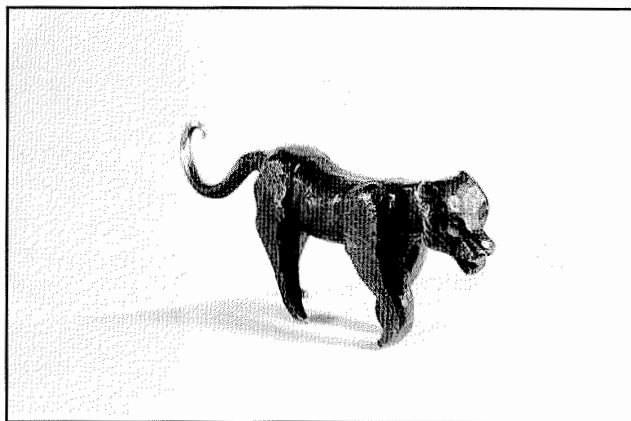


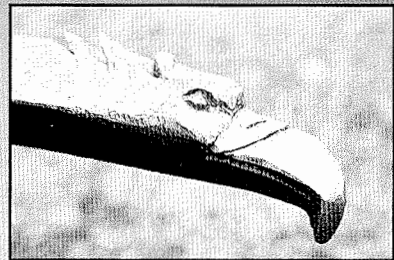
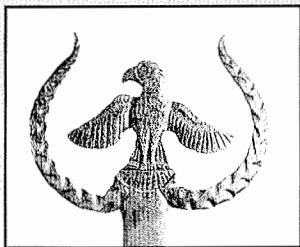
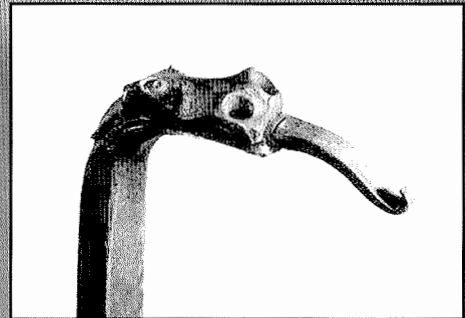
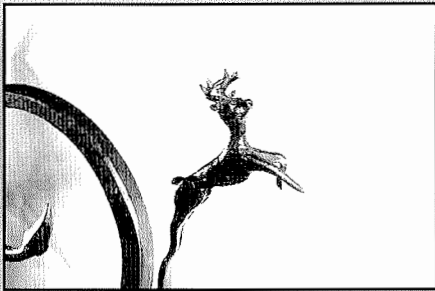
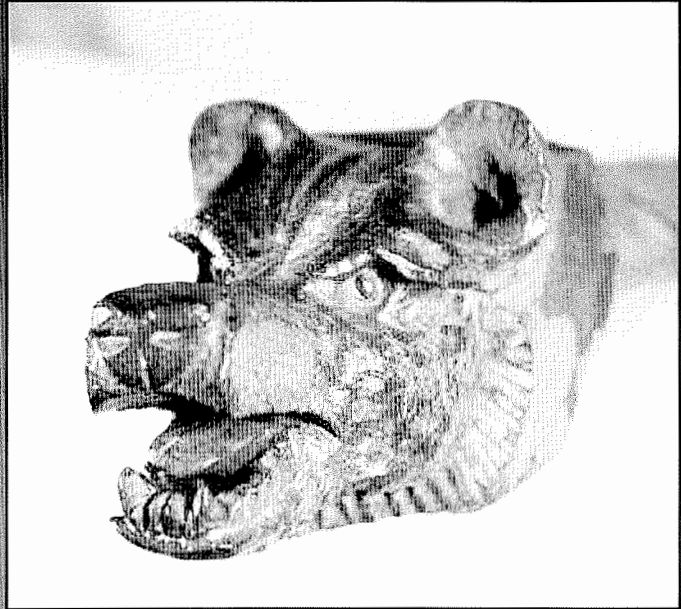
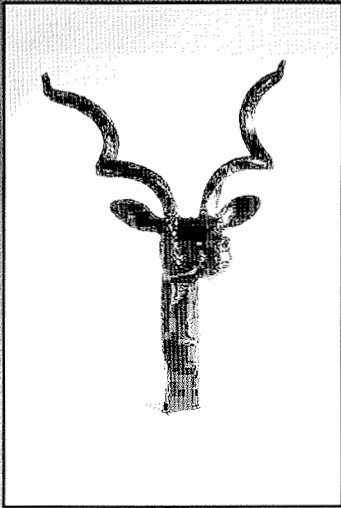
ANIMAL EYES

The name Darryl Nelson has become synonymous with forged animals. Darryl has honed his skills by years of methodical practice. The critical feature of a forged animal? The Eyes!

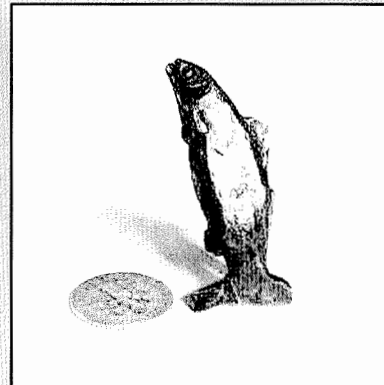
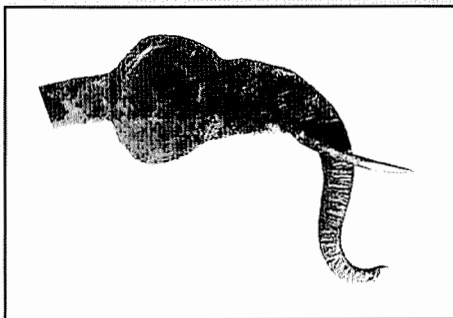
When I first started doing animal heads there was a period of tool evolution, making and trying different tools to achieve the look that I was after. I would concentrate on a specific feature or sense: ears, mouth, nose, or eyes, and develop tooling specifically for that feature to give me the most realistic look possible. I found that the tools for the ears, mouth and nose could be used on a fairly wide range of types and sizes of heads. The eyes required a different size punch, proportional to each size of material, and a different shape, appropriate for the type of animal that you are doing. Round, Oval, Lemon, Almond, Diamond, and Teardrop are the common shaped punches in a multitude of sizes. My collection of eye punches numbers over forty. The eyes *more than any other feature* are what gives the head personality and attitude. So, size, shape and placement are critical to the *feel* that you're after. One of the most important features of an eye punch is to have a thin, even sharp outer edge, so that there is a smooth transition between the eye and surrounding area.

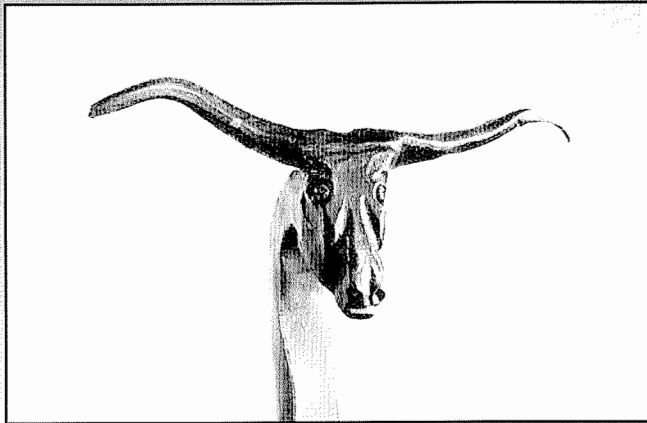
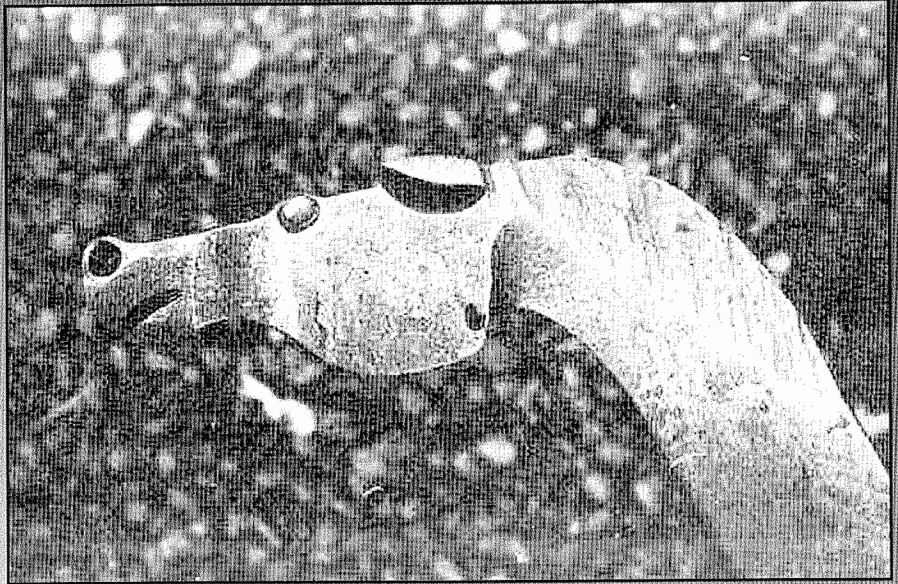
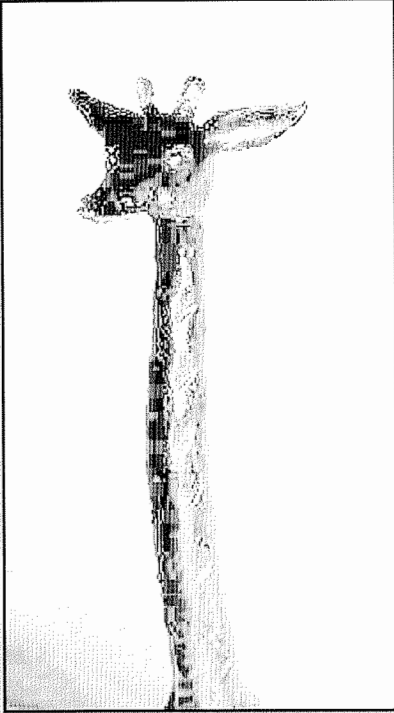
My first attempt at making an eye punch was to draw my taper down to the desired size and then drive a ball bearing into the end to get a concaved surface. This method kind of worked but proved to be a better exercise in frustration than an efficient way to make an eye punch. I replaced the bearing with a round nose punch. This made centering the concavity much easier but other problems were still present. The end of the eye punch would flare when the punch was driven in, leaving the outside edge without any material above it for strength and did not hold up to use. One day when drawing a taper on a piece, the end dimpled, as it commonly does. The dimple was deep and well-centered. It occurred to me that this was a great way to start an eye punch. I picked up a piece of tool steel and proceeded to try my newly discovered technique. This time I exaggerated the dimple by using what Frank Turley refers to as a slithering blow (a blow that is parallel to the material) at the end of the punch while rotating it. After finishing the taper, I used my round nose punch with light blows to smooth out the concavity. The process produced the quickest, easiest eye punch I had ever made, and works equally well on all common-shaped eye punches. Try it!

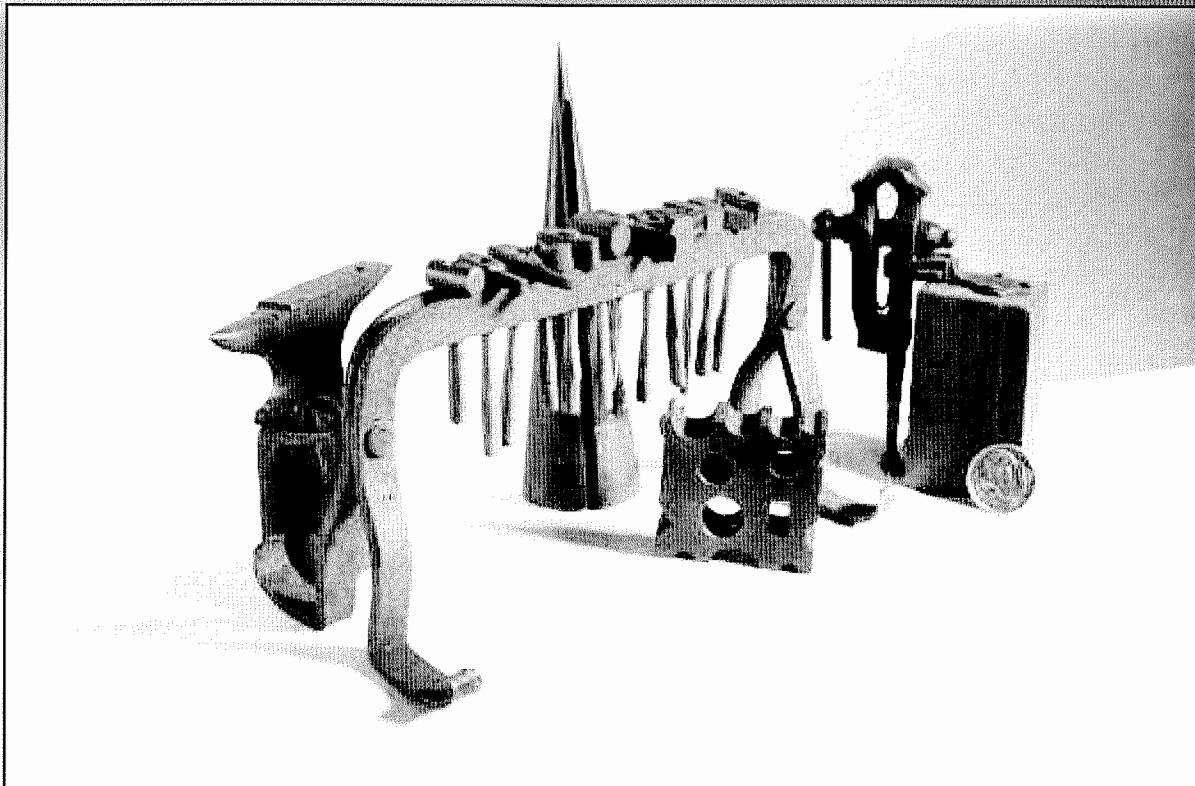




Darryl Nelson will be a Fall Conference demonstrator

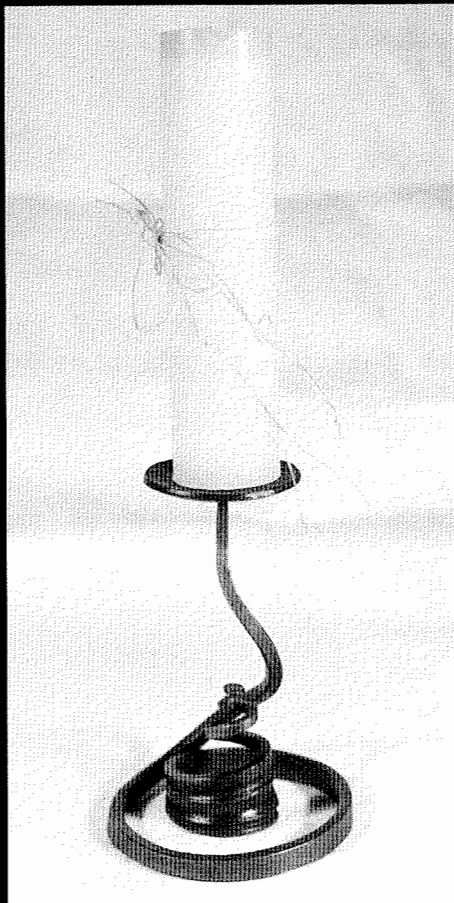




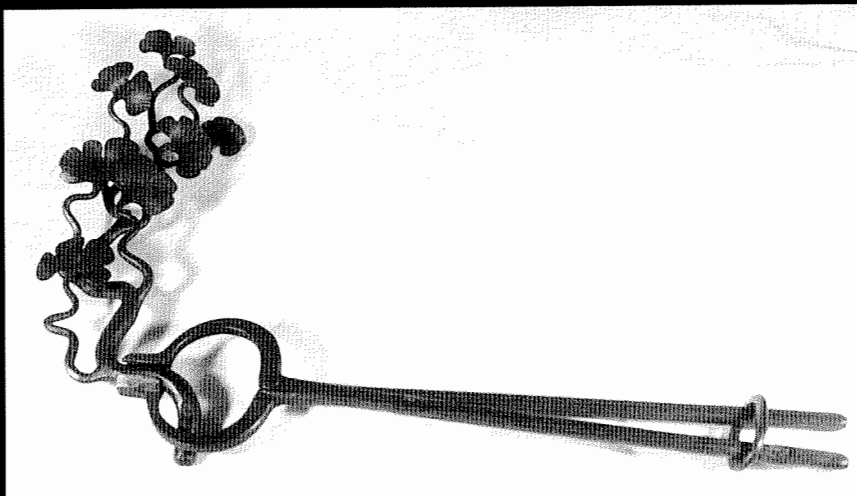


Dime size smithy by Darryl Nelson and Terry Carson

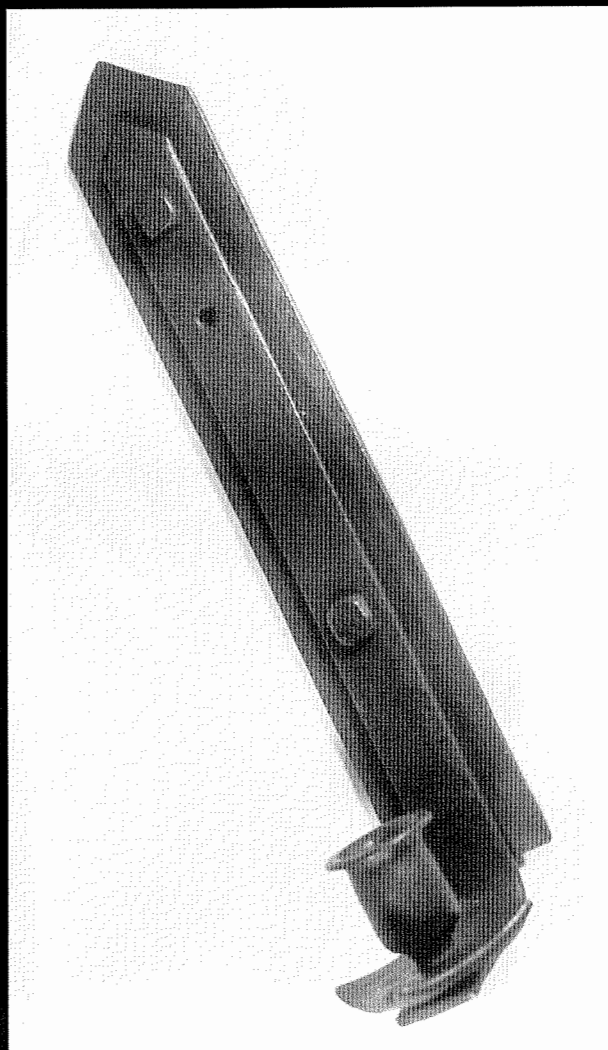
Spring Conference Gallery of Fine Forging



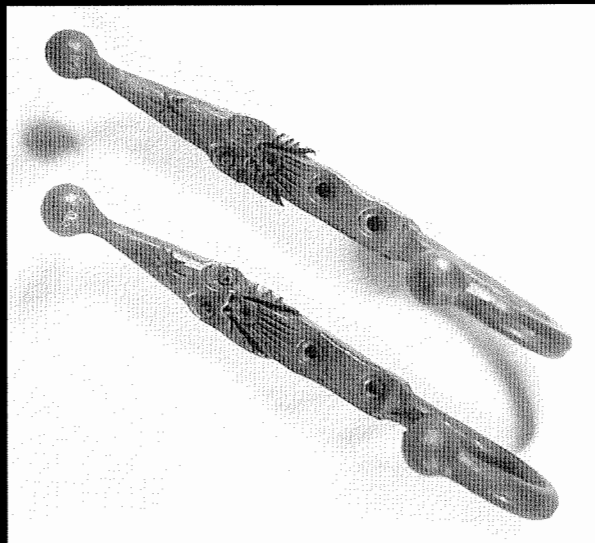
Jerry Culberson



Mark Manley Tongs with Ginkgo Leaves



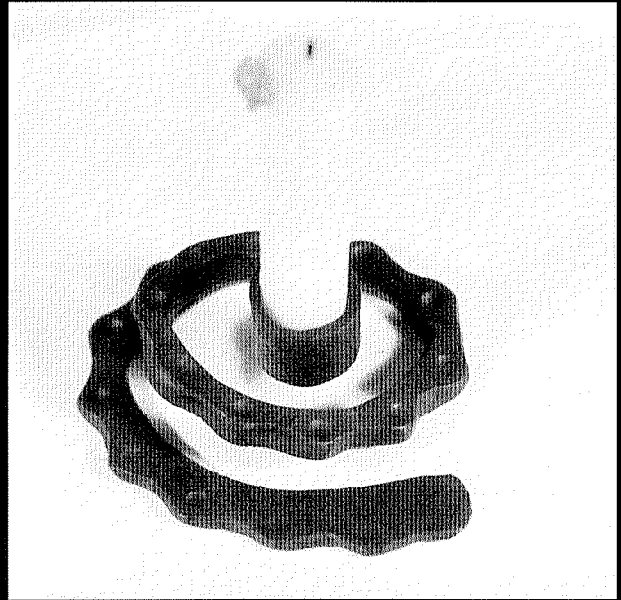
Andy Blakney



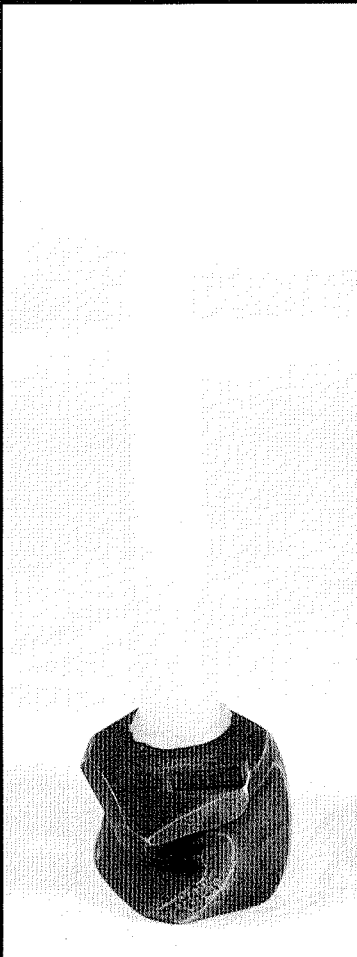
Martin Gabbert



Nick Marcelja Penanular Brooch



Ethan Fronev



Doug Newell One-heat candleholder

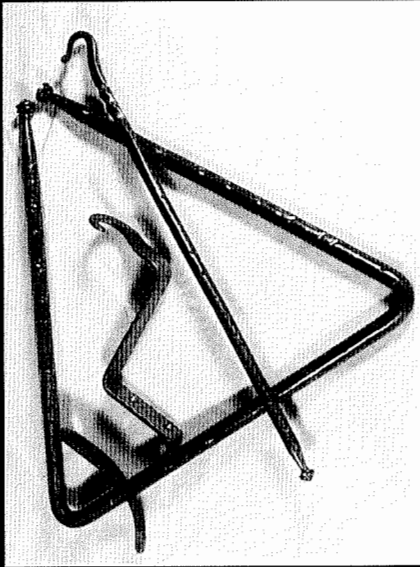


Diri Wachter Cow Moose Bear

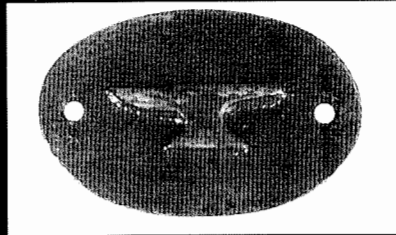


Hayden Webster, age 7

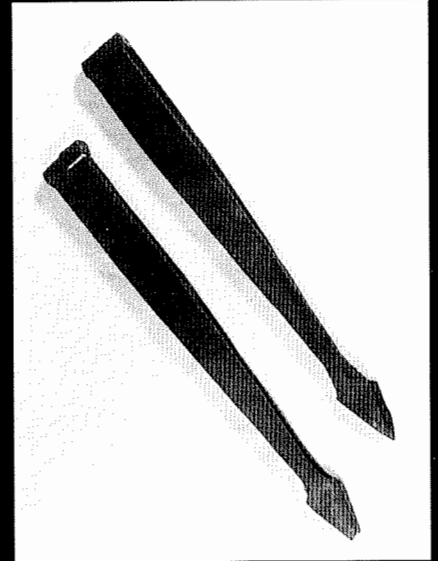




Larry Rose



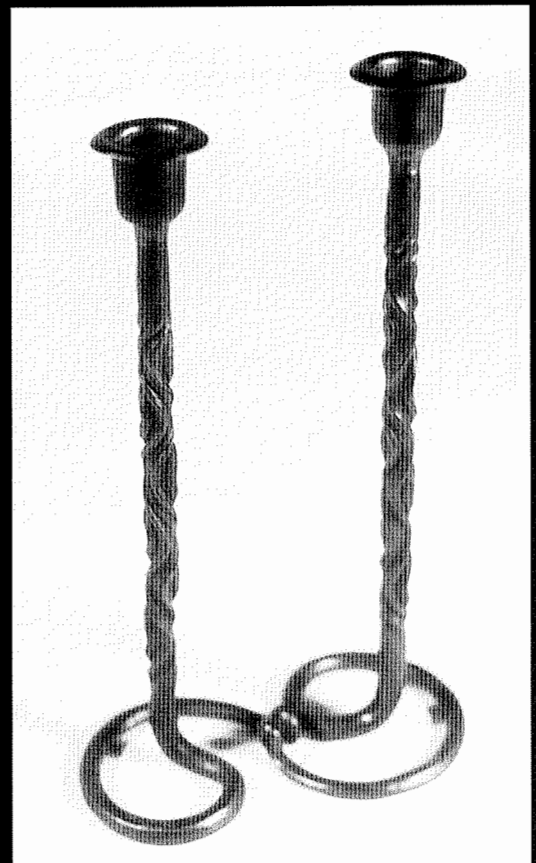
Dick Naven



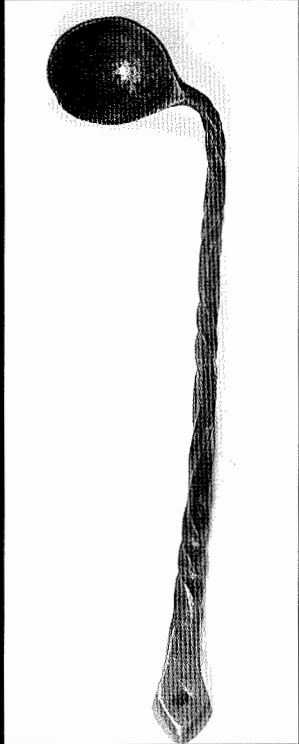
Eric Grip



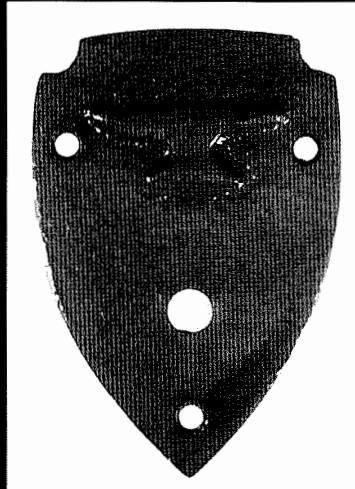
Lisa Geertsen Our Lady of the Divine Cocktail Monkeys
Rocking Altar



Terry Melton



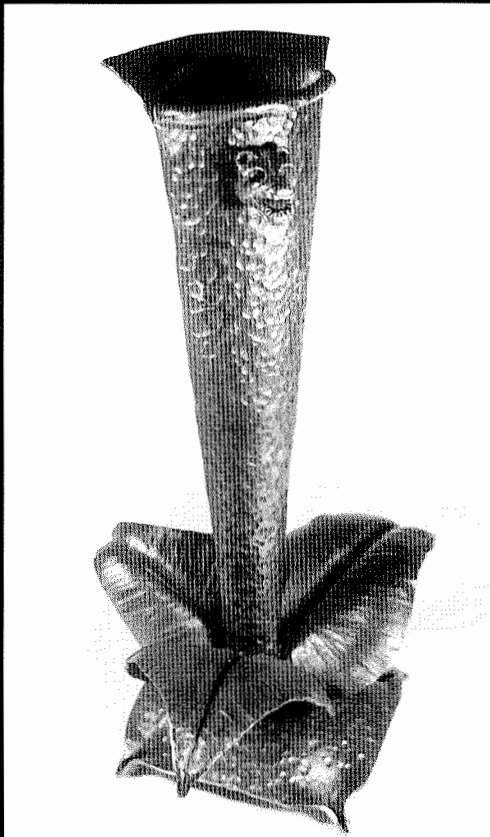
Ken Dextere Flux Spoon



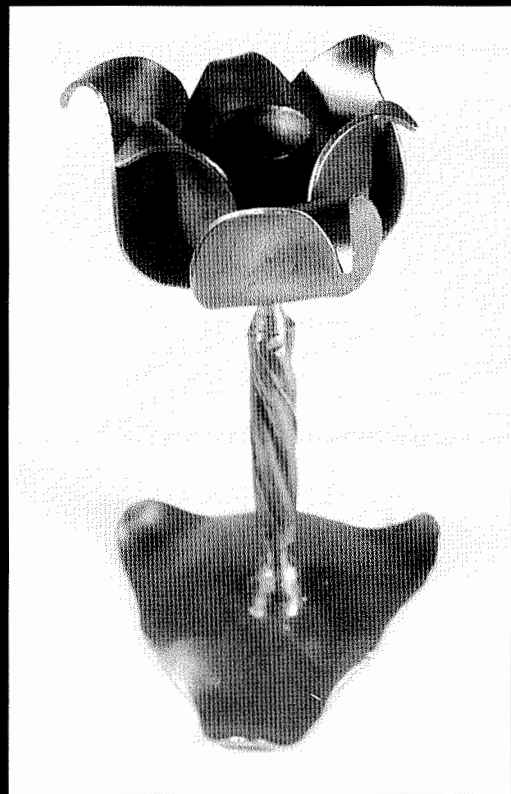
Dick Naven Shop Door Plate



Martin Brandt Letter Opener



David Lisch Bear Vase



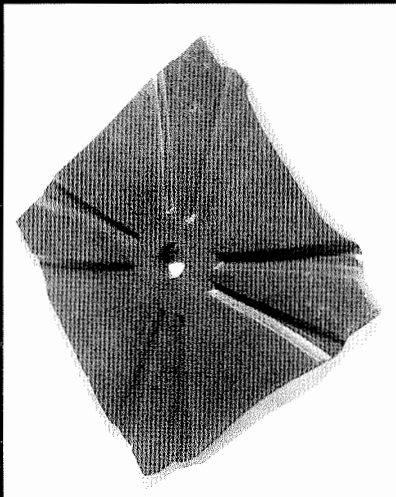
Jim Griswold



Jeff Wester Tie One On



Dave Brandon



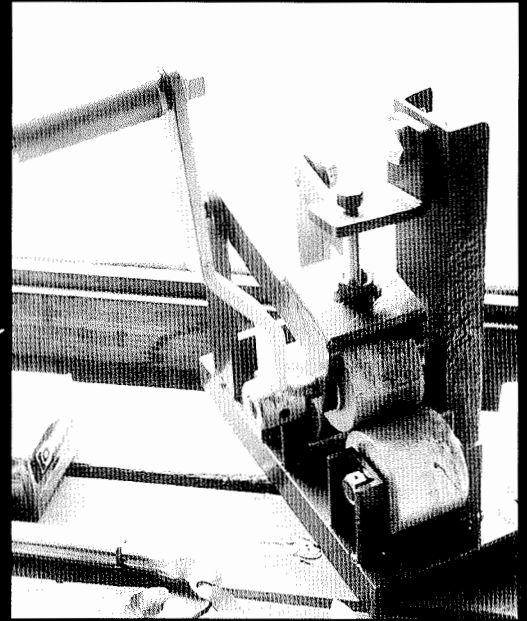
Russell Jaqua Russell's Tile



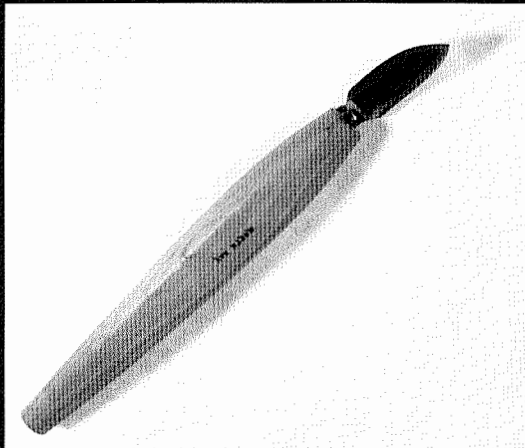
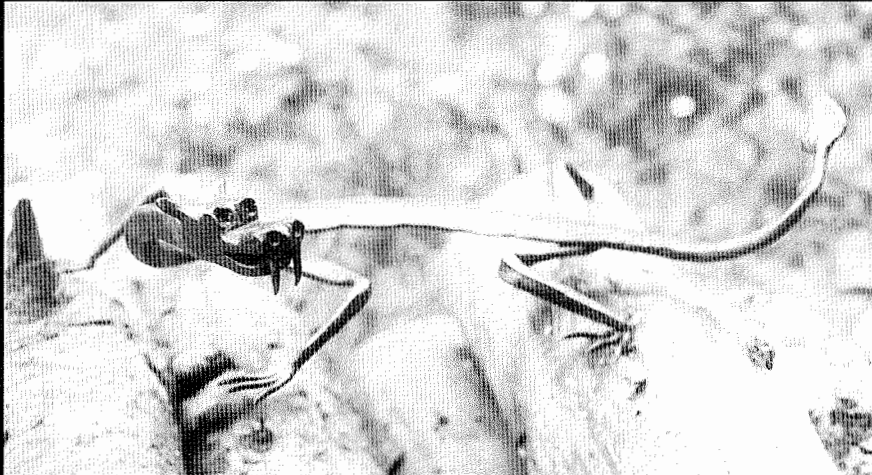
Ed Ludwig



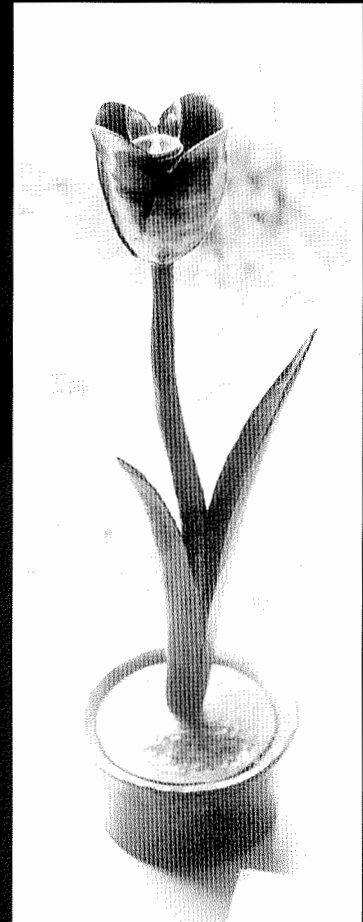
Martin Brandt



Ed LaCasse Ring Roller



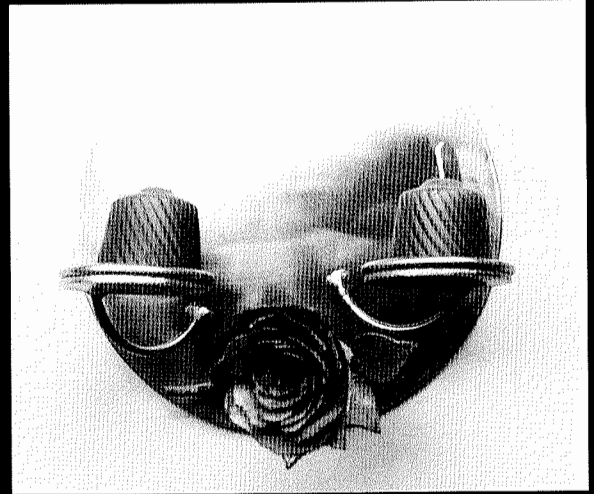
Jim Wester Sharp Pointy Thing



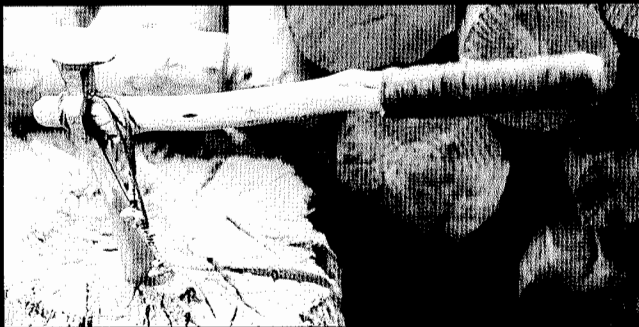
Eric Grip Tulip Lamp



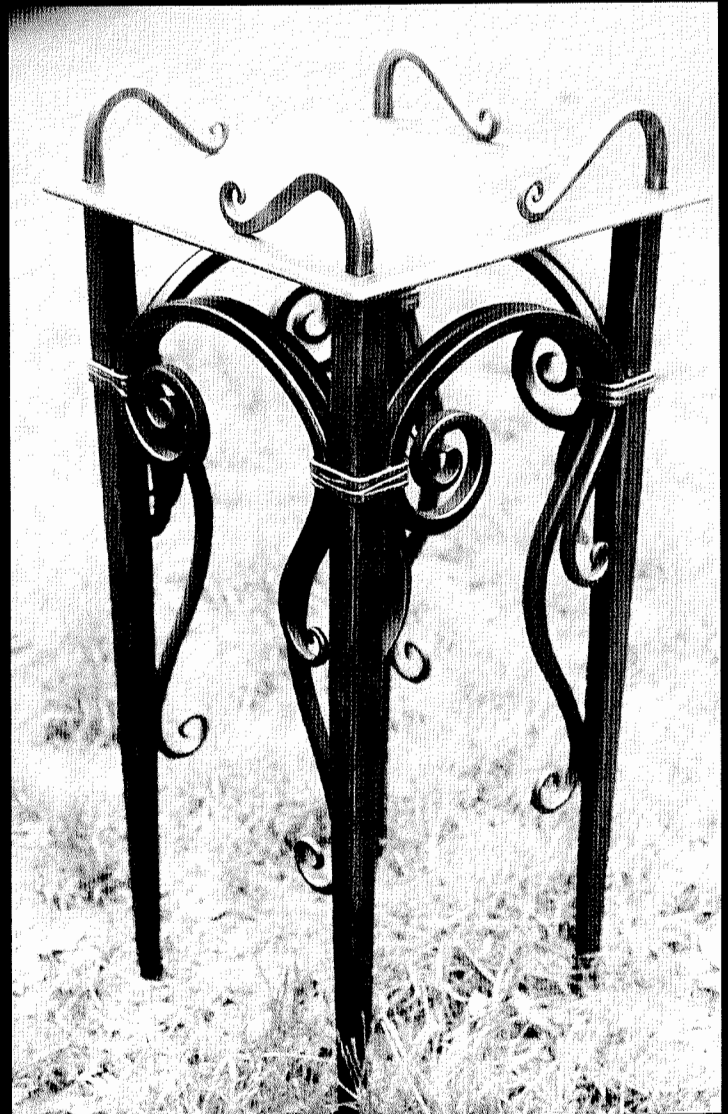
Joseph Felber



Eric Grip

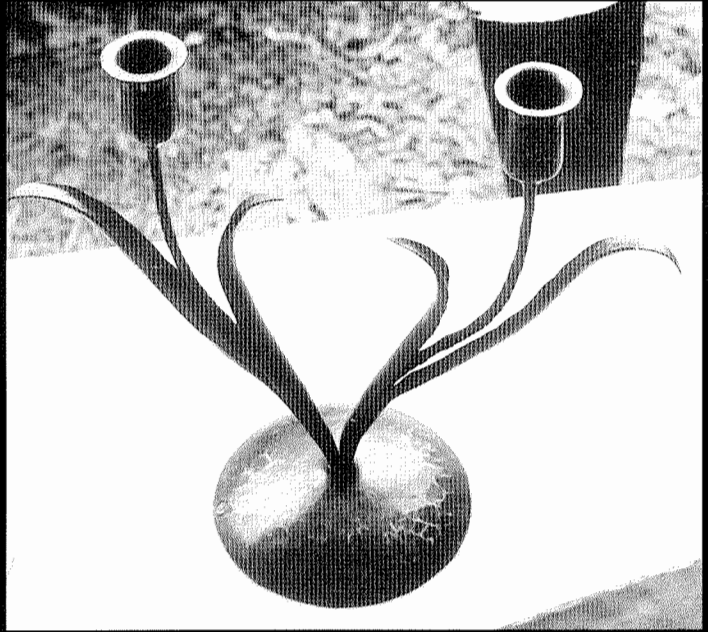


Chehalis Demo Table by Kelly Gilliam and Mary Reid Gioia

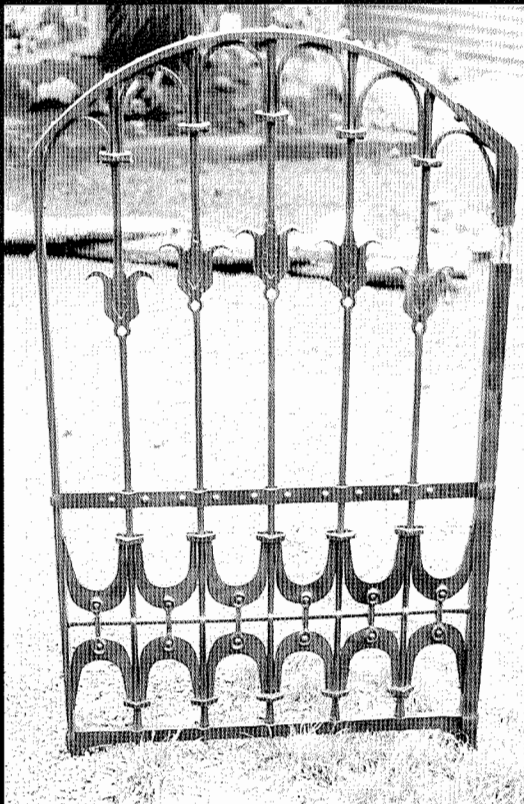




Mark Manley



Marten Stone



1985 Bernard Herr gate refurbished by David Thompson

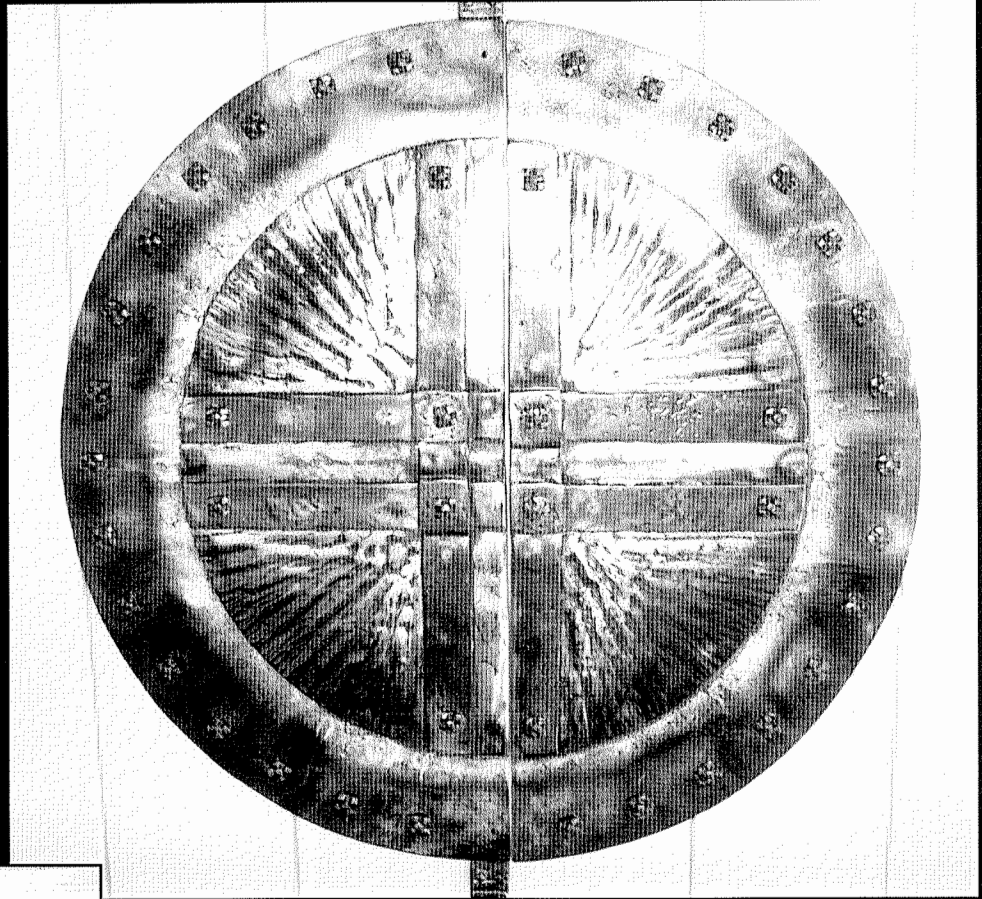


Gary Gloyne



Pau

horne



Paul Thorne's favorite subject is nature--and how it can best come alive in metal.

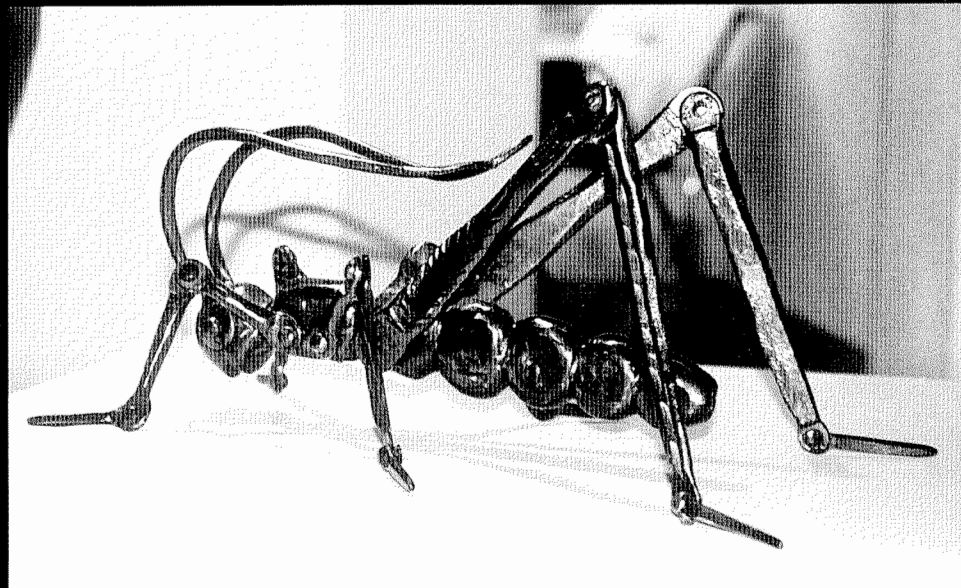
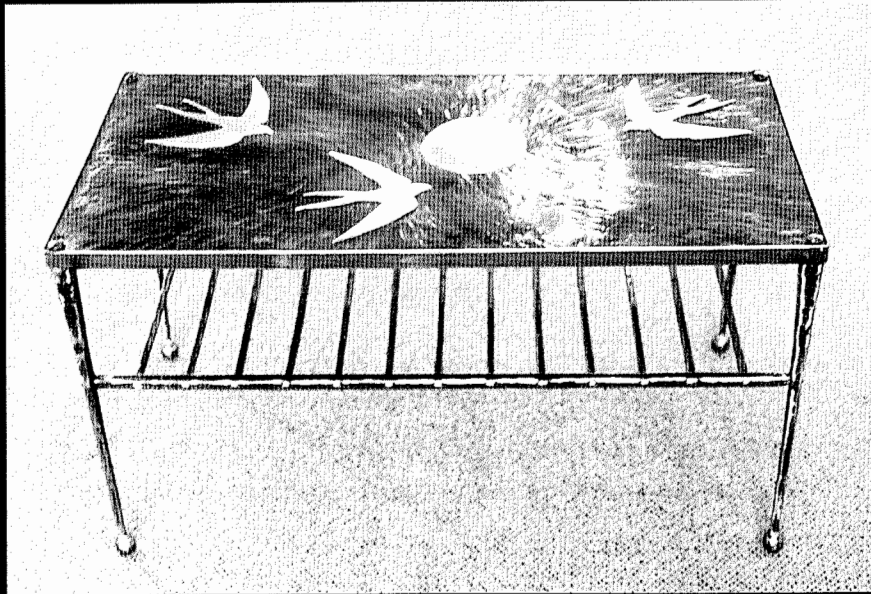


Thorne Metals Studio
Anacortes, Washington

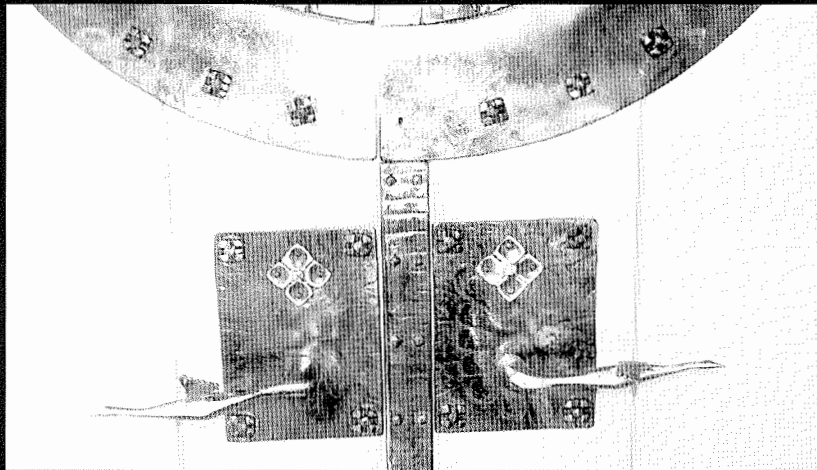
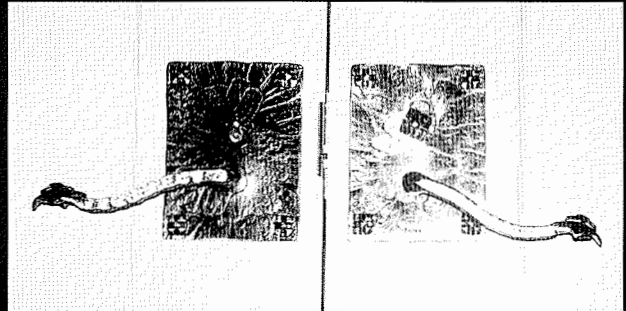
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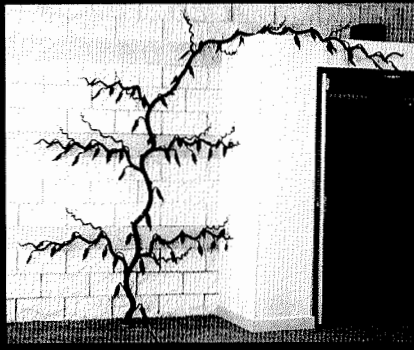


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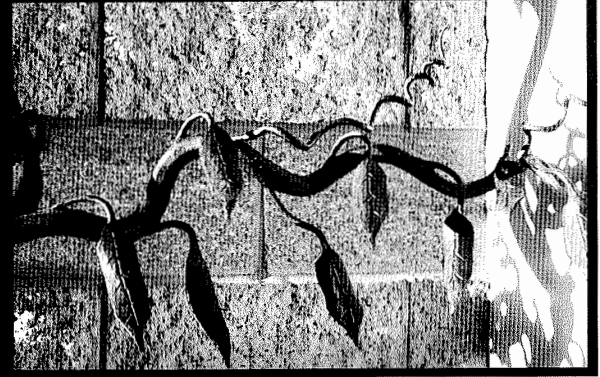


Paul Thorne's art is rich in texture, color, and visual interest. His themes incorporate nature into architecture--which adds an organic and natural quality to the building. Paul constantly experiments with the reflection of light on various textures. This close attention to contrast and brightness adds the extremely real illusion of life to his creations. The door knob creation above illustrates the use of varying reflection to realistically simulate fish in their ocean element.

I Am the Vine and You are the Branches . . . John 15:5



Dick Naven
Portland, Oregon



A church in Tualatin, Oregon recently gave me an opportunity to express human relationships through ironwork. The basic form was that of a vine, to be placed in the foyer, at the entrance to the sanctuary.

At the NWBA spring conference just completed, Heiner Zimmerman, and his father Paul, spoke of the need for artistic ironwork to be designed to be in harmony with either the building's architecture, its other ornaments and details, or the beliefs or personalities of its occupants. When you think of the many layers of symbolism attached to religious objects, architecture, forms, and concepts, designing ironwork for a church or other religious building is either a gold mine of design symbolism, or a minefield of the same.

In this case, it was for a Protestant church (Foursquare), and needed to be true to the beliefs of their denomination, to the personality of that particular congregation, and to its vision as a church body. Perhaps most important, it had to embody scriptural principles regarding the relationships between God in all His aspects (Father, Son, Holy Spirit), and those who seek to follow Him. Therefore, the vine took on certain characteristics. For example, it couldn't be a "wild vine", growing just anywhere it wanted to. Like the fruitful vines mentioned in Scripture, it took on a disciplined form, as if espaliered onto a wall or trellis, although there is no such structure. It also has a few stubs, branches previously pruned off; as if the gardener intended it to be still more fruitful in its final form, it stands nine feet tall and ten feet wide, and has over 70 hand-forged leaves. The leaves are not grape leaves; indeed the vine doesn't have grapes, or any other fruit on it. I purposely didn't try to copy something that God has the patent on, but kept it as much an allegory as I could. If He (Jesus is speaking in *Jn 15:5*.) is the Vine and we are the branches, then the fruit is found in the character of our lives.

The vine (the iron one) starts out at the base as 2" solid round bar; the branches as 1-1/4" and 1-1/8". The tapers were done under the power hammers at Berkley Tack's shop. The leaves were forged from 1/4 x 1-1/4 and 1/4 x 1-1/2 flat bar. Most of the bending was done under the influence of an oxy-propane rosebud. When the vine had assumed its final shape, portions were reheated and 17 different scripture verse addresses were hot-stamped into the trunk and the four main branches. Then it was heated again and hot-waxed. Beeswax and turpentine in roughly equal proportions produces a finish free of tack and with much more durability than straight beeswax. I melt mine in a cast-iron double-boiler originally used for hide glue.

I hope that you can see from the pictures that the vine doesn't just wiggle back and forth as it climbs, but actually travels upward in a spiral, as if it were seeking both light and support. The base of the vine is in a 3" deep hole in the concrete floor, secured with Anchorlock, and the only other point of attachment is a bracket fastened to the top of the sanctuary door entrance, where it is out of sight. No other screws, hardware, or clutter. As the corner it is situated in is not square, but measures 99-1/2 degrees, I built a wall form to fabricate it against, just as you would to build an odd or curved stairway. As the form needed to be strong anyway, it was also used to support the vine to transport it to the site.

The architecture of the church building is contemporary, indeed, it's almost a "warehouse church", with open-web steel trusses in the sanctuary ceiling/roof. The introduction of an organic form like the vine softens the architecture; the style of building having been selected on a dollars-per-square-foot basis. After all, the church is really the people who go there. So, the vine sits in its corner of the building, but the Vine it represents relates to the believers on many levels. If anyone is interested in the other 16 scripture verses, I can supply them.



ZYGMUNTOWICZ

REPORTS ON THOMPSON AND NELSON WORKSHOPS!

Last November, I had the honor and pleasure of studying and working with two of the great masters of our own N.W.B.A., Dave Thompson and Darryl Nelson. The two workshops were held on consecutive weekends at Don Kemper's shop, a virtual cornucopia of blacksmithing tools and equipment (not to mention his exceptional woodworking collection of antique carpenter tools). I had been warned that Don shed new meaning on the concept of "hoarding", so I was resolved not to ask if he wanted to sell anything, or to act out my longing too overtly. Despite these intentions, I had to continually wipe away the drool of the longing lover of smithing tools. Don is an amiable, enthusiastic, and generous host, and his commitment to the N.W.B.A., its members, and to the blacksmithing craft was obvious.

Dave Thompson taught a workshop on forging Hollow Tubing, a medium he has taken to new frontiers. Dave is a softspoken, unassuming man, but his low-key presence belies his incredible knowledge of metalworking and his boundless creativity and innovation. The underlying tenets of the weekend were: "don't be afraid to experiment, there's so many possibilities!", and "don't be afraid to relinquish control and let the metal become what it wants to be".

Dave began by exploring several possibilities in square tubing, a stock usually reserved for standard steel fabrication techniques. The instruction ranged from practical tips such as plugging the tube with kaowool to avoid heat traveling, or fire-burning your shirt, to demonstrations of numerous shapes, fullered balls, spear points, and twists. In a few hours, we all came to see square tube as a fertile medium for forged elements, adaptable for such applications as railings, candleholders, or grilles. When drawing tapers and forms in tubing, Dave emphasized leaving square corners to catch the light and eye, rather than chamfering, as is common on solid stock.

Dave has an incredible eye for design, balance, and form. He exhorted us to work the piece "till it looks good--when it sings a song, you're there (if you can hear it)", but also to "learn when to stop in a medium". Dave identifies himself as an "artist and sculptor, not a blacksmith". "Now, Darryl Nelson, there's a blacksmith!", says Dave. Part of his distinctive approach comes from his years in multiple metal trades. Dave was a sheet metal worker and general fabrication welder, and then grew into using traditional blacksmithing techniques as part of his unique "bag of tricks". When pressed to explain the reference to the bag, he reached for an antique doctors black bag, which he dumped onto the shop floor, revealing dozens of forms, connectors, and motifs that he could use in his work. What an incredible idea to show clients the possibilities by letting them touch and feel pieces! All of us were still pondering and admiring these examples by the end of the class.

Dave went on to instruct us on working round tubing, including internal and external creases and upsets. Once again, he urged us to go beyond maintaining perfect symmetry and controlled form and experiment with where your "accidents" can lead you. He also taught the use of the Clayton Clamp, an alternate joinery for rods or bars in two parallel planes originated by Stuart Hill in England. Dave's ingenious use of all his metalworking skills showed in his jigs and hammer dies. Often we struggled through forming a shape by hand, then with special top and bottom tools, and finally created it with power hammer dies.

The *piece de resistance* was Dave's forging of 4" pipe into an urn under the 25# Little Giant. Since I spent several years as an industrial pipefitter, I was fascinated with turning utilitarian black pipe into an artistic medium. Dave pushed the form to its limit, and played by his own adage, turning an apparent error into a beautiful, free form ornament in the vase's stem. His artistic vision and craftsman's passion is best expressed in his own words: "I'm a stickler for form--if it doesn't look good, I can't sleep at night." Dave is a remarkable craftsman and a great character with a dry but lively sense of humor.

The next weekend, I traveled back to Don's for Darryl Nelson's famous Animal Heads workshop. Darryl is one of the true master blacksmiths of both the N.W.B.A. and ABANA, and a friendly bear of a man. His genuine love of the outdoors and of wild animals drives his passion and artistry in forging animals in iron and copper, and he has elevated this art form to worldwide recognition and emulation by dozens of other craftsmen. Darryl embarrassed me early in the course, by crediting his interest in smithing to a young, long-haired dude who showed up at horseshoeing school, forging scrolls from scrap shoes and getting everyone fired up on blacksmithing. That dude was me, after I fell in love with blacksmithing back in 1972 as a student of Frank Turley's down in Santa Fe, New Mexico. As an official weekend-warrior-wannabe-blacksmith now, I wasn't quite ready to live up to the legend in Darryl's class.



Darryl told us straight out that this class was not really on animal heads, but instead it was a sculpting workshop, and the name of the game is moving mass. Isolating and moving mass without losing it are the keys to sculpting iron, and the details follow later as icing on the cake. The art of sculpting iron is also about tooling, and requires dozens of punches, chisels, and fullers, in addition to skillful use of the most important blacksmith tools: hammer, anvil, and vise. Darryl reminded us what Francis Whitaker said, "always do the hard part first", in planning out the sequence for forging a head. To build our feel and skills in sculpting, we started with a snake, and then progressed through three versions of using progressively more advanced techniques and more detail on the facial features and ears.

Darryl uses the same hammer, a hand-made 3 1/2 pounder, effortlessly whether forging 2" steel or doing fine detail work. He admonished us to chamfer our edges. His techniques appear straight forward, but include subtle moves like "slithering blows" to move the steel with the hammer face. Next, Darryl moved into his signature animal, the ram's head, which he perfected as the official blacksmith of Timberline Lodge. He demonstrated and we practiced both production and custom versions of the ram, and we all were reminded of the adage that "practice makes perfect". Darryl shared his "kid's test" of forged animals: "ask little kids what it is--they'll tell the truth. If they can 'name that animal', you did good."

When he sensed the student growing weary, Darryl entertained us with a masterful gargoyle carving in heavy stock. Then he demonstrated his most well known figure, the bear's head. Darryl has published a book on his technique for these creature renditions, with illustrations by Gary Eagle (watch for it a conference near you). When asked how to gauge the proper depth of a cut, Darryl advised, "don't cut too deep, don't cut too shallow." He frequently quoted Francis Whitaker (this was before he passed away), when someone suggested they'd try, Francis would say, "don't try it, just do it" Darryl is a crusader for the art of blacksmithing through his work and his life. When asked who he considered the best blacksmith in the world today, he cited Tom Joyce for best craftsmanship and mastery, and Freddie Haberman for most love and enthusiasm for the craft. I maintain that Darryl is among the greats himself, and he certainly has given immeasurably to the N.W.B.A. and to his many outstanding former and current apprentices.

I would highly recommend either of these workshops to any member of the N.W.B.A. Both are rich and deep enough in content that repeating the course would still be valuable. *Jerry Zygmuntowicz*

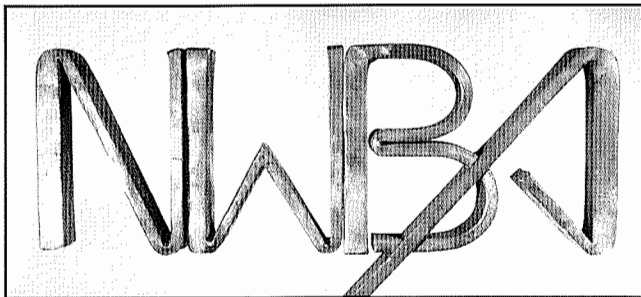


Artic Stocking Dirk by Phil Baldwin

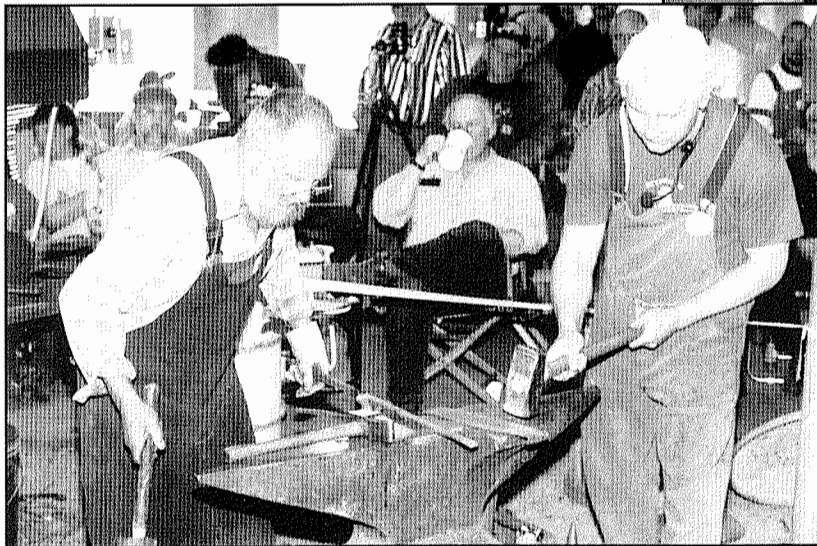
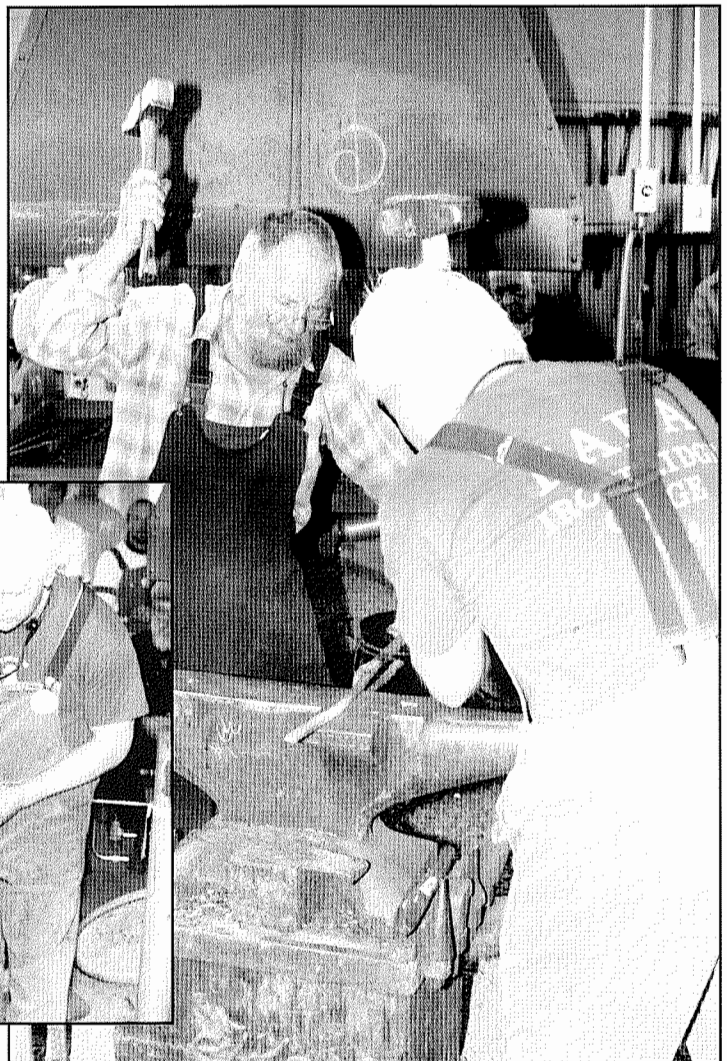
The blade is pattern-welded steel with a reverse twist pattern, an ancient walrus ivory handle and sterling ferrule. Overall length is 8". Phil donated the piece to a benefit show and sale at The Flying Shuttle Gallery, Seattle, for one of the galleries artists.



Spring Conference, Oakland, Oregon 2000

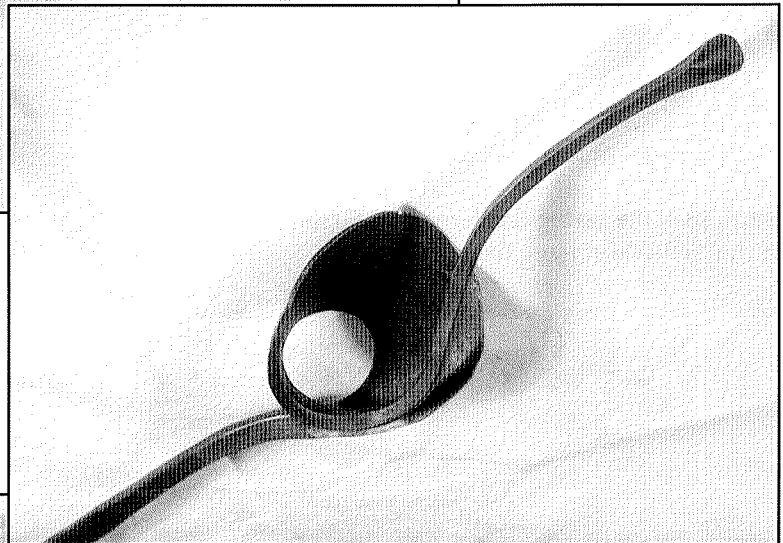
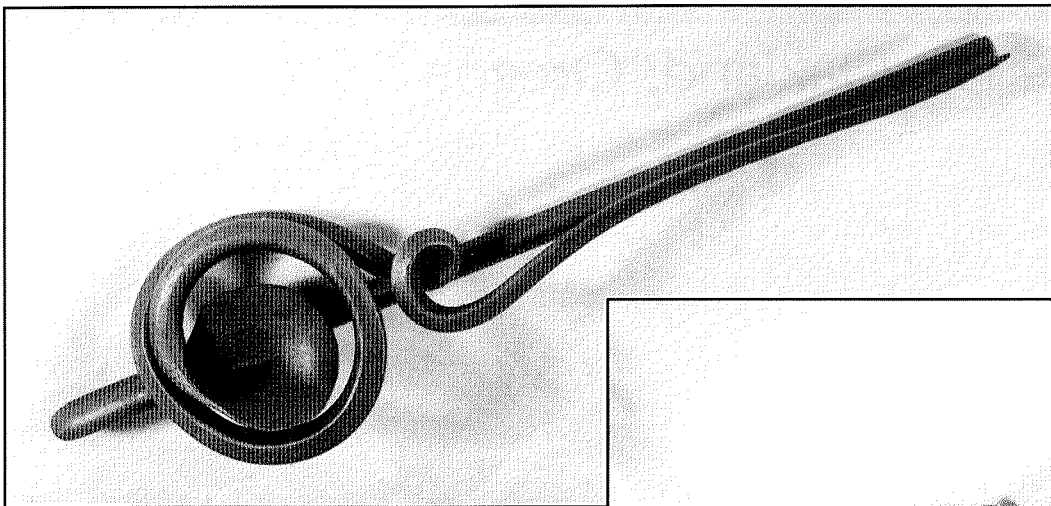


Paul and Hiner Zimmerman, father and son blacksmiths from Germany, forged the NWBA logo and a lot of new friendships at the Spring Conference at Flashing Forge to start the New Millennium of Conferences.

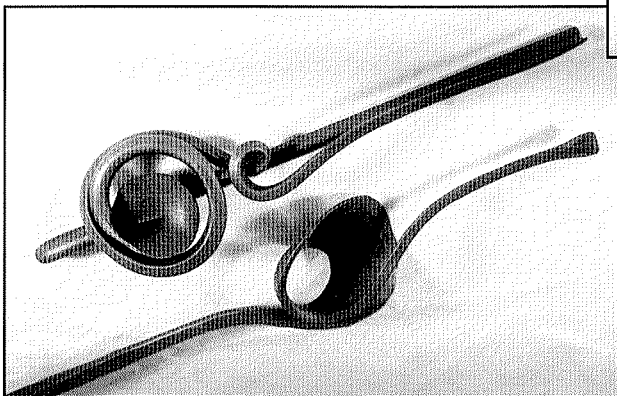




Prez Don Kemper, Paul and Hiner Zimmerman, Alan Flashing and Grayson Nance help plant a tree in memory of Francis Whitaker. Former students and friends of Francis took turns sprinkling some of his ashes at the tree to ensure his perpetual spiritual presence with the N.W.B.A.

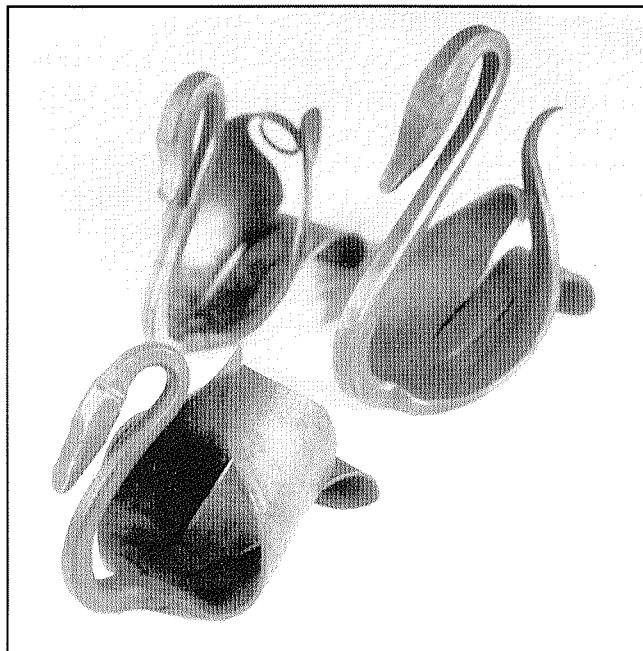
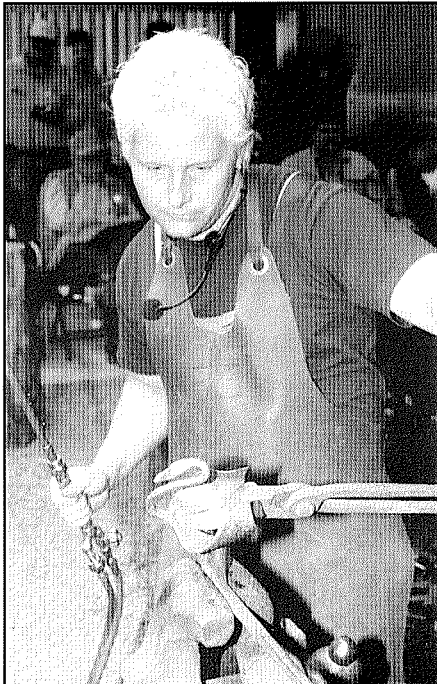


Zimmerman





A Hat Is All That Remains of a conference spectator who accidentally sprung Ralph Hind's giant bear trap. Despite warnings of the inherent danger of keeping the trap "loaded," Ralph insisted that tripping the jaws was part of it's "artistic experience." As a result, three blacksmiths, a tourist, and a small child sustained limb-threatening lacerations. Ralph reports that he's busy preparing for the next conference by forging a guillotine.



Hiner Zimmerman creates his own *Swan Lake*



Smoke Farm 2000 Welcomes Bill Fiorini~

The N.W.B.A. Fall Conference will be held at the Smoke Farm School and conference center at Arlington, Washington, from Noon, Friday, September 29, 2000 through Sunday Noon, October 1. Featured demonstrators will be Bill Fiorini of Dakota, Minnesota and N.W.B.A.'s own Darryl Nelson.

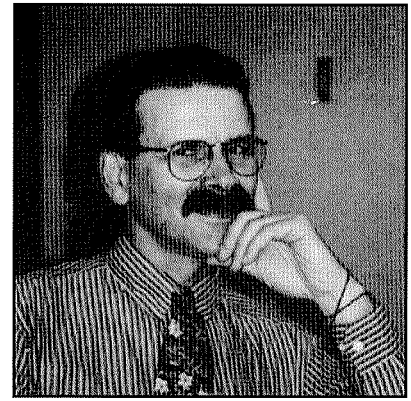
Bill has been a Professor of Art at the University of Wisconsin at La Crosse since 1968. He is a former President of ABANA and a Master Smith of the American Blade Society. He is a member of the International Damascus Society. He has exhibited his work nationally and internationally for 25 years. His work has been published in numerous blade and blacksmithing publications. He has conducted extensive research in Mokume-Gane and Pattern-Welded Steel (Damascus) over the past ten years and he has received research grants and published research papers on pattern development processes in both ferrous and non-ferrous materials. He has just recently returned from a research trip to Japan where he worked with a master high-relief chaser and a master bladesmith.

Bill's Artist Statement states, "I have been researching Damascus Steel since 1976 and continue to develop new directions with the material every day that I enter my studio. Because of the pattern development achieved in steel, as well as Mokume-Gane (traditional Japanese patterned non-ferrous metal), my interests and research for the past few years has pushed my work almost totally into traditional techniques developed by the Japanese culture. My art forms are a combination of European and Asian influence. My love of nature and biomorphic form has been enhanced by Japanese philosophy and Shinto concepts."

Bill will demo basic pattern-welded steel processing. This includes examples of basic random Damascus, Twisted Strand or Turkish Damascus and advanced processing such as Mosaic and Composite Mosaic Damascus. Discussion includes welding process, flux application and forges. Application of the finished material into product is explained. Bill will discuss knife work, gun barrel welding and Japanese processing of swords.

SMOKE FARM

~ NORTHWEST BLACKSMITH ASSN. ~
~ FALL 2000 ~



"Damascus Bill" Fiorini

Maria Cristalli and her crew are lining up a super Fall Conference with two Top-of-the-Line Demonstrators! In addition to the demos, the Auction, Banquet Deluxe, and Midnight Madness, there will be Two Hands-On Workshops! Participants will be chosen by lottery at the site. Bring Yer Hammer, eye and ear protection and glove(s).

Registration is the Perennial Fifty Bucks, which you can send, along with the names and addresses of those in your group attending, to the N.W.B.A. address on Page 3. Additional family members are \$15.

There will be plenty of room for camping and RVs. Motels along I-5 include:

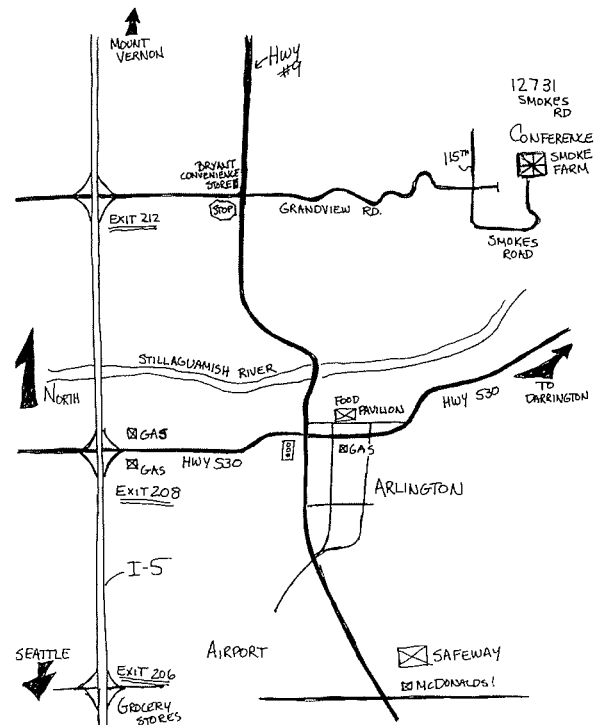
- ~ **Arlington Motor Inn** (360) 652-9595, 2214 S.R. 530, Adjacent to I-5 at Exit 208
- ~ **Smokey Point Motor Inn** (360) 659-8561, 17329 Smokey Point Dr., adjacent to I-5 at Exit 206
- ~ **Crossroads Inn** (360) 403-7222, 5200 172nd NE, off Exit 206 and East about two miles

Demos will start at Friday Noon on September 29 and run through Noon on October 1. Eye safety glasses are required for attendance at all demos!

Tailgating and bartering, with the usual whining and sniveling, will be on site.

Check out the cool auction items in this issue's Gallery and then head for the Smithy! See YOUR Creation in Print!!! Besides, N.W.B.A. DEPENDS on the Bucks from the Auction!

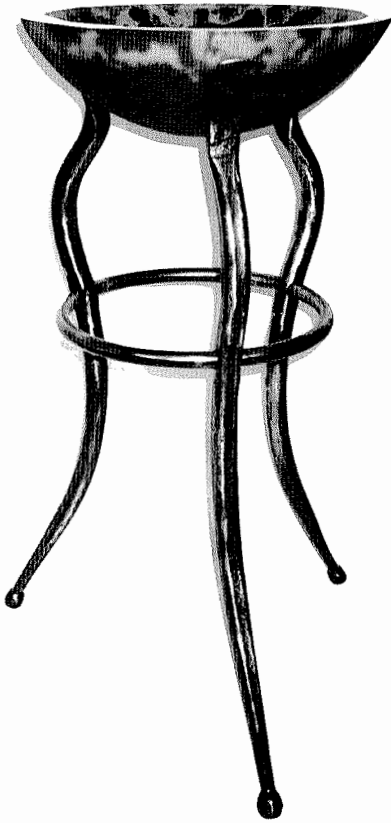
Cisco, no word on dogs, so I guess you're safe!



Smoke Farm is located about 50-60 miles north of Seattle. Follow I-5 North to Exit 212--the Stanwood/Camano Island Exit (Smoke Farm is approximately 11 miles east of Exit 212). Head east on the two lane Stanwood-Bryant Highway. Proceed over the bridge spanning Pilchuck Creek and along the highway for five miles (total) to the stop sign at Highway 9. Head straight across Highway 9, onto Grandview Road, and proceed another five miles to a four way intersection (but without a stop sign) and take a right onto 115th Street NE and follow it about a third of a mile until it turns sharply to the left around a corner of a farmer's field and becomes Smokes Road. Follow for one-half mile to end of pavement. Watch for signs.

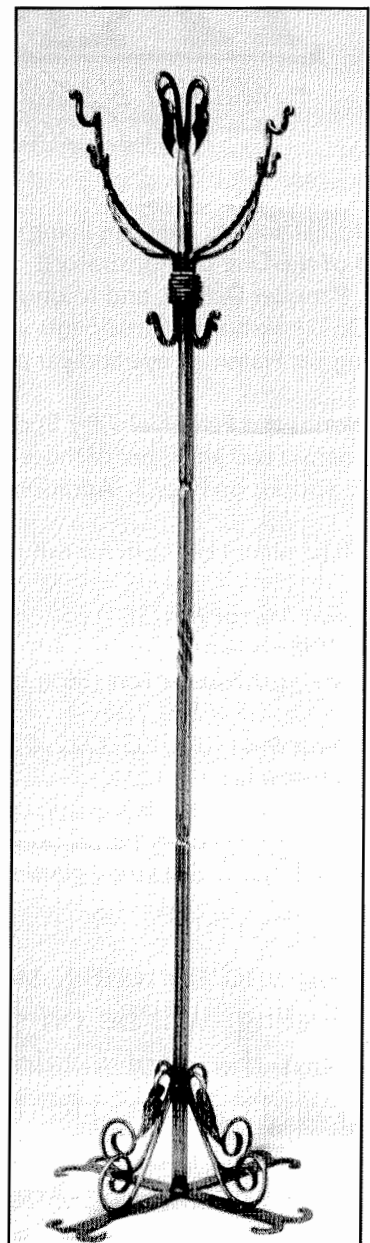
Chad Heiserman ~ Blown Glass Sink Stand ~

This free-standing bathroom sink is approximately 36" tall. The bowl is double-layer hand-blown glass approximately one inch thick. The pedestal is forged from 1 1/4" solid square stock. Each leg gained 18" in length after forging. Each leg was hot-punched to accommodate the balance ring. Says Chad, "I worked from the ground up on this project. If I could have done anything differently, it would be to have that darn glass blown *after* I finished forging! I finished the project by heat coloring and hot lacquering at approximately 170°. It was a great job to do. I would like to give credit to Mark Stender from West Side metal fabricators for turning me onto the job and doing a great job rolling the ring for the project. Also, thanks to Paul Thorne for his great ideas on finishing the project. Always remember one thing: The client can't buy art at K-Mart!"



Coat Rack ~ John Adolph

This rack has a ram horn base. The leaves are forge-welded to the top. John forges in Maple Ridge, British Columbia, Canada.



HOT TIP

by Maria Cristalli

Drifts

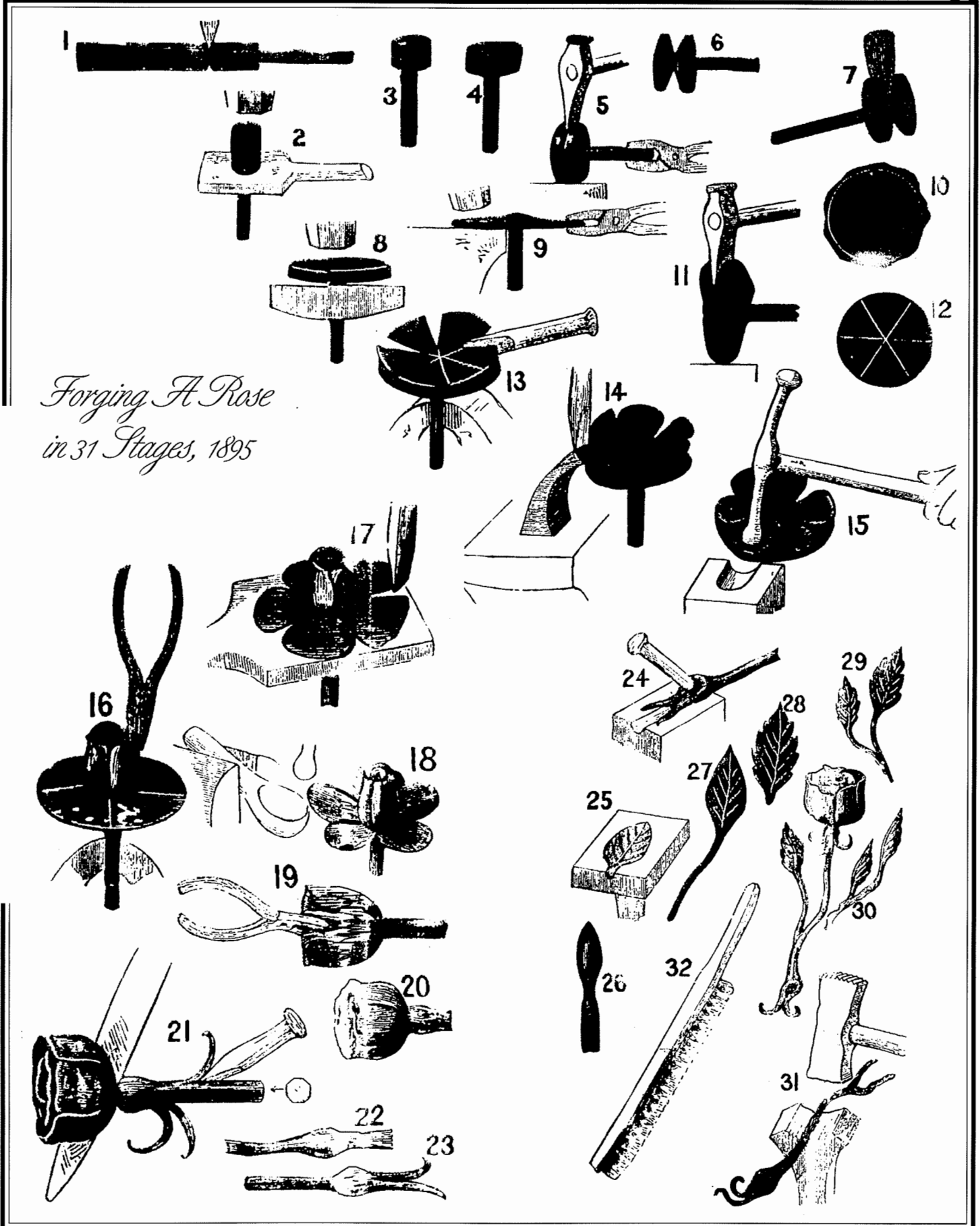
When punching and drifting holes in a bar of steel, I prefer to use a slot punch, then drift out the hole, rather than using a slitting chisel. I find that it's quicker for me and there is usually no flashing left in the hole. The punch should be the desired length for the hole size and about 1/8" wide with rounded corners.

Profile of punch



Drive the punch almost through the bar, flip it over, center the punch in the swell and drive the punch in until a little slug drops out. Then drift the hole open.

Maria is an N.W.B.A. Board Member and Fall Conference Chairperson. She forges in Seattle.



*Forging A Rose
in 31 Stages, 1895*



The Fable of the Book Monger, The Little Ass, and the Big Ass

Once Upon A Time, in the Fairyland of California there dwelt a Book Monger called Norman of Larson. Clever chap, he didst conspire to make his wares well known throughout the Land. Thereupon, he hatched a scheme to cause his Books to be marveled at during the Spring Revelries of the Iron Men of the NWBA, a distant band laying far to the North of the Fairyland of California. In such wise, there dwelt among the NWBA a Great-Birthed Iron Man known far and wide as Jerry of Culberson, who would journey from his Olde Cedar Forge to Wage Auction during the Spring and Fall communions of the North Iron Men. Verily, it came to pass that during the Spring 2000 gathering Norman the Book Monger did suffer an Electric Message to be sent giving Oath that should Jerry of Culberson Wage Auction in a sum Greater than Fifty Silver Pieces, for a Fifty Dollar Certificate of Gift put forth by Norman, that Norman, in accordance with the customs of his own Fairyland of California, would personally bestow a Kiss upon a certain lower portion of the Culberson's Birth. Lo, the Culberson did Wage Auction of \$120, almost thrice-fold greater than the Certificate of Gift of Norman--for the North Iron Men were keen that Norman the Book Monger should fulfill his Oath!

And so it came to pass that Norman the Book Monger was Summoned by the Culberson to abide his Oath before the Great Assemblage of Iron Men at Flagstaff, where the Culberson was to Wage Auction for All Iron Men. And, thereafter, Norman the Book Monger did Counsel himself to issue no further Oaths.

Moral of the Story: It is better to have your arms around a Little Ass than your lips around a Big One!



Norm Larson with his arms around a Little Ass

NORM LARSON AND JERRY CULBERSON'S POSTERIOR!

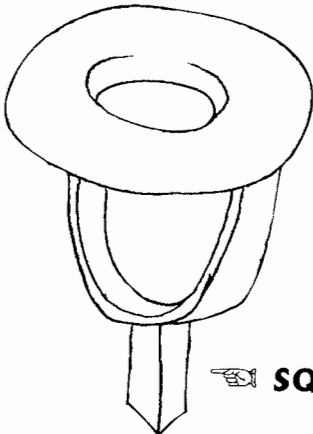
You would think that someone as literate and well-spoken in the English language as Norm Larson, bookseller *extraordinaire*, means what he writes. Norm has always been a great supporter of the N.W.B.A. He makes the long trek up from Lompoc, California, to make sure that N.W.B.A. members are well supplied with the latest expensive German blacksmithing books. So, although Norm couldn't be present at the N.W.B.A.'s Spring Conference, he sent an E-mail stating, "I want to donate a gift certificate for \$50 for the purchase of books that I carry." Typical Norm, hale fellow, well met. But it was bothering Norm that whenever he sent a gift certificate to the N.W.B.A. auction--the bid was the same amount as the certificate. As stated, Norm is from Californee. So, apparently drawing on local custom, he added an incentive to his offer: "And, if Jerry Culberson can get more than \$50 for it, I'll kiss his Ass." (An apparent reference to Culberson's Mule Raising business!) Well, the rest is history. The N.W.B.A. crowd took up Norman's Challenge and bid **\$120** for Norm's \$50 Gift Certificate. Culberson, the ABANA auctioneer at Flagstaff, couldn't wait to meet up with Norm to allow him to pay off. If anyone happened to get a photo of the event--**don't** send it to the Hot Iron News!

HOT TIP

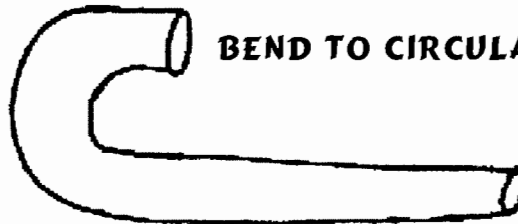
by Whitesavage and Lyle Studio, Seattle, Washington

Donut Hollow Forming Tool

FAT DONUT MADE FROM ROUND STOCK



SQUARE TO FIT HARDY HOLE



BEND TO CIRCULAR SHAPE

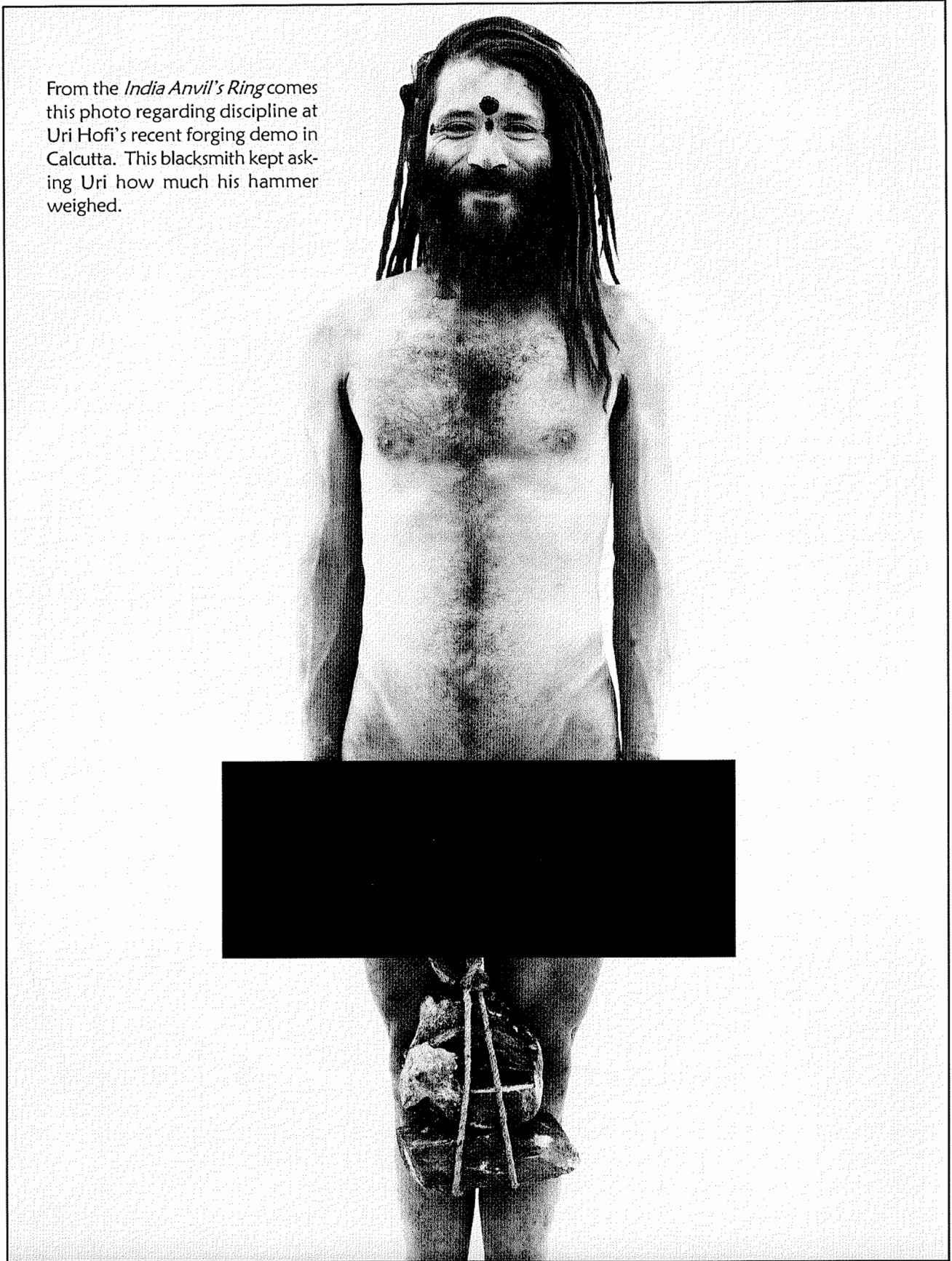


WELD TOGETHER

This is one of our favorite tools for fast sinking of hot steel. Use one-inch or larger round stock. Bend two 180° bends in the bar. Make the bends tight (around a one or one-and-one-half inch radius for one-inch stock). Use a long length of the stock for leverage on a good heat. Cut these elbows off to make two half-circles (oval donuts are also good!) and weld together. Weld stout flat-bar to the underside to elevate the tool. To use, hammer heated sheet steel with a hammer with a slightly rounded pein. The rounded shape will not mark the underside of the work. The rounded edges are also a useful forming surface. You can never have enough round or oval donuts around your shop!



From the *India Anvil's Ring* comes this photo regarding discipline at Uri Hofi's recent forging demo in Calcutta. This blacksmith kept asking Uri how much his hammer weighed.

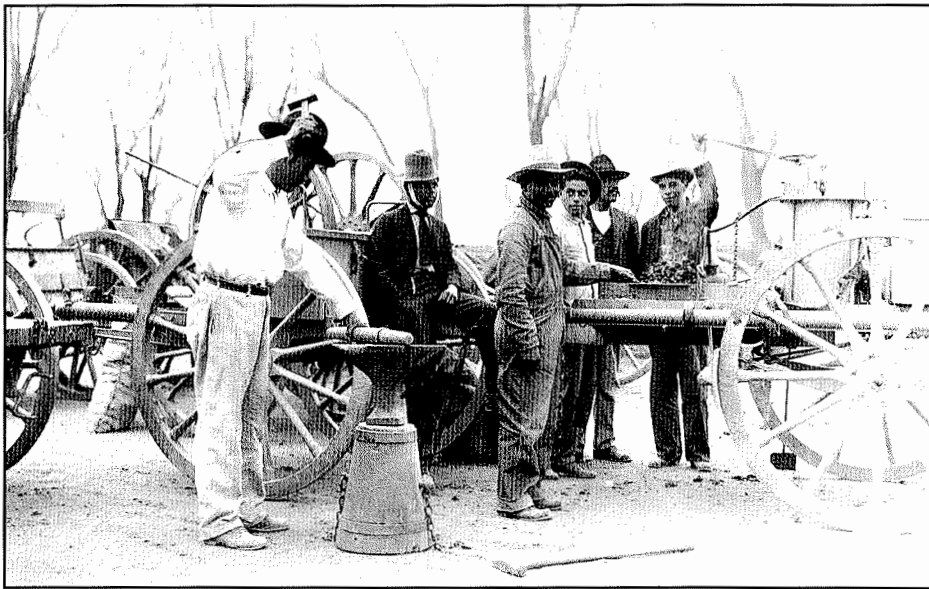




Boeing Engineer Solves Locked Door Problem!

Al Karg, N.W.B.A. Board Member and Boeing Engineer (close enough to qualify as Rocket Scientist!) exhibits the exacting problem-solving skills honed from years of producing flawless aircraft. Access to the Spring Conference site required passing through a pasture gate at the highway. The trick was to not lock yourself out of your car when you got out to *open* the gate, got back in to *drive through* the gate, and then got out again to *close* the gate. At Boeing anything more than a *two*-step process requires a main-frame--hence Al's dilemma when confronted at midnight, in a cow pasture, without a computer, and a *three*-step process. Luckily, he found the right technical tool for the job and, after violently hacking open the roof of his car, was able to proceed to his motel. (Makes one want to seriously consider Greyhound as a travel option!)





2001 Blacksmith Calendars from Gill Fahrenwald, POB 2323, Olympia, WA 98507, with great old pictures, such as above, great quality. Only \$12. 360 754-9697 or anvilman@orcalink.com.

Hiner Zimmerman's e-mail is kontakt@atelierzimmermann.com.

NRBA Fall Conference at Gerald Biresch's Forge in Lincoln, Montana, has been cancelled because of forest fires.

Peter Ross Workshops. Fort Vancouver Blacksmith's Guild will host a demo November 10, 11 and 12. Three sessions, \$20 for first, \$15 for next two. Contact Dean Moxley, 5537 NE 37th Ave., Portland, Oregon 97211 or e-mail at Kilomax@aol.com.

Beginning Blacksmithing and Tool-making by Peter at Don Kemper's forge November 3-5. \$290. Contact Don at 360 887-3903. Sponsored by Oregon College of Art and Craft.

Berkley Tack Basic Blacksmithing October 21-23 at Don Kempers. \$200. Call Don for details. Also at Don's is **Bill Fiorini Advance Damascus/Patent Welded Steel Workshop.** Following the Fall Conference, October 2-4. \$250.

Intermediate Blacksmithing of Gates, Joinery and Railings possibly in late October at Kempers with Darryl Nelson if enough interest. Check with Don.

Canadian, N.W.B.A. and N.R.B.A. Regional Metalsmiths Conference October 5-7, 2001 (next year's Fall Conference!) at Hern Ironworks Foundry in Coeur d'Alene, Idaho. Bob Patrick will be the demonstrator. Watch for details.

125 lb. Beaudry Hammer complete with motor, pillow blocks, shafting, pulleys, two sets of dies, \$4500. **Zenith Rotary Shear** six feet tall. \$300. Mike Plowman 503 824-4766.

25 lb. Little Giant Old Style, complete rebuild, turn-key \$3,200, not negotiable. Frame-up rebuild. Suedemeier flat dies, rare cast arm guide, shimmed ram, repinned link arms, new spring, shimmed shaft caps, freshly poured shaft babbit, re-lined clutch, freshly poured clutch babbit, custom treadle and linkage, 3/4 hp motor 120v. with Suedemeier motor mount, on 6" x 6" Douglas Fir Mat, ready to mount to slab and run. Jorgen Harle, Orcas Island Forge, 360 376-5506.

Big Anvils for Sale. Three at 600# each. Call Andy at 360 969-0986 or e-mail to: gladish@cnw.com

kagele.com/hotironnews for events and club calendar

Air Hammer Book by Mark Krause, 6030 Roblar Road, Petaluma, California 94952 or kbnk13@prodigy.net \$30 Three years ago I went to work for Toby Hickman in Northern California. One of my responsibilities was maintaining his Nazel 2B self-contained air hammer. I couldn't find any good information on how the hammer worked. I began to blueprint the hammer so that I could see it's internal workings. I was writing it all down anyway so I thought that I'd do a nice enough job so that other Nazel owners could benefit. A year and a half into the writing project I realized how easy it would be to build a hammer of this type, so I did. My prototype hammer works better than I had expected and won first prize in the Junkyard Hammer Contest at ABANA in Flagstaff. I added eight pages about how I built my hammer and thoughts on easier ways to go about it. This helpful booklet is about 40 pages and full of good illustrations.

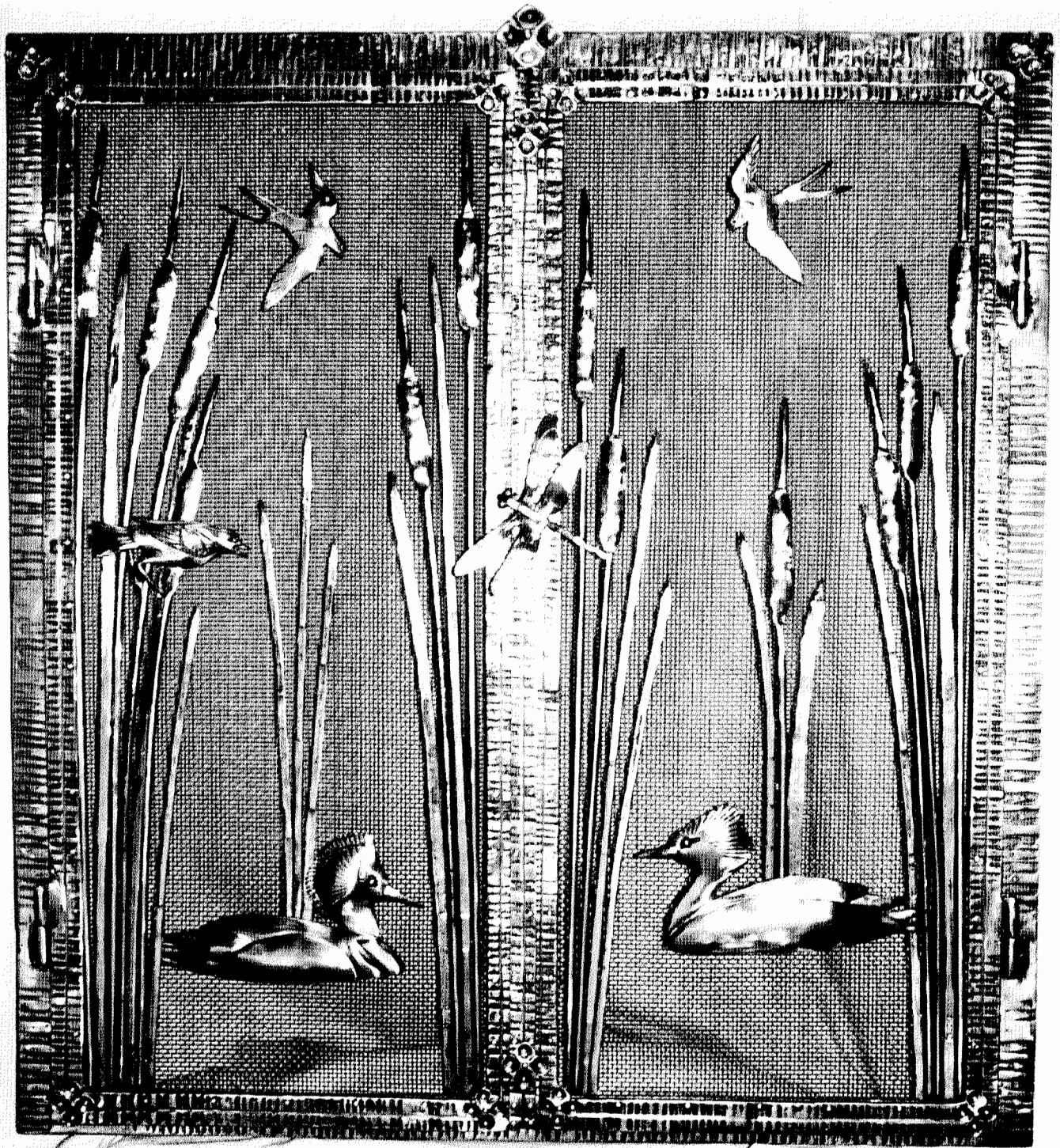
Old-style anvil (Kohlswa?) 194 lbs, flat face, good edges, perfect horn. Also, very heavy five-inch post vise, miscellaneous hammers and anvil tools. All for \$650. Ken Logan, 503 762-0281 in Portland, Oregon, or logan@teleport.com.

Overdue from N.W.B.A. Library, book number 42: *Anvils in America* by Richard Postman; book number 45, *Metallurgy Fundamentals* by David A. Brandt. Please contact Don Kemper.

Farrier Supplies, Monroe, Oregon has Cumberland coal \$15 per 50# bag. Also, blacksmith tools and anvils, books, belt sanders, and flux. No sales tax in Oregon. 26729 Hwy. 99W, Monroe, Oregon 97456 541 847-5854.

Cumberland and Elkhorn Coal and Coke at The Feed and Farm Store, North 6265 Government Way, Coeur d'Alene, Idaho 83814 208 772-2715

Reclaimers Anvils, forges, tools, Francis and Market, Spokane, Washington 509 466-0637.



Firescreen by Paul Thorne



A Northern Flicker seeks cover in an Olympic Peninsula rainforest of vanilla leaf plants, honeysuckle vines, licorice fern and cat-tail moss.

HOT IRON NEWS
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