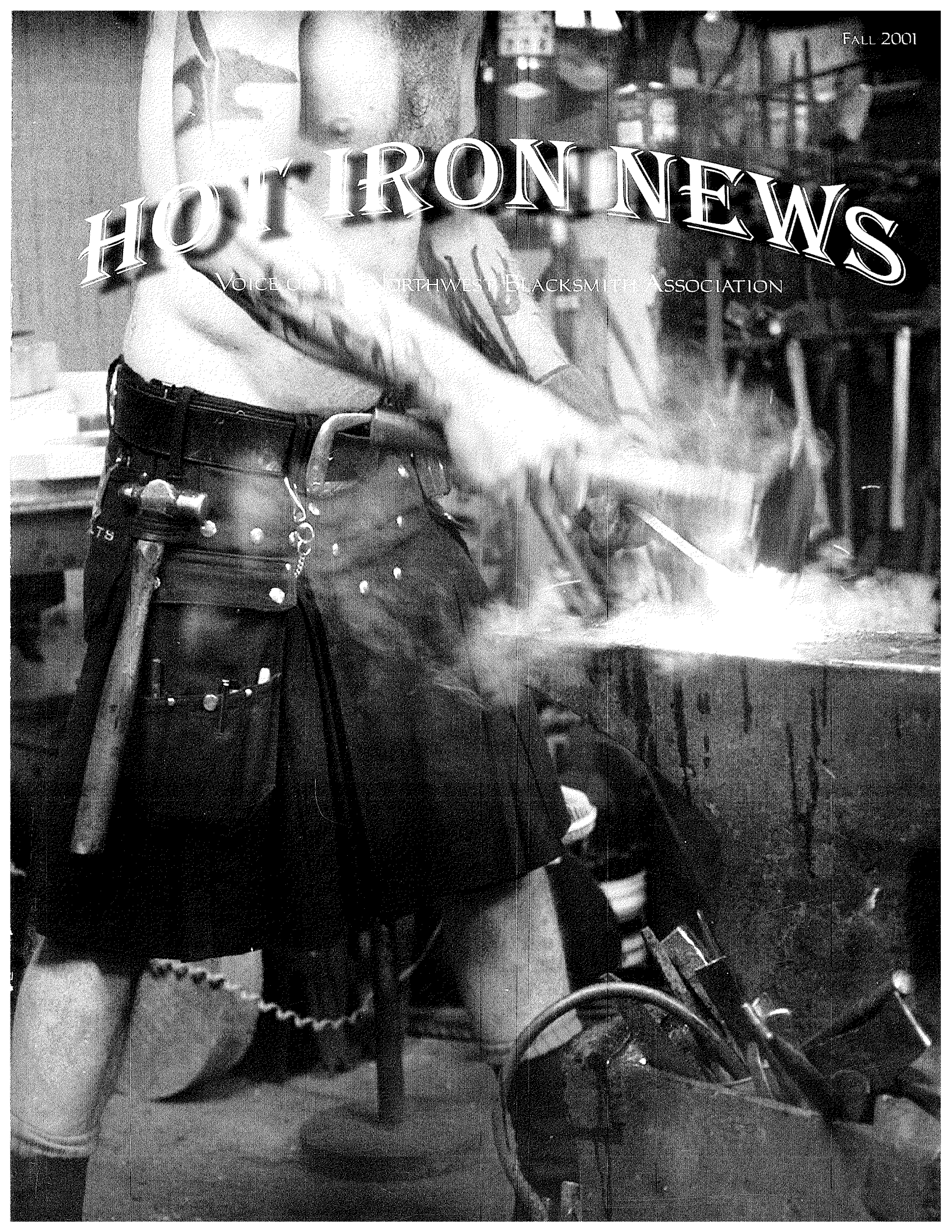


HOT IRON NEWS

VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION



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Annual Dues are \$35 (\$39 Foreign) and include a quarterly subscription to *HOT IRON NEWS*.

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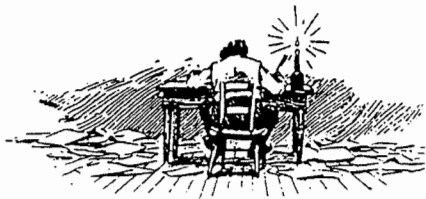
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Membership includes a subscription to the **Anvil's Ring** and **The Hammer's Blow** magazines. Regular membership is \$45, Senior (65+) \$40, Student \$35.

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Editor

Jerry Kagele

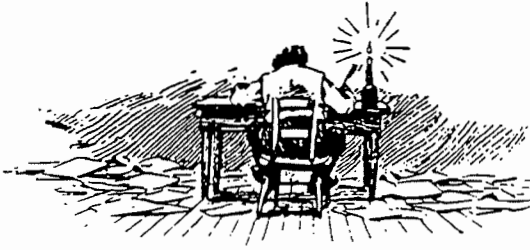
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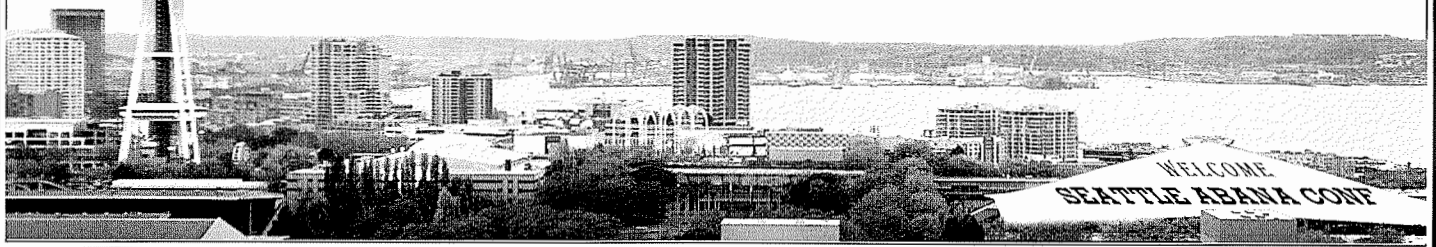


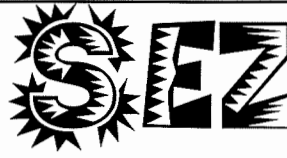


Editor's Notes



The recent ABANA Board Meeting in Seattle was a refreshing and inspiring time for all involved. From the Board's perspective, it marked a venture into *terra incognita*--the first official ABANA contact in the Pacific Northwest. The Board members, from fourteen different states, were able to see that the iron craft here is different than many of the more traditional areas of the United States. We could not have had a better meeting place than the Black Dog Forge, the epicenter *Of-All-That's-Cool*. Louis, Dan, Mary and Kelly made the event truly memorable. The Saturday night party, complete with fire-eaters, trapeze performers, and French *harlequin* puppets in drag, was unforgettable. Critically, many of the Board members commented that they were impressed by the artistic *cross-pollination* between the different art forms: iron, glass, painting, ceramics--all merging into unique styles and expressions. This has created a unique *Seattle Fusion* style. The artists inspire and help each other yet augur their own individual expression. The critical and laudatory observations of such nationally-known artists as Scott Lankton and Clare Yellin, grand-daughter of Samuel Yellin, stamp an *imprimatur* of artistic legitimacy on the artistic foment that creates *Seattle Fusion*. Maybe it's the kilts! A number of Board members were certainly eager to unabashedly embrace that particular cultural icon! From the perspective of the N.W.B.A., the meeting was an opportunity to formalize our relationship with the national organization--hopefully as a precursor of bigger and better things to come. The Board worked on the details of the Lacrosse Conference within the shadow of the Space Needle. The Board is organizing the Lacrosse Conference. Only fifteen of us. From fourteen states stretching from Alaska to Florida and Ontario to California. The university is doing much of the leg work. Bill Fiorini and the Board will see to it that the anvils and forges show up. The benefits to the blacksmith community around Lacrosse will be tremendous. They can drive an hour or two and be at an international-quality blacksmith conference. *No blacksmith community can provide a greater benefit to it's members than ready access to an ABANA Conference*. Make the other guy fly across the country to attend! The not-too-subtle point that I am obviously making here is that 500 N.W.B.A. members would certainly, irrevocably, and unimaginably benefit if they could simply hit an I-5 On-Ramp and tool down the Autobahn for a few minutes to see--!!!--An American Traditional Pavillion, an American Contemporary Pavillion, a European Pavillion, Japanese, . . .! Of our 500+ members, only about 10% will have the time and bucks to attend Lacrosse. There is absolutely *no* reason why N.W.B.A. should deny the other 450 members the tremendous artistic experience of an ABANA conference! These conferences are sought after by states because they benefit their own members. Directly. Immediately. The Fall Conference, combined with three ABANA groups, is a great example of what can be accomplished by group will. The conference had more depth, *more heft*, than usual. Culberson hauled Carson's power-hammer over a mountain range and the Columbia River, *no problema!* There is absolutely no doubt that N.W.B.A., perhaps in conjunction with the N.R.B.A. and the K.B.A., could put on one helluva show if it decided to do so. In a university setting, with the university's conference committee doing the grunt work on the Eats and Sheets, the amount of planning involved is specialized and directed. The question is: Does the N.W.B.A. have the same horsepower as fifteen semi-geriatric ABANA Directors? How much longer do we want to sit on the sidelines and be the guys who have to fly across the country to attend a conference? If we can't get it together to do a conference then we should at least buy a big tour bus! 2004 is still an open slot. N.W.B.A. needs to get serious. We have an election coming up for new directors. Ask them if they will support a conference. Five percent of any organization oppose everything. "I'm busy" doesn't cut it. Everybody's busy. It's high time that we take advantage of this incredible opportunity for our membership!

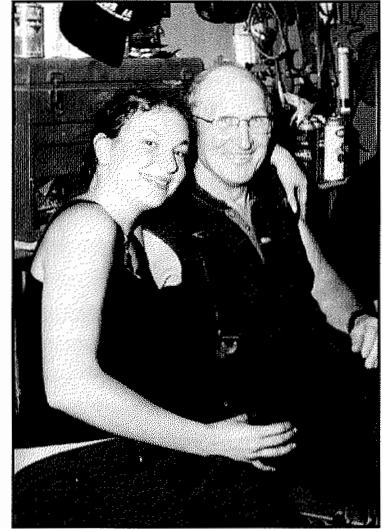



You Win Some~You Lose Some~You Grow Some!

The Clear Winner was the Joint Blacksmithing Conference on October 5, 6 and 7, 2001 in Coeur d'Alene, Idaho! Old Friendships Renewed--and new friends made as the Kootenay, Northern Rockies and N.W.B.A. groups had their first joint conference!

Special Thanks go to **John and Amy Hern** for sharing the Hern Iron Foundry site--their hospitality and eclectic array of iron drew many expressions of appreciation! **Bob Patrick's** demonstrations showed the organization, skills and adaptability for which he is noted--while **John Smith and Doug Newell** kept the *Hands On* work areas busy. Great time from opening bell through the usual boisterous and entertaining auction, featuring our own **Jerry Culberson**. Even with all the preparation/work of **Derry Cook, Bill K.** and **John Loeffler**, setting up a conference at a guest site demands an awesome amount of work! **Thanks to all** who helped whenever a need arose! **Special Thanks to the Ladies** who ensure our conferences run smoothly!



Our hand-working Prez takes a break from watching Willem Jonkers demo.

I apologize to all who were shorted at the Saturday evening meal--catering for 300 was ordered (we had 253 paid registrations for dinner)--evidently **Blacksmith Appetites** were not fully appreciated in the caterers plans! Sorry this happened! Thanks for your understanding!

Quick Reminders:

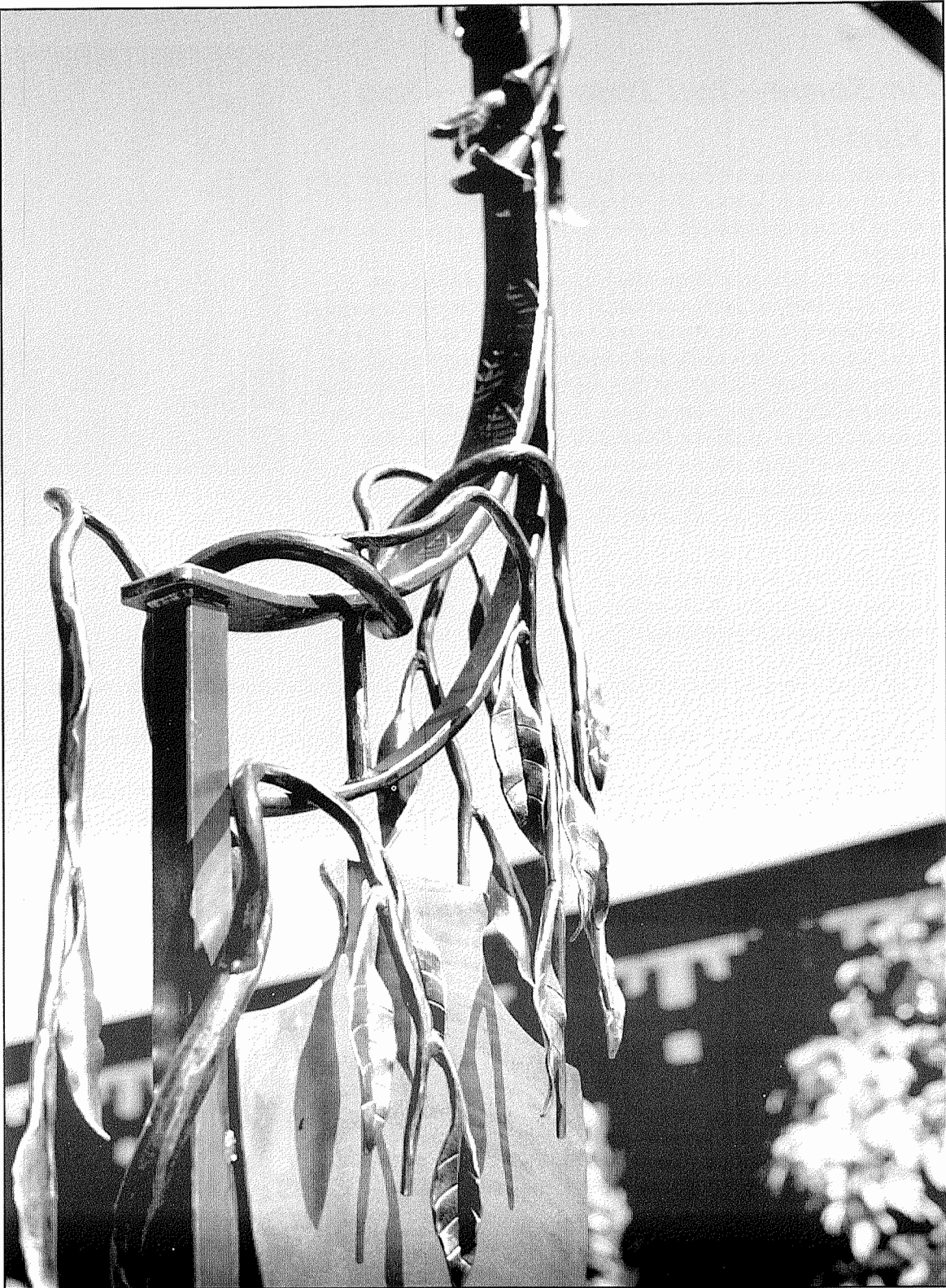
1. N.W.B.A. Dues for all members renew on January 1, 2002. You will receive a letter in November reminding you of this.
2. Nominations for the Board were received at the Fall Conference/until October 31. Ballots will be mailed, to be returned by December 31, 2001.
3. The article content and timely publication of our Hot Iron News magazine needs every members help. Submit those articles, Hot Tips and notices often and Early--it will help the Editor meet these goals . . . and benefit us all!

Finally, Winter's Weather always seems to make more time at the forge possible and it's warm glow more inviting than a hot (Hot!) Summer day-- More time at the forge gives an extra incentive to include more "Workmanship of Risk" in your forging. Whatever your personal level of smithing, "Workmanship of Certainty" produces your Best Work to Date . . . But . . . "Workmanship of Risk" is exploring an untried idea/technique, at Great Risk of never achieving a finished product! But it is also the path to growth and developing your personal style!

Quote from Wayne Gretzky, N.H.L. Record Holder, Most Career Goals and Points scored . . .
"You miss 100% of the shots you don't take!"

Good Forging!~







Nature's Stairways

Art and Style by Laura Goemaat

There are times when one gets a job that is a pleasant experience from start to finish. Jeremy Andersen and I had such a job last year for a homeowner on Capitol Hill in Seattle. They had just purchased a three-story home which was undergoing major renovation inside as well as extensive landscaping in the yard.

Their taste is very eclectic, and they were quite adventurous in exploring a range of ideas. Both the architect and the homeowners displayed a gratifying sense of trust in our technical and design abilities.

We made various cabinet pulls, closet door handles, towel bars and a pot rack for the interior, but the main thrust of our job was an exterior handrail, two railings, and an arch.

The back-yard garden was of great importance to the homeowners, and they envisioned it as a series of outdoor rooms. The aesthetic function of the railings was to aid in the visual transitions from the house to the garden and from one garden area to another.

The home is a large, boxy structure, very formal and imposing. The garden beyond the back deck is very full and verdant. Our challenge with this deck railing was to link the rigidity of the house to the naturalized garden area.

The clients wanted the design to pick up on the small square panes in their leaded glass windows. They were at the same time particularly interested in the use of plant motifs in the metal work. The result is a railing that has a quiet, geometric pattern on the end that attaches to the house. Towards the bottom of the steps into the garden, however, it becomes more organic and lively. We carried the plant motif into all the top cap and handrail by making leaf impressions in its surface. We also added some "fallen" leaves near the lower end of the railing.

The second railing started in the garden and ascended wooden steps onto a garage roof. This had been transformed into a walled patio garden. Here the clients wanted an arch as well as the required railing. The emphasis in this garden was plants that would attract butterflies and insects. There were abundant flowers and a number of potted plants, so vessel shapes and flowering vines were included as elements in the entry arch. We also attached three copper butterflies to the arch.

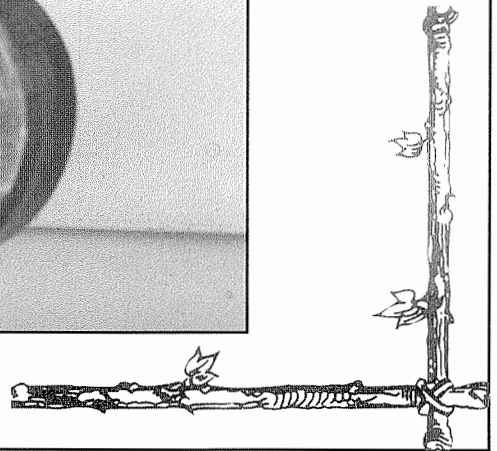
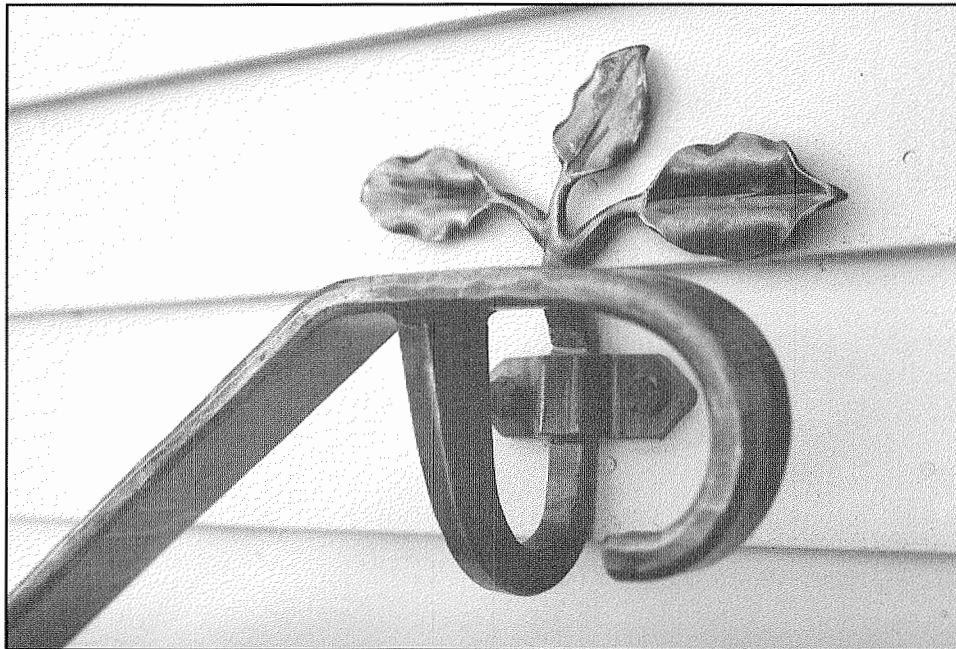
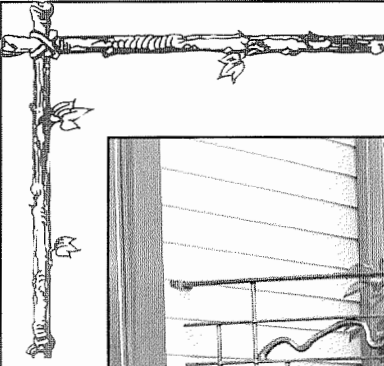
The clients wanted the metal worked throughout, and so every inch of every piece of material was run through the forge and under the hammer. All edges were chamfered hot, and even the round stock used in the railings was gently hammered. We did slit and drift the horizontal bars of the railings, but they were otherwise tig-welded together.

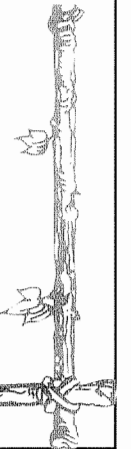
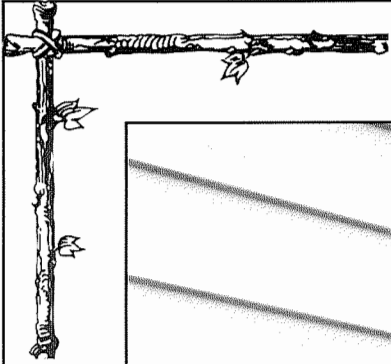
All the metal work for that job, except for the copper butterflies, was mild steel, worked hot, cup-brushed, and sealed with a varathane clear coat. Care had to be taken to ensure that none of the "branches" or "leaves" of the railings would be human limb or clothing snags. The railings also had to meet spacing and side-load code requirements as well as handrail dimension and top-cap codes.



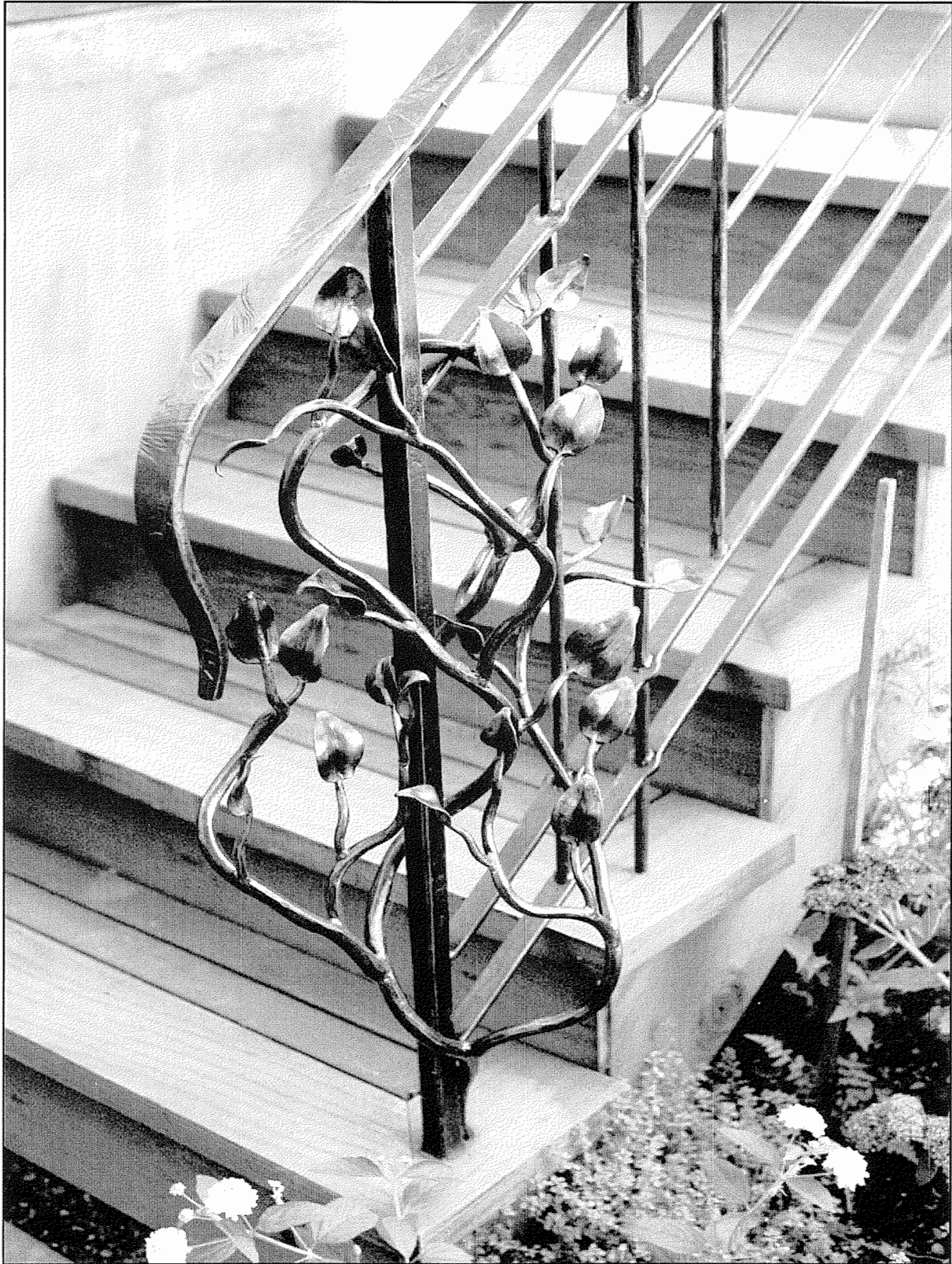


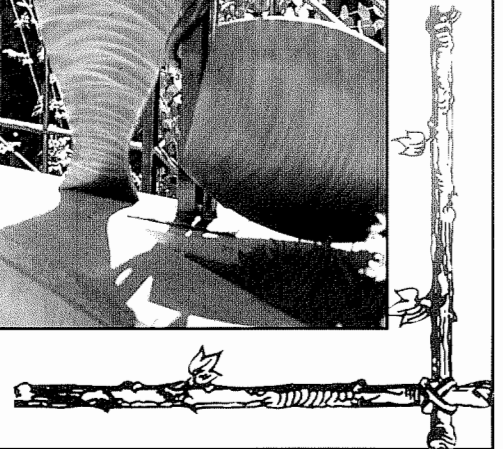
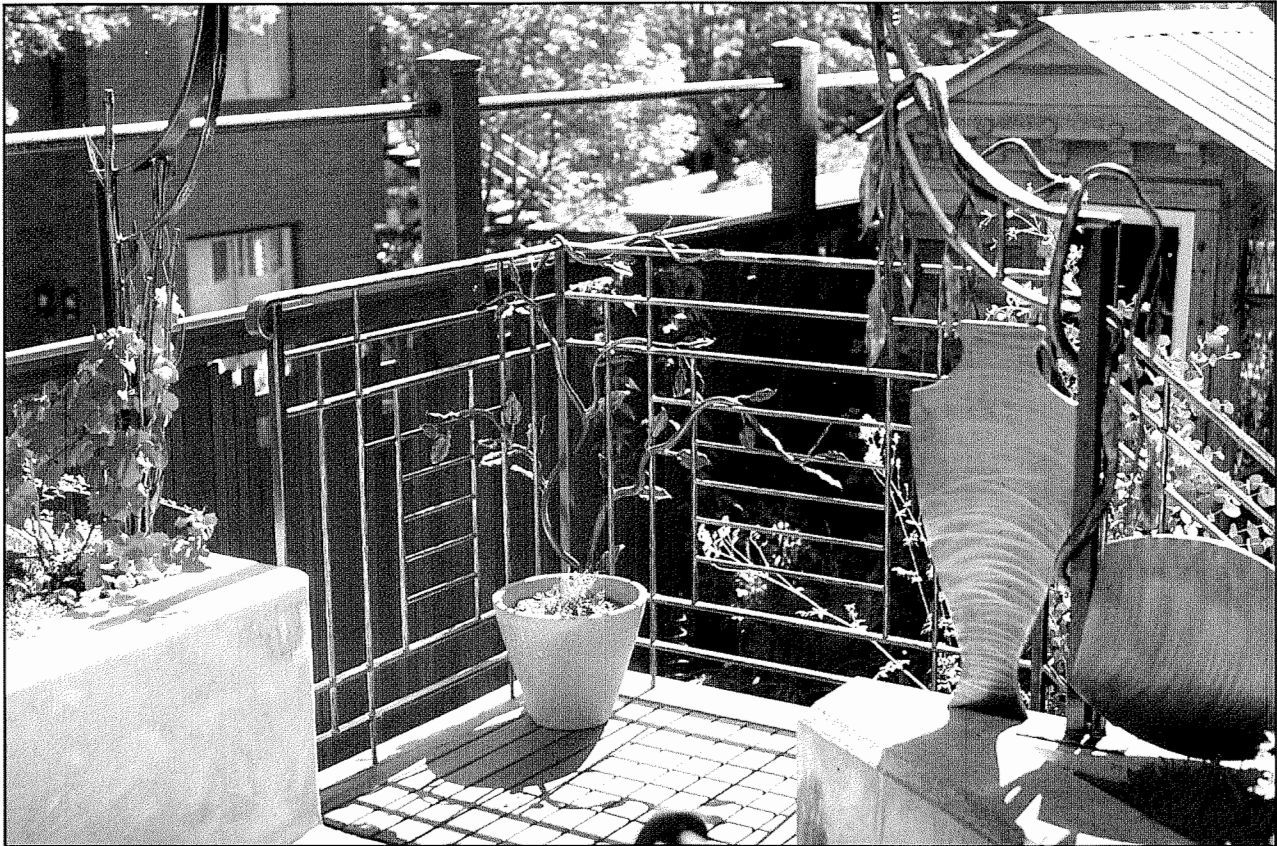
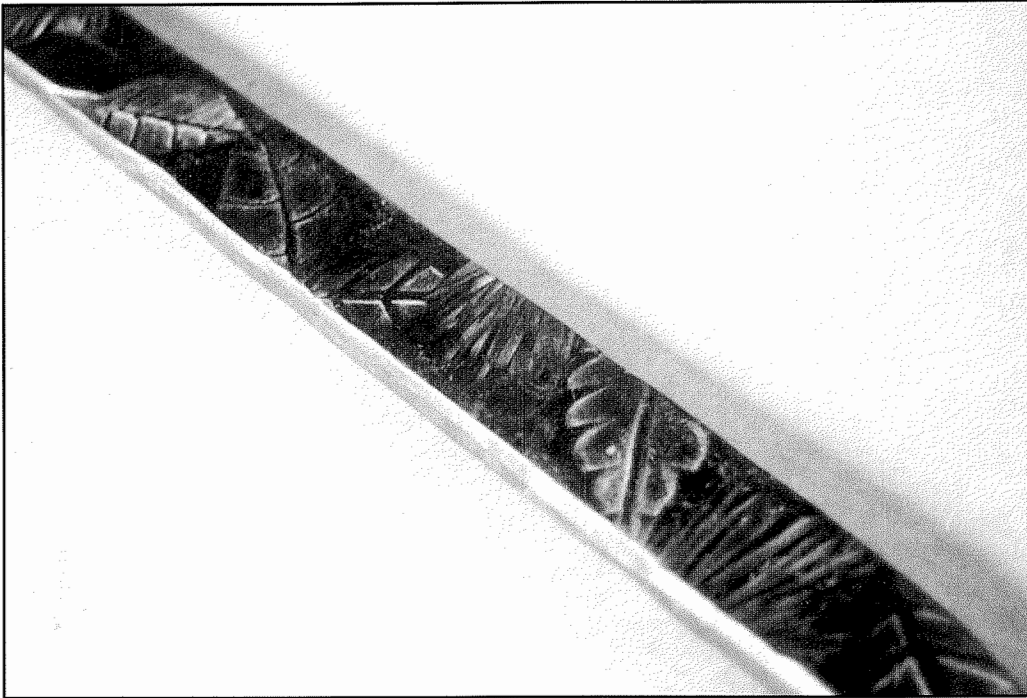
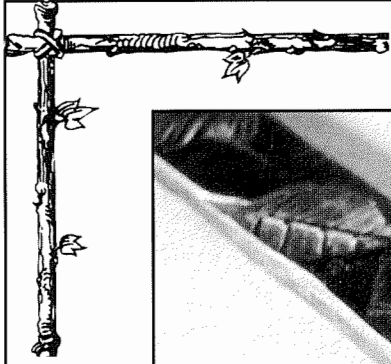








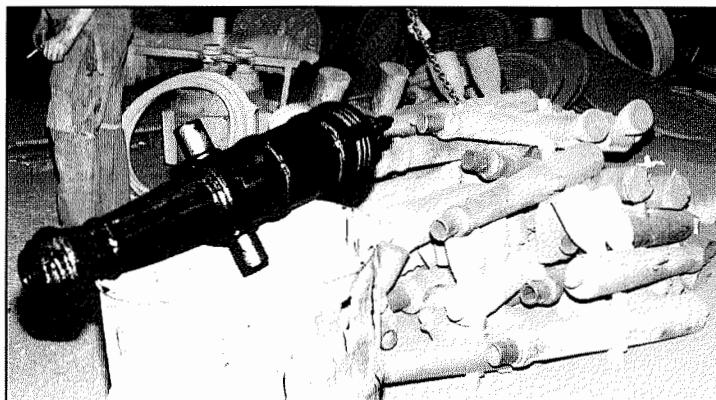
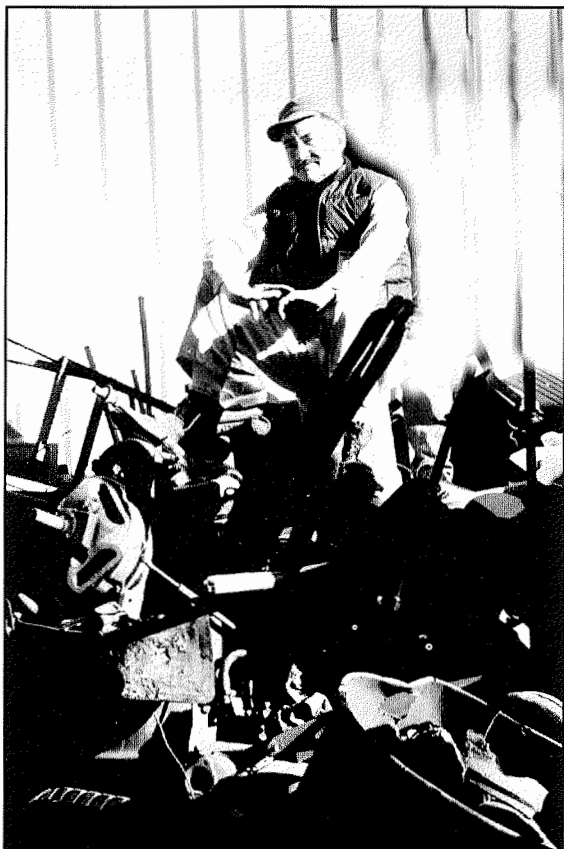




Fall Conference ~ Coeur d'Alene ~ Hern Foundry

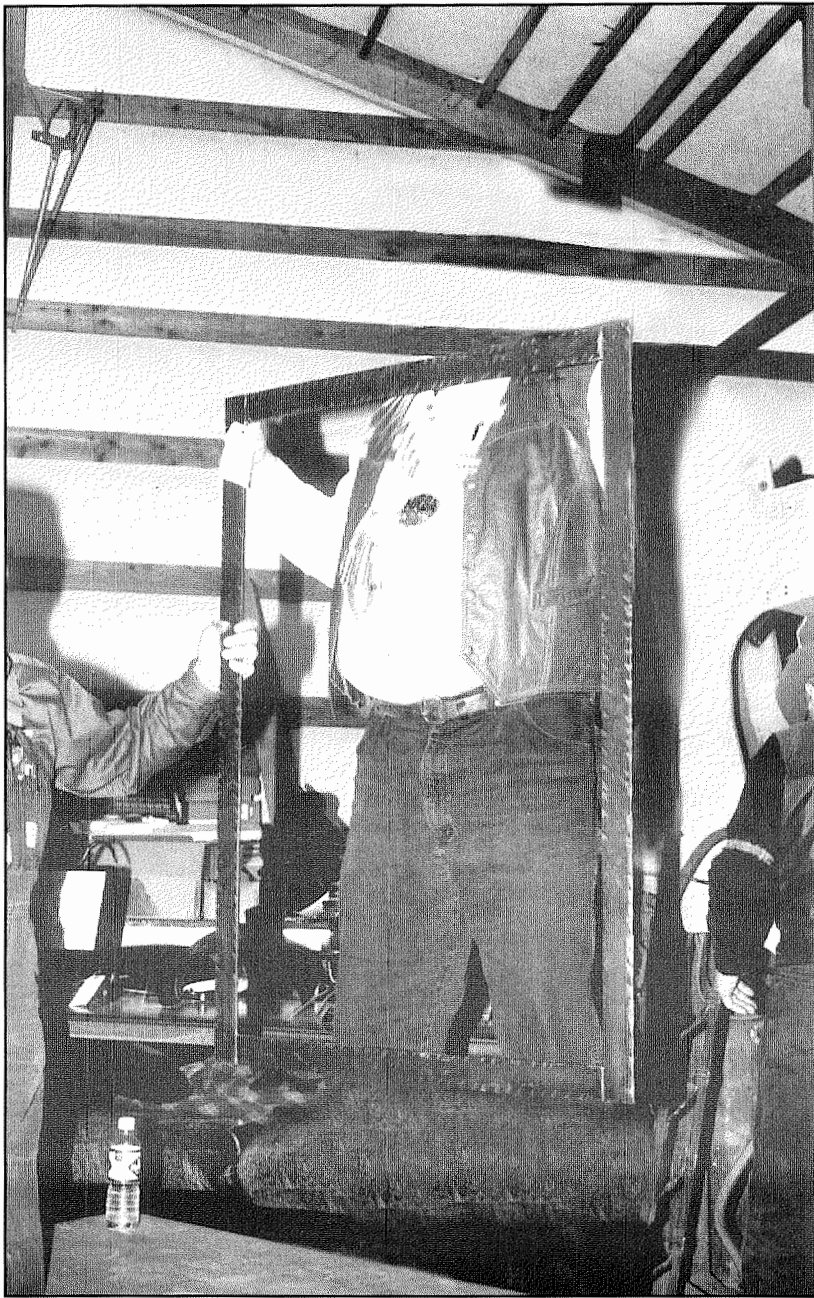


Black Dog

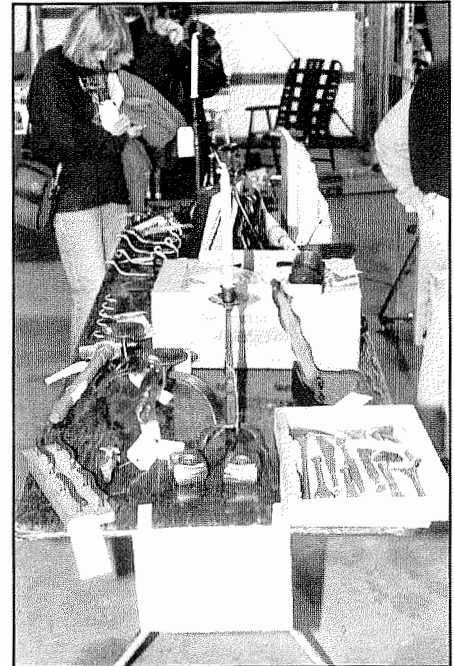


Hern Foundry Cannon Works

Host John Hern
at the top of the
heap



Dave Brandon is seen holding up a framed portrait of the better part of Jerry Culberson's anatomy at the auction. Bids were slow.



Great Pre-Christmas Shopping



Basketweaving



Norm Larson was present with a great selection of books!



Armor by Willem Jonkers



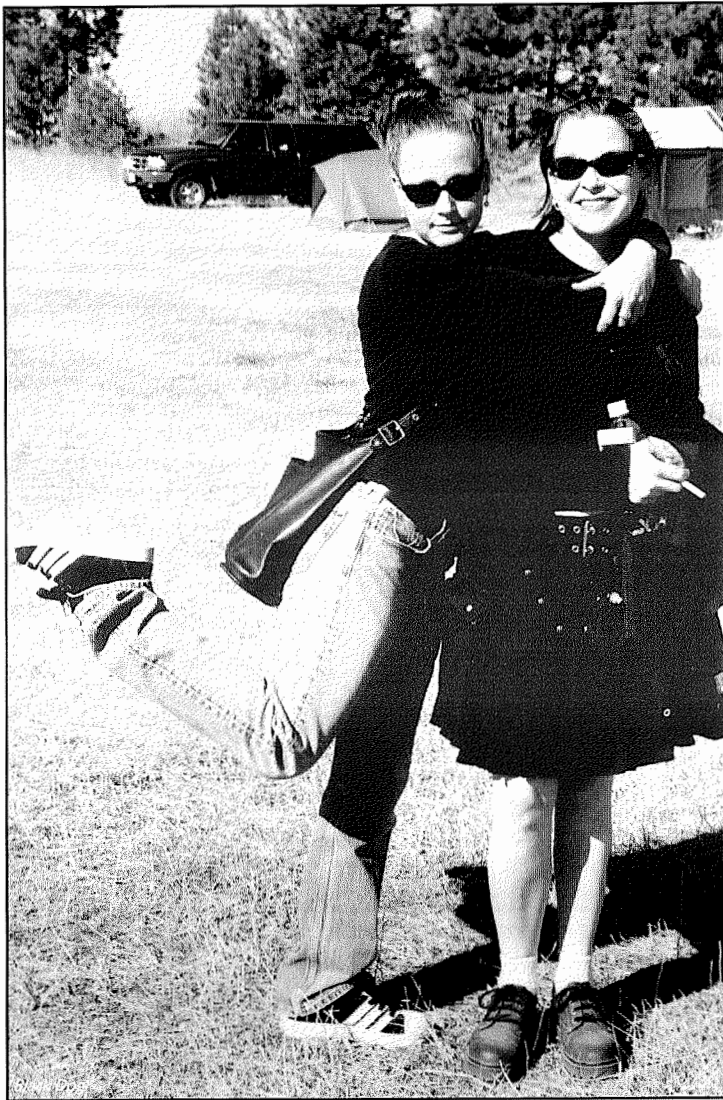
King and Queen of the Prom



Terry Carson and his great little hammer



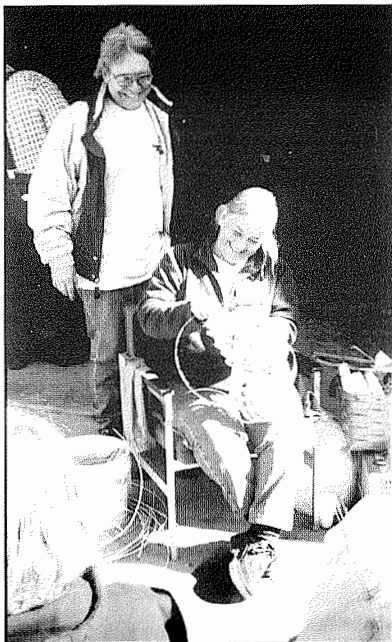
Bob Patrick demos to a rapt assemblage



Les Mademoiselles Kelly et Mary tres heureux



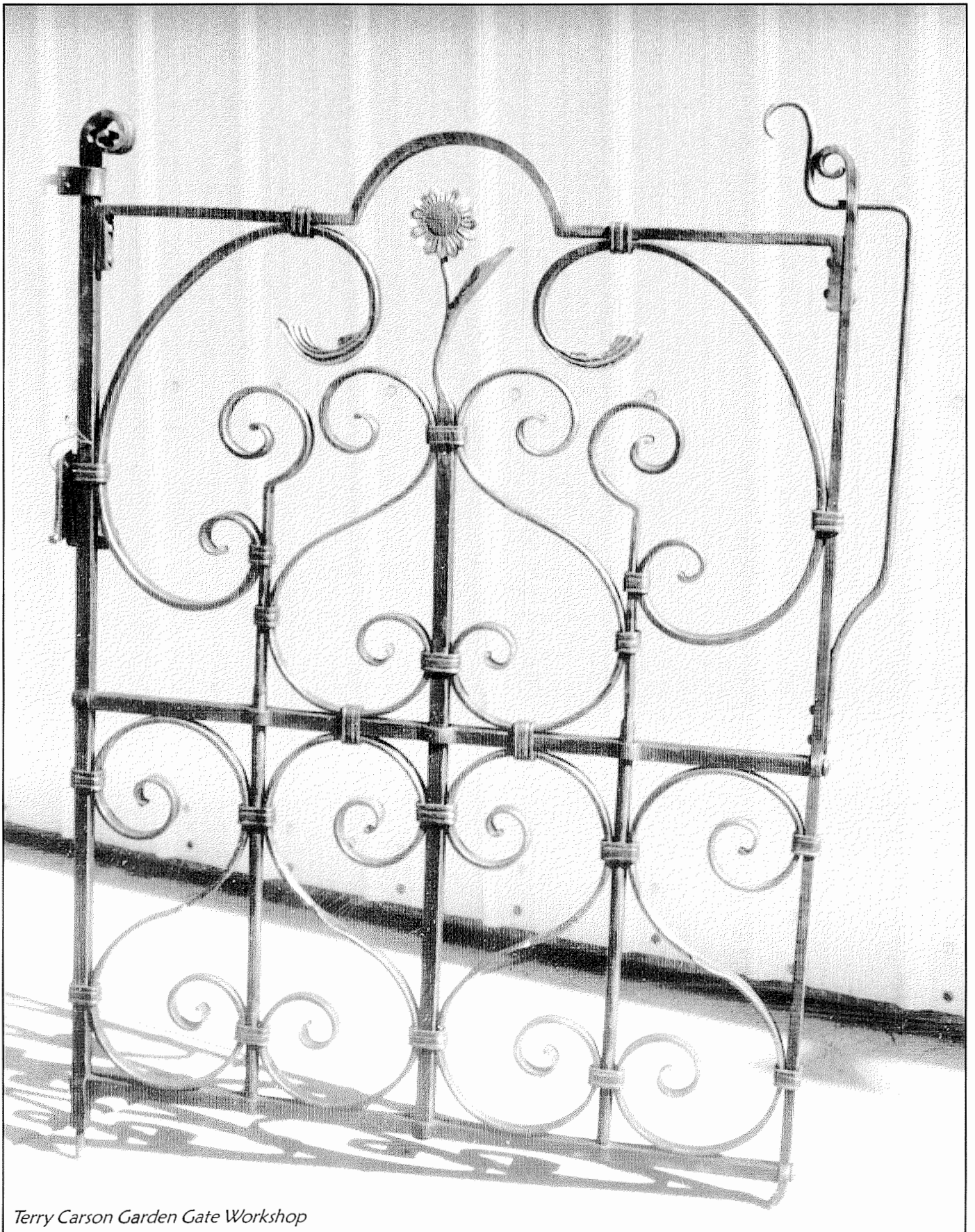
Auction crowd



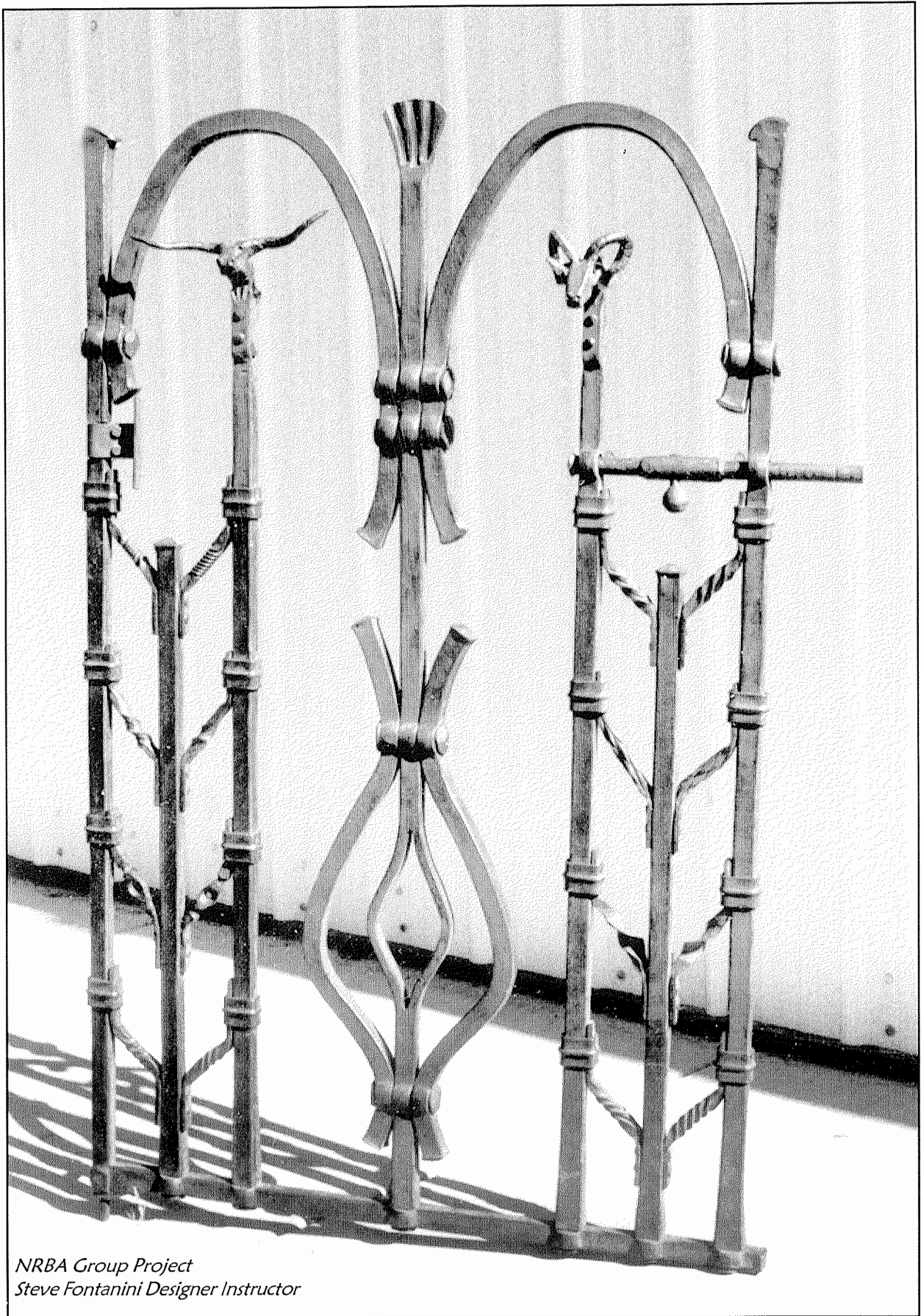
Patricks



*Black Dog
Le Chien Noir*



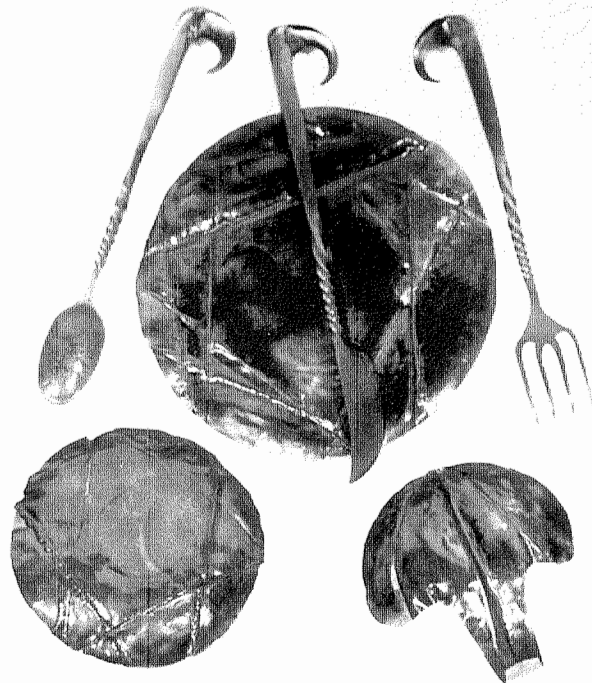
Terry Carson Garden Gate Workshop



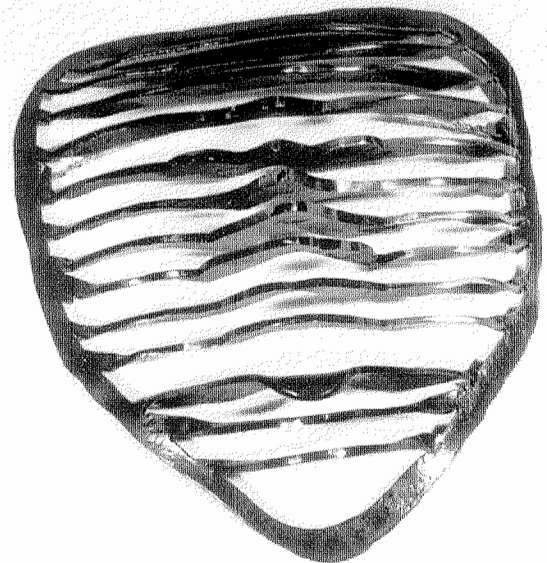
*NRBA Group Project
Steve Fontanini Designer Instructor*



Bob Watts Ball Glove USA: Time to Play Hardball!



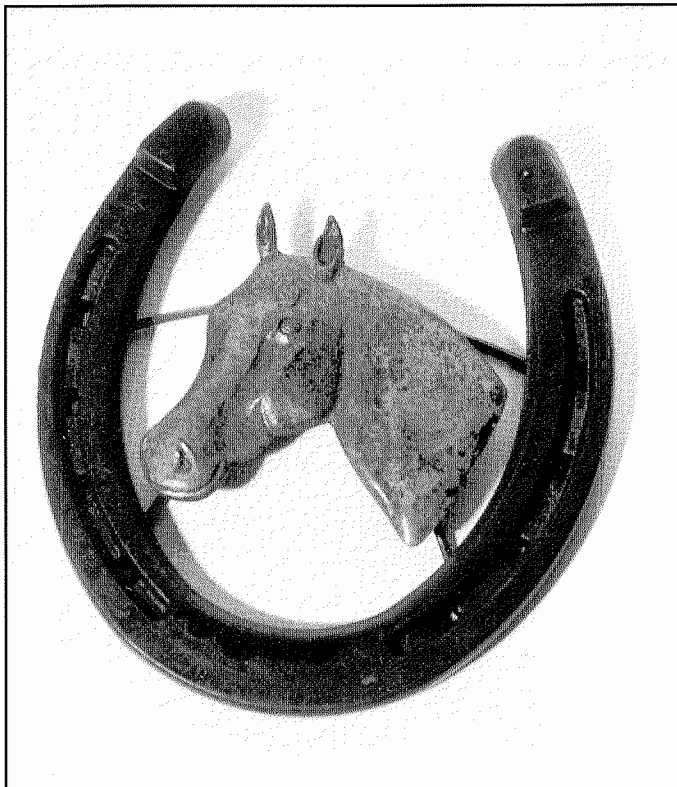
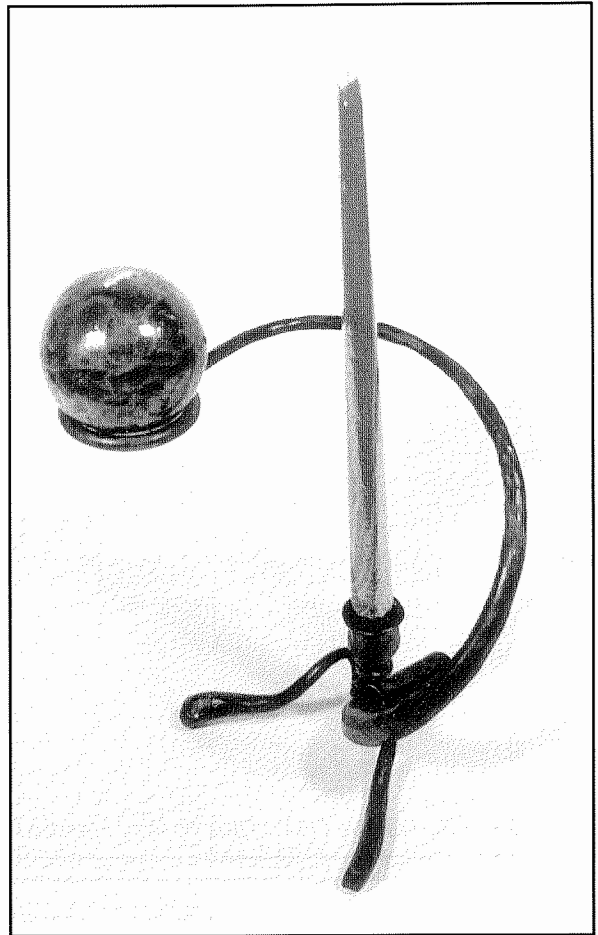
Tony Austin Vulcan's Trencher table setting



Tony Austin Forged Iron Mask

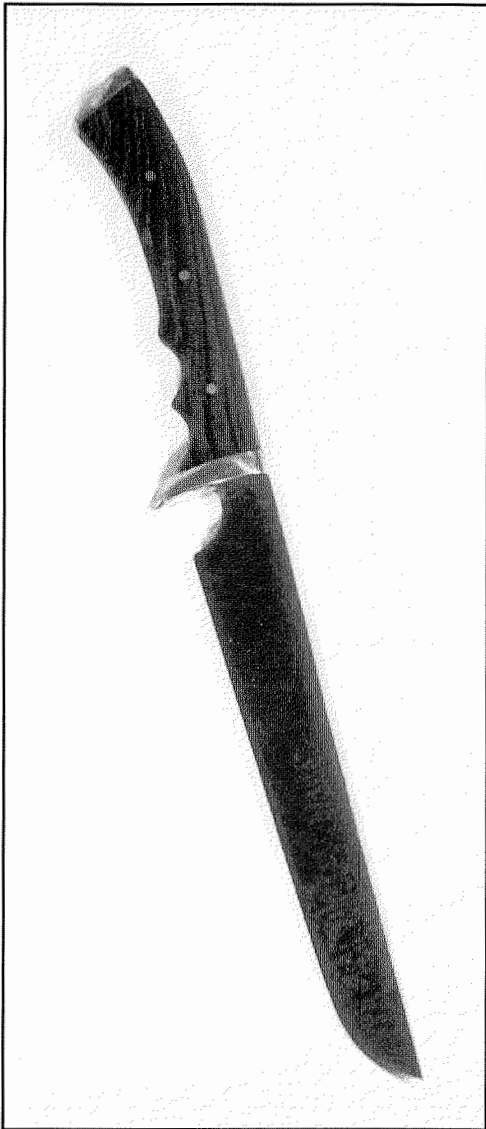


Bert Romans Wine Vine Copper Repousse Horse in Shoe

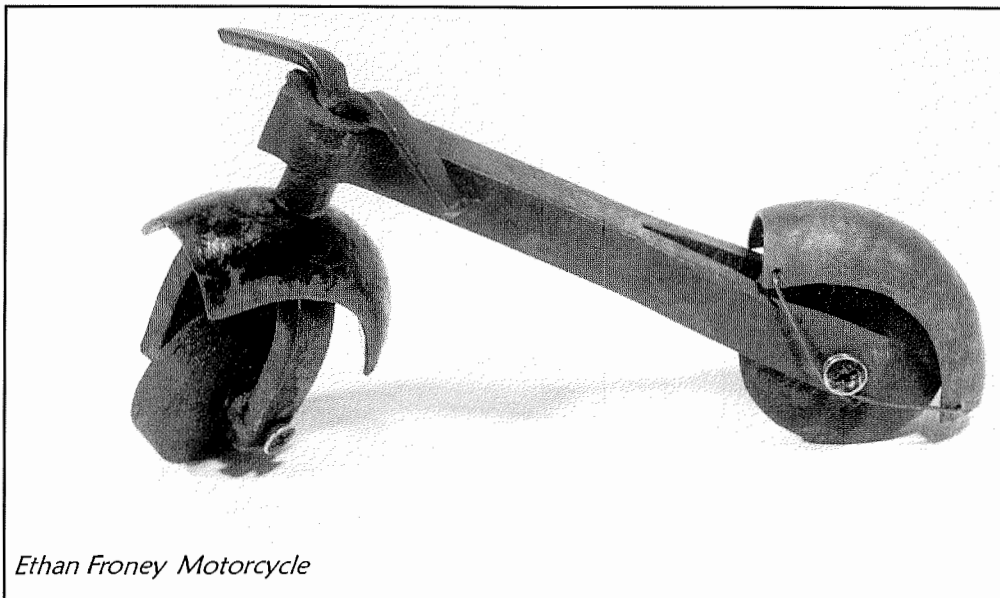


Ralph Hinds

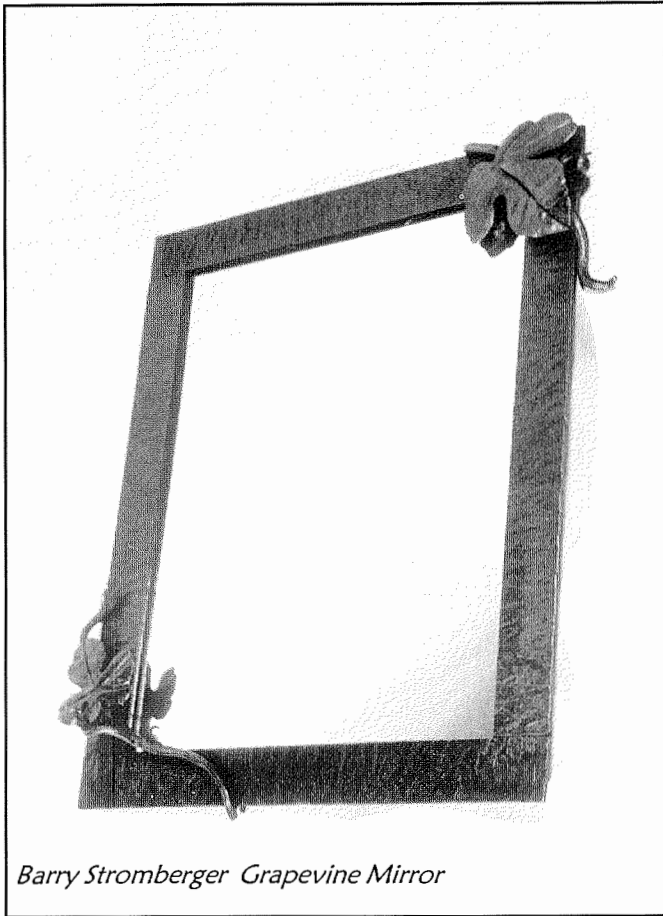




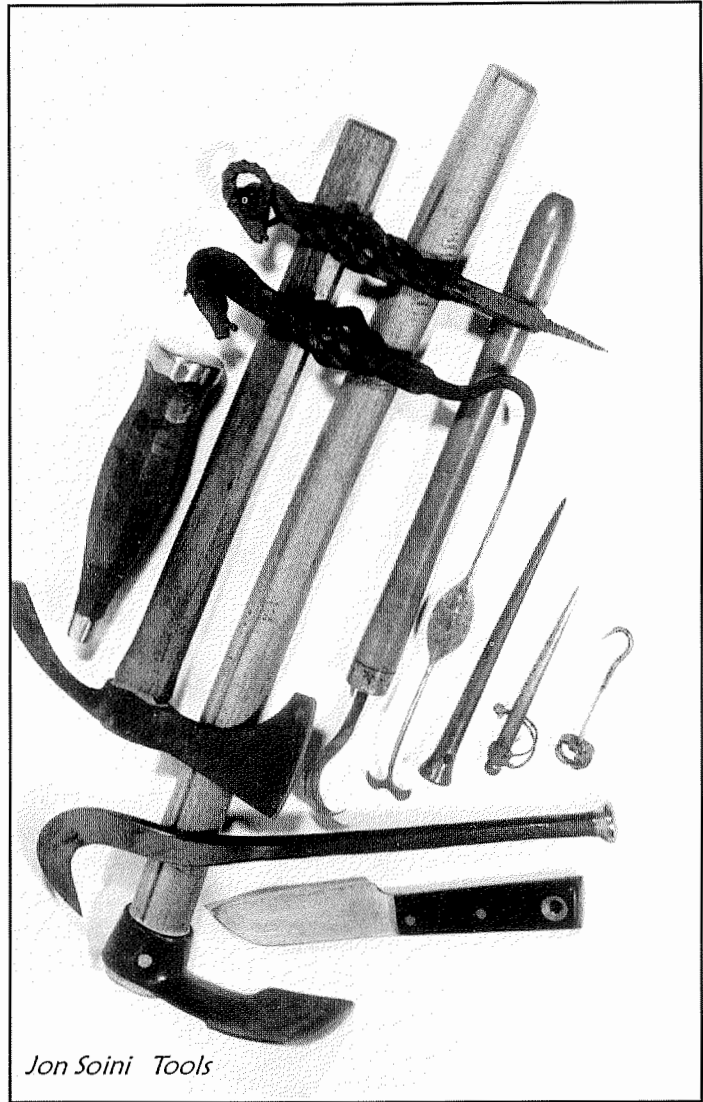
*Willem Jonkers
Rose Pattern
Damascus Knife*



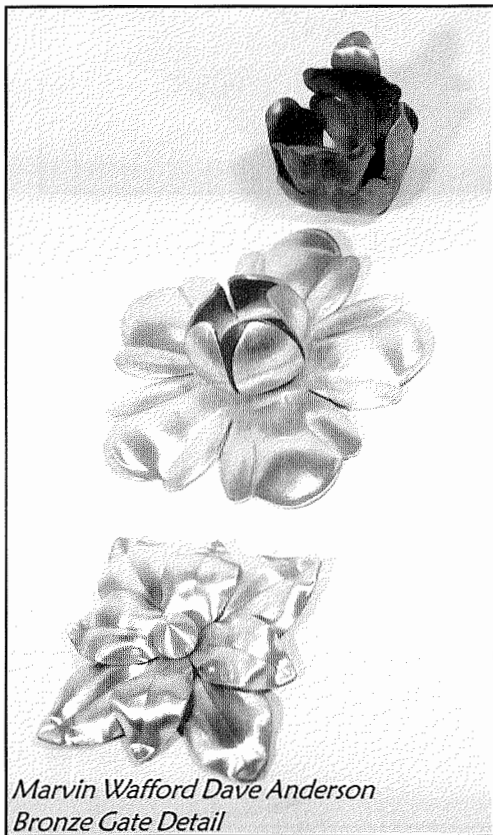
Ethan Fronev Motorcycle



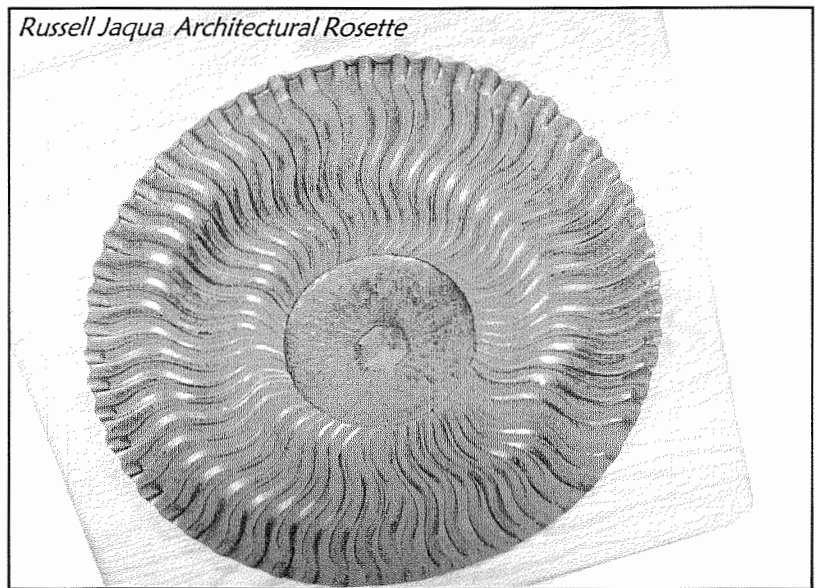
Barry Stromberger Grapevine Mirror



Jon Soini Tools



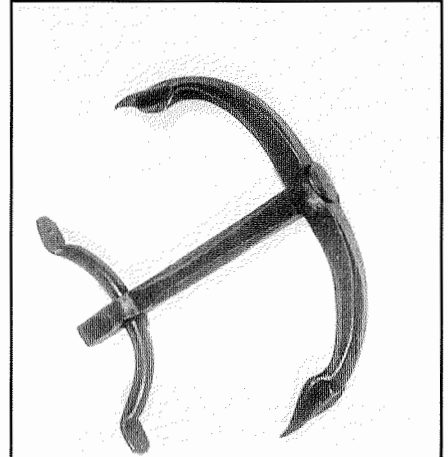
*Marvin Wafford Dave Anderson
Bronze Gate Detail*



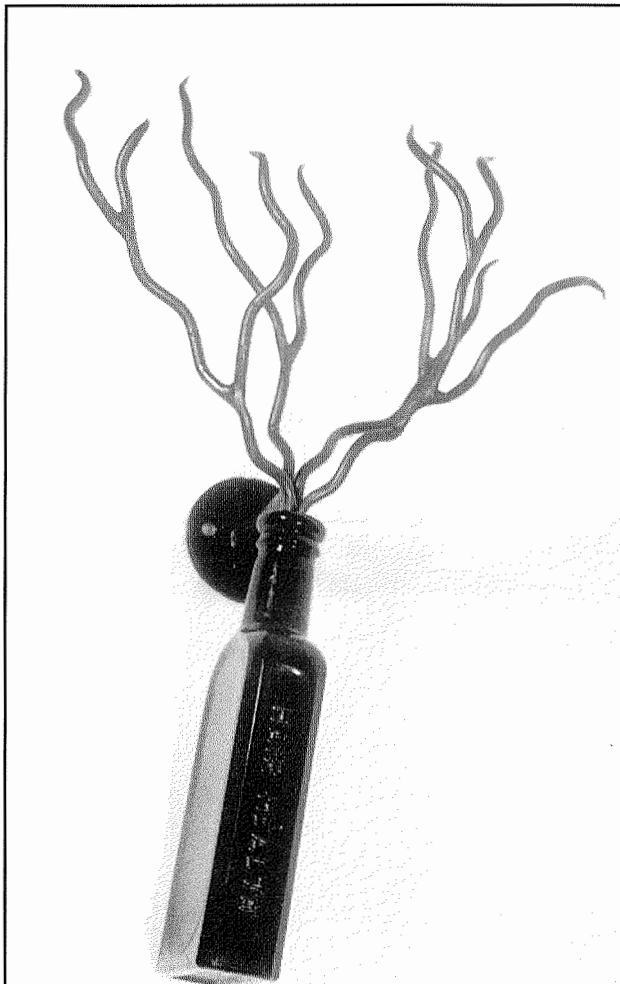
Russell Jaqua Architectural Rosette



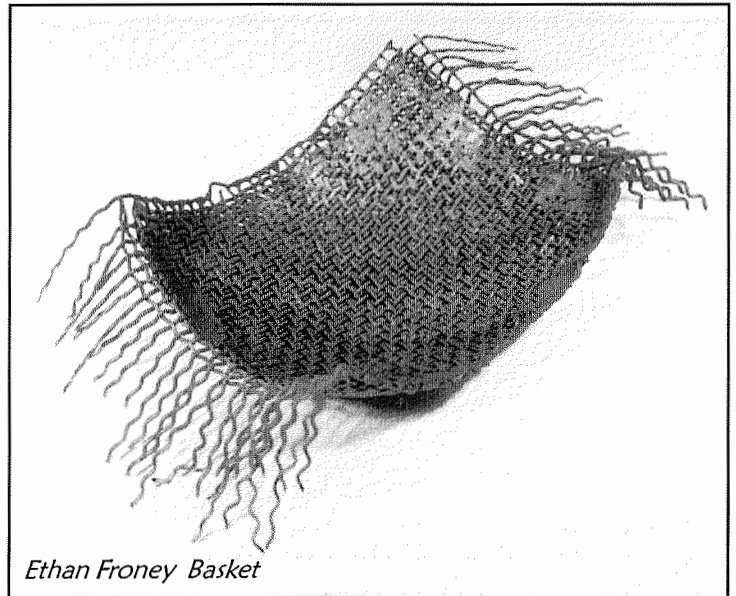
Christa Fairbrother Oyster Wrack NWBA Ed. Grant done at Penland



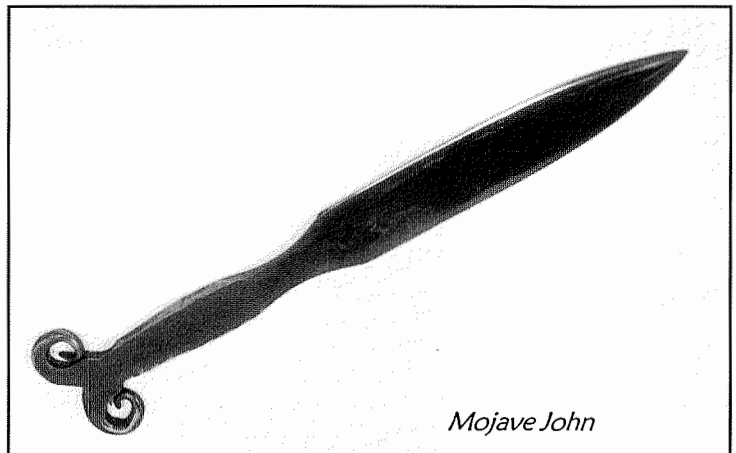
Ethan Fronney Anchor Wallhook



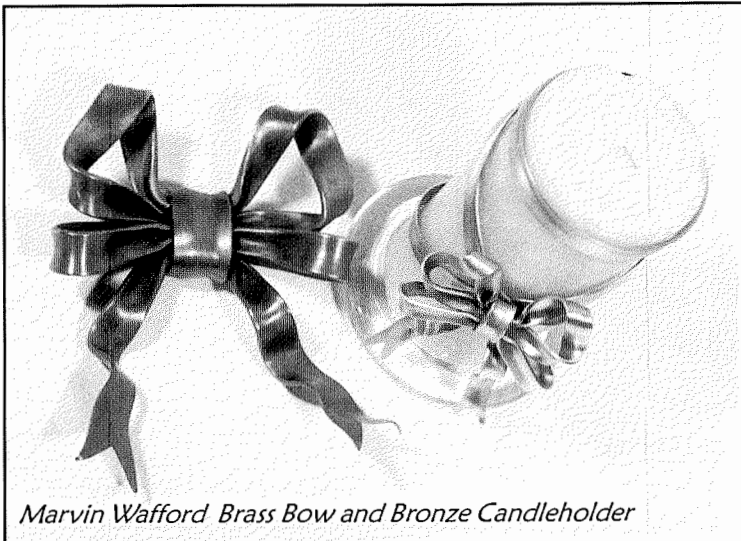
Chris Pauley Hair Health Wall Sculpture



Ethan Fronney Basket



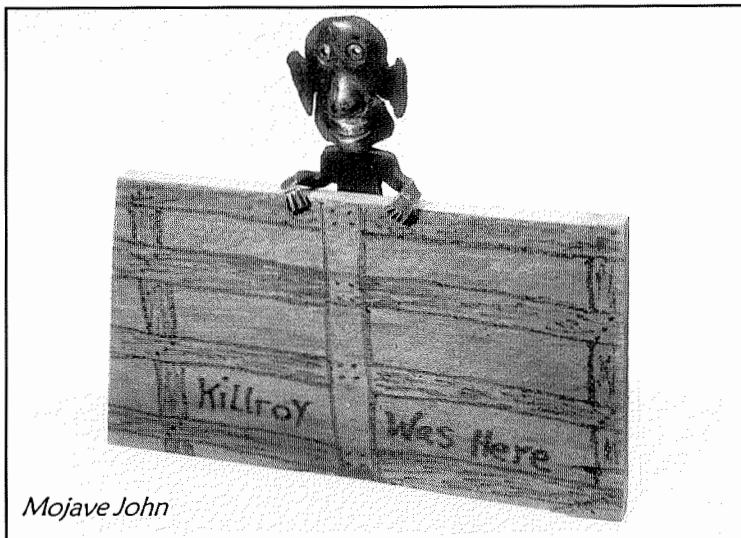
Mojave John



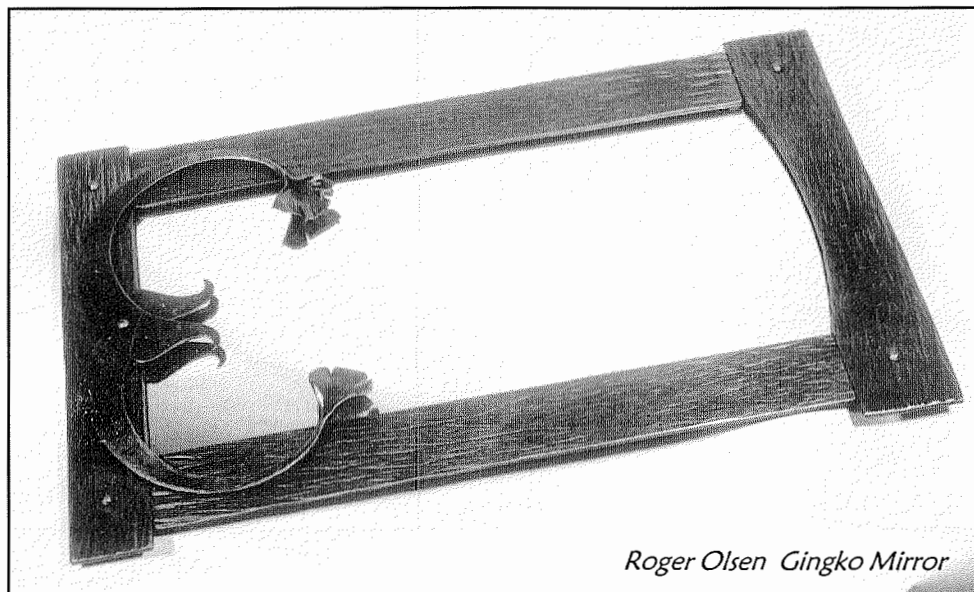
Marvin Wafford Brass Bow and Bronze Candleholder



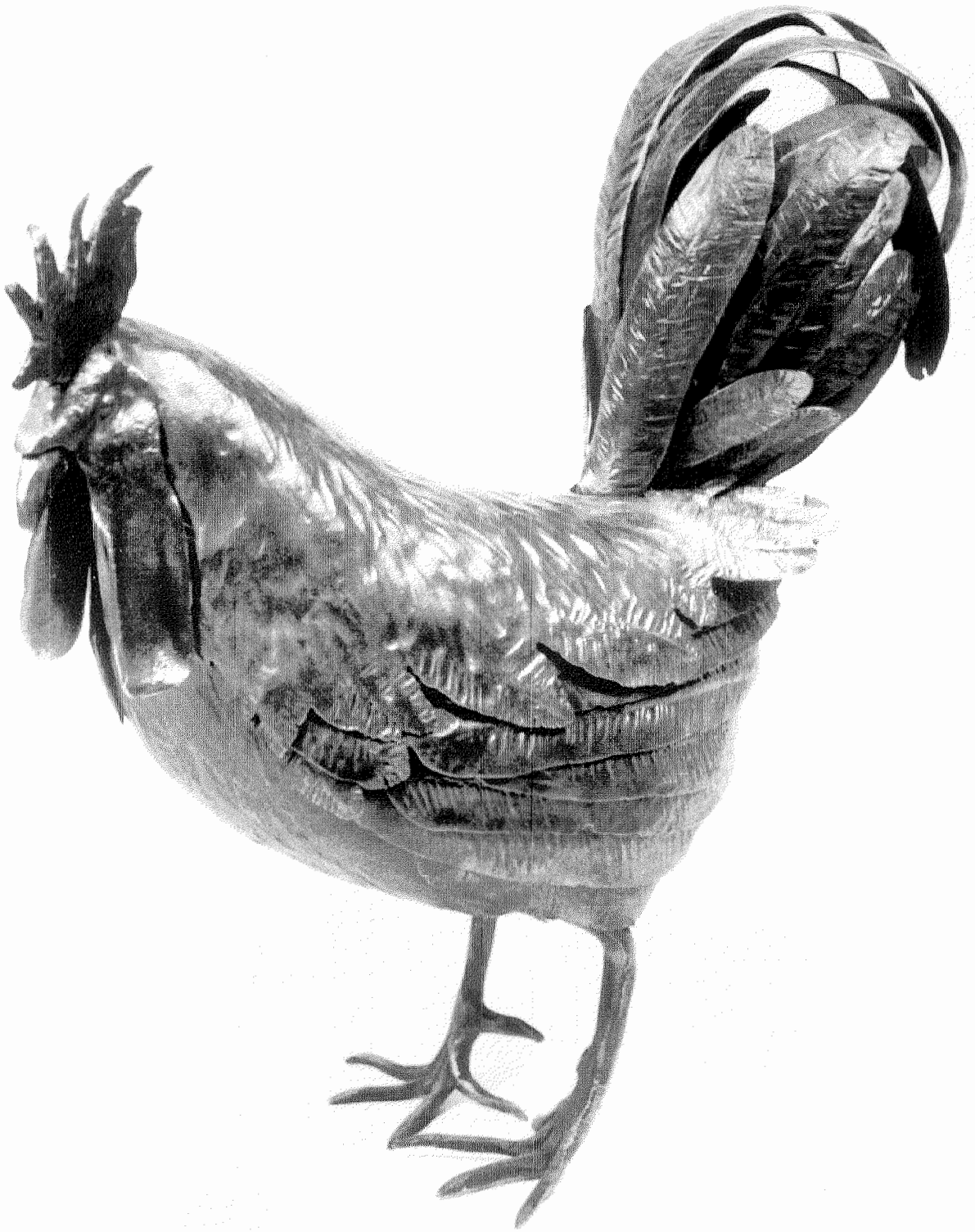
Dave Anderson Bronze and Copper Virgin Mary



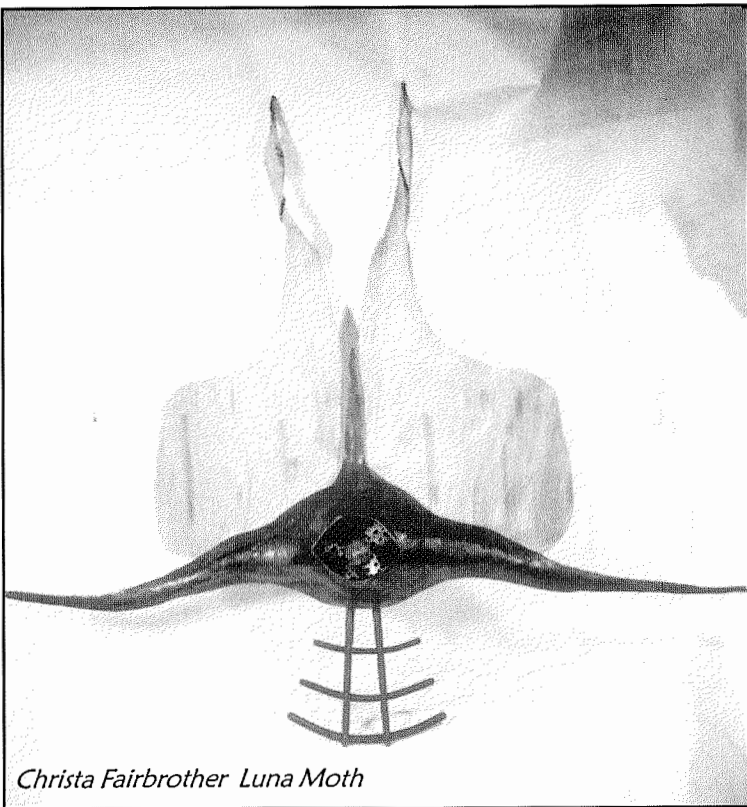
Mojave John



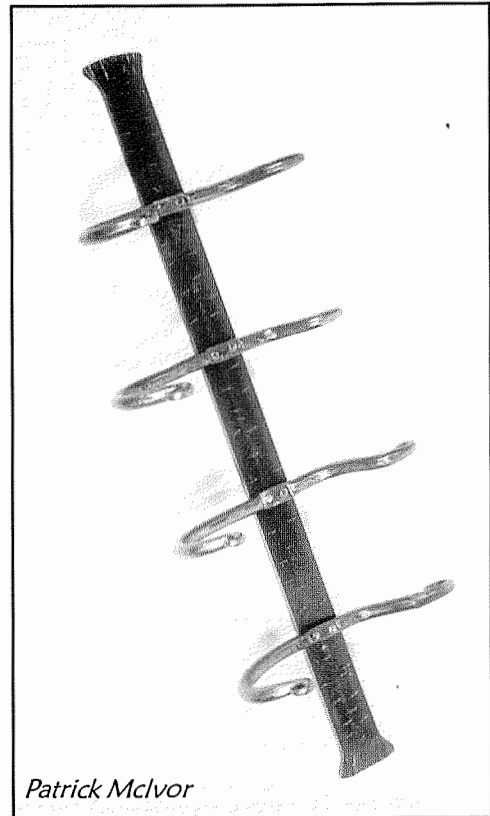
Roger Olsen Ginkgo Mirror



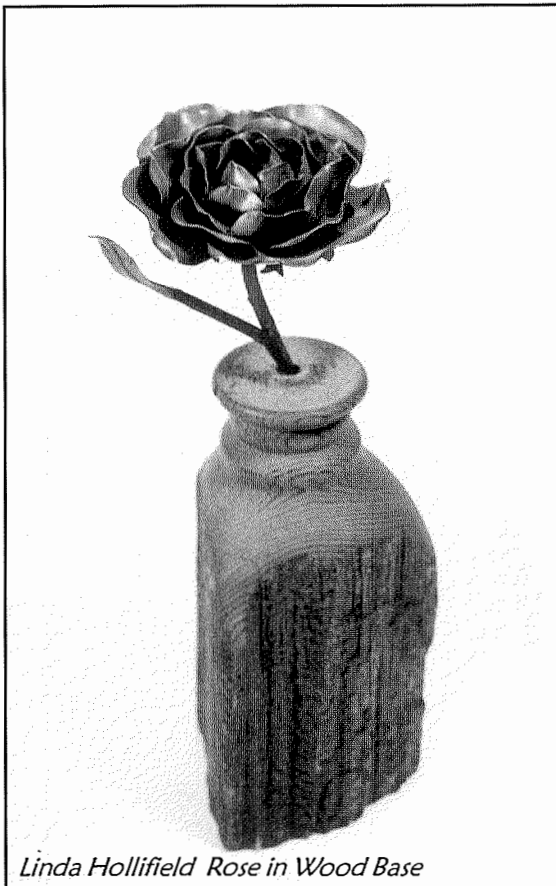
Dave Harper Rooster



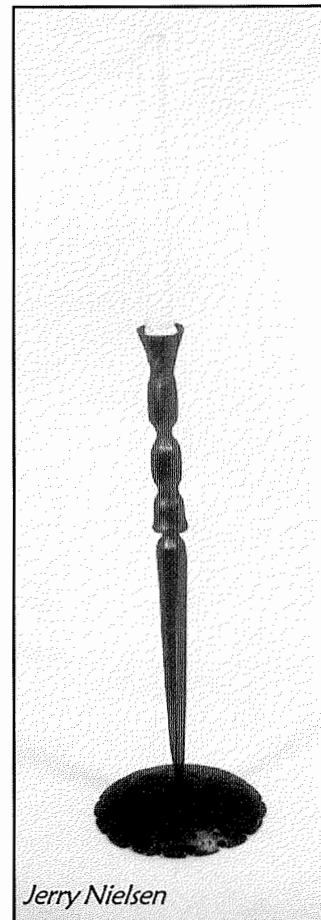
Christa Fairbrother Luna Moth



Patrick McIvor



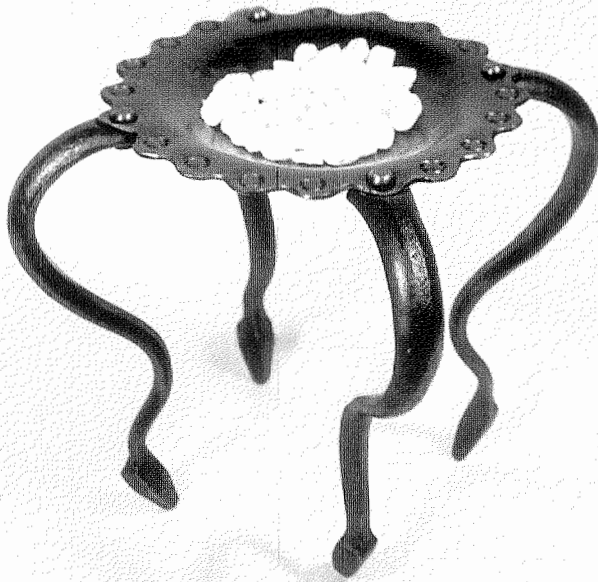
Linda Hollifield Rose in Wood Base



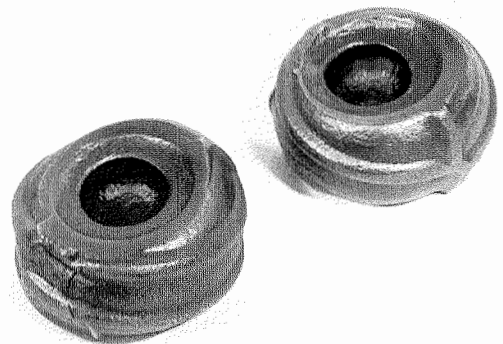
Jerry Nielsen



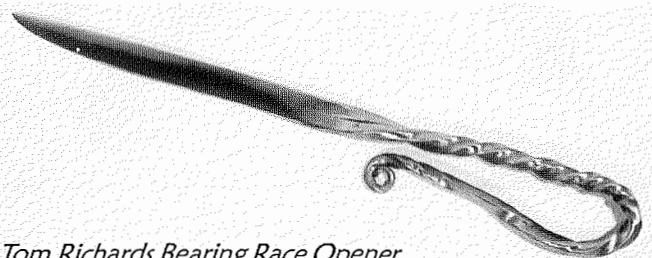
Steve and Darlene Reum



Elijah Burnett Sweet Thing



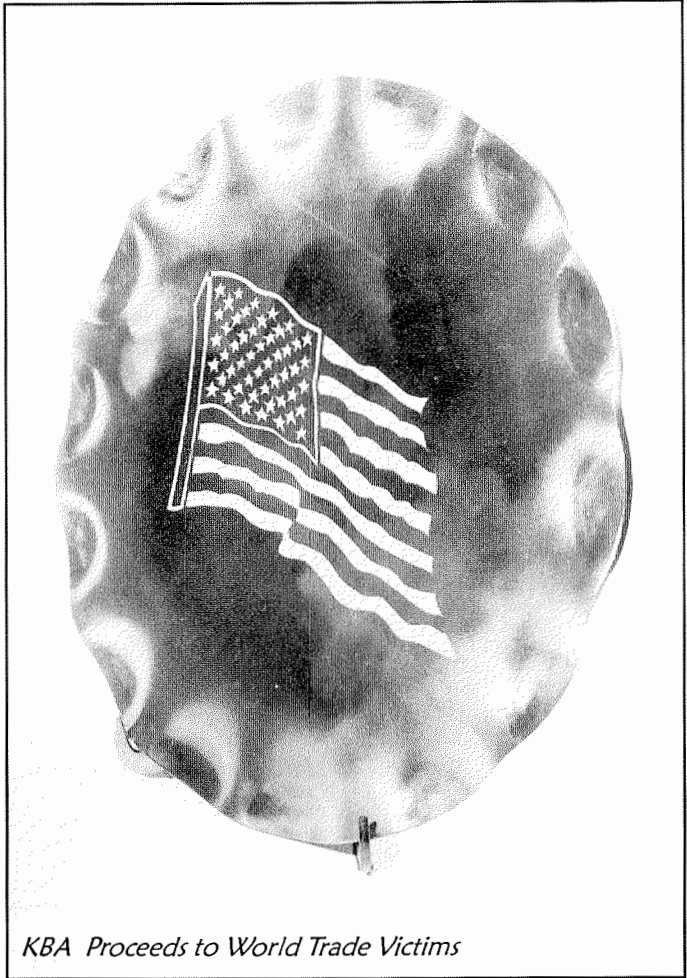
Mark Eschback Squash



Tom Richards Bearing Race Opener



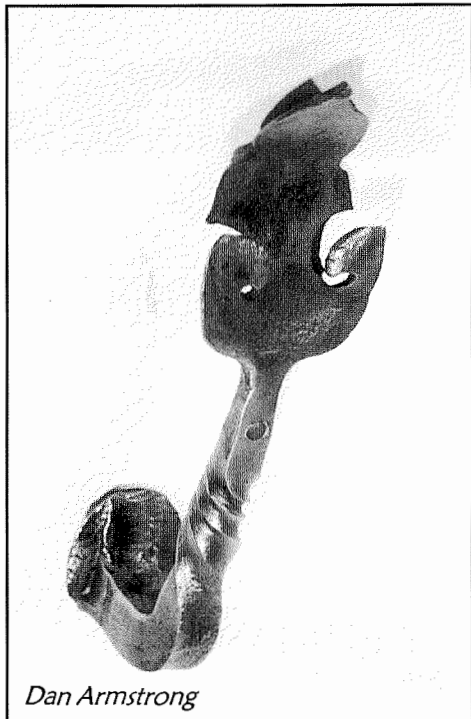
Derry Cook Garlic Cookbook Stand



KBA Proceeds to World Trade Victims



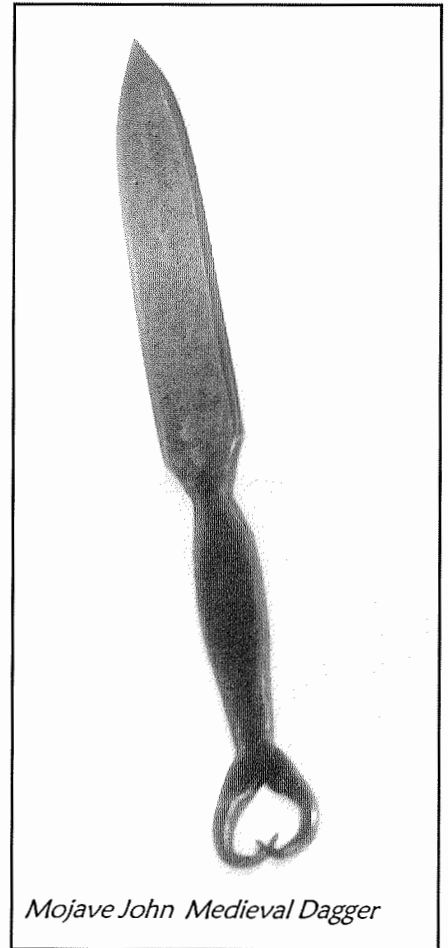
Chris Causey



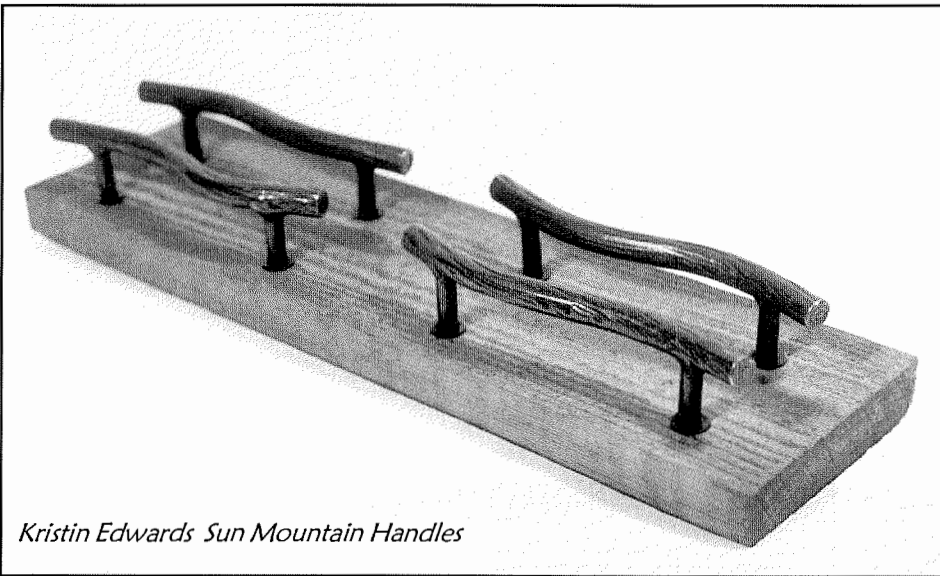
Dan Armstrong



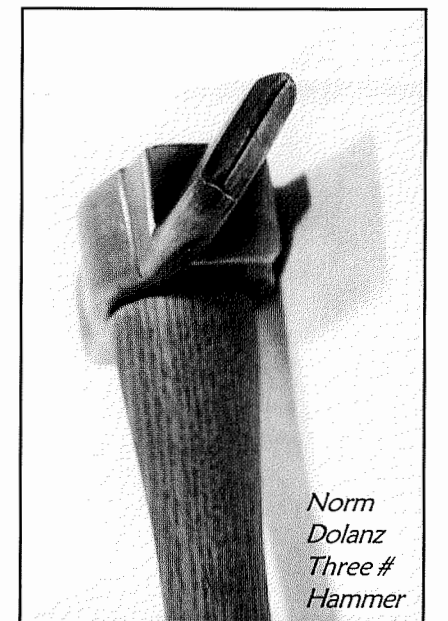
Mark Eschback



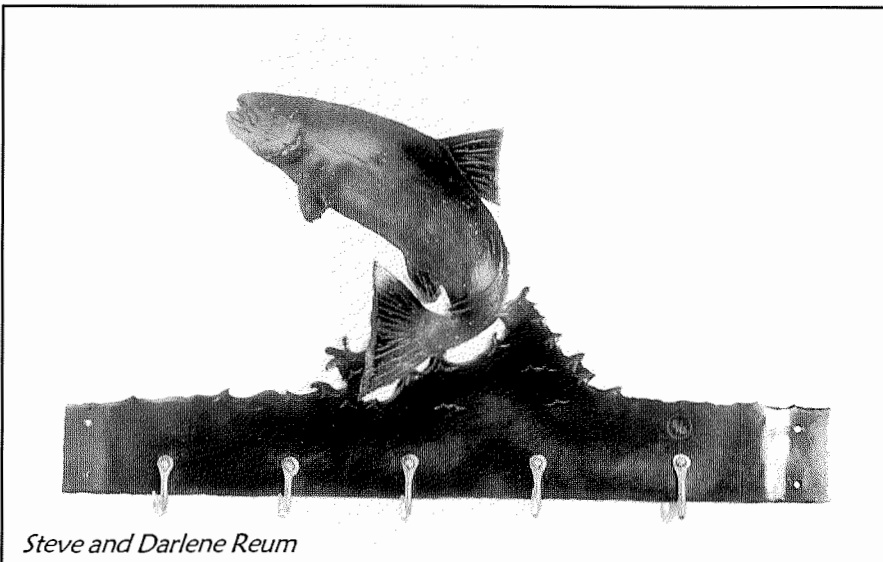
Mojave John Medieval Dagger



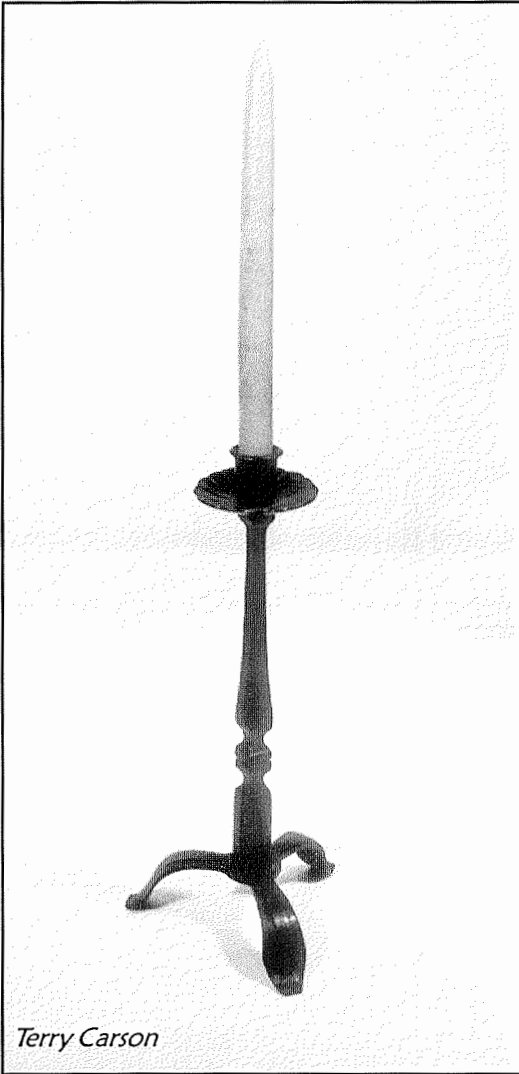
Kristin Edwards Sun Mountain Handles



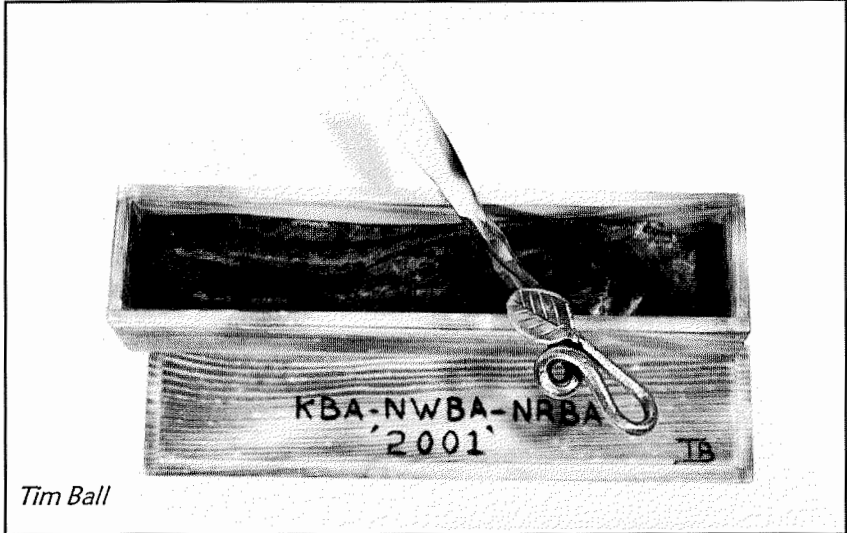
Norm Dolanz Three # Hammer



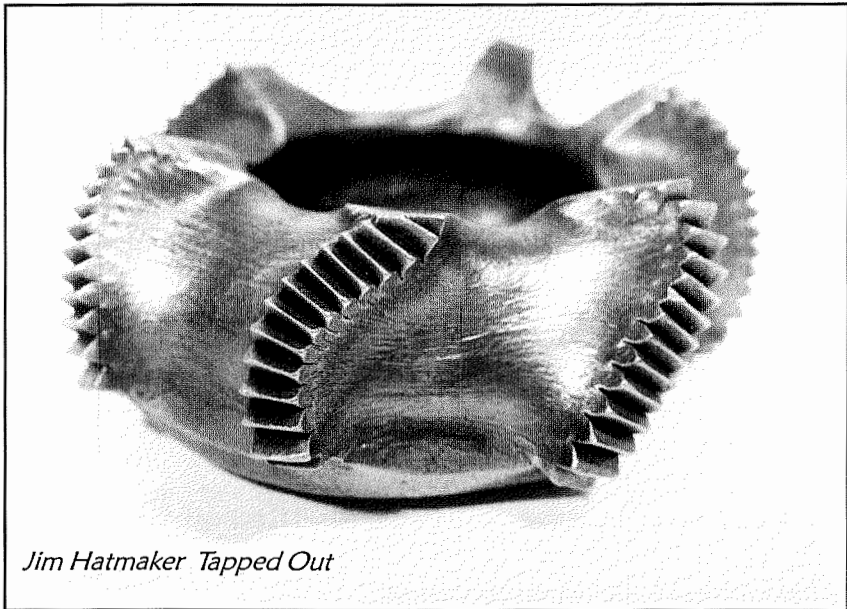
Steve and Darlene Reum



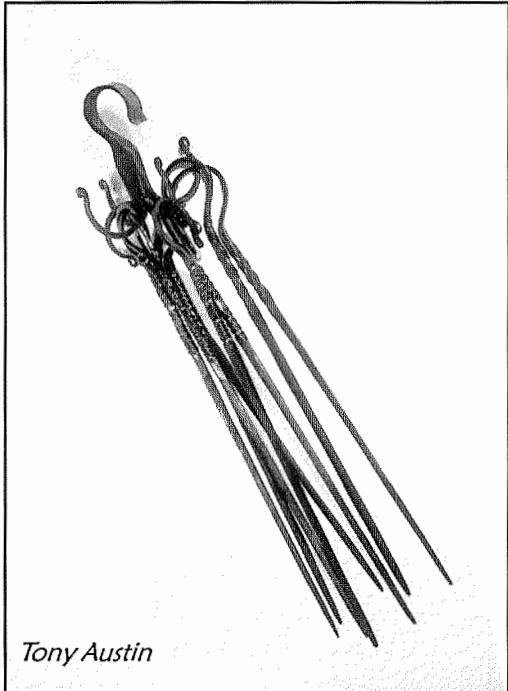
Terry Carson



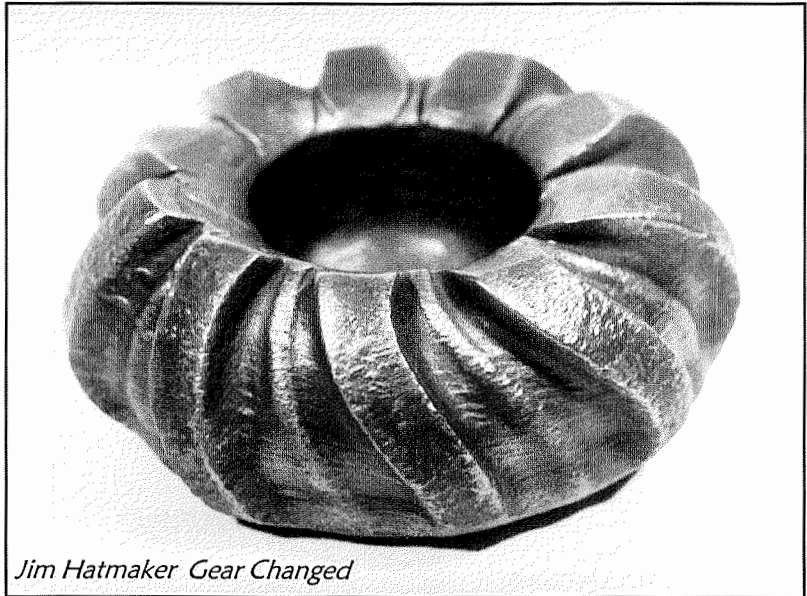
Tim Ball



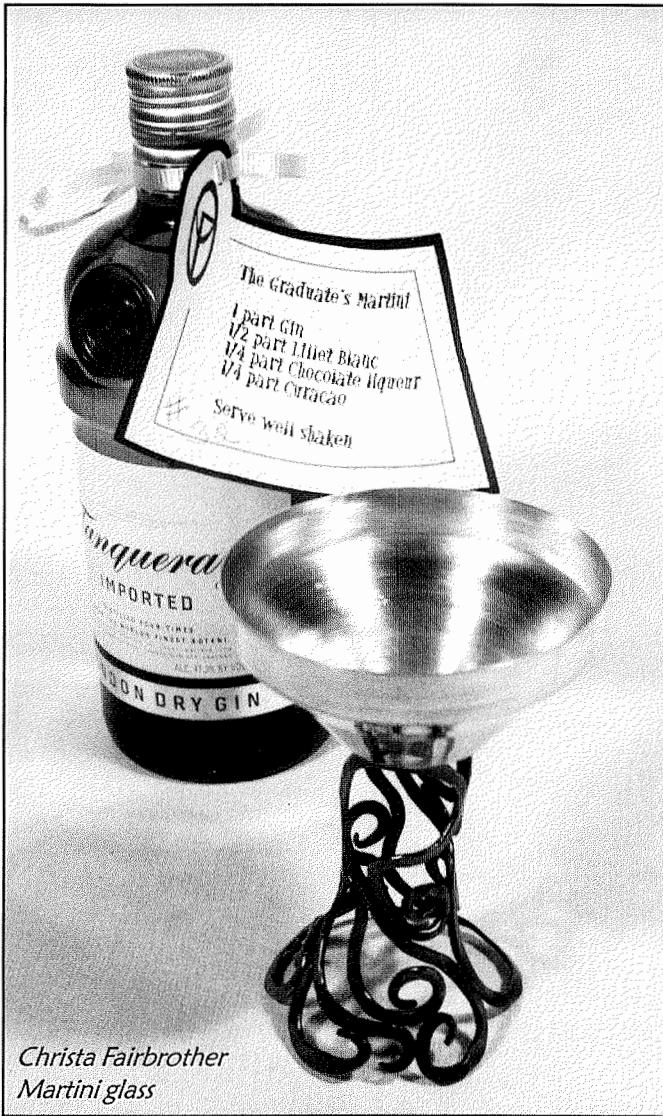
Jim Hatmaker Tapped Out



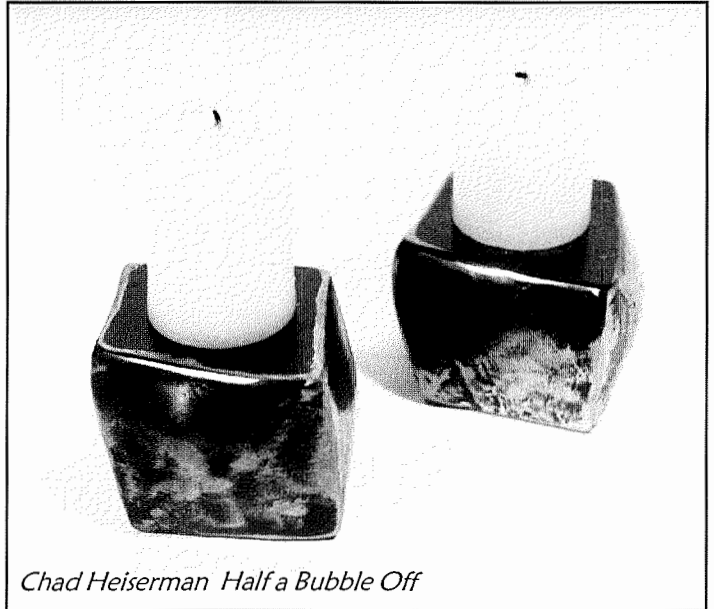
Tony Austin



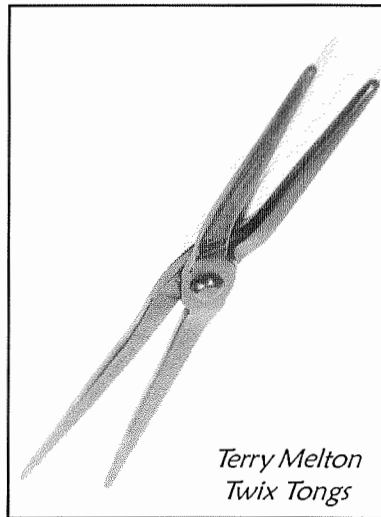
Jim Hatmaker Gear Changed



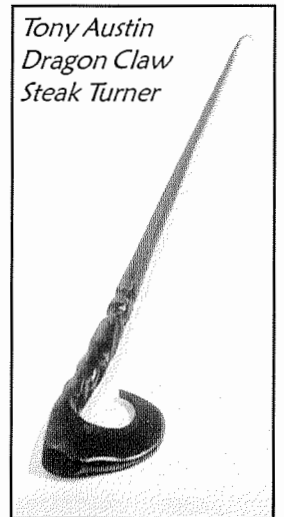
Christa Fairbrother
Martini glass



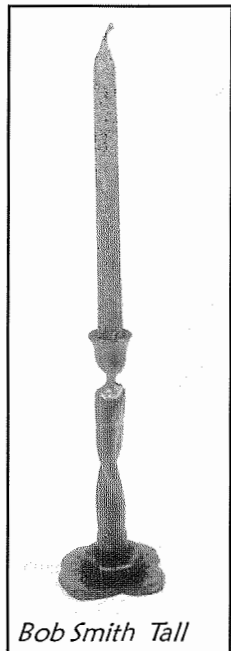
Chad Heiserman Half a Bubble Off



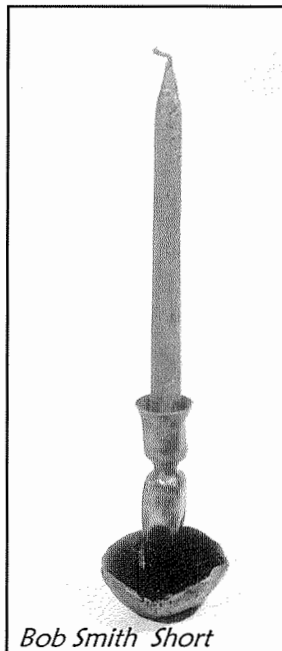
Terry Melton
Twix Tong



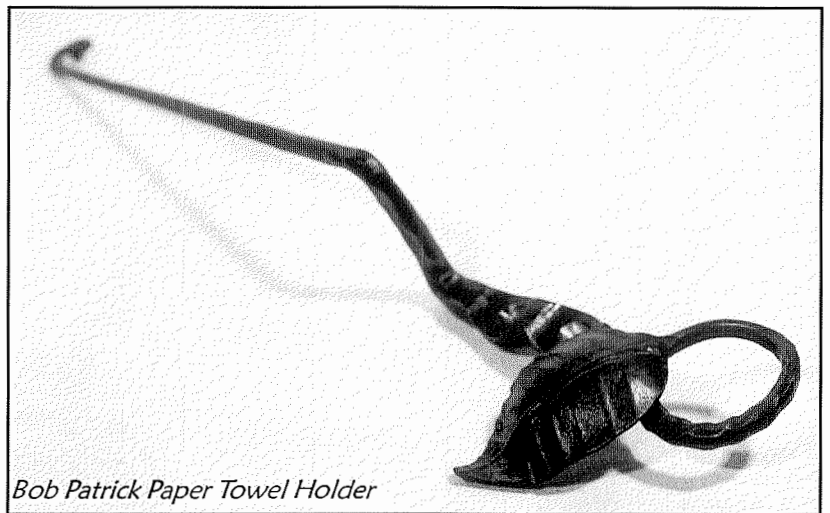
Tony Austin
Dragon Claw
Steak Turner



Bob Smith Tall



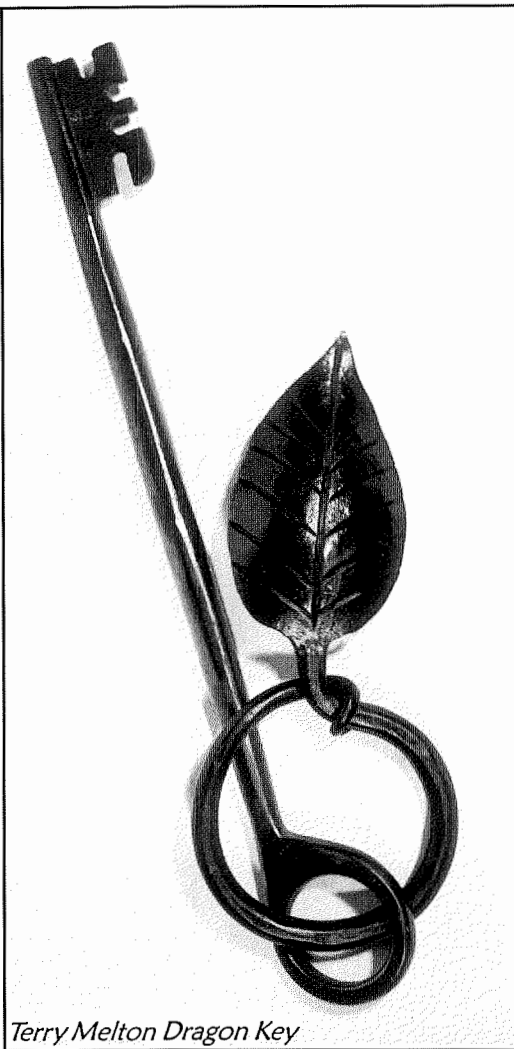
Bob Smith Short



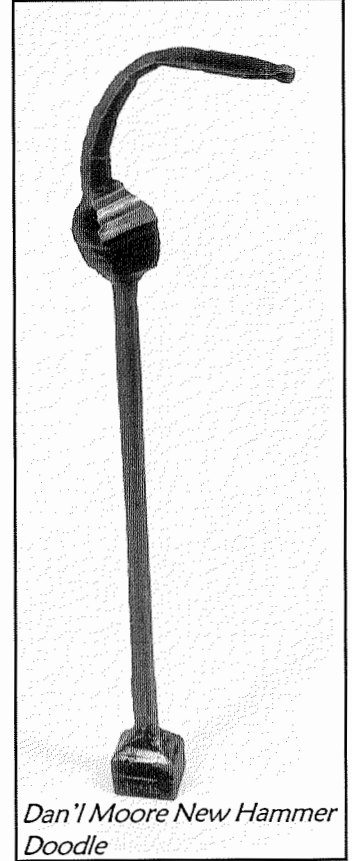
Bob Patrick Paper Towel Holder



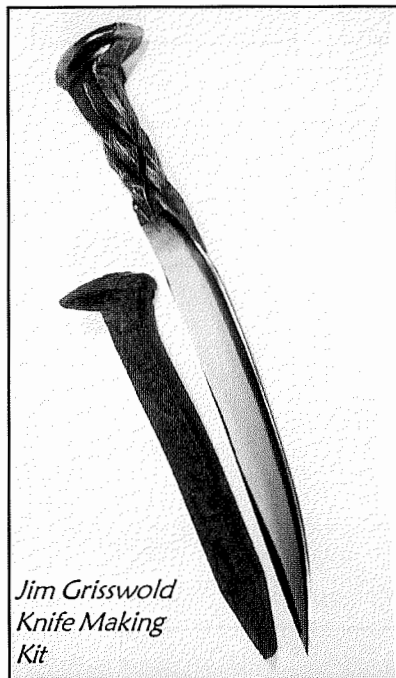
John Smith



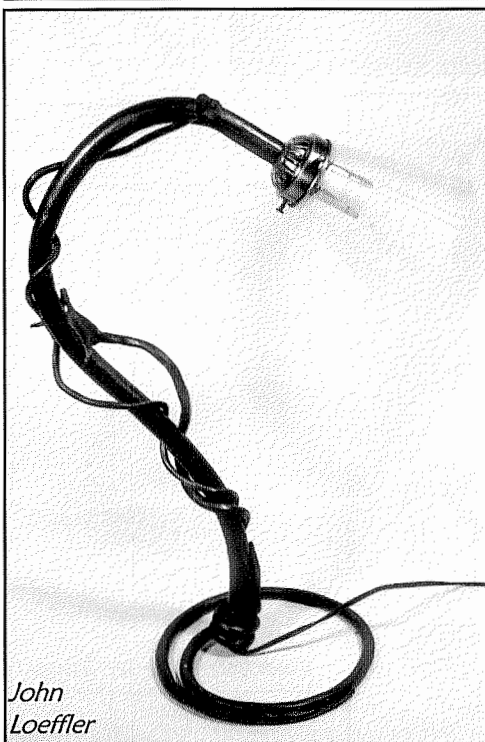
Terry Melton Dragon Key



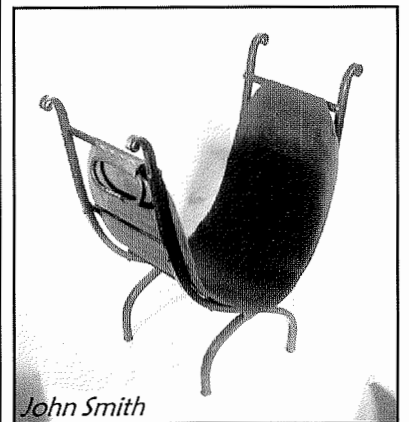
Dan'l Moore New Hammer Doodle



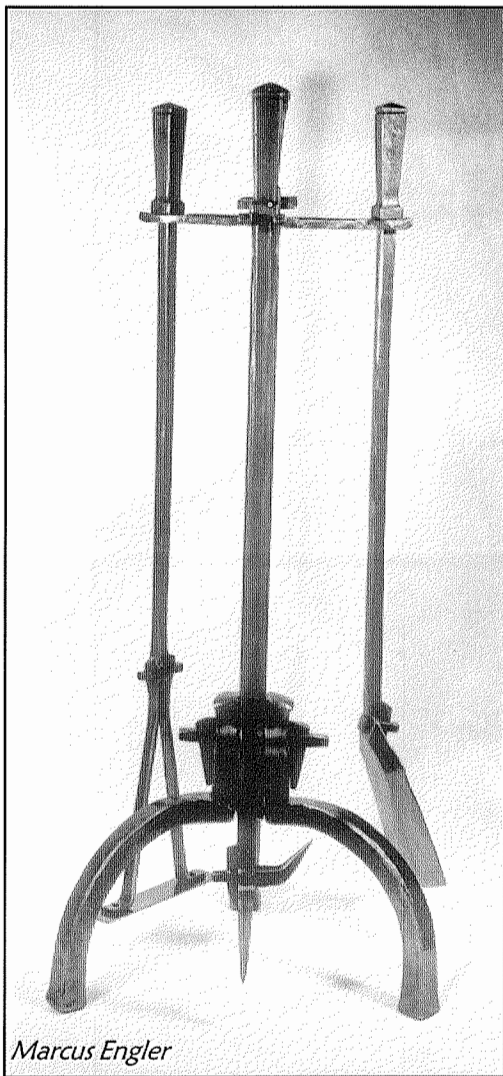
Jim Grisswold
Knife Making
Kit



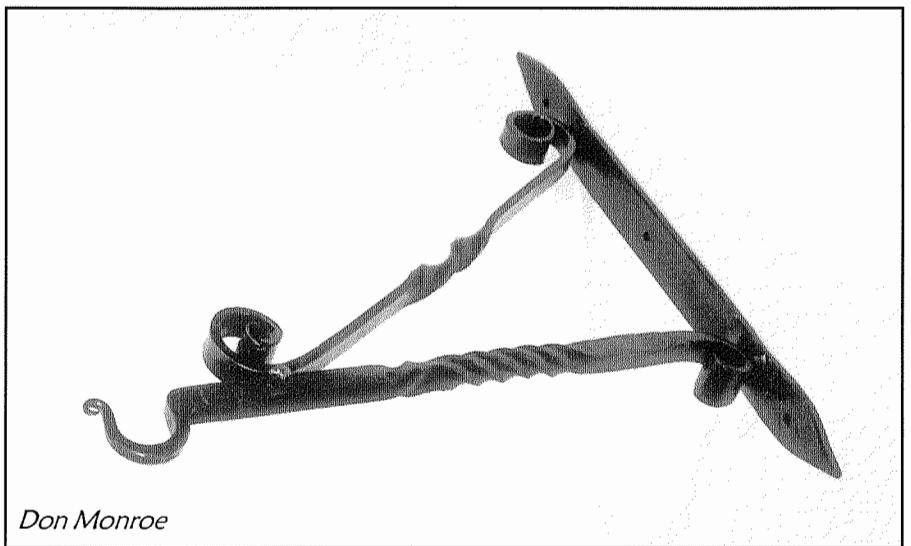
John
Loeffler



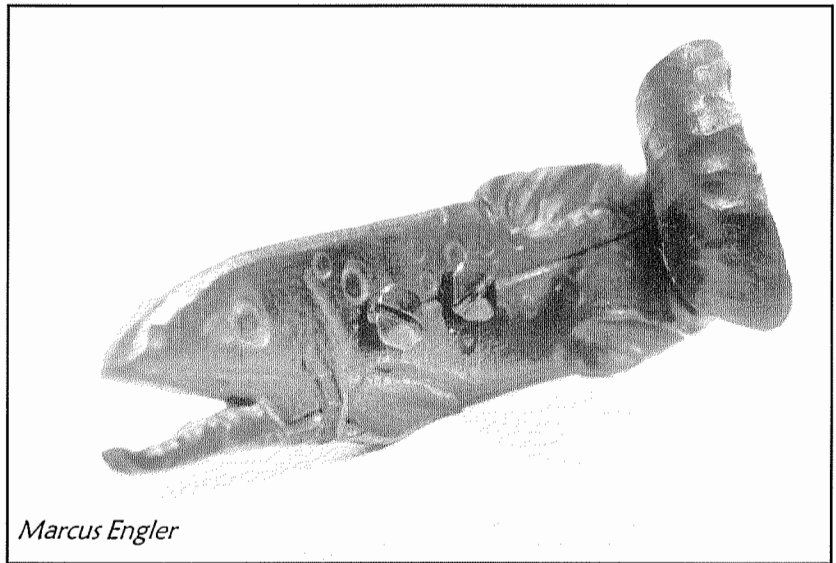
John Smith



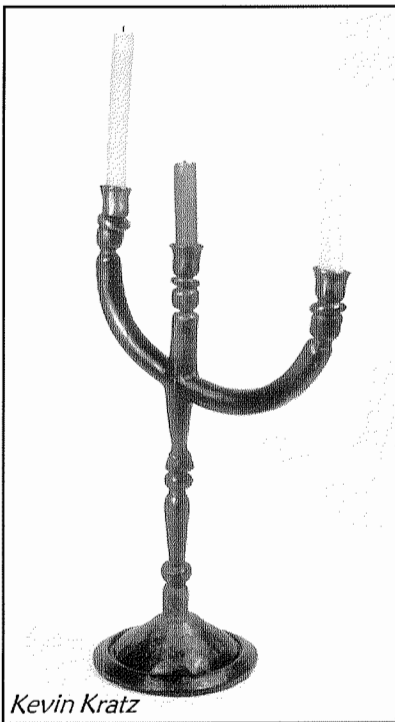
Marcus Engler



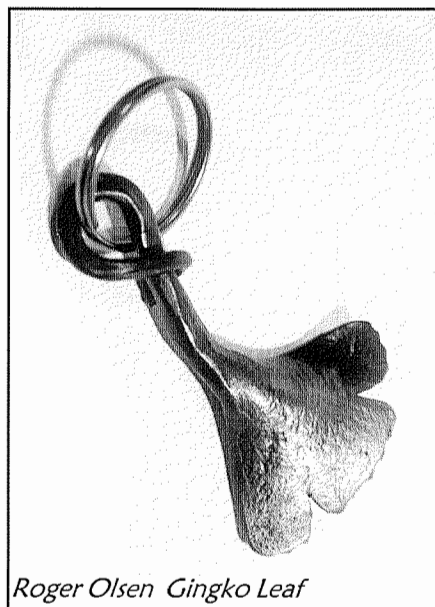
Don Monroe



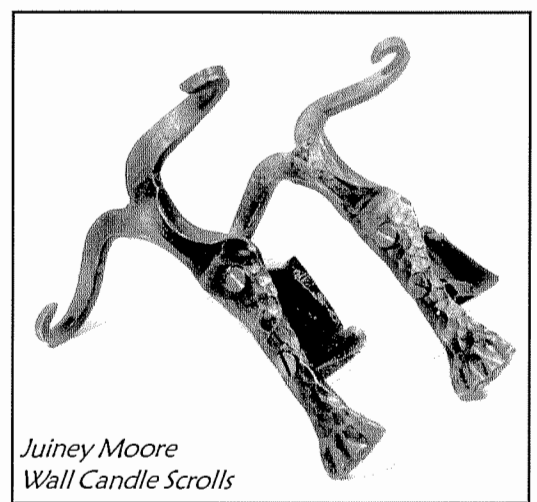
Marcus Engler



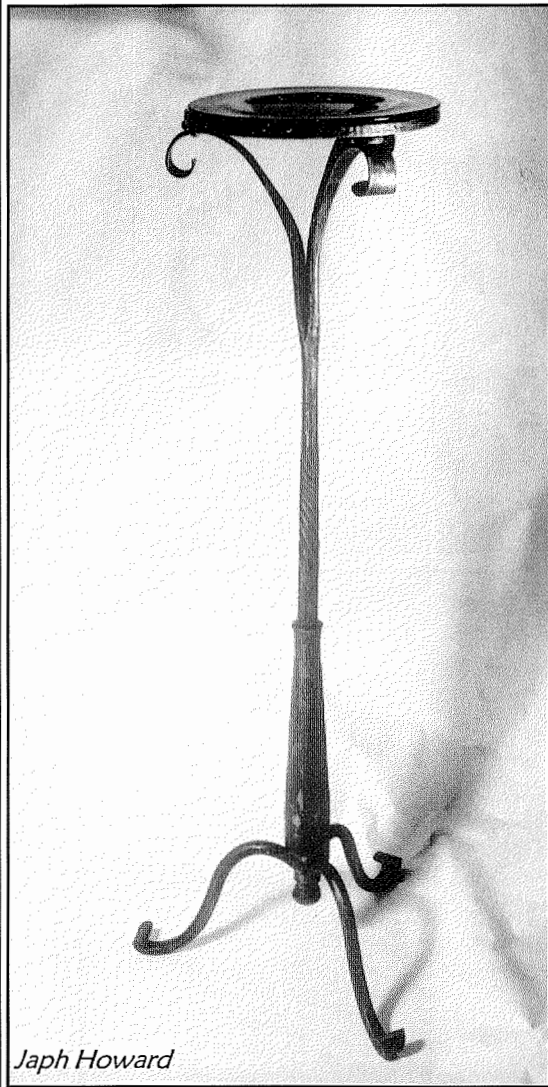
Kevin Kratz



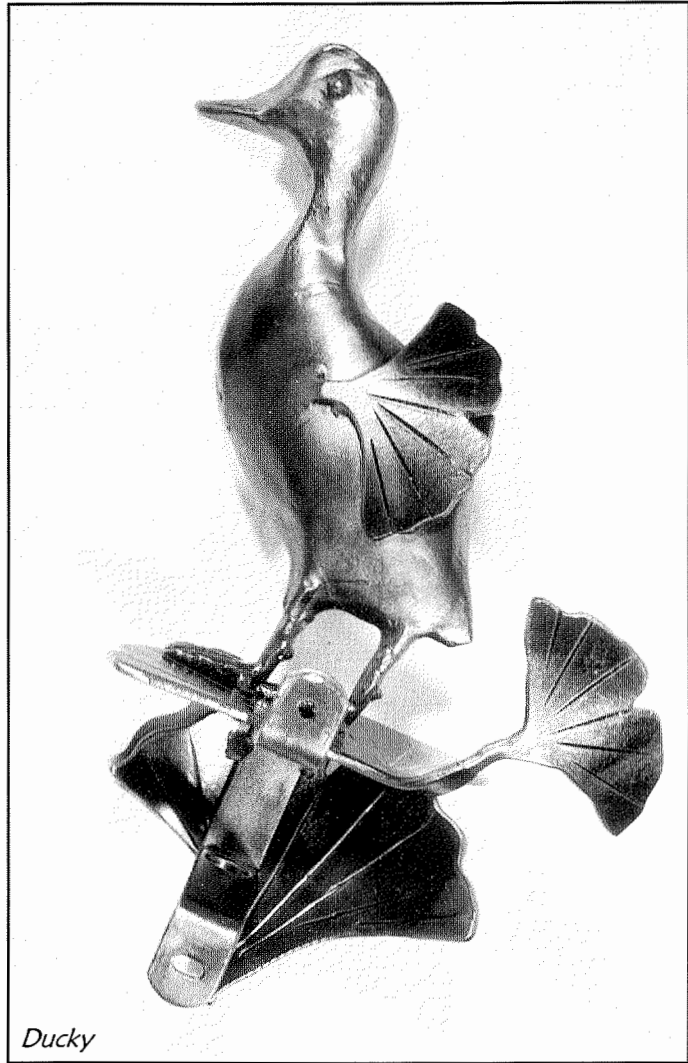
Roger Olsen Gingko Leaf



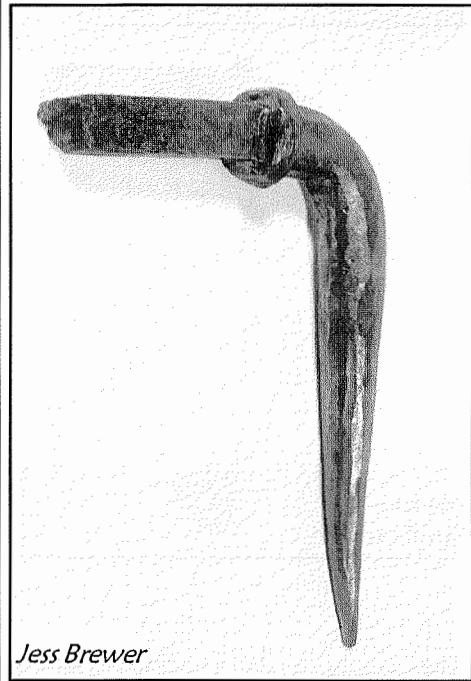
Juiney Moore
Wall Candle Scrolls



Japh Howard



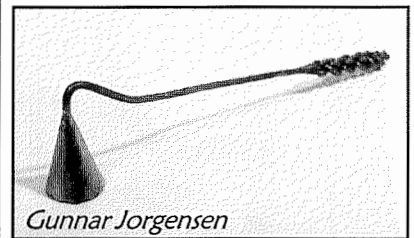
Ducky



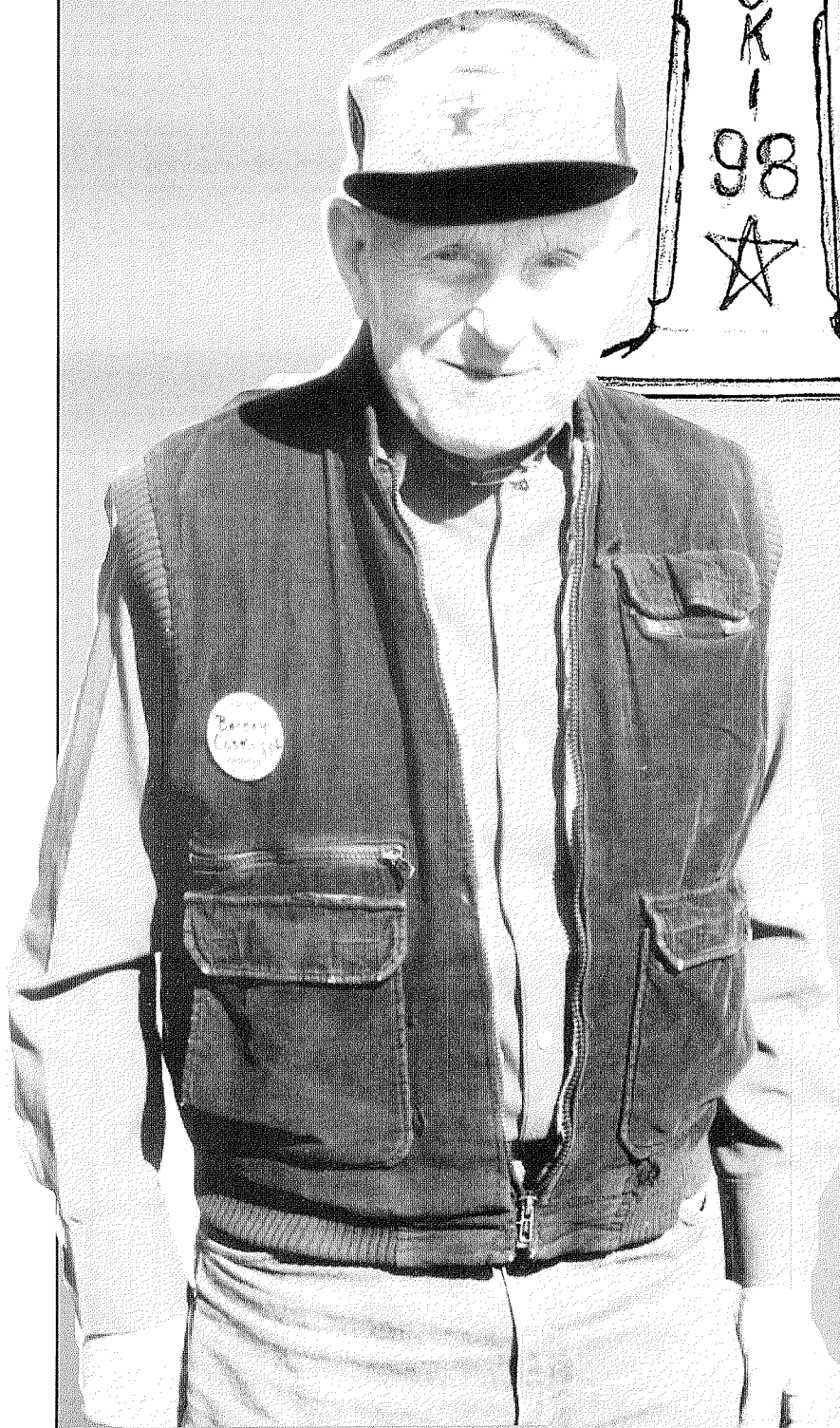
Jess Brewer



Bill Apple



Gunnar Jorgensen



**ONE
MORE
&#@*
TIME
ABOUT
ANVILS!**



Like a Prophet crying in the Wilderness, Barney Coski has been warning for years that The End is Near for conventional anvil design. This is his latest attempt to save disolute anvil-pounders from Themselves! . . .

After building and using quite a few different styles, sizes and types of anvils, as well as broken ones, it comes to my mind that we have been making them wrong from the beginning--probably because of the problem of moving them on wagons, pack animals and slaves. So, the present-day design evolved. What we have today with the block of wood under it is okay except your toes come up against it and you are off-balance and end up with a sore back and stooped shoulders.

Why not design an anvil that has most of the mass under the point where the most hammering is done? I am talking about a forged anvil with the grain running out to the horn and the pritchel hole. This would be an indestructible design, similar to a forged vise, using an alloy-rolled "forged" steel plate. The face could be flame-hardened or induction-hardened. The horn should be slowly heated evenly to 1300°F to 1400°F and slowly lowered into clean and clear water for about 5" or so, leaving plenty of red heat in the steel to draw the point. Experiment with a piece of scrap to get the feel of the steel. Draw the point back to a pale-blue 650°, no more. Check with a file for hardness. Drill the hardie hole with a square-hole drill with a small radius in the corners.

The base should be made from 2" plate 1020 steel beveling the edges down to ½" thick on all four sides. The top edge should come up to floor level, with a ½" neoprene belting underneath the base for a cushion. Push 3" washers on top of the anvil with 3" neoprene washers between anvil and washer and nut. This will let the anvil bounce a little and keep the bolt from loosening up. I wouldn't tighten them down too tight, just snug them up with a 10" wrench. Anchor bolts as shown in the sketches. If you are in a hurry use cement for the base.

Now the horn; make the templates as needed. It is best if you cut the sides as seen from the top. Then take the arc air and round up the corners. An arc air torch can cut faster and smoother than a ball mill. Then hand-grind to shape. Use an 8" or 9" disk sander, they have some new blades that will cut as fast as you work, and that 9" Milwaukee grinder has lots of power.

It is best if you cut the side in the shaper. Put a line where you want to cut and push in the power feed and feed down as you travel. It's a fun job.

The base should be made from 2" plate mild steel. Beveling the edges down to ½" thick on all four sides. The top of this plate should come up to floor level with a ½" neoprene piece of belting underneath to give it a cushion of a few thousandths bounce is okay. Use 3" neoprene washers and steel washers to keep the scale off the rubber. This will keep the bolt from loosening up or breaking.

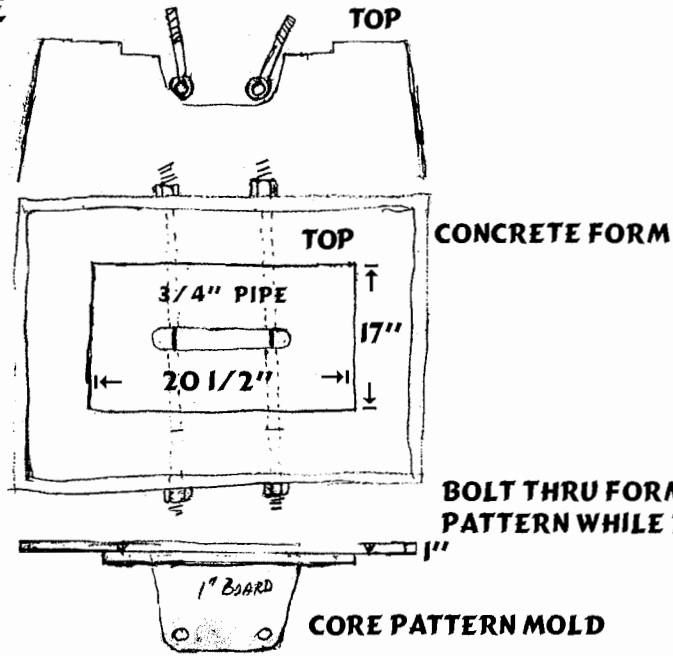
If you have done all this you will have a Cadillac anvil worth \$2,000--The Omega, The Last Word, The Classic! The common-sense anvil--not cast steel with a grain structure like cement. I am talking about it will last forever! Make whatever kind of bick or horn you like. Make it the right height for you and remember the strike must be comfortable.

I am not trying to reinvent the wheel, I just want to improve it a little. If you understand my instructions and have followed them, you will have **THE BEST ANVIL IN THE WORLD!**



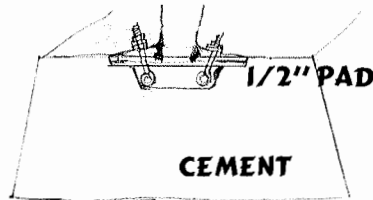


CONCRETE BASE

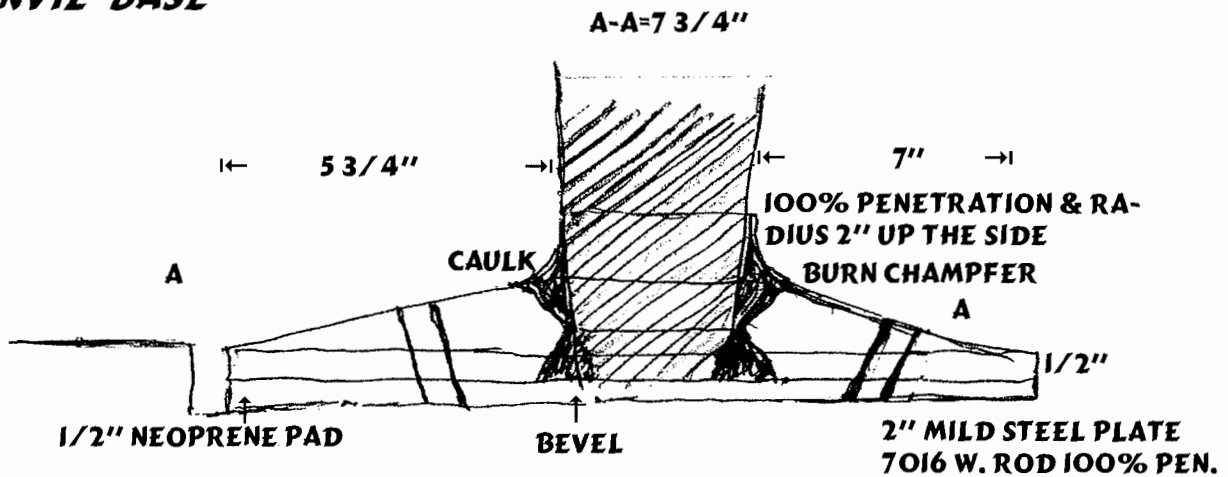


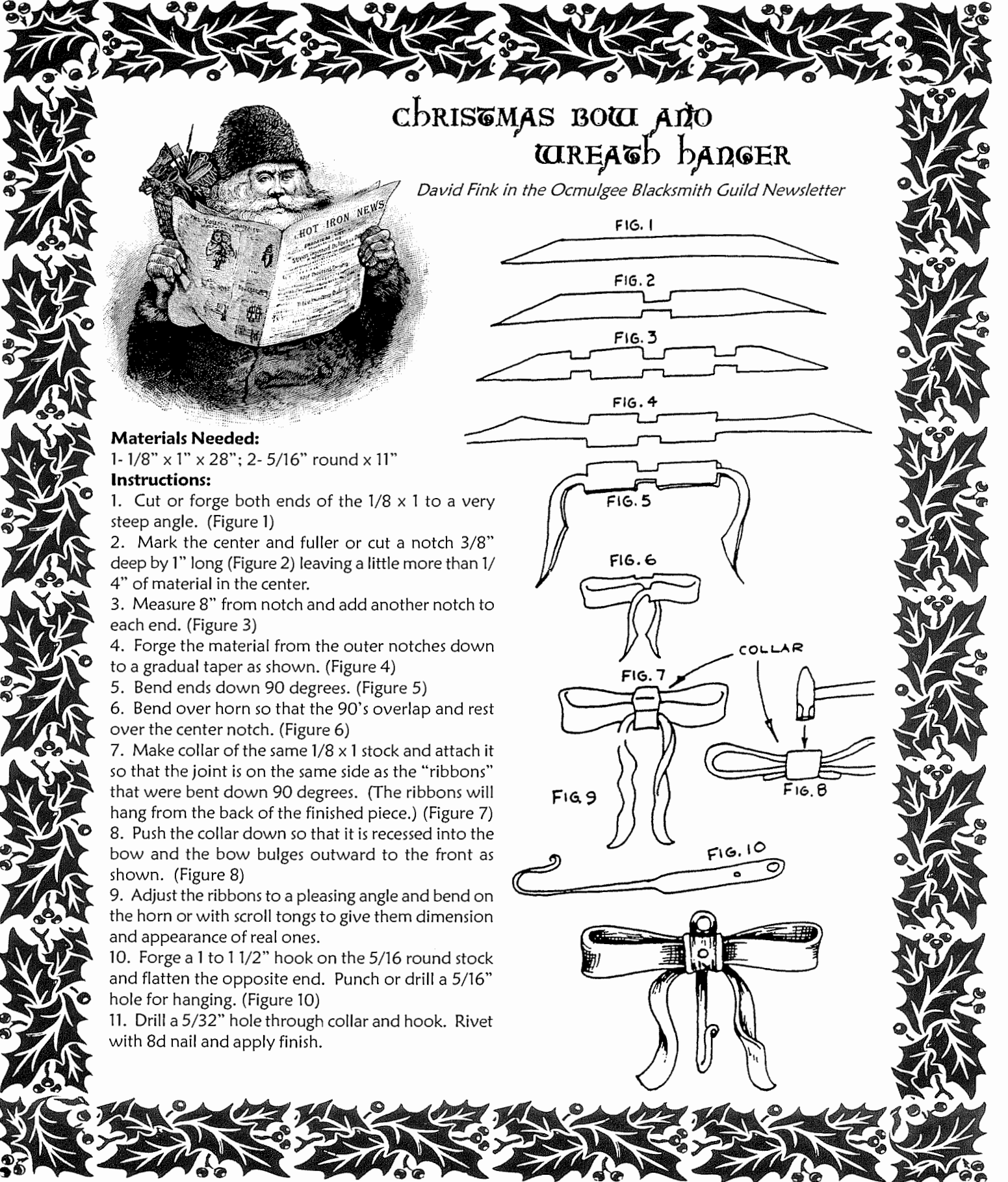
BOLT THRU FORMBOARD TO HOLD PATTERN WHILE POURING

ANVIL BASE



ANVIL BASE





CHRISTMAS BOW AND WREATH HANGER

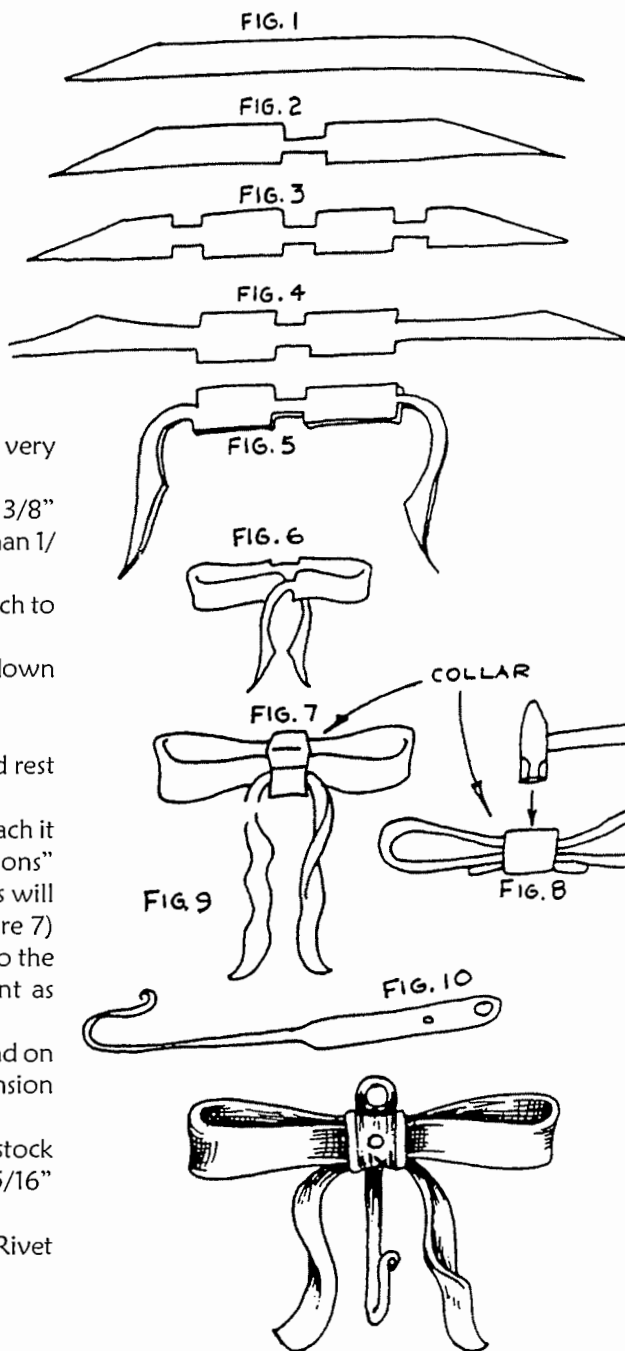
David Fink in the Ocmulgee Blacksmith Guild Newsletter

Materials Needed:

1- 1/8" x 1" x 28"; 2- 5/16" round x 11"

Instructions:

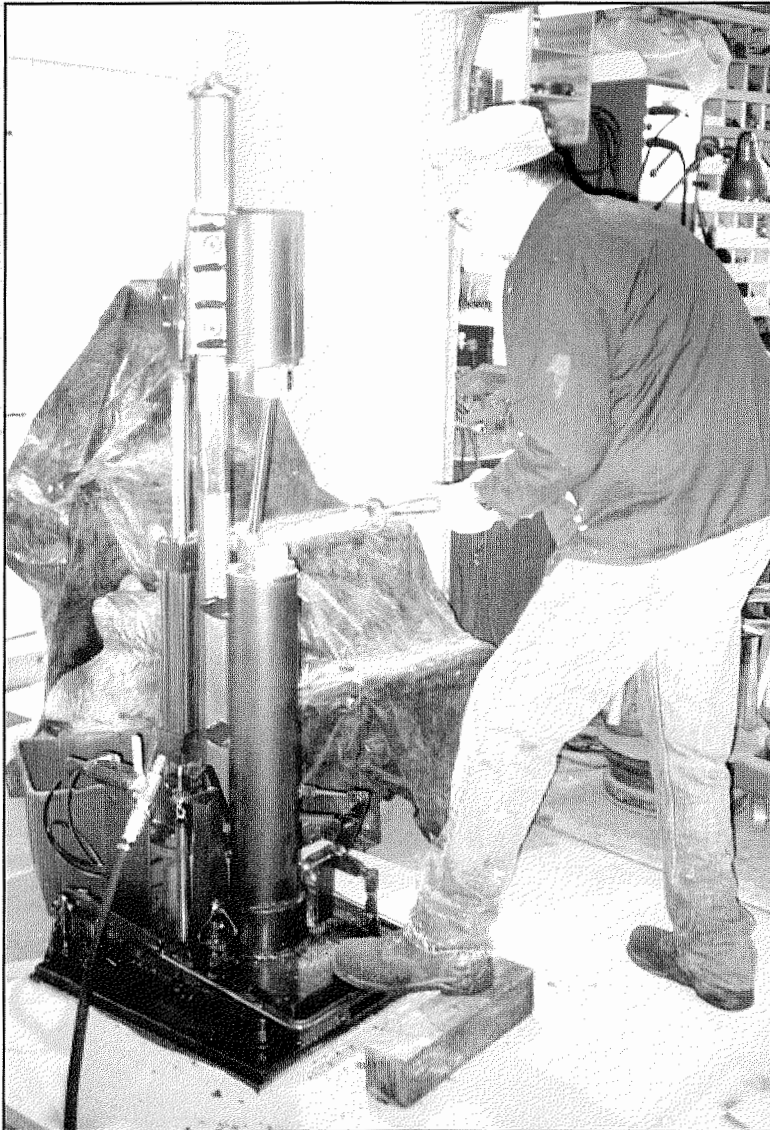
1. Cut or forge both ends of the 1/8 x 1 to a very steep angle. (Figure 1)
2. Mark the center and fuller or cut a notch 3/8" deep by 1" long (Figure 2) leaving a little more than 1/4" of material in the center.
3. Measure 8" from notch and add another notch to each end. (Figure 3)
4. Forge the material from the outer notches down to a gradual taper as shown. (Figure 4)
5. Bend ends down 90 degrees. (Figure 5)
6. Bend over horn so that the 90's overlap and rest over the center notch. (Figure 6)
7. Make collar of the same 1/8 x 1 stock and attach it so that the joint is on the same side as the "ribbons" that were bent down 90 degrees. (The ribbons will hang from the back of the finished piece.) (Figure 7)
8. Push the collar down so that it is recessed into the bow and the bow bulges outward to the front as shown. (Figure 8)
9. Adjust the ribbons to a pleasing angle and bend on the horn or with scroll tongs to give them dimension and appearance of real ones.
10. Forge a 1 to 1 1/2" hook on the 5/16 round stock and flatten the opposite end. Punch or drill a 5/16" hole for hanging. (Figure 10)
11. Drill a 5/32" hole through collar and hook. Rivet with 8d nail and apply finish.



"QT'S DONE!!! . . .

AND Q'M MORE THAN HAPPY WITH THE WAY IT WORKS!"

(the duplicative mechanical odyssey of Tom Richards)



For more information, or to order Tom's new book, "Programming your Own Microsoft Windows!" contact:

Tom Richards
23760 South Beatie Road
Oregon City, Oregon 503 632-6028

The '98 Spring Conference at Jeff Wester's Ponderosa Forge at Sisters, Oregon was the first time that I saw *The Bull*. It looked like I could build one and make some improvements. So I took some photos and a measurement or two and went home to my shop!

It took some time to get the steel and hardware together. Work was on-and-off. I would work my way into a problem and then have to come up with a way to get out of it! There is less than six months of part-time work in the finished hammer and less than \$150 out-of-pocket.

Along the way I had to build a new and bigger steady rest for my lathe in order to support the anvil so that the ends could be faced. My air compressor also had to be replaced with a bigger one.

The head is 100 lbs. with a total weight of 900 lbs. plus. It is 70" tall on a 24"x25"x1" base with a 14"x22"x2" plate on top. The anvil is 30" of 5 1/2" diameter stock. The guide bar is 2 1/2" square with a 1/4"x2" flat bar wedged inside. Dies are 2 1/2" square by 5". The air cylinder is 2" in diameter by 12" with a 1 3/8" diameter rod with 1" pins on each end and 1/2" ports. It runs at about 120 hits per minute.

This took longer than I had hoped but I had a good time and learned a thing or two along the way. The day that I turned the air on *and it worked the way it was supposed to* was a happy day for me! Yes! I would do it again!

Methuselah and I (Kris Ketchum)

... Yet another Power Hammer Epic!

In the Spring of 1997, after the conference, I began looking for my first power-hammer. Shouldn't take too long, I thought, after all there were still a few around. So I called a couple hundred people around the Puget Sound area. A few were in existence, but surprisingly nobody wanted to part with them.

Well then I'll just build my own, except I'll build a pneumatic hammer. While this was taking place I kept trying to locate an old original. Remembering the blacksmith's shop down at the old Scott Paper Plant I thought well, why not? So I called my dad's old boss. Dad had spent 25 years down there as a fireman running the #10 boiler so he knew his way around there quite well and as a kid I got a few tours. I remember the place being loud, hot, noisy, and it smelled (I didn't like it). However, they did have a blacksmith shop. So, Alex Hood, dad's boss, said when I contacted him, that he would look into it and see if the old hammer still existed. Well a month went by and no word. So I called again; Hood hadn't had time to check on it but he'd get back to me. Another two months gone by still no word. Well I understand old Hood is a very busy man to put it mildly (but didn't' he understand how important this is to me). After all, the West Coast could do without toilet paper for a few days while Alex checked on it. But seriously, trying not to be self-centered, I finally waited and waited and waited. Then I gave up on that one. Well, about a year and a half later, Hood called and asked if I was still interested. I returned his call as soon as I got his message. Yes, Alex, I'm still very interested. What's the story? He said its quite a story, have you got a few minutes? It turns out when Hood looked for the hammer in the blacksmith's shop, it was gone. Well, when Kimberly Clark took over the plant, a lot of changes went into effect. They started getting rid of a lot of old useless equipment, but also they really clamped down on anything leaving the plant so Alex was a bit mystified.

As it turned out, one of the fellows, Brian Somes, that worked in the papermill, had heard that the old hammer was marked for scrap iron. So this man, as it turns out, has a passion for old machinery. He had taken it upon himself to remove it from the blacksmith shop, load it onto a pallet and hide it somewhere in a corner well-hidden in the pulp-mill.



When Brian Somes had heard that Alex Hood was looking for it, he wouldn't fess up to where it was until he found out why Hood wanted to find it. Brian had gone to the trouble of getting Congress or Kimberly Clark's Office to put the paperwork through to get the old hammer donated to a museum somewhere in Montana (what a waste that would have been). Besides, the museum already had one and it didn't want another. So when Brian heard that Hood wanted to find it, to get it to me, so that I could put it to use, he was all for it and arranged to get it donated to me.

On July 2, I went down to look at it. There it was laying on its side covered with soot, dust, and twenty-seven coats of that awful pale green paint that Scott's puts on every piece of equipment they ever purchased. It looked like at least a 75-lb, possibly more.

It is a Fairbanks, first patent pending, 1899 of August. Through all the dirt and dim lighting, it didn't look too bad. Then I saw the front and immediately saw that the front face-plate or hammer-slide was broken in half. Apparently, someone had pulled out the shims and over-tightened it.

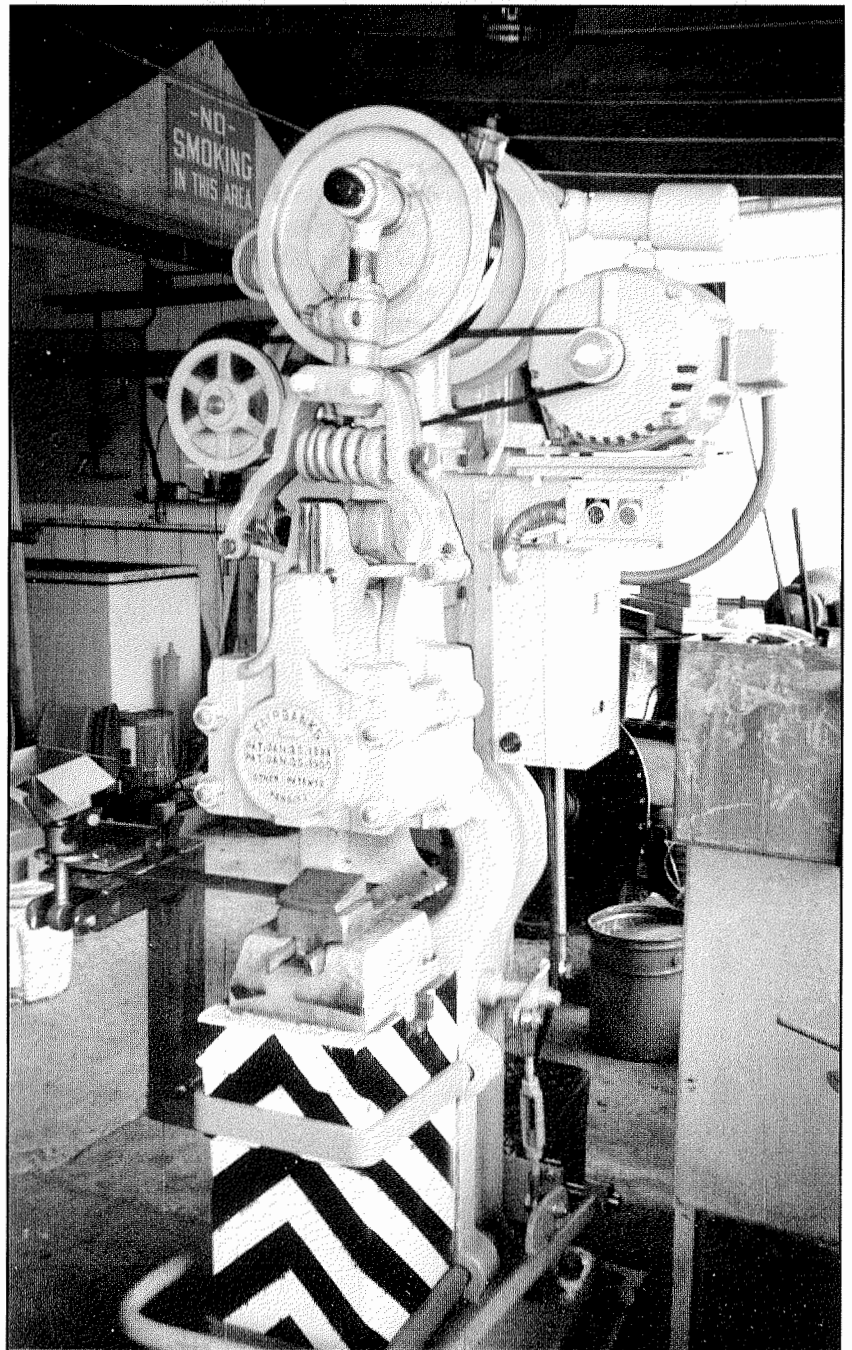
Now, I could have machined a new piece from a chunk of 21/2" plate, but the original is full of raised letters and stamped numbers so I wanted to save it.

Anyway, I got my dad and his 3/4-ton Chevy to meet me down there on July 6 to pick it up and haul it back to my house. Brian said it weighed around 2000 pounds, so I didn't want to put it on my Dakota. All of this is what led me to start restoring the F-350. I needed to be able to haul my own equipment. So, five grand later, and my big pickup is in fairly good shape.

Anyway, I got the hammer home disassembled and began cleaning it with a needle gun. After that broke I hauled it into work where they have a

nice big sandblast hose. In thirty minutes it did what I could have never done.

When I pulled the hammer and die out, I put it on my Fairbank's scale and it weighed 138 lbs. Now, I already had a Fairbanks Morse 6 h.p. engine which would really look neat powering that old hammer. But realistically, I just wanted to be able to push a button to start it, rather than fill the gas tank, prime the mixer, fill the water tank, open the oilers, and maintain belt alignment.



So, with a very good sandblasting and an epoxy paint job, I was ready to start reassembly.

This meant I had to manufacture a few new parts. The treadle pedal I mounted on two pillow-block bearings and formed a new piece of 1" pipe to step on. Then the belt-tensioning reach rods needed to be thrown away! I bought spherical rod ends and used a walking beam to reverse direction. The factory belt tensioner was designed to tighten from an overhead drive. There is no way I was mounting a motor let alone a line shaft in the rafters of my shop. So trying to not be too destructive to the original frame I drilled four 1/2" holes in the web of the frame and bolted a piece of 1/2" plate on each side and mounted the motor on one side and a jack shaft on the other.

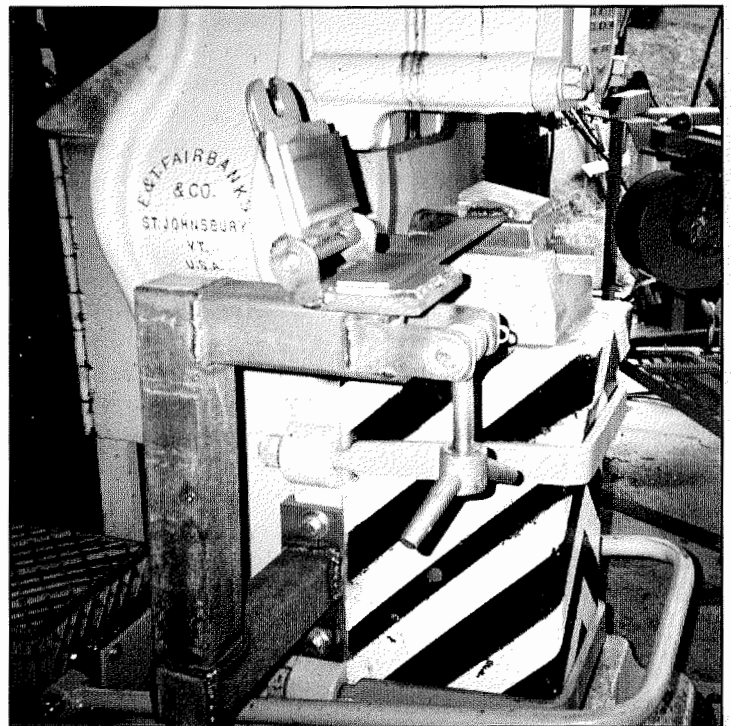
Down at Murphy's Auction, I got a real good buy on a 2.5 h.p. Baldor 1725 rpm motor. It looked like new, felt like new and only cost \$100. So when I put the wires and power to it, it got hot and started smoking. I hoped it was just the starting capacitor but no such luck. As soon as the motor was opened I could see the running windings were burned up. Fortunately, I had a 3 h.p. motor that was older than *Methuselah* (ed. note: 969 years), a Repulsion-Induction I had bought about five years ago. I pulled it apart, sandblasted the end bells, put in new bearings, turned the commutators and dressed the brushes, put it together and it runs like new. Peat Belting manufactured a new flat belt with a nylon lining. It was fairly expensive but worth the money. Once the main shaft and pulley were installed with the interface-fit the belt had to be in place. By putting the shaft in the freezer and heating the pulley, the two parts assembled just fine. But by the time the crank or fly-wheel part was warm enough, the shaft had heated up and I couldn't get it together. That meant getting some dry-ice from Everett Carbonic and reheating the crank/fly wheel. Then it assembled just fine, and shrunk on just like it was supposed to. The brake which runs inside the pulley was made out of cast iron rubbing on cast iron. It had been broken many times before so I had Everett Pipe and Steel burn a new one out of 1 1/4" plate. Machined it accordingly then bolted on brake lining and boy it stops great.

I tried welding the slide or face plate after heating it in my oven for four days at 400, I used nicad rod and it turned out looking bad. So I took it to a professional cast-iron welder. He did a perfect

job.

Underneath the base, I put three layers of 3/8" thick rubber conveyor belt and lightly bolted the base onto a piece of 2" thick plate which exceeds the base by about 4" in all directions. Then to make up for any deviations in the cement floor another couple layers of conveyor belt with holes pre-drilled in the plate to pin it to the floor. I didn't want to chase the hammer all over the shop.

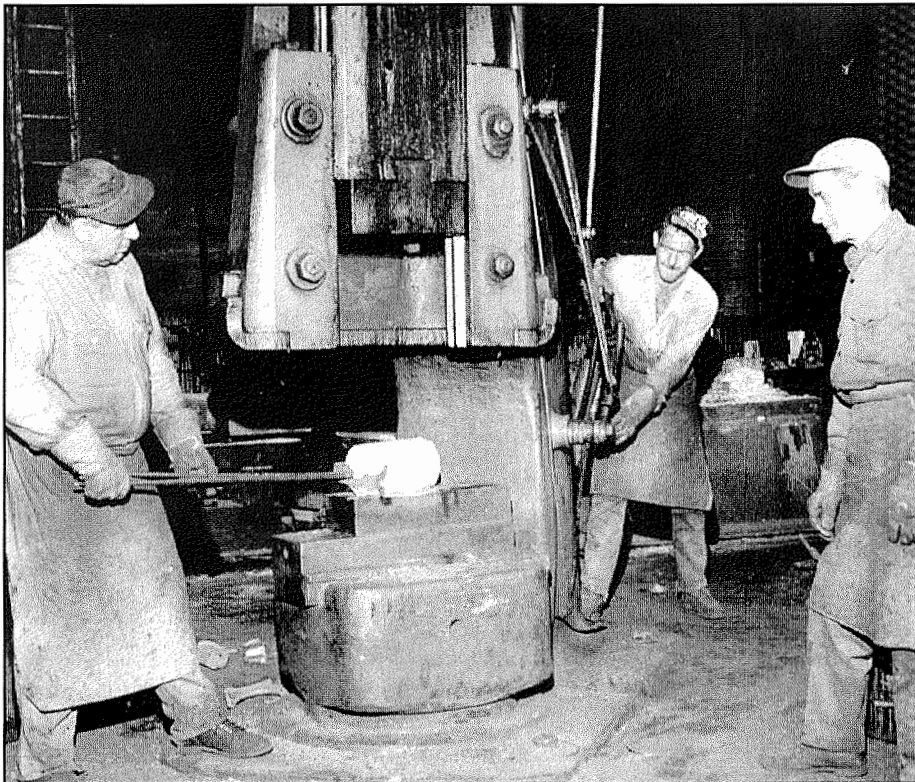
After running the machine only a little bit at about 175 rpm I believe this speed will be good for a short while until I get used to it then I'll probably speed it up to 200. I have no illusions about this piece of equipment. It can hurt you very bad possibly beyond repair. I've been around all kinds of machinery all my life. Buzz-saws, post-hole digging equipment, lathes, mills, horizontal and vertical boring mills, cranes lifting all kinds of precarious loads and even shops and dry-docks. And after all of that I know that SAFETY needs to be a major consideration in all of the work and sometimes the fun that we do. Now I need to learn how to use it!




Note the attached die and tool holder.



President Herbert Hoover being presented with a horseshoe found on the site of his father's blacksmith shop at West Branch, Iowa, at the observance of the President's 74th birthday on August 10, 1948.

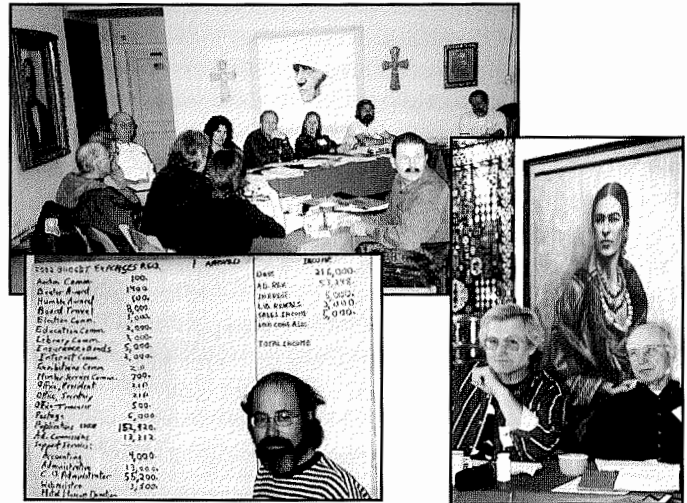



Spokane Forging Company, in a photo taken on January 7, 1967. The shop served the mining, lumber and construction industries. Joe Hampton, Ben Evans and Chet Ells demonstrate their craftsmanship. Both Hampton and his father, J.D. Hampton, worked as blacksmiths all their lives.

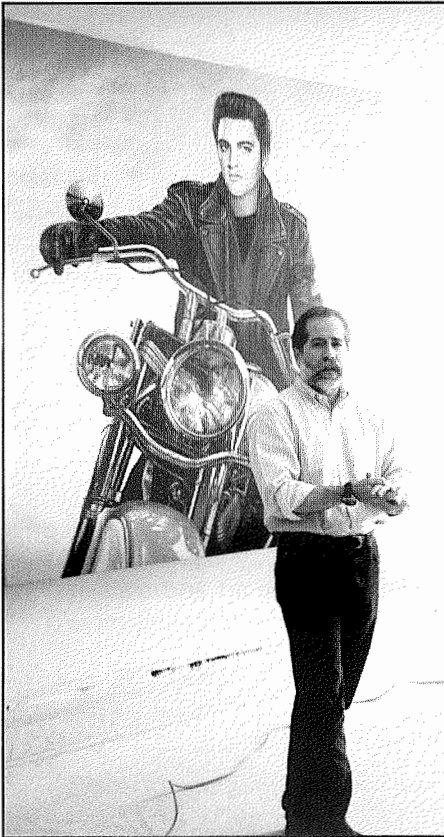


Black Dog Forge Hosts ABANA Board ~

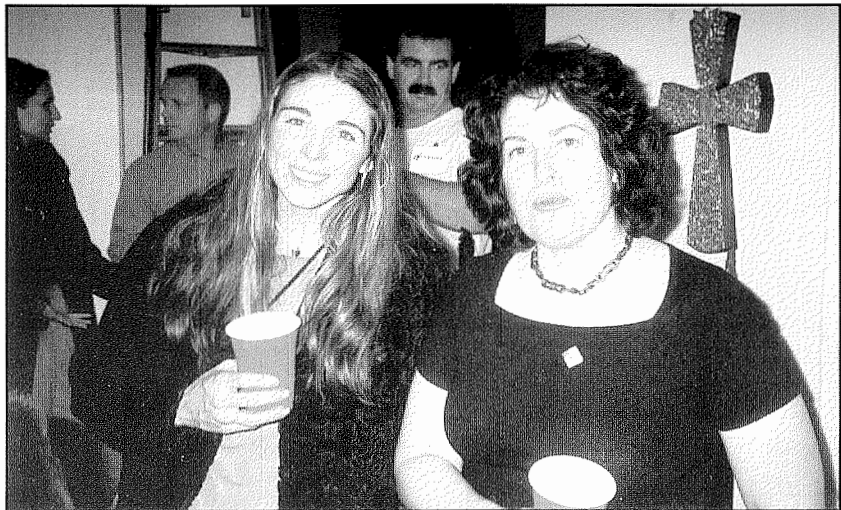
The ABANA Board of Directors held it's Annual Meeting in Seattle on November 1-3. The meetings were held at Black Dog Forge in the historic Belltown section of the city. The N.W.B.A. hosted a Saturday night reception that featured some great entertainment and food. President Doug Learn has sent a letter to the N.W.B.A. and Black Dog thanking them for the hospitality. Louis Raffloer and the Black Dog smiths went all out in providing a great art-filled hall for the Board to meet. Leticia Kagele prepared some great food for the reception. Among other Board business, plans for the LaCrosse conference in June were firmed up and ABANA redefined it's relationship with the chapters to limit liability. Each chapter is now an independent legal entity with no formal legal relationship or chapter status with ABANA. Instead, all 60 of the former chapters, including those expelled for anvil-shooting, will be informally affiliated with ABANA. The meeting was the first time that the ABANA Board has met in the Pacific Northwest. The meeting exposed the Board to the unique Iron Culture in the Pacific Northwest and allowed N.W.B.A. members to interact with Board members from all parts of the U.S. One of the highlights was a visit to the Seattle Asian Museum with Clare Yellin, who gave a fascinating background on a massive gate forged and installed there by her grandfather Samuel Yellin.



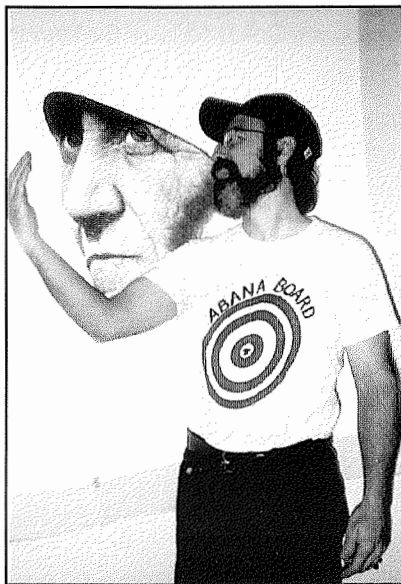
ABANA Board, Left to Right: Scott Lankton, Michigan, Vice President; Clare Yellin, Pennsylvania; Doug Learn, Pennsylvania, President; Jerry Kagele, Washington, Secretary; Bob Jacoby, Florida; Bob Fredell, Minnesota; Dorothy Stiegler, California; Will Hightower, Alaska, Treasurer; Dave Mudge, Louisiana; Murray Lowe, Canadian rep; Kirsten Fiorini, Minnesota, was also present.



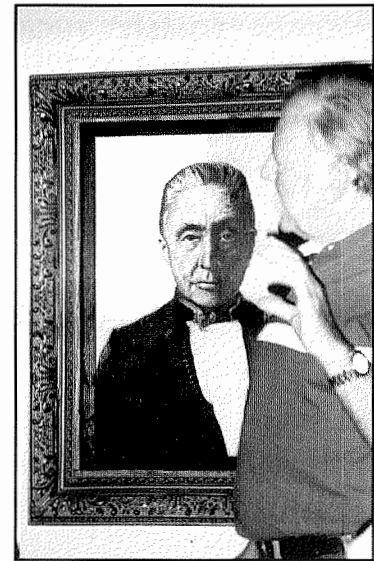
The President and The King



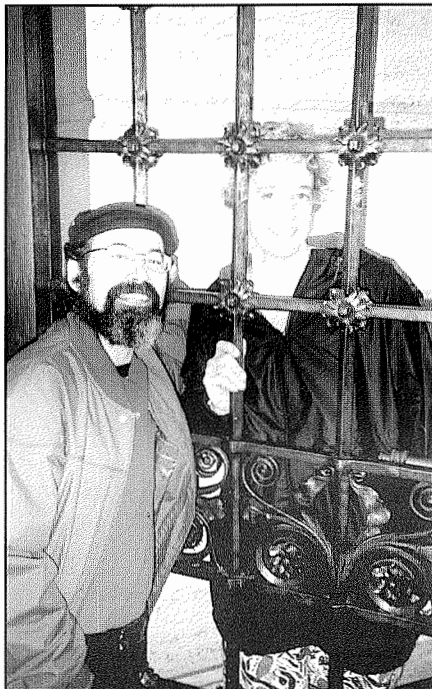
Sarah Grace Parker gets to know Clare Yellin



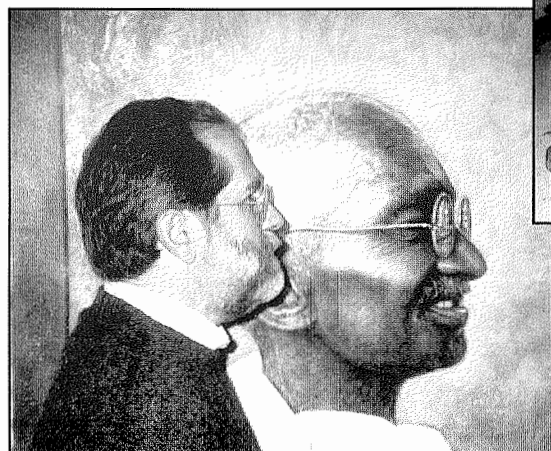
Scott and Mother Teresa



Anvil's Ring Editor Rob Edwards (on right!)



Scott Lankton and Leeann Mitchell at the Yellin Gate. Leeann runs ABANA's Central Office in Farmington, Georgia

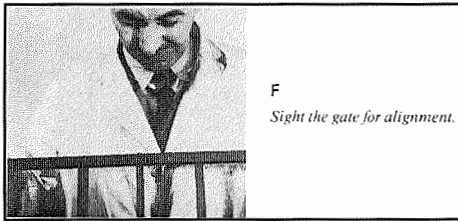


Separated at Birth? Learn and Gandhi



Saturday Night Fire-eating Troupe shows that there's more than one way to light a forge!





An excerpt from *Wrought Ironwork*



Published by
RURAL DEVELOPMENT COMMISSION
SALISBURY



COSIRA MASTER SMITH DIES~

The British Cosira Book Series are still unequalled classics on blacksmith technique. Thanks to Jack Slack for sharing this obituary from Britain . . .

COLIN "TOMMY" TUCKER, who has died aged 79, was a pre-eminent teacher of the art and craft of blacksmithing for more than 50 years; he won the Gold Medal of the Worshipful Company of Blacksmiths, only three of which have been awarded this century.

The medal entitles its holder to style himself Supreme Master Blacksmith and is only given to those who have made an outstanding contribution to blacksmithing during their careers.

Tucker spent most of his working life instructing others and there are therefore few wrought monuments to his own ability as a blacksmith; but his enduring legacy lies in the skills he taught with great patience and effectiveness to generations of his fellow blacksmiths.

Colin Alfred Hazelwood Tucker was born at Bexleyheath, Kent, on March 22, 1920. His father was a schoolmaster. Colin was educated at Bexley-heath Central Boys School, where he showed an aptitude for metalwork. At 15 he was indentured to a Dartford blacksmith, George Edwards, his father paying in three instalments the apprenticeship fee of £100. After the initial three months of training, Edwards wrote to Colin's father, prophesying that the boy "would reach the top of his craft".

After completing his apprenticeship as an ornamental and general smith, during the Second World War Tucker served in the aircraft carrier *Formidable*. He carried out emergency repairs to her in Alexandria harbour in the summer of 1941, after she had been badly damaged in an attack by the Luftwaffe off Crete.

Tucker managed to carry out the necessary work even though his Egyptian dockyard assistants spoke no English. Like many a Tucker before him, Cohn Tucker had acquired the nickname "Tommy", from the nursery rhyme. His war service was eventually cut short by an injury to his leg, but this did not affect his ability to forge and shape metal.

In 1946 he set up his first forge, at Bexleyheath, and in 1949 his skill as a smithing teacher was recognised when he became a forgework instructor at the Council for Small Industries in Rural Areas (Cosira), based in Wimbledon. Tucker would remain with the council for more than 50 years, and for half that time was senior forgework officer.

In 1953, Cosira published a series of educational manuals written by Tucker and these still remain standard works. The photographs used in the manuals to demonstrate smithing techniques often featured Tucker's hands.

When Cosira moved from Wimbledon to Salisbury and became the Rural Development Council, Tucker went with them. Recently, he led a spirited and successful campaign to preserve the blacksmithing course, which was under threat of closure.

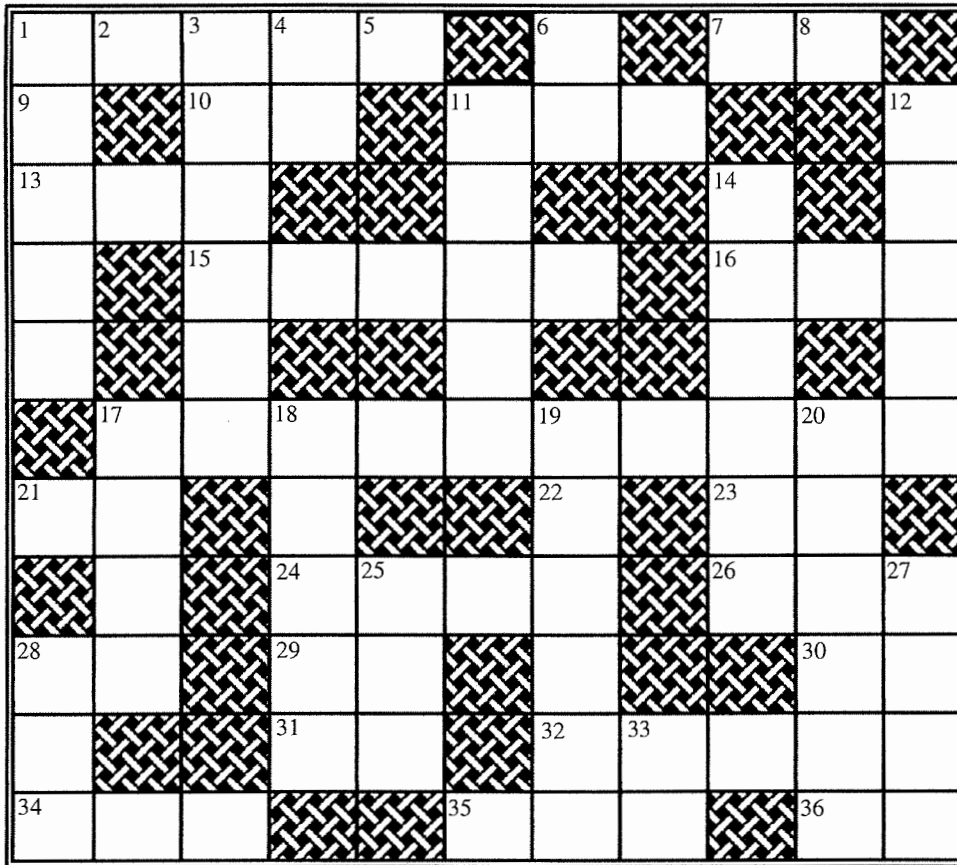
Tucker was a leading figure in the formation in 1978 of the British Artistic Blacksmiths Association, which acts as a medium for the exchange of information and skills between smiths, who often work alone.

For many years Tucker served on the craft committee of the Worshipful Company of Blacksmiths, the City livery company incorporated by prescription in 1325. Last year he was presented with the Company's Gold Medal at a luncheon at which Ron Carter was also awarded that honour. With Tucker's death, there are now no living holders of the medal.

Tommy Tucker's wife, Joan, died in 1996.

N.W.B.A. I.Q. TEST

SUBMITTED BY ENID HAMMER (HER REAL NAME!)



VERTICAL

- I. BORING TOOL
- 2. HAS ATOMIC NUMBER OF 92
- 3. SIMPLE CUTTING TOOL
- 4. DIATONIC SCALE SEVENTH TONE
- 5. BRIMSTONE (CHEM. SYMBOL)
- 6. IRON (CHEMICAL SYMBOL)
- 8. GRAVITY (ABBREVIATION)
- II. QUENCH
- 12. PIERCING TOOL
- 14. HIT WITH HAMMER
- 17. BLACKSMITH ASSO. (ABBR.)
- 18. IRON STRIKING SURFACE
- 19. FUSE ELECTRIC WIRES TOGETHER
- 20. TO HARDEN OR SOFTEN STEEL
- 25. INCORPORATED (ABBR.)
- 27. A POPULAR U.S. AUTO
- 28. HEAD (SLANG)
- 33. LAND DISTANCE ABBR.

HORIZONTAL

- I. AIR TUBES
- 7. LONE RANGERS HORSE (CHEM. SYMBOL)
- 10. ISLANDS ABBREV.
- 11. MOUNT
- 13. ROMAN NUMERAL THREE
- 15. REMNANT PIECE
- 16. LOW MELTING METAL
- 17. WORKER OF METAL
- 21. SODIUM (CHEM. SYMBOL)
- 22. OXYGEN (CHEM. SYMBOL)
- 23. KEN ELLIS INITIALS
- 24. SMALL GLASS LABORATORY VESSEL
- 26. ELECTROMOTIVE FORCE (ABBR.)
- 28. SAME AS 21
- 29. OPPOSITE OF OUT
- 30. ITALIAN RIVER
- 31. ROMAN NUMERAL 100-50
- 32. SMOLDERING COAL
- 34. ABBR. FOR WINIKOFF SITE
- 35. POPULAR ISRAELI BLACKSMITH
- 36. RADIUM (CHEM. SYMBOL)



Spring Conference 2002 is set for the King County Fairgrounds, Enumclaw, Washington, Friday through Sunday, May 24-26, 2002. Dave Thompson, Eugene, Oregon, and Angelo Bartolucci, Meldola, Italy, will be the featured demonstrators. Angelo will be on his way to the

2002 ABANA Lacrosse Conference to join a host of U.S., Canadian, European and Asian demonstrators on the campus of the University of Wisconsin, June 5-9, 2002. Bill Fiorini, an art professor at the University, and Smokefarm demonstrator for N.W.B.A. is the organizer. Jerry Culberson and the N.W.B.A. Auction Team will be in action. Located on the Mississippi River about three hours south of Minneapolis, Lacrosse will have a lot of activities both at the conference and for family fun. The centerpiece of the conference will be five pavillions: the Japanese Pavillion, the European Pavillion, the International Pavillion, the American Traditional Pavillion, and the American Contemporary Pavillion. Family can go on Amish Tours, Niagara Cave explorations, arts and crafts classes, and Mississippi River cruises among many other planned activities. Check the ABANA web site at www.abana.org for frequent updates on activities. Conference theme is *Forging Traditions*. Upcoming issues of the *Hammer's Blow* and the *Anvil's Ring* will carry specifics. Mary Fredell, Minneapolis, will be the conference registrar.

ABANA Auction and Iron In The Hat raise money for ABANA's educational programs. Now is a good time to start thinking about a project as a donation to the auction!

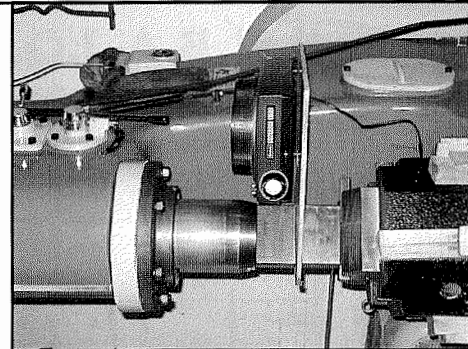
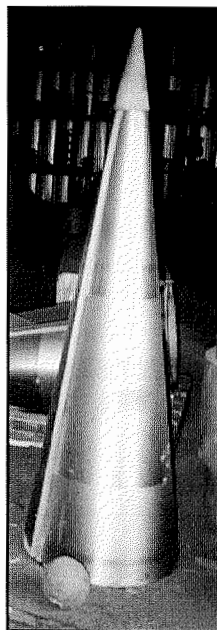
Coon Hollow Forge Workshop on Forging Furniture, with Glen Gilmore, March 1-3, joinery, design, assembly. Build and take home a small table. Check out Glen's website at gilmoremetal.com. Cost is \$200 with \$100 to hold your spot. Contact Dan'l Moore, POB 182, Kila, Montana 59920, 406 257-IRON, coonho@cyberport.net.

Henrob Torches Make a Perfect Stocking Stuffer for that Tool-Collectin' Smith In Your Life! Gary Cloyne will personally bring one down your chimney on Christmas! 530 926-4418.

And if your stocking still isn't full! Ray Brady in Colorado will pour a semi-load of the finest **blacksmith coal** down your chimney. Call Ray at 970 858-7558 to get details about ordering a load of coal. The California smiths bought one and divvied it up!

Submit your articles and news items now for the Winter Issue of the News! Don't tarry!

Hern Iron Works produces anvils, cone mandrels, swage blocks, and a full line of Civil War cannon. Bombard that pesky neighbor! They also do a fantastic job of hosting blacksmith conferences! **John Hern** will take care of all your blacksmithing and armament needs. In Coeur d'Alene, Idaho at 800 228-7794.



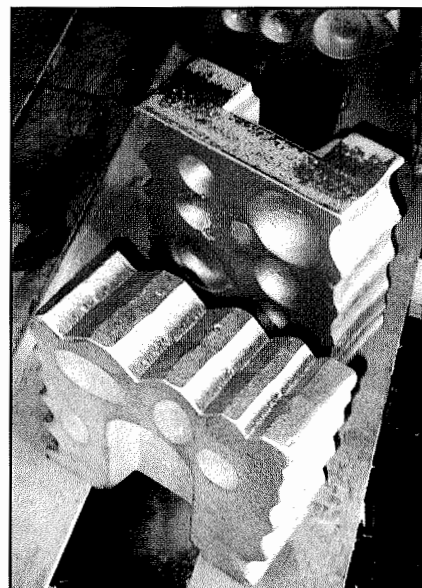
Bench Top Shaper laboratory type with universal vise. Can cut any angle, in good condition. \$250. Contact Phil Baldwin 425 334-5569.

Old Cedar Forge Workshops will start in February. A full line-up is being planned. Contact Jerry or Ina (see box in upper left-hand corner!) for details. 360 275-6769. oldcedarforge@web-o.net.

Wayne Lewis Has Anvils and Coal galore. Elkhorn #2 coal. 360 678-5969 up to Coupeville, Washington. Keystone Ironworks and Blacksmith Supply, keystone@peoplepc.com.

Norm Larson Books gets our **Thanks** for bringing a great selection to the Fall Conference! 800 743-4766.

Animadvertistine, ubicumque stes, fumum recta in faciem ferri? Ever notice how wherever you stand, the smoke goes right into your face?





Bob Watts Rose ^{AND} Heart



Twila Austin Dragons

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