

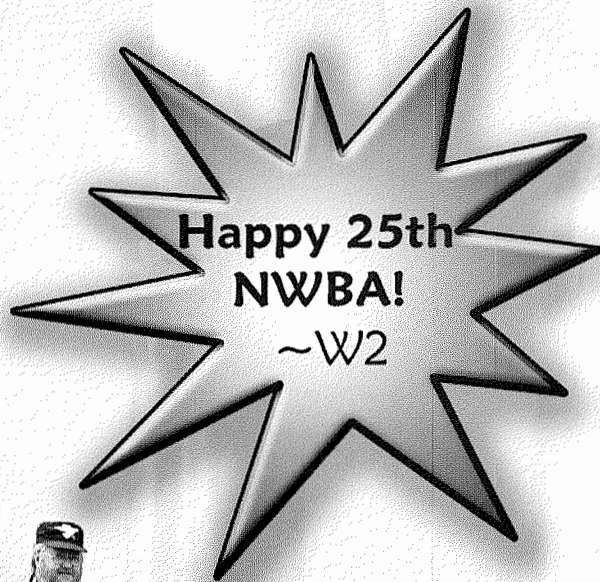
HOT IRON NEWS



VOICE OF THE NORTH WEST BLACKSMITH ASSOCIATION

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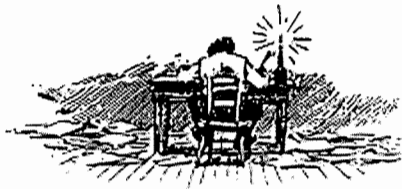
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Cover: Jorgen Harle~Bird Bath In Bronze
Inside Art: Arnon Kartmazof



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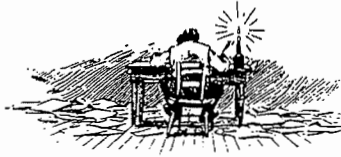
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Editor's Notes

Things are popping in Richmond! ABANA is putting the final touches on the 2004 Conference. If you want to see World-Class forging and smiths from all over the world, an ABANA Conference is the place to be! Plus, it's one of the most economical vacations that you can take. A number of NWBA folks are going to the conference specifically to take notes for the 2006 Conference in Seattle.

Preliminary work is being done on the Seattle 2006 Conference. The first step is creating a budget. All of the prospective costs need to be factored in, such as the charges from the University of Washington for dorms, food, services, etc. When this process is completed the registration and attendance charges can be calculated. As soon as the budget is finalized we can start organizing events and committees to plan them. I have yet to meet an NWBA member who isn't enthusiastic about the conference and, most importantly, who hasn't offered to help. There are a lot of great ideas out there. If you have one let either myself or Terry Carson know. We're on the lookout for creative ideas that will make the conference unique and interesting!

The NWBA already has a lot of experience in organizing great conferences. The Spring Conference at Enumclaw will have several fantastic demonstrators. With some of these conferences approaching the 400 attendance mark, an ABANA Conference, with a planned minimum attendance of 800-900 isn't much bigger!

Thanks to Dan Naumann for letting us view his exquisite portfolio. Dan is on the ABANA Board and has been producing some of ABANA's educational materials. As you can see from his work, he is a talented smith. Dan is also closely involved with the Cyril Colnik Collection at the Villa Terrace Museum in Milwaukee. Hopefully, the Colnik Collection will be one of the gallery exhibits at Seattle. Also, thanks to Jorgen for the great color shot on the cover, as well as the portrayal of his work!

On a sad note, NWBA member John Hern, Hern Foundry, Coeur d'Alene, Idaho, passed away in November. John's foundry was the site of the NWBA Conference in the Fall of 2001. We all enjoyed John's hospitality. His foundry manufactures various cannon models as well as blacksmith equipment. John had numerous interests and was expert at anything he became involved in. A great guy and friend. A real loss.





Carson's Comments

As the new President of NWBA, I would like to thank all past and present members of this organization for making us one the premier blacksmithing groups in the country. From a group of a few dozen in the late 1970's to currently well over 500 members, NWBA has been a force in the revival of this "King of the Crafts!"

A hearty welcome to new board members Ina Culberson, Renato Muskovic and Jerry Zygmuntowicz. We have an exciting Spring Conference 2004 in Enumclaw, Washington at the King County Fairgrounds, featuring great demonstrators and lots of activities. You won't want to miss this one.

The Fall Conference 2004 will be at Al Flashing's in Oakland, Oregon on October 15-17. Alan and Grayson are putting a lot of preparation into what promises to be a memorable event. We will be camping out, so come prepared! Jerry Zygmuntowicz volunteered at the January 24 Board of Director's meeting to organize the Spring Conference 2005 in the Corvallis, Oregon area. He would appreciate offers of assistance. The Archive Committee found a permanent storage area at a reasonable cost--free! Many Thanks to the Committee and Darryl Nelson!

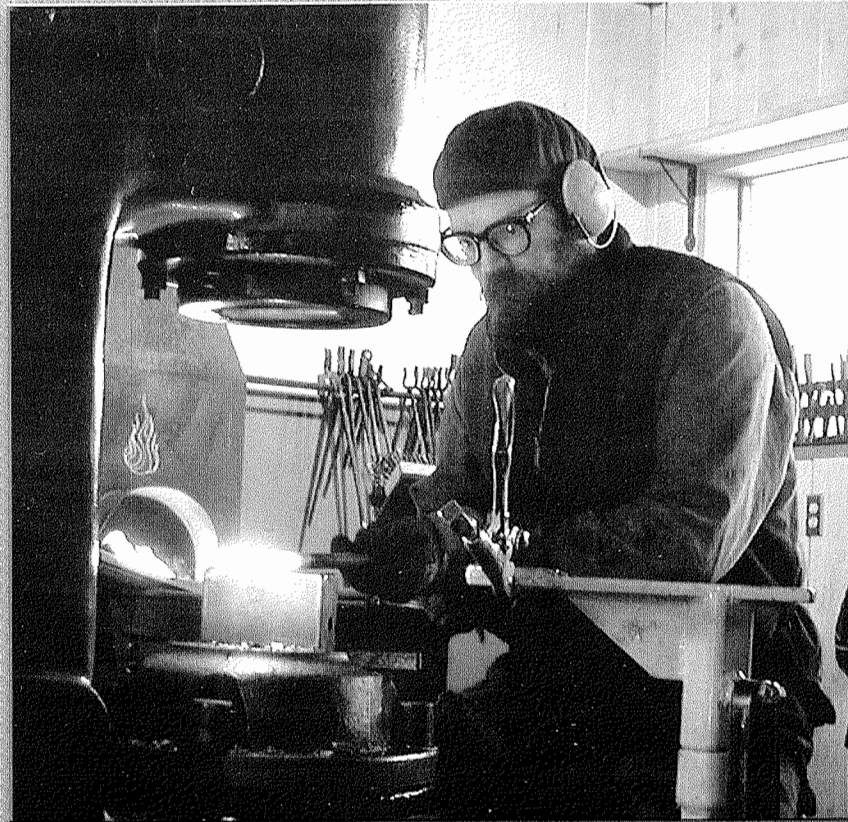
Planning continues for the 2006 ABANA Conference in Seattle and volunteers are needed. There will be sign-up sheets at the coming NWBA conferences so start thinking of making your choices to help make this a special, close-to-home event for Northwest blacksmiths; this is our chance to show the world this dynamic state of metalwork in our corner of the United States!

As your elected representatives, the board members need feedback from you, the members, to serve the needs of a continually changing and expanding organization. Presently, there are two conferences yearly and a quarterly newsletter that fulfill our basic charter. If there are other needs, please let us know and be prepared to be asked to help. You can reach any board member by looking on page three of the *HOT IRON NEWS*.

This is the 25th Year for the NWBA! To achieve another 25 years of growth, we must continue to educate and encourage coming generations to the lure and magic of using fire to form objects of strength, beauty and utility.

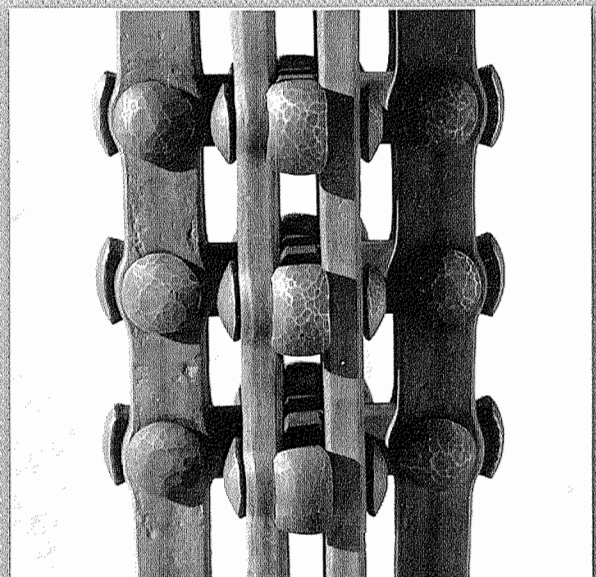
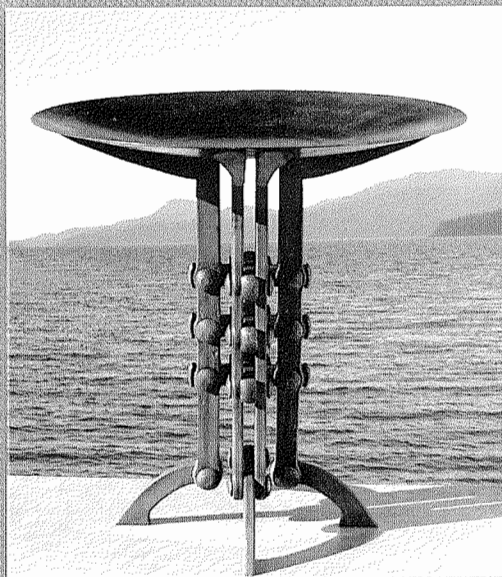
MAY YOUR ANVIL NEVER GROW RUSTY!

Jerry Carson

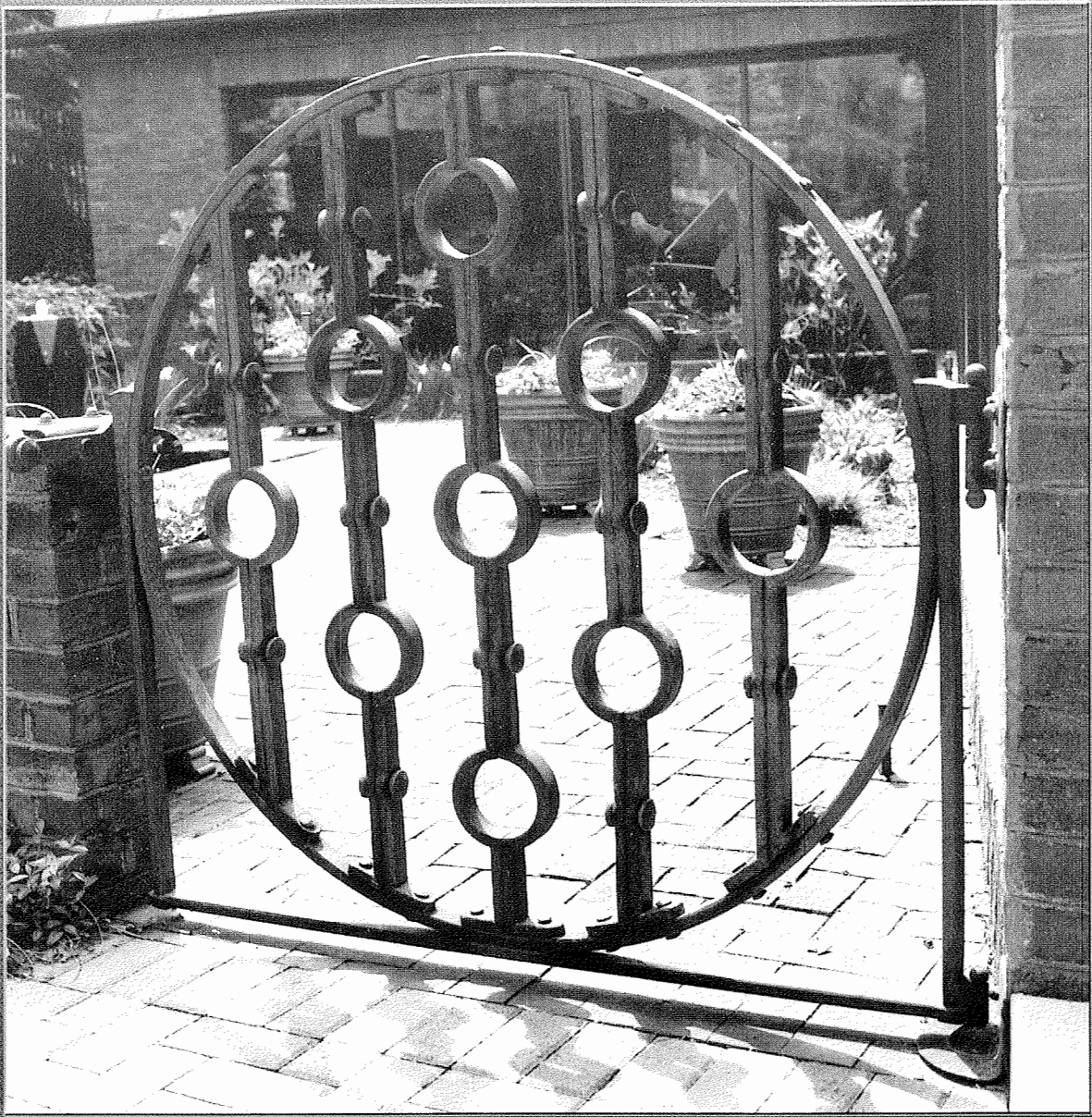


Orcas Island Forge

Jorgen Harle forges on the water's edge . . .

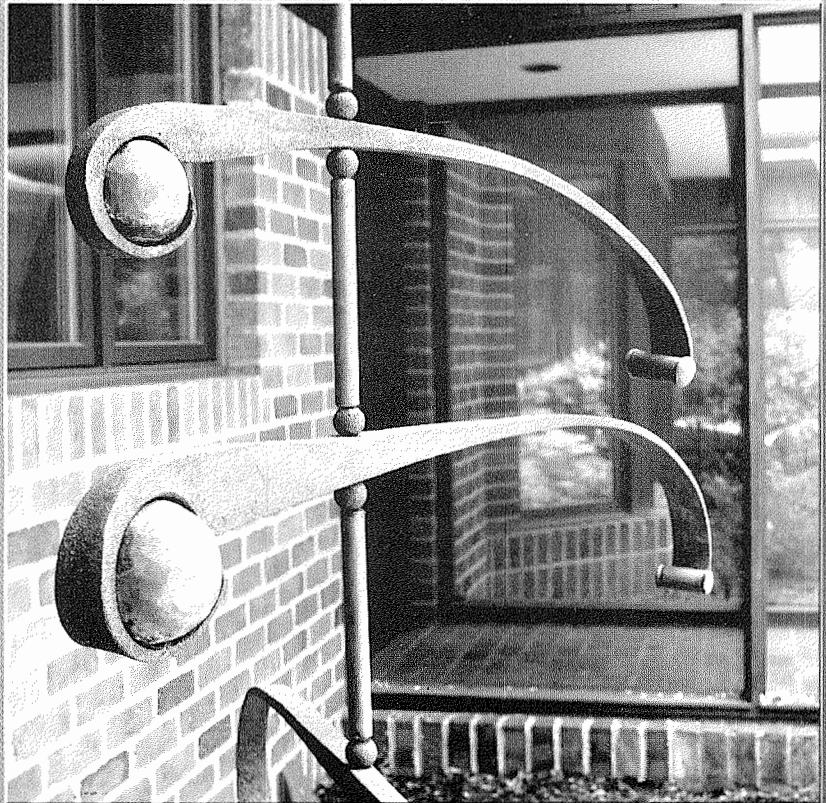




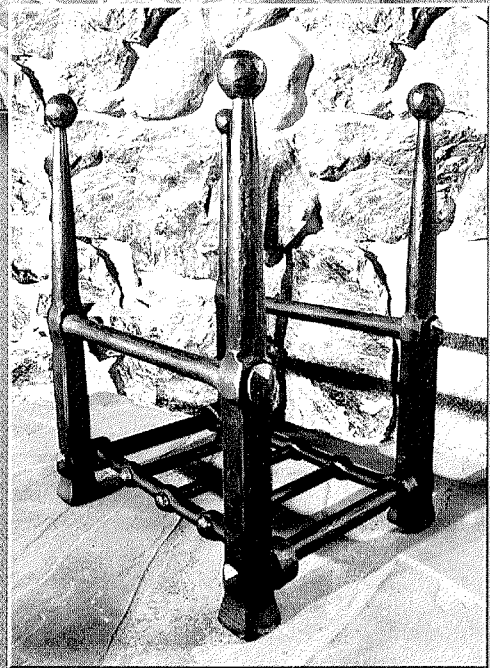


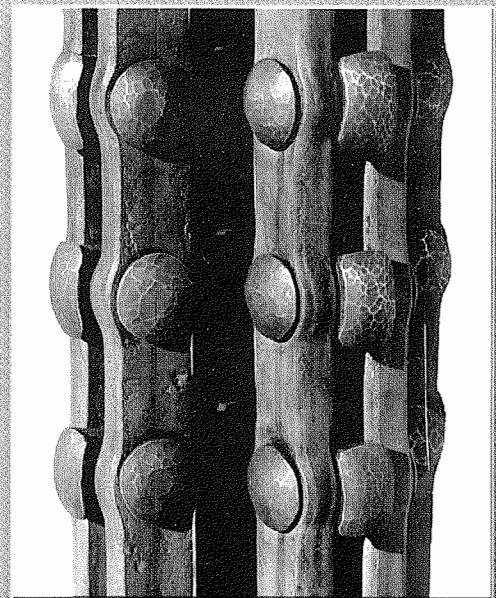
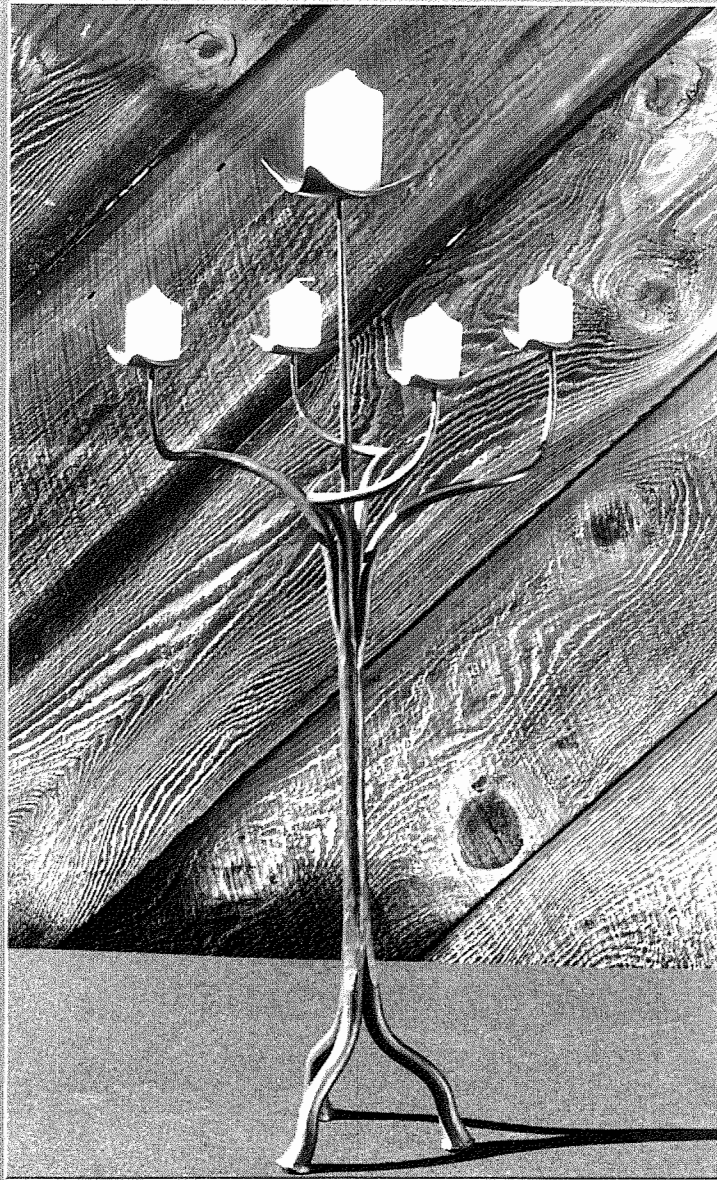


Fusions Study



Mobile





Mobile detail



Cyril Colnik by Dan Raumann

Traveling through southeastern Wisconsin, one might notice in more affluent neighborhoods of Milwaukee the handiwork of a gifted master blacksmith. Often referred to as the *Tiffany of Wrought Iron Masters*, Cyril Colnik transformed stubborn iron, copper and brass into grace, as well as the grotesque, with a rare command of style and elegance.

Cyril Colnik was born in Triebein, Austria, September 20, 1871. His father, Dominic Colnik, had a dominant presence in his village with his veterinary practice, as well as economic and political interests. Unfortunately, tragedy struck the family and Dominic and his wife Anna lost everything.

Venturing out as an apprentice mechanical assistant, Cyril left home in the 1880's. He studied ironwork with Franz Roth in Graz. After traveling and studying in France, Italy, Spain and Switzerland, he arrived in Germany and enrolled in the Munich Industrial Arts School. With the approach of the Colombian Exposition in Chicago in 1893, the faculty recommended Colnik to help set up the ironwork display, under the Guidance of Master Blacksmith Reinhold Kirsch, for the German government. It is believed that Colnik's famous *Masterpiece* was first exhibited at this event.

As Chicago's population had few German-speaking individuals, Colnik was attracted North to America's "German Athens"—Milwaukee. Here, the "Forty Eighter's", or German Immigrants who came to America in 1848, had at this time amassed their fortunes in the new world and were now building impressive homes and businesses. At this time Milwaukee had a population of more than 70% Germans of either direct descent or heritage. Colnik's timing couldn't have been better for the young Austrian entrepreneur.

Colnik was commissioned by many of Milwaukee's notable's such as Captain Frederick Pabst, owner of Pabst Brewing Co., Herman Uihlein, owner of Schlitz Brewing Co., Lloyd Smith, owner of A.O. Smith Co., Gustav Trostel, a tannery owner, and many others.

The maximum number of employees Colnik employed is open to debate, but we can safely assume this number was about 25. His main shop was modest, and in the end, he worked out of his home in Milwaukee.

Herman Rittmeyer, a retired German blacksmith/fabricator in Milwaukee, rented Colnik's shop after Colnik's retirement in the 1950's. Rittmeyer recalled in a fine German accent "It was not his style to make a fast piece. He would pinken' around and pinken', until it was exactly what he wanted." Says Rittmeyer, "When we decided to have him (Colnik) down in the shop, we would have a rocking chair there with plenty of blankets, and he would sit under the heater. As soon as I started working, you could not hear him anymore. Then he would speed up his voice so I could hear him, 'Keep working!' he said, 'I love to hear that!'"



He also recounts, "If I was to make a scrollwork, I would adjust my work to a price that the customer was willing to pay . . . (I would not) put personal feeling into the work, and not be (a) great blacksmith work because I knew the customer wasn't willing to pay for it, and I was the one who needed the money. We talked shop sometimes when I did something on how he would have done it, because his theory of working was okay, but to me it was too slow. It took too much time, and I wouldn't get paid for that. So I changed (the) style a little, but I noticed on his face that he never really liked it . . . the less expensive work."

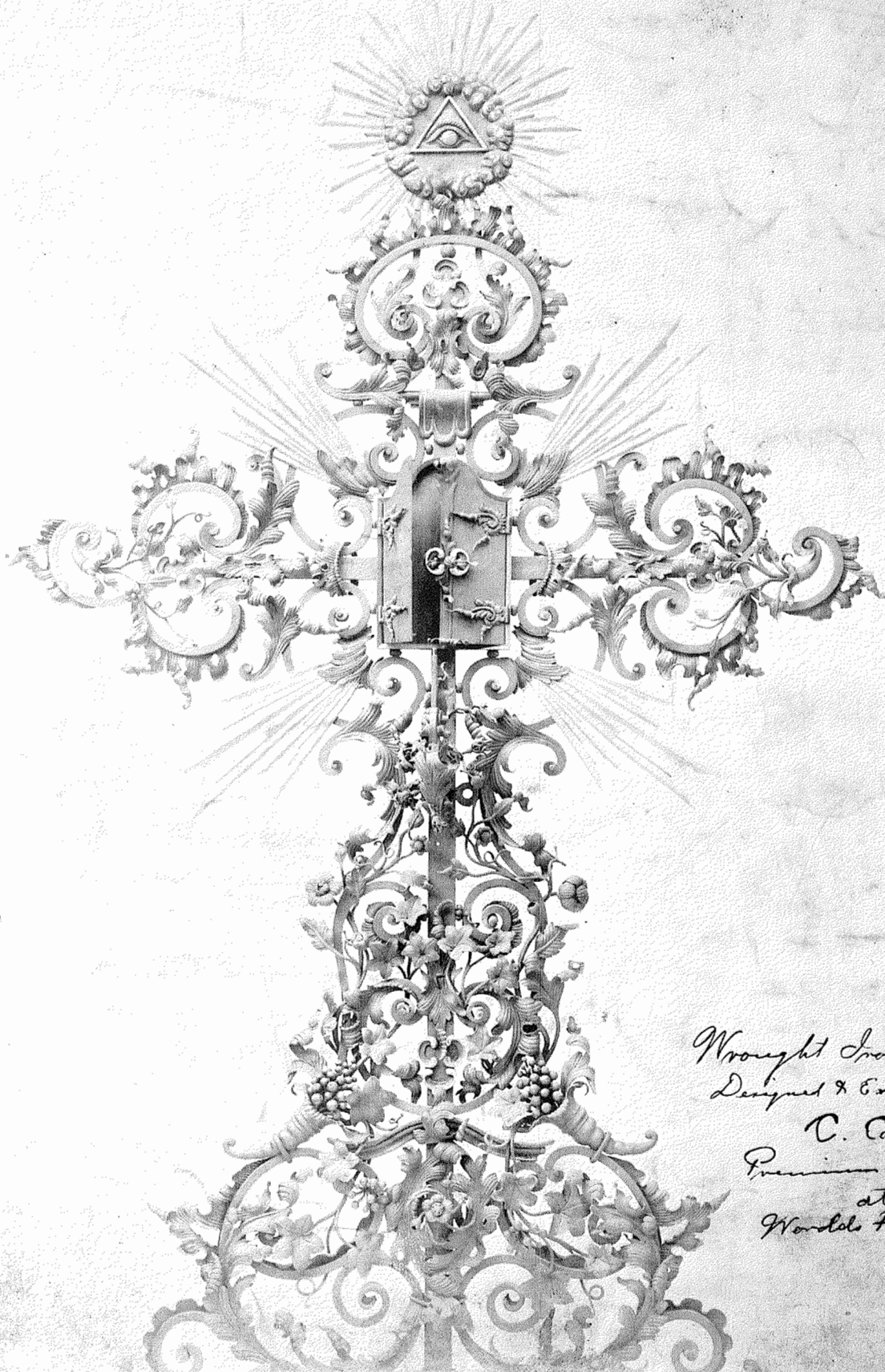
As gifted as Colnik was, he never referred to himself as an artist. Though local contractors, architects, and designers considered him a master of any style, Colnik never developed a style of his own. His command of style was so very well respected, that often an architect would leave a blank space on a blueprint with the words "Colnik fill in here." A quiet, modest man, the Colnik signature rarely appears on his finished works. Rather his signature is most often found on his tools, drawings, and blueprints.

Some of Cyril Colnik's works can be seen at a permanent exhibit at Villa Terrace Decorative Arts Museum in Milwaukee. Most of these works were bequeathed to the Museum by Cyril's only daughter, Gretchen, in 1991. This collection includes his famous *Masterpiece* which, I believe, is the *Mona Lisa* of all ironwork.

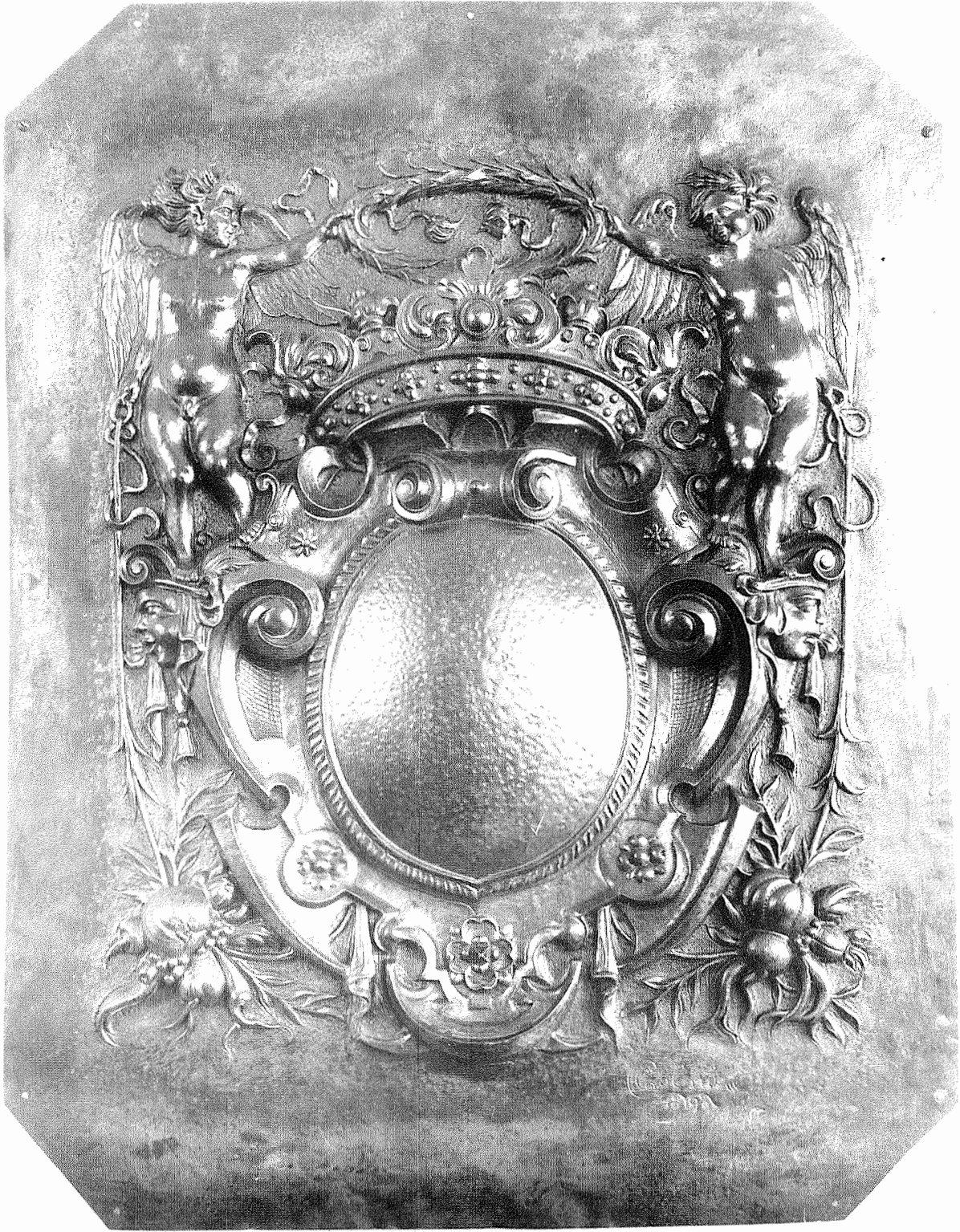
Recently, a vast collection of Colnik's original drawings, sketches, blueprints, ledgers, and photographs was donated to the museum by Kohler Foundation. Jim Temmer, Director of Villa Terrace (and the Charles Allis Art Museum) wishes to preserve and use these archives to further inform, educate, and enlighten individuals to architectural iron, and Cyril Colnik himself. Note: Villa Terrace is in need of funds to properly preserve and archive this collection of materials. It is estimated that \$25,000 is needed to do so properly. If you wish to make a donation, please send proceeds to: Villa Terrace Decorative Arts Museum, 2220 N. Terrace Ave., Milwaukee, WI, 53207; or for more information call James Temmer at the Charles Allis Decorative Arts Museum at (414) 278-8295. Note that these funds are to be used for the "Colnik Exhibit."

Through grants from the Wisconsin Humanities Council, the Francis Whitaker Blacksmith Education Foundation, the Kailas and Becky Rao Foundation, Miller Brewing Co., as well as corporate and private interests, the video *Forged Elegance, the lifework of Master Blacksmith Cyril Colnik* was produced. As Project Director for the video, I hoped to see Colnik's name and glorious works put before the public eye. This dream was realized in 1998 as the program aired on Milwaukee and Wisconsin public television. (Copies are available by contacting Villa Terrace) The photographs I have submitted for this publication are some of the results from this project, and I hope you enjoy them as much as I do. (All photos of Colnik's work credited to John Cumming).



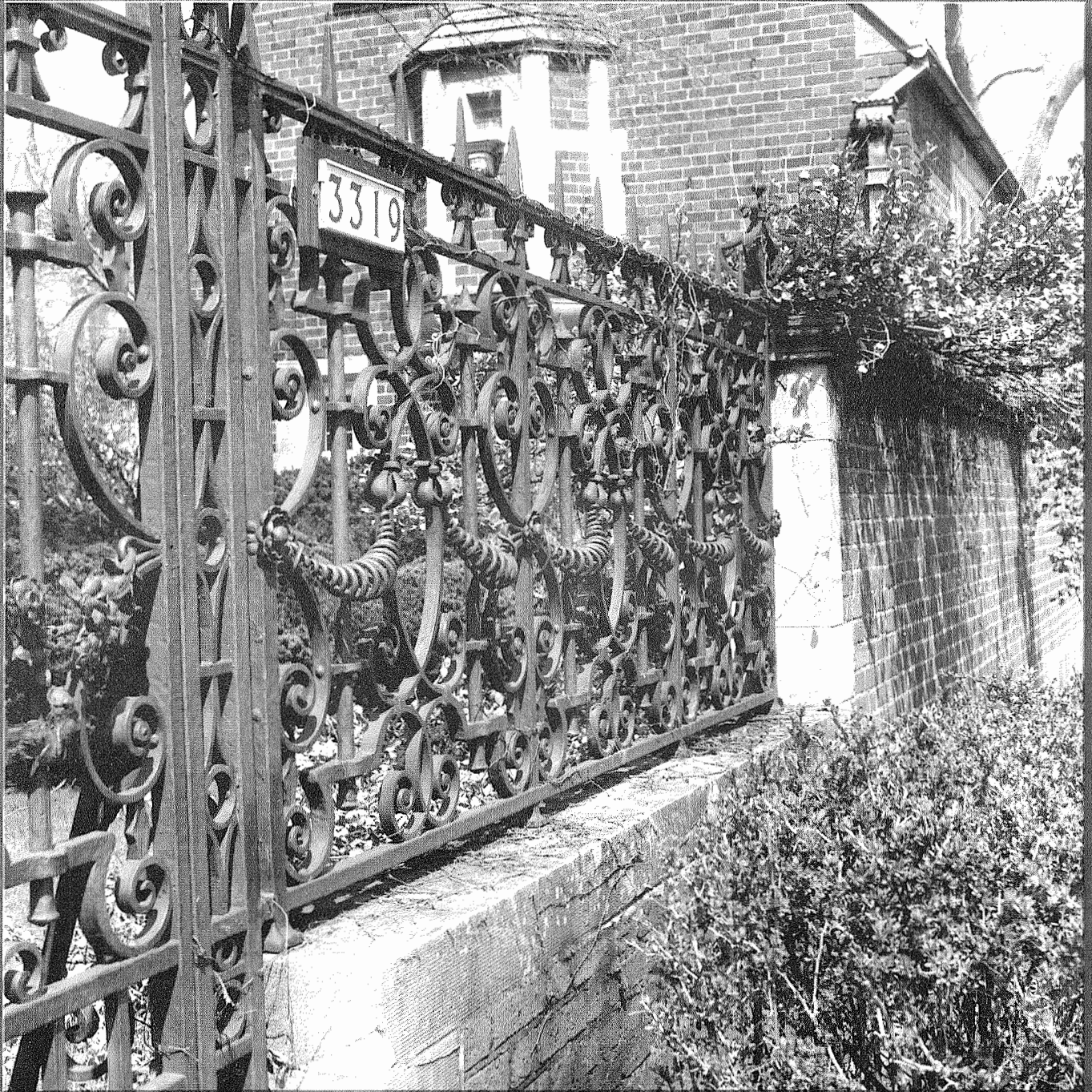


*Wrought Iron Cross
Designed & Executed by
C. Colins
Premium awarded
at
World's Fair 1893*



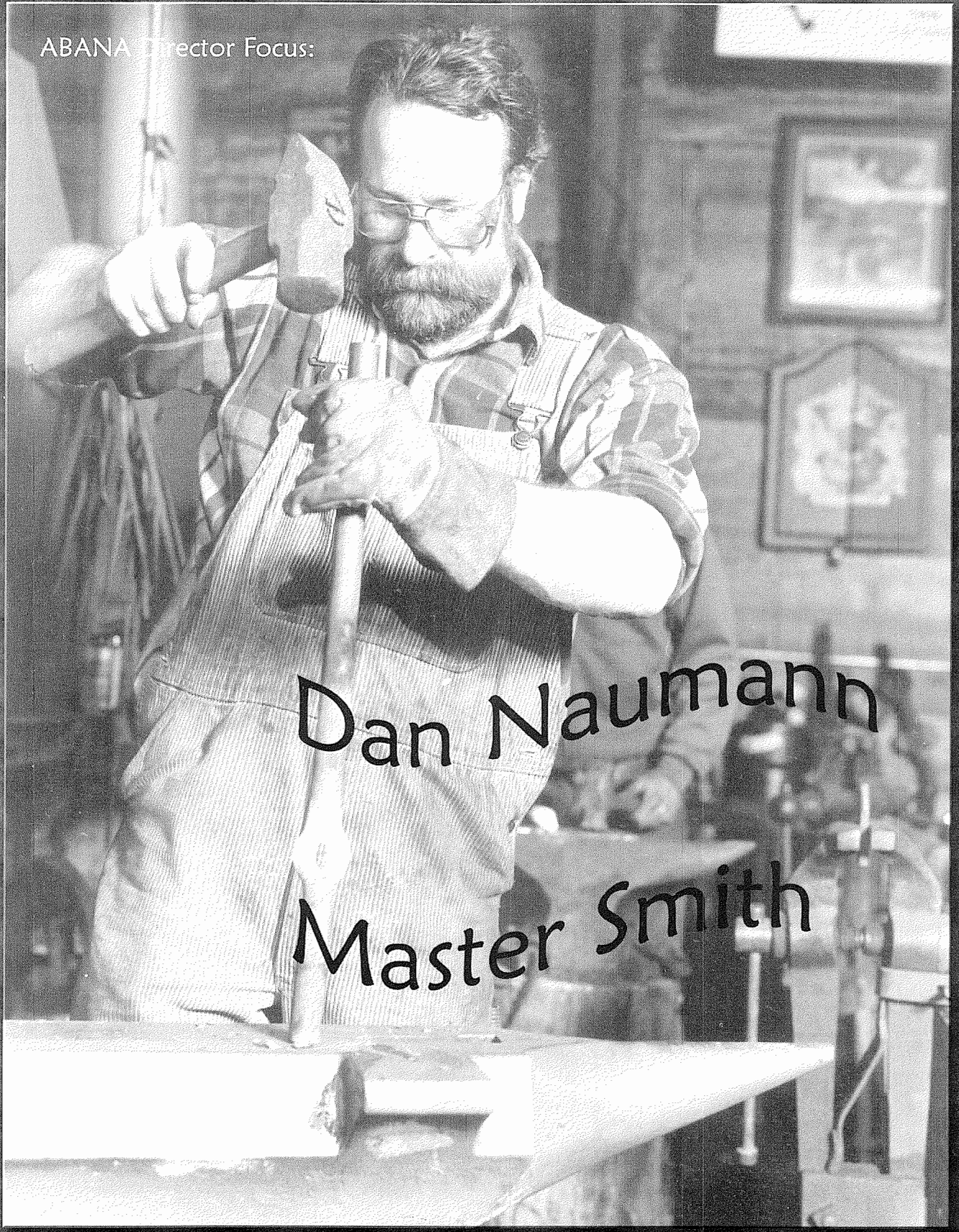








ABANA Director Focus:



Dan Naumann

Master Smith



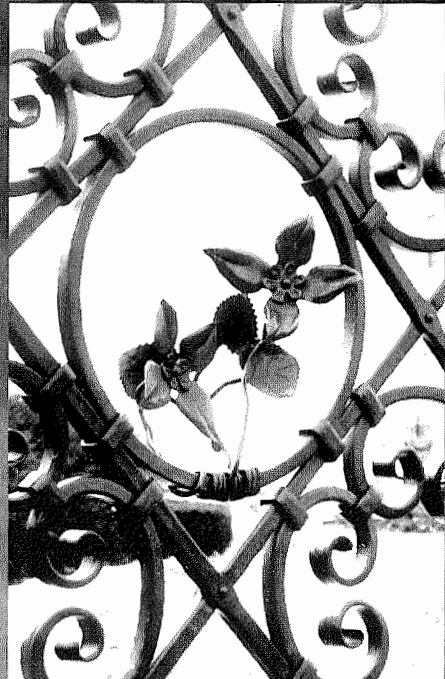
Dan's *Opus Magnum* is his work on the Neptune Gates at the Villa Terrace Museum in Milwaukee.

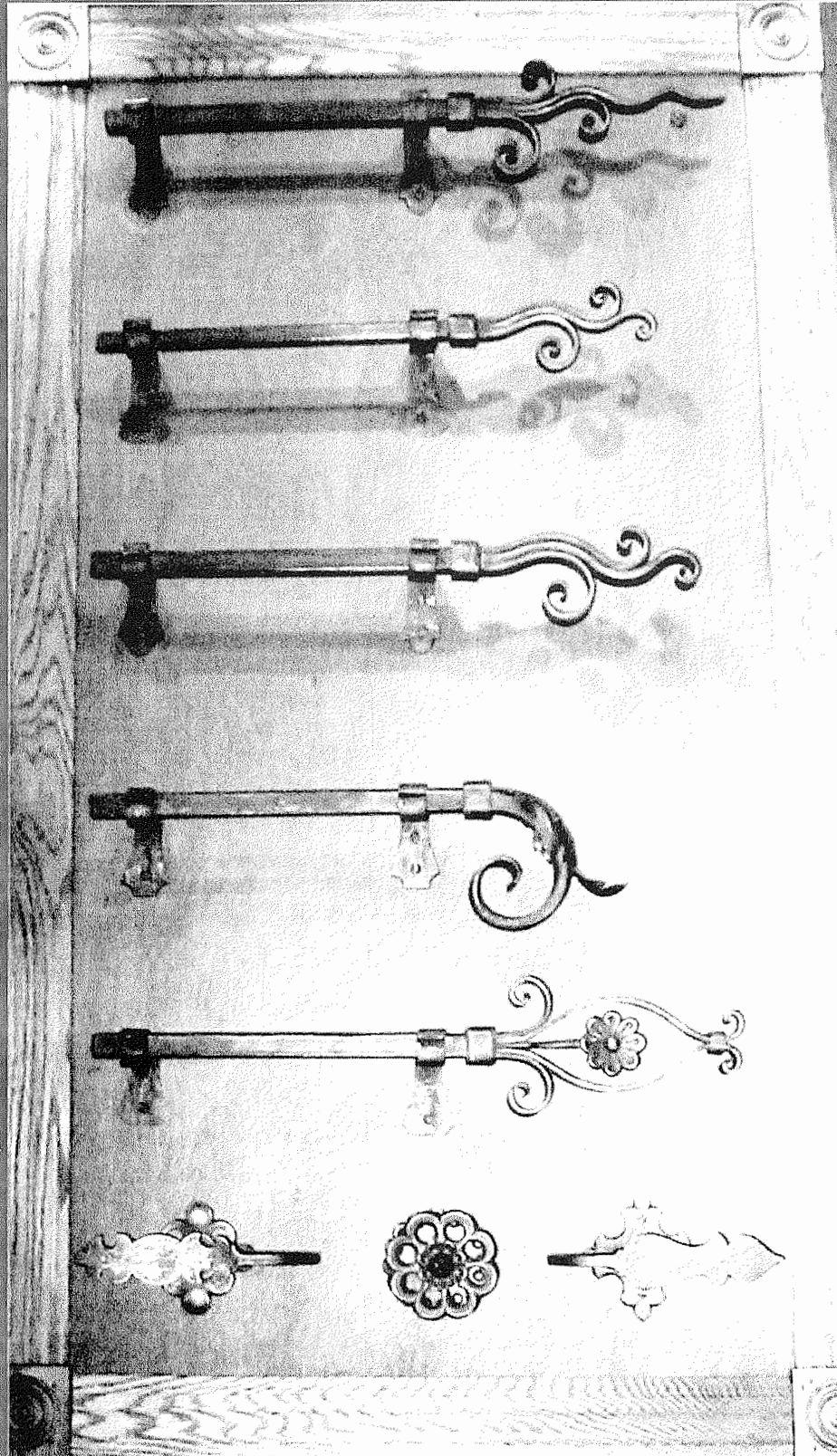




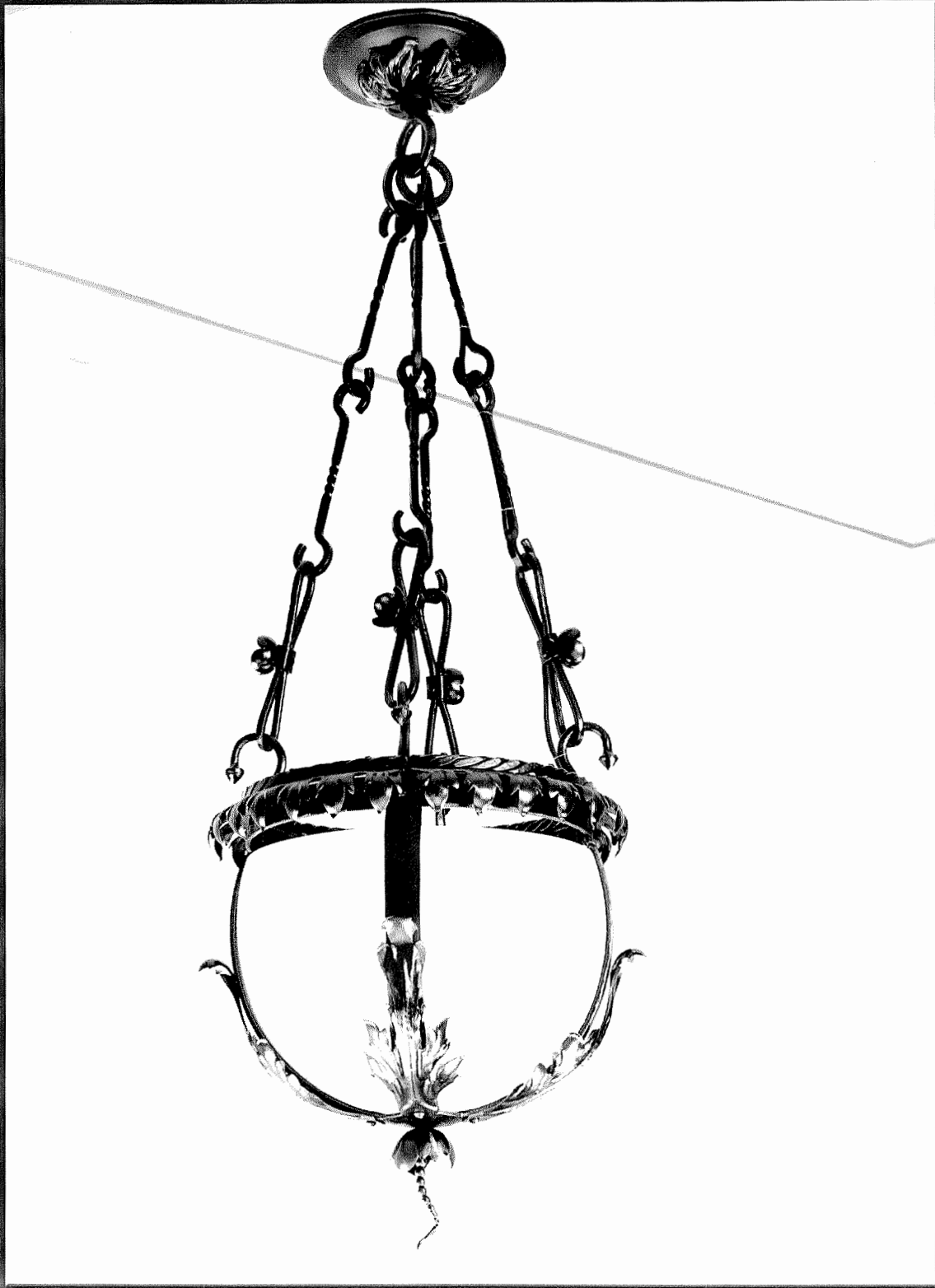


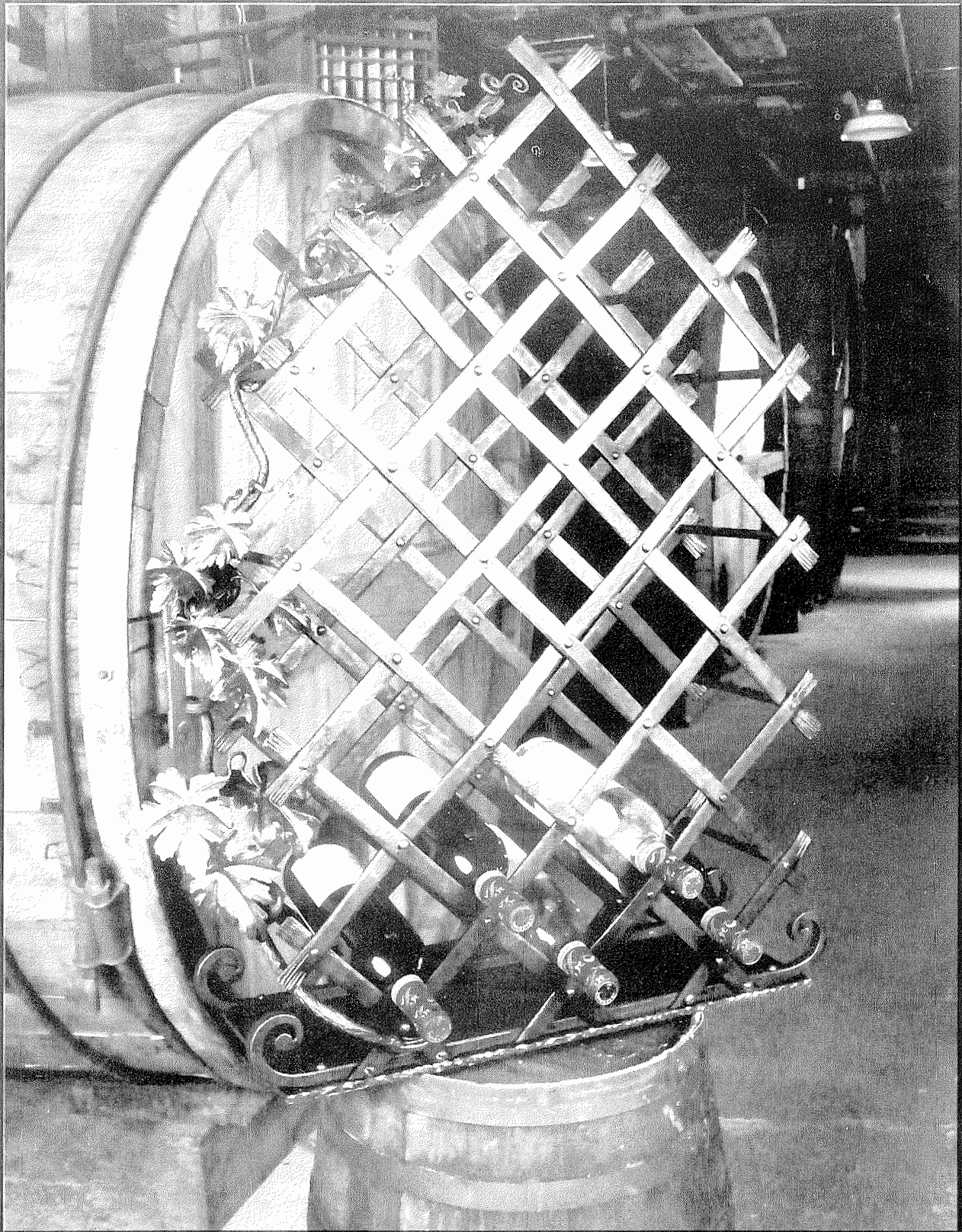


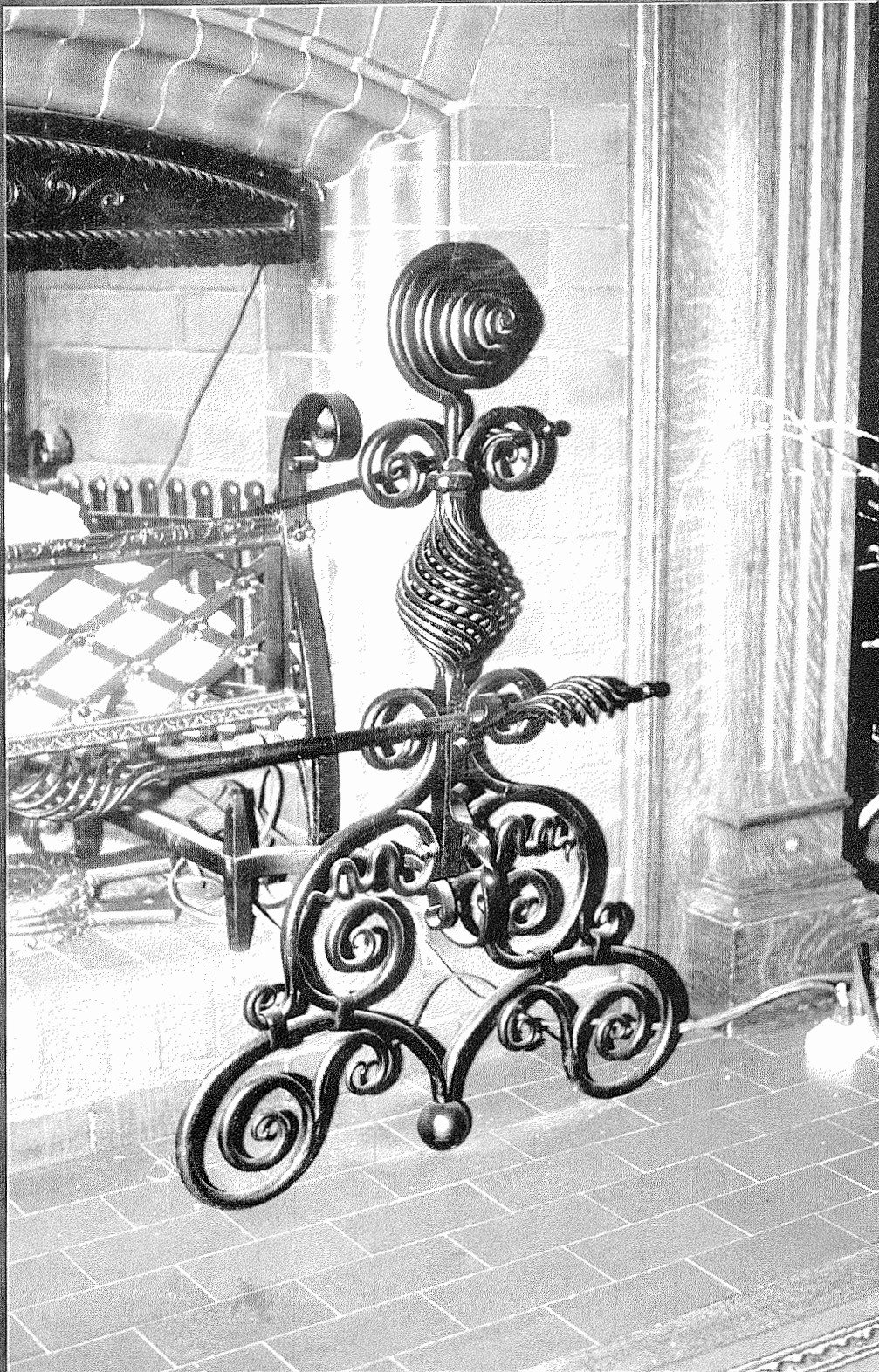






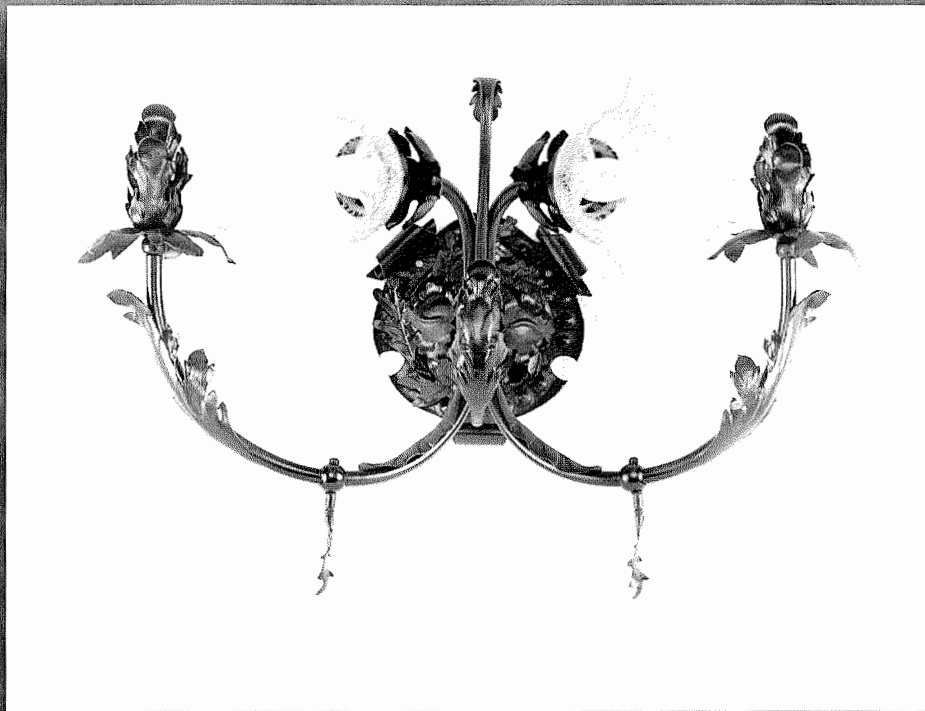


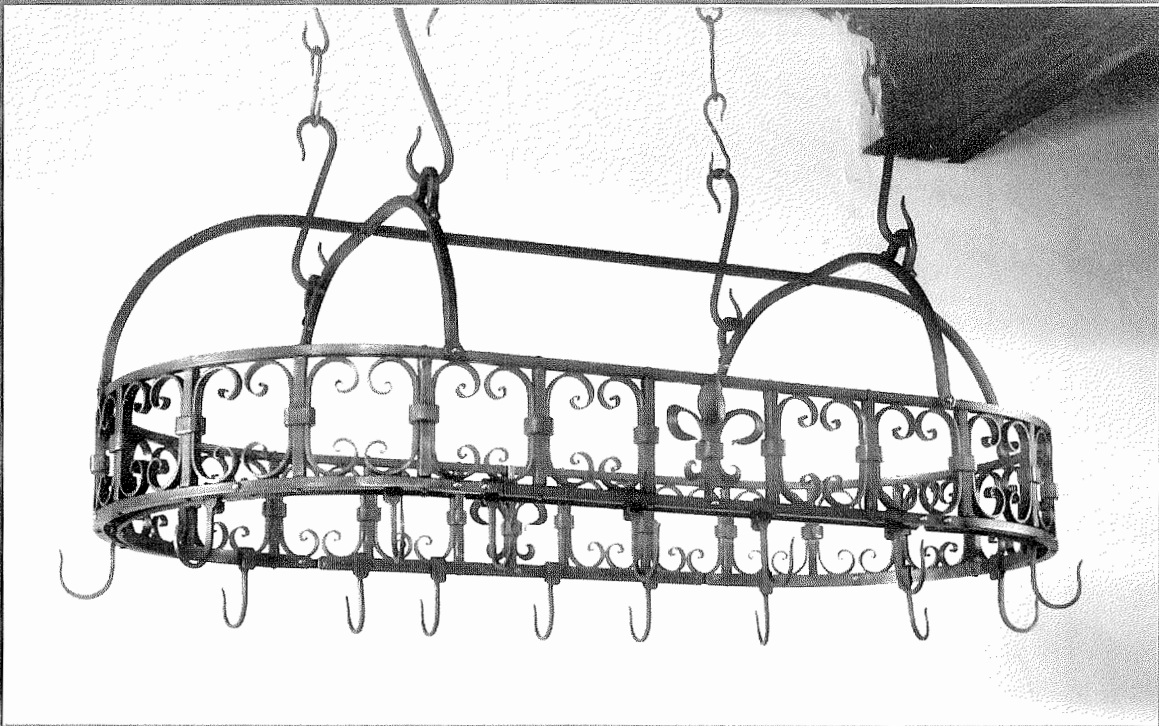
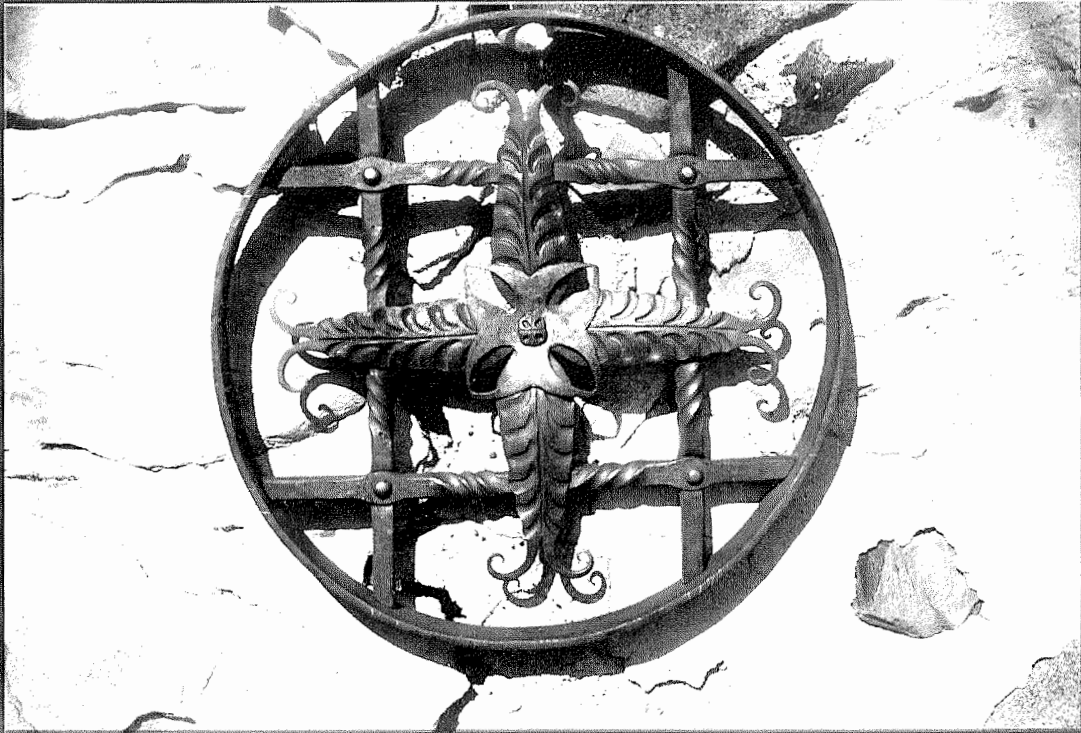




Colnik Piece Restored by Dan Naumann

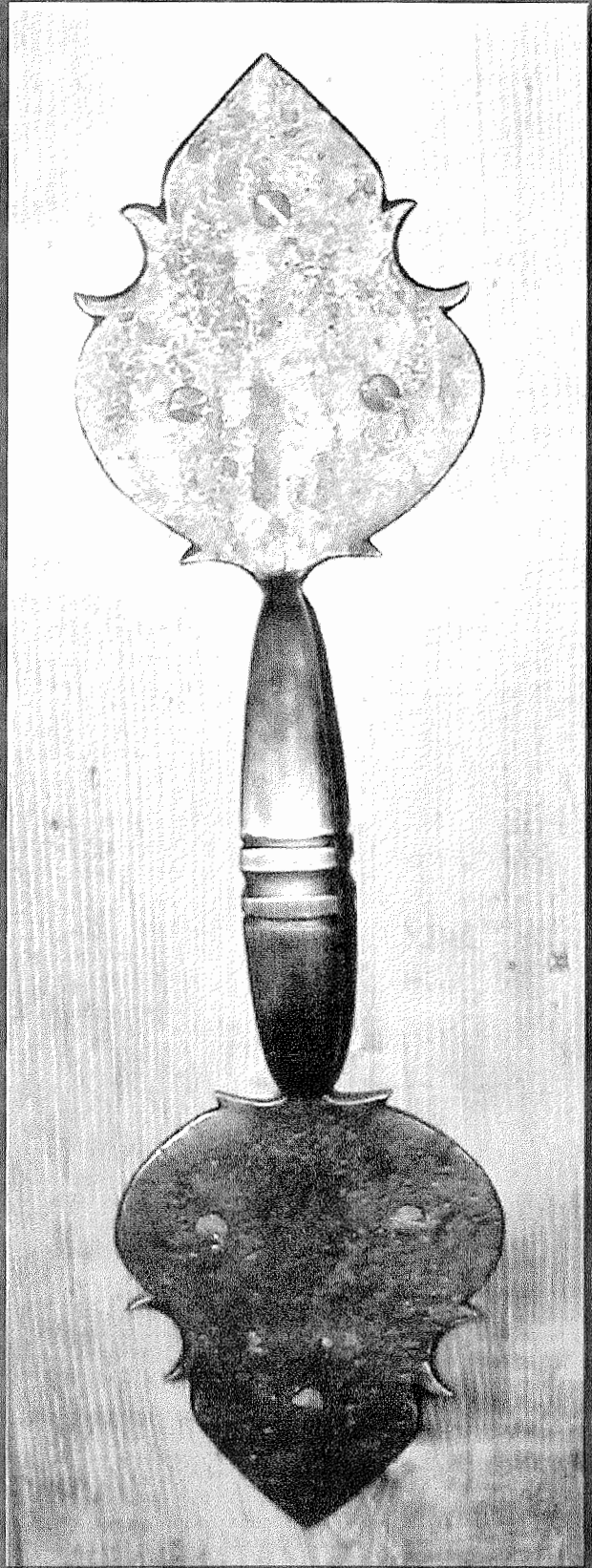
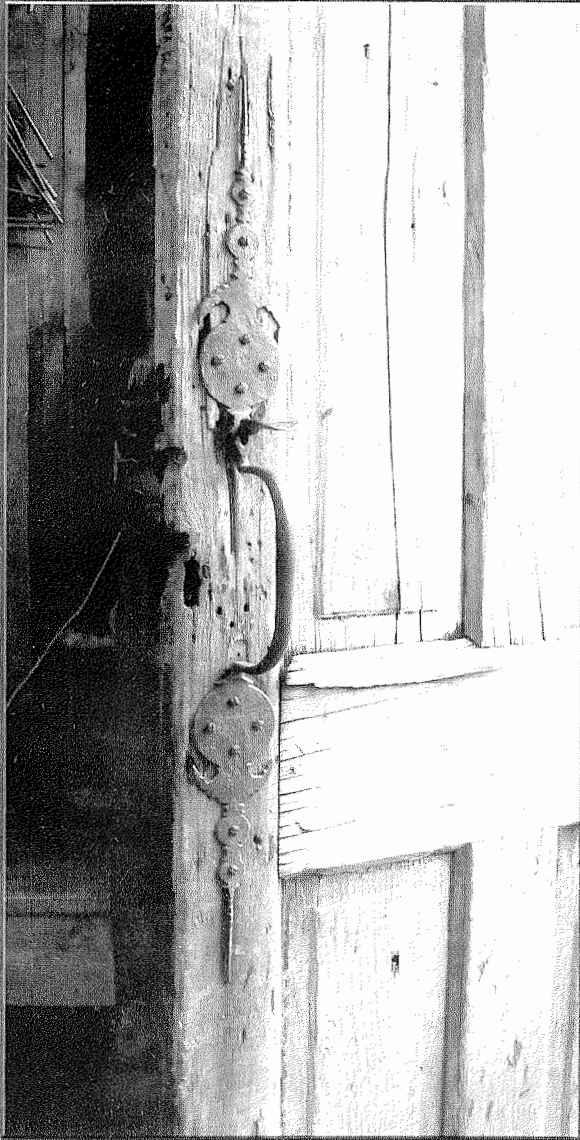






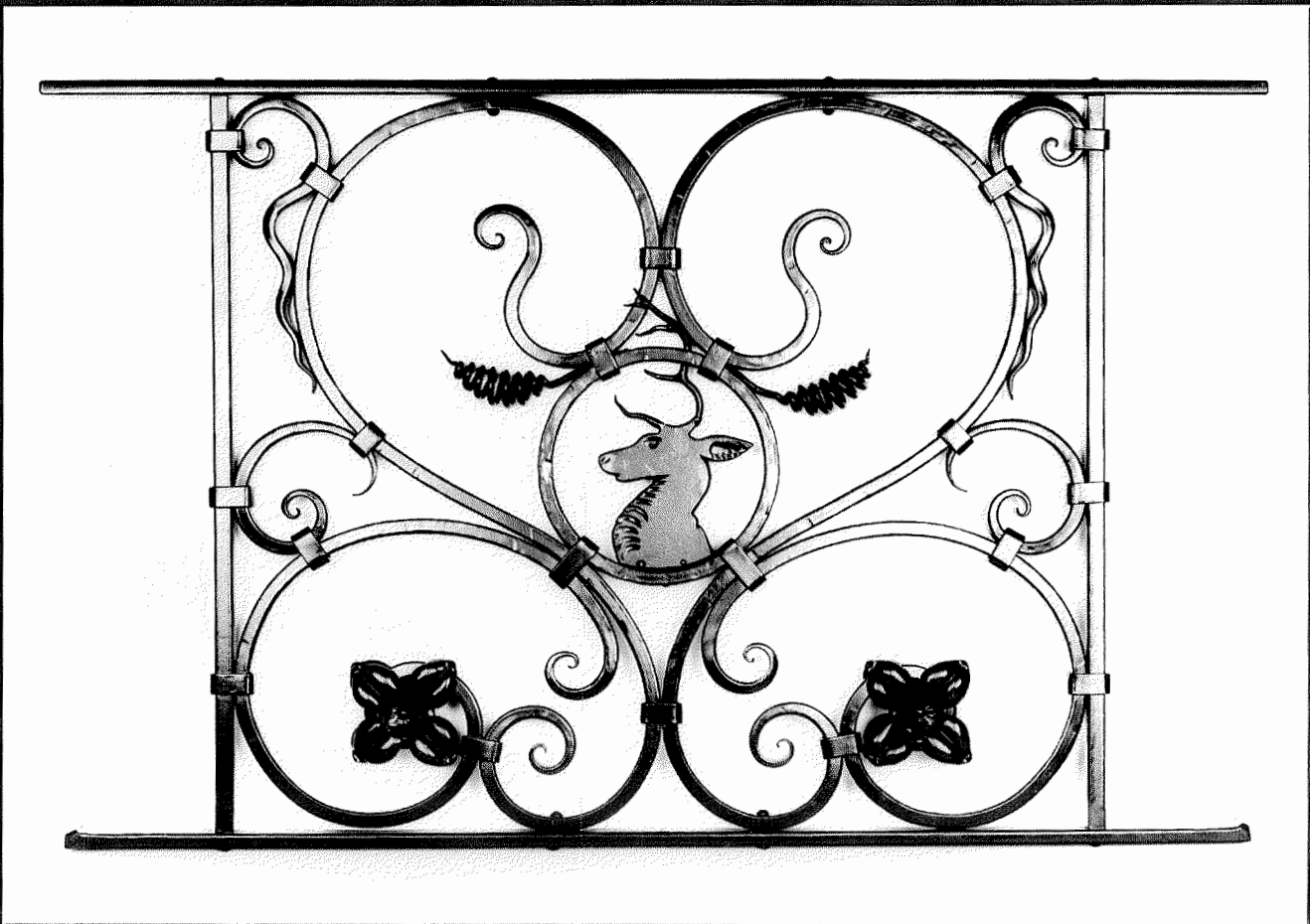
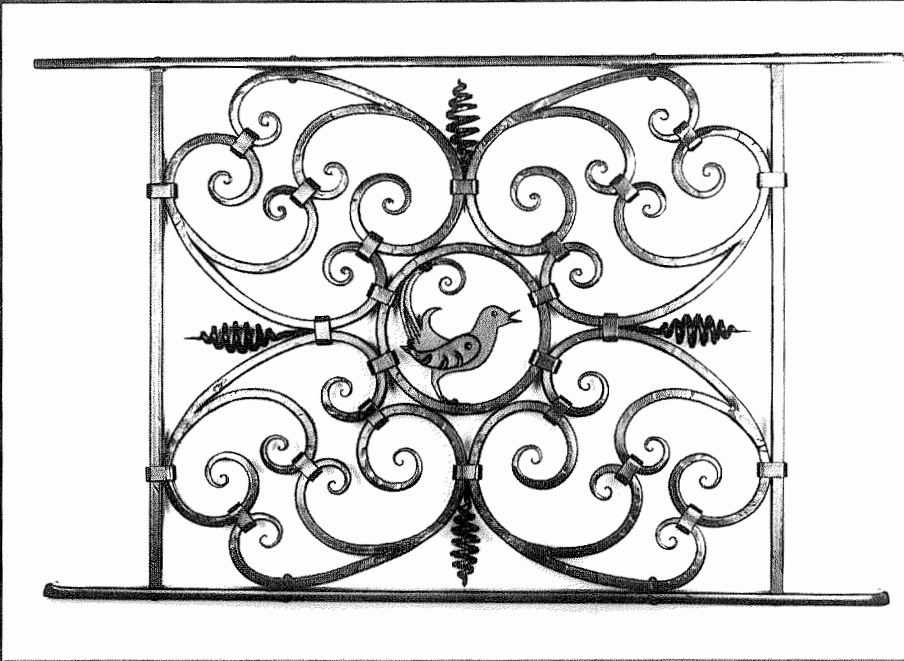


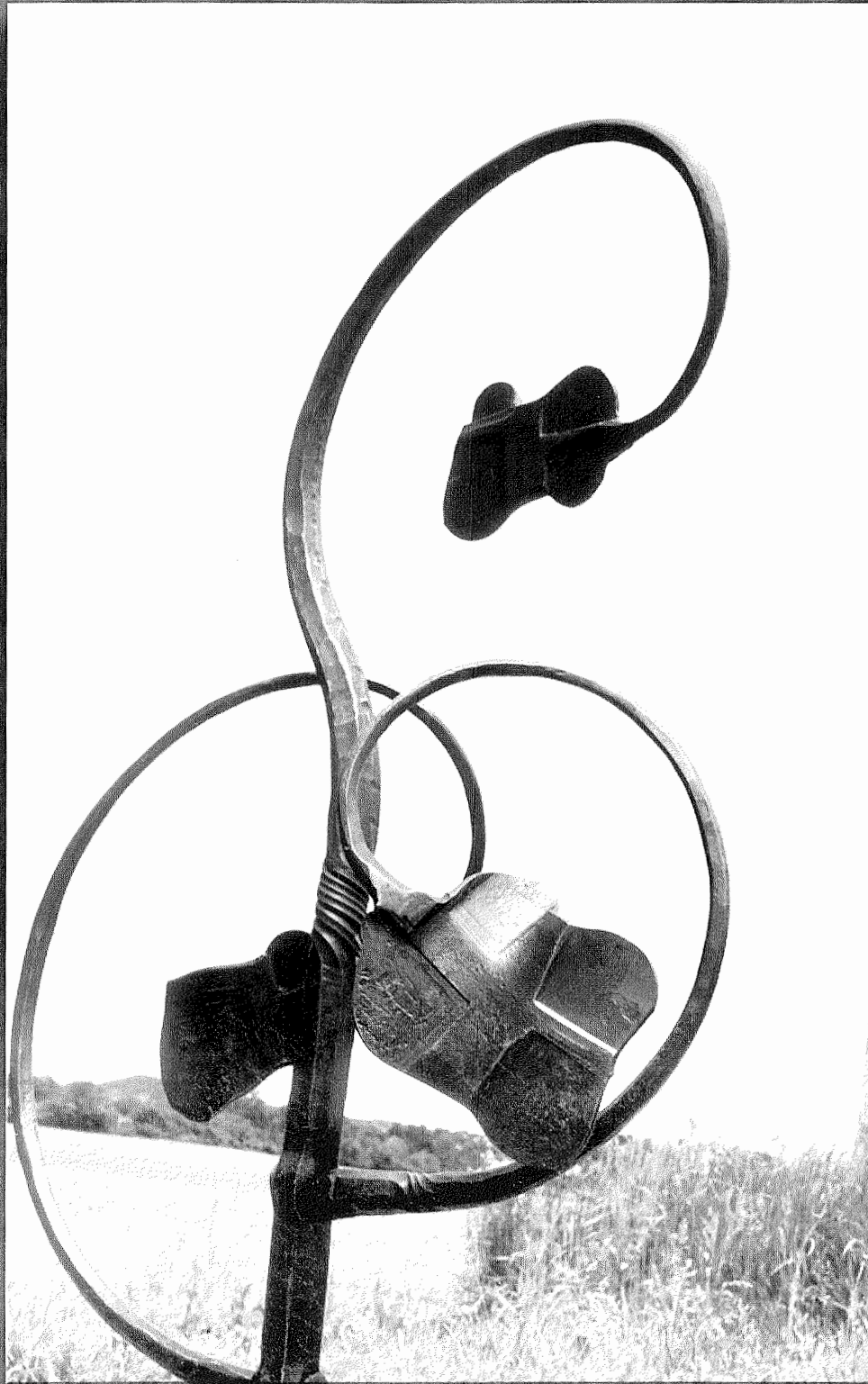














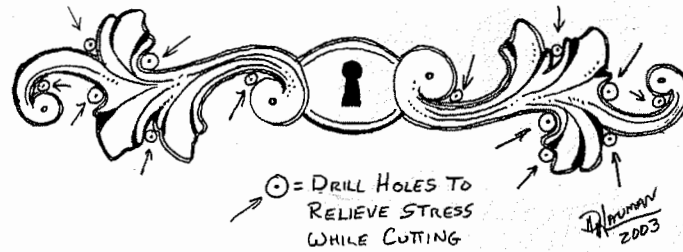
TOOLS NEEDED:

Hammer; anvil; jeweler's files; 6"-8" half-round file; cutting chisels; brass, copper or mild steel base (to protect anvil); 3/4" ball punch; vise for filing, paper pattern, 3M spray adhesive. A metal cutting band saw or jeweler's saw may be utilized in this project.

The designs for escutcheons (as well as other forms of ironworks) can be found, revised and adapted by reviewing books such as Henry Rene' D' Allemagne's book entitled "Decorative Antique Ironwork" (Dover Publications). I have revised just such a pattern for this exercise.

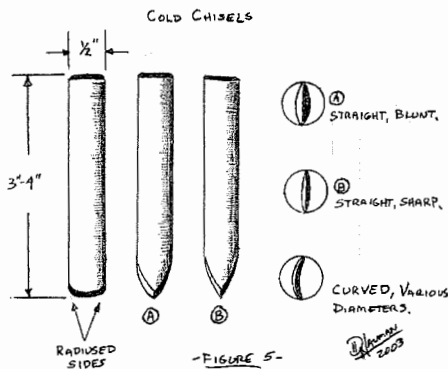
Start by making a good photo-copy of the design, and using a spray-on glue (3M makes a fine glue for this purpose), apply the pattern to 14, 16 or 18 gauge mild steel sheet stock. Let set for an hour before cutting the pattern.

Pre-drill holes (Figure 1) in any area that requires a radius, or an acute angle. This accomplishes several goals. The pre-drilled holes prove a precise radius for the pattern, and also provide stress relief if cutting the pattern with cold chisels. If cutting with a jeweler's saw or jigsaw, the holes will prevent over-cutting into the tight areas.

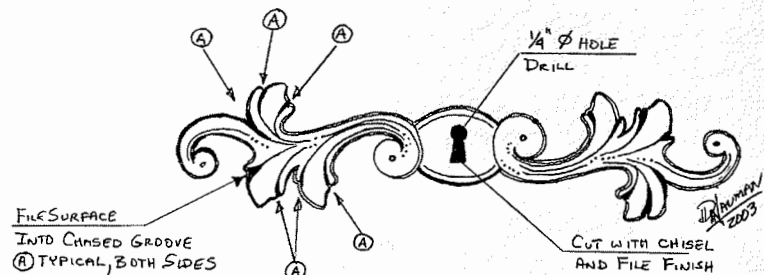


- FIGURE 1 -

Choice of cutting tools can influence the look of the piece. Cutting sheet stock with cold chisels is a very efficient process. Cold chisels will automatically provide a beveled edge to the piece. This beveled edge creates the illusion of the stock being heavier, which is desirable. Since this process is performed on cold metal, the cold chisels should be short and stout (Figure 5). Use a base of copper, brass or mild steel beneath the sheet being cut to prevent scarring the anvil. It must also be noted that when utilizing cold chisels, the material will spread slightly, causing minor stress to the piece. Pre-drilling the holes (Figure 1) will help reduce stress, and minimize distortion. After cutting the pattern out, refine the edges by filing, being careful to maintain the beveled edge. When the pattern distorts, making chiseling difficult, lightly tap the pattern flat on an anvil with a hammer on the backside of the pattern so as not to introduce hammer marks.



- FIGURE 5 -



- FIGURE 2 -

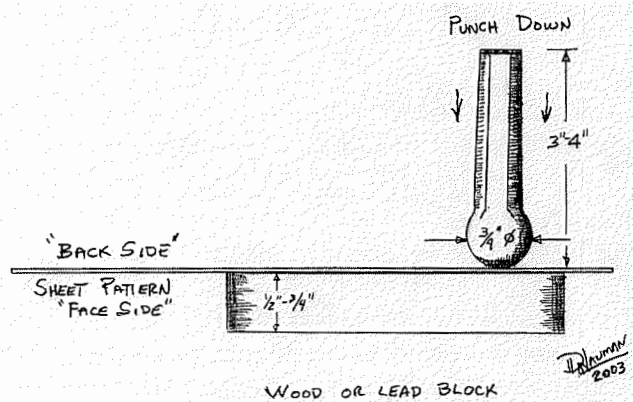
If a saw is used, to cut the pattern, filing in the beveled edge provides the same illusion of a thicker material, but will be more work. Usually, distortion is minimal when sawing.

After refining the pattern with a file from the front, remove remaining burrs by filing from the backside. If one has the option of having a power wire wheel, use this to scrub any remaining burrs from the edge of the workplace. *Note: A set of curved cold chisels with varying radii dramatically speeds up both the cutting and chasing process.*

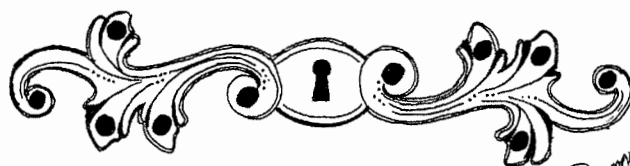
Your surface lines roughed in, proceed to burn off the pattern. Do not quench, as there is enough carbon in mild steel to slightly harden the workplace. This hardening can introduce stress fractures.

The keyhole can be made by drilling a 1/4" hole for the top of the keyhole, and then chiseling out the bottom of the keyhole. The burrs can be filed out, and the keyhole refined with small jeweler's files.

Proceed to refine the chasings with your chisels. Having chisels with varying width chisel edges, provides a better look to the piece. The chased lines should get wider near the edge of the piece, and decrease in width further inside the piece. Once the chased lines have been refined, use a half round file and surface file the points shown in Figure 2, widening out these areas and further blending them into the chased lines.



- FIGURE 3 -



● = PUNCH FROM
BACK SIDE
WITH 3/4" ϕ
BALL PUNCH

- FIGURE 4 -

To create depth in specific areas, take a punch with a 3/4" ball end and utilizing either an end grain hardwood base or a lead base, lightly punch the areas down from the backside as shown in Figure 3. After doing so, take a rawhide or wooden mallet (to avoid hammer marks from a steel hammer), and tamp down any distortion from this process so that all edges of the workpiece are laying flat.

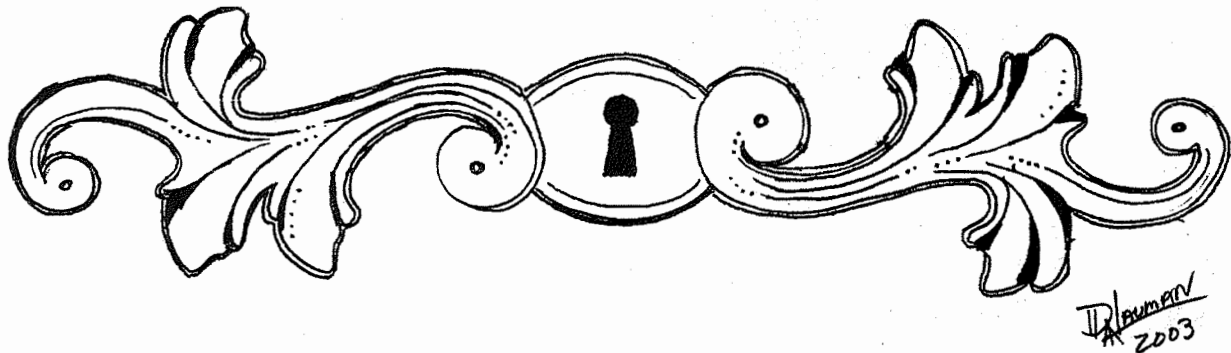
For a distinctive finish, fire the piece so that a full scale forms on the surface and allow to air cool. (Quenching while hot may remove some of the scale, which is not desirable.). Using a fine emery cloth, proceed to lightly sand the surface to bring out the highlights in the raised portions of the workpiece. Rinse in water, and either apply a hot wax (being careful not to change the color of the piece when heating), or apply an oil finish. This will create a contrast between the polished and unpolished surfaces. Use small tacks to fasten the finished piece to wood.

Notes: I have taken it upon myself to further my learning experience by trying to rediscover the myriad processes utilized by the great masters. In so doing, the finished work-study pieces often end up mounted to boards and displayed in my shop for client review. Many inquires and commissions have been realized through these studies. Curiously, many of the inquires and commissions are not to have a necessarily functional piece, but rather a hand-crafted decorative accent for the client's home or workpiece.

One of my mentors informed me years ago that "the more detailed the workmanship, the less money I will realize from the task." Fortunately, this is not the case. I have found that the better my hammer control, coupled with greater knowledge of the trade, as well as finely made tooling (not jigs) provides me with an appreciative client base, willing to pay for the advanced workmanship.

I emphasize "not jigs" as jigs are primarily used often to compensate for a lack of hammer control, as well as a lack of knowledge of the trade. I have forced myself to master many aspects of forging as this attitude often allows me better results, greater versatility, and less time spent making peripheral tools and jigs. I feel I am robbing myself of the opportunity to master a form of forging every time a jig is utilized. Most jigs I have created in the past are now collecting dust.

Presently, I am working on a large chandelier, which is a re-creation of a Cyril Colnik piece originally found in the foyer of the Captain Frederick Pabst Mansion in Milwaukee, WI. The Pabst Mansion, of classic French Renaissance design, was purchased by the Catholic Archdiocese after the death of Captain Pabst. The Archdiocese sold many decorative elements of the mansion during the middle of the 20th century. The mansion was then purchased from the Archdiocese in the 1960's by the Wisconsin's Heritage's Foundation to save it from the wrecking ball. Today, the Mansion is being restored, and is open for public viewing as one of Milwaukee's fine architectural gems.



The chandelier is made up of many features including 124 oak leaves, 32 acorns, 12 acorn caps, six basket twists, six acanthus leaves, nine rosettes, twelve repousse' bobèche's. There are also three sets of real 5x5 and 6x6 elk antlers, among many other elements.

There is nothing about this chandelier that I have created before exactly. In other words, there are similar aspects to elements I have created earlier, but not entirely . . . and often times remotely. For example, the original chandelier was a gas and electric fixture. Many of the elements in this chandelier related to a time when certain elements could be purchased for the task, specifically ornamental gas fittings. None of these elements specific to this project are available today, and much of the time spent building this piece is fashioning these elements from scratch. In many cases where there are several elements of the same size and shape, I have turned a master piece on a lathe, and then using this master, created a top and bottom die to forge out as many elements as required.

Fortunately, the original chandelier presently hangs in a German pub in Milwaukee. The owner has allowed me to document this piece. I have spent many hours measuring, detailing, and photographing its many elements. Just when I think I have covered everything, I approach the next aspect of the piece and I find I need to return to further investigate the original to continue the reproduction.

As the piece evolves, I am enlightened repeatedly at discovering the many methods used by Colnik to shape the various elements. Many aspects of the chandelier have challenged me time and again to understand the processes used by Colnik. These queries return me to the design table, and often this means getting up at 2:00 a.m. to scribble down an idea that hit me in the wee hours of the night.

From these early morning scribbles, I then create one (and often times several) test or trial pieces to achieve the effect. Experience has taught me that one or two attempts are usually not sufficient to successfully figure out an element. These attempts are merely the stepping stones. In other words, it may take many failures to achieve success.

As a teacher of this trade, I often recognize in beginning students frustration from several of their unsuccessful attempts to create a motif. As a beginner, I was no different. I point out to these students that in any successful endeavor, be it forging, golf, shooting, music, etc., one must endeavor to persevere. Few folks have the brilliance of a young Mozart. Therefore we must understand we will fail, often times miserably, before achieving a desired goal. Masters of any trade recognize they will learn from their failures. That being said, ones failures are in reality an enlightening path to understanding.

I would like to insert that examining and learning classic metalwork through books, video and personal instruction are as important as sheet music to a musician. Without these musical scores, failure and frustration in learning to play an instrument runs high. Utilizing the printed score allows us to learn and understand the classics. Once learned, we are well-equipped to play many variations of musical style, and some may proceed to compose new versions, or even create a new style of music altogether.



Colnik Chandelier at the Pabst Mansion in Milwaukee

Ironwork is no different. Think of existing ironworks as sheet music. These pieces reflect a style and time period from which we can learn not only style, but composition, application, and structural integrity. We need to practice our ironworking “scales” to achieve sound craftsmanship.

Work study pieces, such as the piece and process I have outlined here, have enriched my forging vocabulary and provided me with the tools necessary to pursue even more challenging work. I feel fortunate to have had the mentors, the living and the deceased, whose works and guidance have equipped me with the determination to better my forging skills and aptitude.

The Pabst chandelier project continues to be a fine learning experience. I am documenting as much as possible on this project for my benefit, and I will provide ABANA with at least one article on this project. I am indeed fortunate, and consider it an honor to be working on a piece of this magnitude.

I wish to thank all of you who support ABANA, as well as the ABANA affiliates. It is through generous folks that eager students learn and grow in this trade. The networking, the resources of books, videos, magazines, newsletters, and the schools have created the present base of information to further re-create style and to investigate this medium to create new styles. It is my goal to reimburse my mentors by teaching others this ever growing and continually inspiring trade . . . Thank you.

Dan Naumann is on the ABANA Board of Directors and has been deeply involved in the Education Committee's efforts to produce fundamental blacksmithing educational materials. Dan's address is: Bighorn Forge, 4190 Badger Road, Kewaskum, Wisconsin, 53040, (262) 626-2208. trapper@alexssa.net

NWBA 25th Anniversary Conference!

The NWBA's Grand Celebration of its 25th Anniversary will kick off at 9 a.m. on Friday, May 28 at the King County Fairgrounds at Enumclaw, Washington! In addition to Finnish demonstrators Jouko Nieminen and Jarmo Anttila, David Tuthill will demo a sculptural piece involving the use of structural steel, wrought iron, other metals, and focusing on joinery. Jerry Culberson will do Hands-On. Portland's Arnon Kartmazov will demo Japanese knifemaking technique. Following the conference Alan Flashing will host a hands-on workshop with Jouko and Jarmo at Flashing Forge. Contact Alan for details at 541 849-3280.

Shibumi Forge: Architectural ironwork, hand-forged cutlery, furniture and hardware . . .

Shibumi Forge, founded by Arnon Kartmazov, creates functional and artistic hand-forged ironwork. Influenced by traditional Japanese design and sensibilities, Arnon often combines these with Western design elements to create his own unique style. The word Shibumi is a Japanese esthetic concept for which there is no precise English equivalent, but which can be translated as "understated elegance".

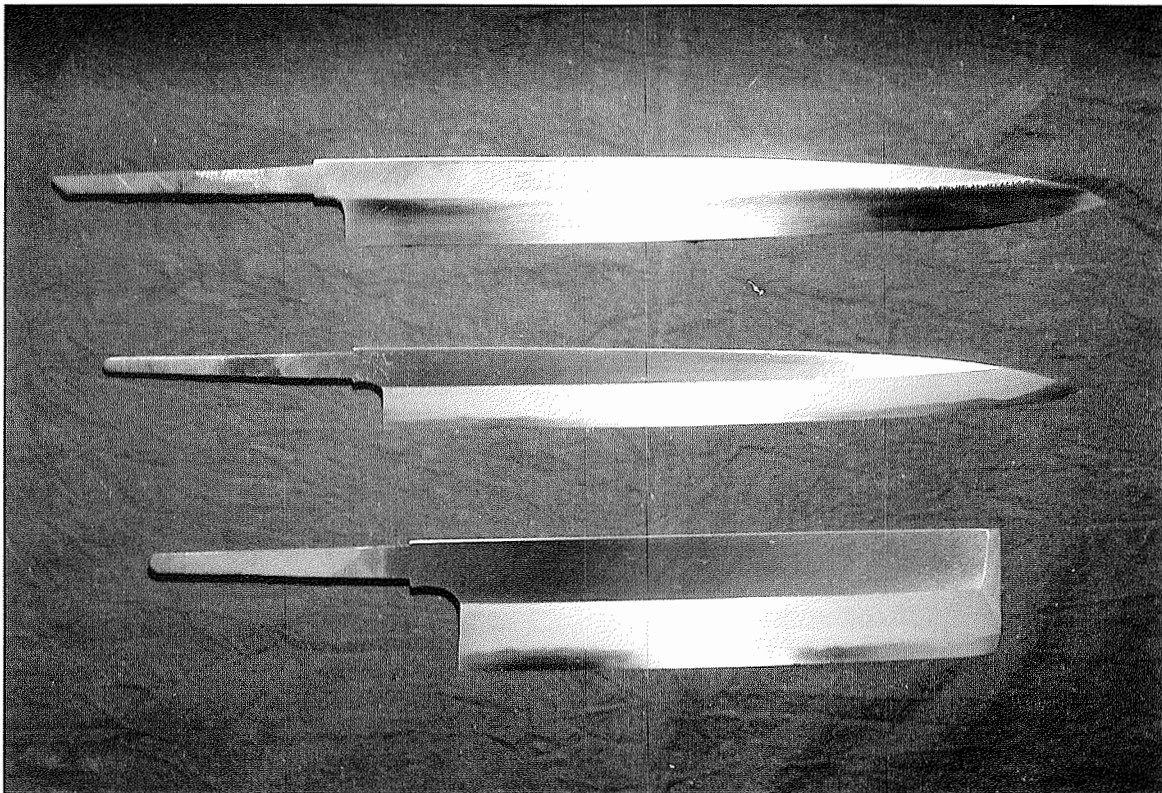
Arnon began his training in Israel where he learned the fundamentals of forging and tempering in 1982. He spent eleven years, from 1989 to 2000, in Japan. While there, he trained with a blacksmith in Sakai City and then with a swordsmith in Okinawa. Through these experiences he learned about traditional Japanese forging and tempering methods.

In 1996, Arnon built his own workshop in Kyoto, Japan. He continued to study traditional Japanese forging techniques. In 1998, he became a member of Sakai City's blacksmith's association, Tontenkan. He also took part in knife shows in Sakai City and held forging demonstrations for the public with members of Tontenkan.

In the Fall of 2000, Arnon moved to Portland, Oregon and set up his workshop, Shibumi Forge. Since moving to Portland, Oregon in 2000, Arnon has been involved in various architectural projects, forging one-of-a-kind railings, light fixtures and gates, as well as custom furniture and interior accessories. Materials used include mild steel, stainless steel, bronze and copper. Japanese-style chef's knives and woodworking tools are also a specialty.

Arnon continues to study forging methods with various masters both in the US and abroad. He often travels to Israel to train with his main teacher, Master Blacksmith Uri Hofi.

Arnon Kartmazov, Shibumi Forge. (503) 251-0282 mkartmazov@hotmail.com or shibumiforge@yahoo.com



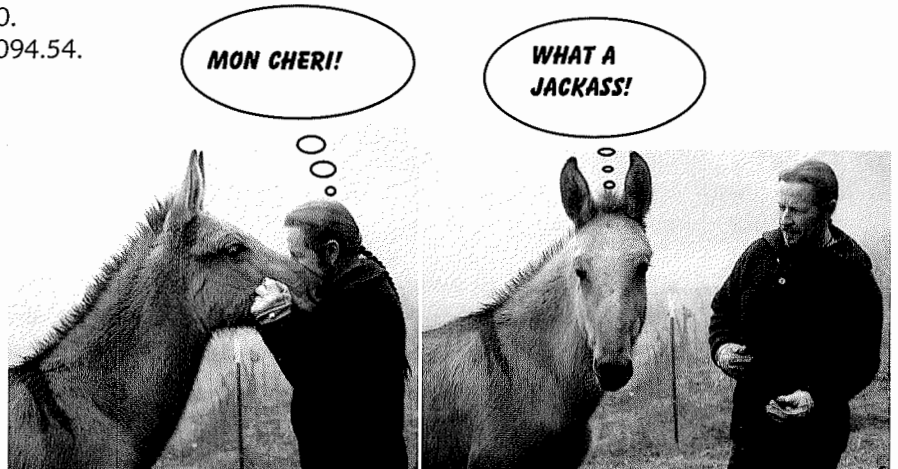


NWBA New Board . . . Left to Right: John Loeffler, Treasurer Ken Williams, Vice President David Lisch, Renato Muskovic, Alan Flashing, Jerry Zygmuntowicz, Secretary Gary Chapman, Ina Culberson, and new Prez Terry Carson.

The Club Bucks . . . Profit and Loss Statement, January to December 2003

Spring Conference 2003, Income \$13,256.00, Expense \$9,166.39, Auction \$4,580.
 Fall Conference 2003, Income \$13,664.00, Expense \$12,621.91, Auction \$4,362.
 Spring Conference 2004 Expense \$500.
 Membership Dues 2003, \$20,883.
 Hot Iron News 2003, Expense, Spring \$4150, Summer \$4150, Fall \$4150, Winter \$4150. Sales \$8
 Grants/Scholarship Expense \$900.
 Library Income \$407., Expense \$146.51 and Capital Expense \$650.74.
 Capital Expenditures/Equipment Expense \$1,587.25.
 Workshops/Open Forge Expense 0, Income 0.
 Administration/Member Services Expense \$3,094.54.
 Total Income \$57,160.
 Total Expense \$45,267.34
 Net Gain \$11,892.66
 Capital Reserves
 Beginning \$27,534.02
 End \$39,426.68

A HUGE THANK YOU to Laura Goemaat and Jeremy Andersen for their work as the Club's Treasurer/bookkeepers!



A BLACKSMITH AND HIS MULE . . .



ABANA

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www.abana.org

President's Letter, January, 2004

Dear ABANA Affiliates,

It's promising to be an exciting year for our members! Your Board met in Memphis at the Metal Museum in November. Former board member Elizabeth Brim joined the board as Bob Fredell left us for a well-deserved rest. Thanks Bob for all your work in improving ABANA's Affiliate programs and overseeing the new Affiliates Resource Manual, along with all your other insights contributed to board actions!

After three long days, the business and budgets of ABANA were hammered into shape. Please visit the ABANA website www.abana.org and click on Business to view the Minutes of the 2003 ABANA Board Meeting and the 2004 Budget. New officer selections are listed on the ABANA Board List and committee assignments are listed in our Divisions List, all included in the Business section of the site.

THIS IS YOUR ORGANIZATION!! Its success depends on the interest of volunteers. I am astonished at the unselfish amount of work put into the organization by your board. I would appreciate your giving them a "Thanks, well done!" when you meet a board member in your travels. BUT it is YOU who makes the difference! Volunteer to work on an area of interest. A quick look at the ABANA Division Chart will show which committee chair to contact. ABANA is just like your shop: "Effort in— Results out!"

I am hoping everyone is a volunteer at the 2004 ABANA Conference in Richmond, Kentucky, July 7- 11. Chairman Dave Koenig has put a tremendous effort into organizing and documenting this conference and would be the first to tell you that it is the volunteers who make it a success! Contact Dave Koenig, davekoenig@abana.org, if you have an area of expertise or time to share. As we get closer, additional ways to help will be apparent. It may be just lending a hand when asked, introducing someone new to the organization or, like me, just being a "fetch it". But opportunities abound.

All ABANA members should have received a 2004 Conference Information/ Registration brochure with their copy of *Hammer's Blow*, Volume 11, #4, Fall, 2003. If you somehow missed yours or are new to the membership/ attending your first conference, please contact the ABANA Conference office for your copy. Just email conference coordinator/ registrar Michele Devine, conference@abana.org and request a copy or call (706) 310-0323. More on opportunities to volunteer to make this a banner year for ABANA as the year progresses, until then . . .

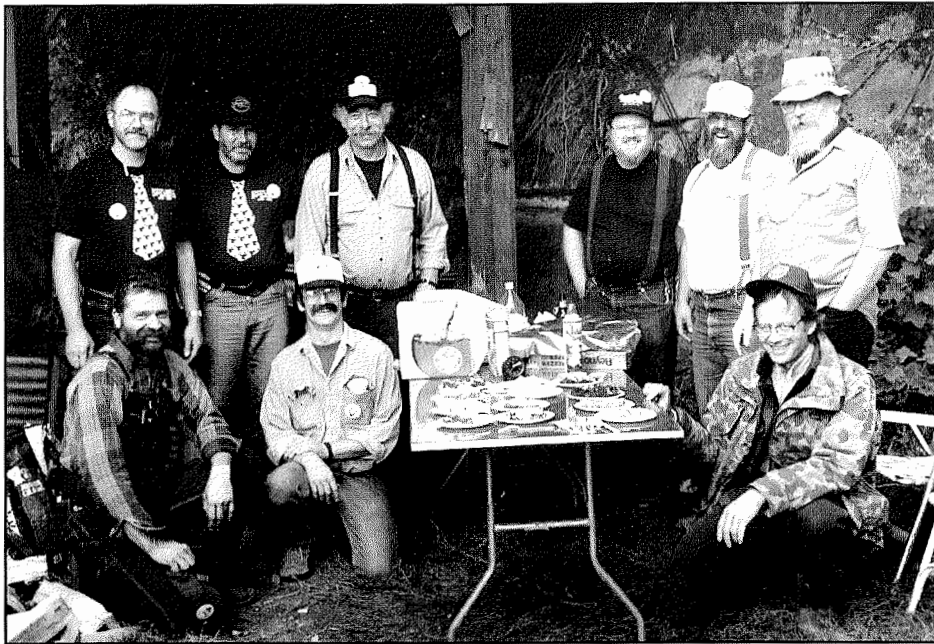
Don Kemper, ABANA President

ABANA

July 7-11

Richmond, Kentucky!
Party ON!!!





From the Archives: Judges for the Dessert Contest

NWBA Spring 25th Anniversary Conference May 28-30 at the Enumclaw Fairgrounds.

Finnish demonstrators Jouko Nieminen and Jarmo Anttila; Portland's Arnon Kartmazof will demonstrate Japanese knifemaking technique, Jerry Culberson will do Hands-On, David Tuthill and more! Festivities start 9 a.m. Friday morning and go through Sunday noon. The King County Enumclaw Fairgrounds are located just South of Seattle off I-5.

Driving Directions: From the north, go south on Interstate 405 to the Maple Valley Highway (State Route 169), go south to Enumclaw, and follow the signs. From Interstate 5, take Highway 18 east to Auburn, and State Route 164 east to Enumclaw, and follow the signs. From the south, take State Route 167 and go east on State Route 410 to 284th Avenue SE.

Don't Forget To Make A Super-Cool Auction Item for the 25th! Acquire Eternal Fame and Glory when your piece gets into the pages of the HOT IRON NEWS and, thence, into the Library of Congress Collection! 100 years from now, when they're forging with laser hammers (based on early designs of Wade Wade!) they'll still be trying to figure out how you forged that wizard head!

ABANA Conference, July 7-11, 2004 Richmond, Kentucky on the Bluegrass of Eastern Kentucky University, right in the Heart of Thorobred Country!

Need a ride to the Conference? No problem! Catch a ride with ABANA President Don Kemper! If you liked the NWBA Conferences under President Kemper, just wait til you see how he can crack the whip on an *International Level!* Louie will be there in full kilt! Galleries galore, world-class forging, great Kentucky food, Kentucky whiskey--great way to spend a few sleepy Summer days! Check out abana.org to register. Or call Michele Devine at 706 310-0323 for full details on this economical extravaganza!

We're Signing Up New ABANA Members Right and Left! Only a few more and NWBA gets a free Conference Registration that we can award at the Spring Conference! Sign up now and get those EIGHT new blacksmith mags per year (four *Anvil's Ring*, four *Hammer's Blow!*)

Fall Conference 2004 set for Alan Flashing's Forge, Oakland, Oregon, October 15-17, 2004. Alan Flashing and John Loeffler are organizers. Great demos and Free Mule Rides!

Northern Rockies Blacksmith Spring Conference, Bozeman, May 14-16, at Anvil Art Shop.

Old Cedar Forge Workshops~

Beginner, February 27-29, April 2-4, April 23-25, October 1-3, November 12-14; Intermediate/Advanced, March 19-21, May 14-16, October 22-24. Cost is \$335 which includes Continental Breakfast similar to Hotel St. James d'Albany in Paris and Luncheon Buffet. \$150 deposit required. Newly-minted NWBA Board Member Ina will book your reservation as soon as she gets back from the Theatre. 360 275-6769. www.oldcedarforge.com.

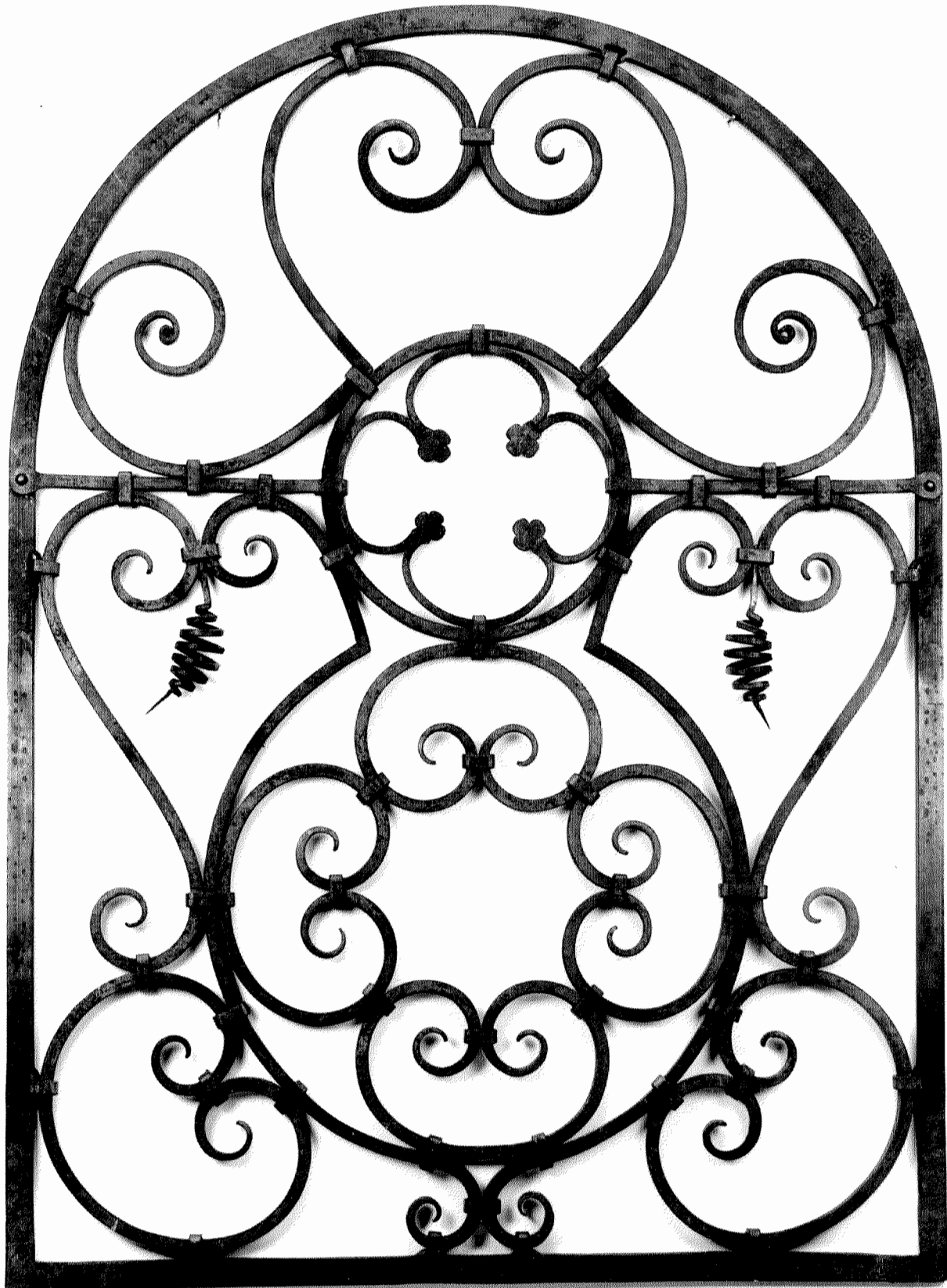
Kemper Workshops: *Basic/Novice*, February 27-29 & March 19-21. *Tooling Up For Repousee Workshop* with Brent Bailey & Jerry Henderson, April 23-25, \$200 each. Workshop will cover hammer styles and production, demos of repousee basics and technique. *Welding Workshop for Blacksmiths*, April 3 Only, with Gideon Douglas, 20-year welder/instructor, stick, mig, tig, flux core wire feed, oxy-acetylene, electrode use and selection, welding methods, \$75. Contact Don Kemper for details. 360 887-3903, kemper@pacifier.com.

Little Giant Rebuilding Seminars, by Sid Suedmeier, Little Giant dealer, at Little Giant headquarters in Nebraska City, Nebraska. *New Style Class*, March 12-14; *Old Style Class*, March 19-21. \$95. Classes run Friday through Sunday. 45 miles from Omaha. These are super classes if you own a Little Giant. You can also get parts and info from Sid. 402 873-6603. lgiant@alltel.net.

Don't Miss the Henrob Pavillion at the ABANA Conference and the Spring Conference! Free buffet and tapas bar. Continual Henrob demos along with door prizes. Show your NWBA Membership Card and get a special price! Call Gary Gloyne for your free Kentucky Henrob Travel Kit. 530 926-4418.

Bill Apple Tools! Anvils, post vises, steel swage blocks, anvil tools, toolsteel, new & used equipment, anvil repair. 360 876-8405, Burley, WA.

Ken Tice GPS Corner: N47 11.720 W121 57.822



Dan Naumann



Jorgen Harle – Student

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