

HOT IRON NEWS



VOICE OF THE NORTH WEST BLACKSMITH ASSOCIATION

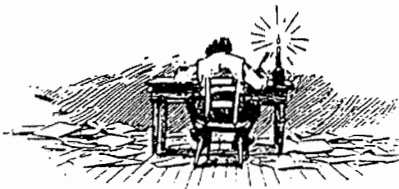
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Cover by Vladimir Sokhonovitch



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For membership in the Artist-Blacksmith's Association of North America (ABANA) write to:

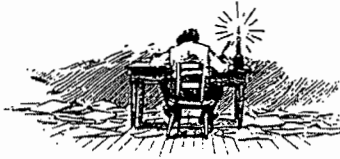


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Membership includes a subscription to the **Anvil's Ring** and **The Hammer's Blow** magazines. Regular membership is \$45, Senior (65+) \$40, Student \$35, Foreign \$65.

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Editor's Notes!

Behind-the-back petitions, secret documents, illegal corporate actions, keeping the membership out in the cold, ignoring by-laws and standing committees, and passing illegal "YOU'RE FIRED!" motions! In other words, taking outrageous and illegal liberties and trampling on the rights of the general membership and individual members. Enron? Trump? NOPE! None other than the NWBA Board of Directors at their purported "Board Meeting" on January 15 in Seattle!

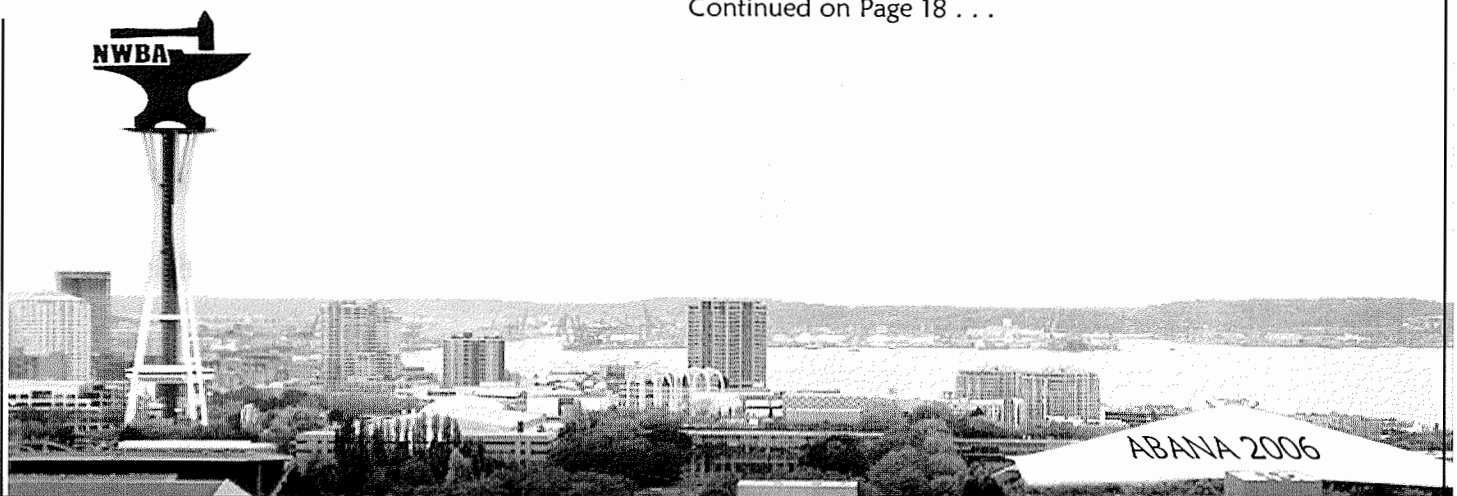
The Guest of Honor at these Kangaroo Proceedings was me. The Editor. After two years of incessant attack, the "good ol' boy" vigilante group headed up by Darryl Nelson, was finally able to do in secret what they had been unable to do at a General Membership Meeting i.e. firing the Editor of the Hot Iron News! Rather ironic that the recipient of the ABANA Joe Humble Award for the Best Newsletter in ABANA would be the first victim of such fratricide! Of the 55 affiliates in ABANA, only the NWBA can claim such a dubious distinction!



The only problem for Darryl and his crowd is that the Board's vote to fire me was illegal! This was an untidy technicality that President Terry Carson ignored when I raised a Point of Order at the start of the meeting! Terry admitted that, contrary to the corporation By-laws of the NWBA, NO NOTICE was given to the general membership of the Board Meeting, let alone notice that Nelson would be presenting his secret petition to the Board! And so, a decision that affects every member of the NWBA, was deliberately made in total disregard of the rights of the General Membership to voice their opinions! To say nothing of a wilful violation of the Washington State Corporation and Associations Act and the Internal Revenue Code, upon which the NWBA tax-exempt status is based! This total and outrageous abuse and arrogance of power is exactly the sort of thing that shareholder lawsuits are made of in the profit-corporation sector!

First off, I want to make one thing perfectly clear: My raising these issues is NOT about ME! I have been editor of the Hot Iron News for seven years. I have produced some 28 issues. Also, ironically, I had been contemplating resigning the editorship in order to devote my time to other pursuits. For sure I would have done it after the ABANA 2006 Conference—which is only six issues away! Nope, not about me! I spend about 150 hours per issue. I have accomplished everything with the Hot Iron News that I wanted to i.e. to make it the BEST newsletter in ABANA! I have done that! My SOLE issue is FAIRNESS TO THE GENERAL MEMBERSHIP! I simply will NOT allow a minority gang of disgruntled, reactionary, apathetic, non-contributing dissidents to hijack a major decision that belongs to the general membership! Not only is it illegal and unethical, but it would be unfair to the many people (whom I believe to be in the majority in NWBA!) who have supported the HIN during my tenure as editor.

Continued on Page 18 . . .





Carson's Comments



The fall conference at Flashing Forge outside Oakland, Oregon was a great success. Vladimir Sokonovitch gave an inspiring demonstration on forging the female form that is already influencing NWBA members' styles. Many participants joined in both filling Russell Jaqua's demo slots and in midnight madness, where donated steel was turned into sculptured pieces that we auctioned off to each other, raising over \$3000 to help Russ and Willene with the expenses they face as Lou Gehrig's disease makes it advances. They both deeply appreciated the funds when they were given to them at their shop in Port Townsend.

The weather at the conference was perfect until Sunday morning, when tear-down was hurried along by a torrential downpour. Everyone was able to break camp and pack up. Except Louie, who may still be mired in the red mud at his campsite down the hill! The board approved funds to purchase a new trailer, anvils and anvil stands. We are making a good start on getting that portable hands-on station going. We will buy more as we can afford it.

John Loeffler stepped down from the board. Thank you, John, for all your hard work! Jorgen Harle will fill the rest of John's term. Thank you for stepping in, Jorgen. Dave Lisch stepped down as vice-president, but will remain as an active member of the board. Ina Culberson agreed to take the office of vice-president. Thank you, Dave and Ina! Gary Chapman is not running for re-election, but will oversee the fall 2004 election. Thanks, Gary. We have five openings on the board and seven people ran for election: Terry Carson, Dave Lisch, Alan Flashing, Ken Williams, Torvald Sorenson, Kris Ketchum and Bert Roman. Thank you for your willingness to participate in keeping NWBA strong for the future. Torvald and Kris were elected as new additions to the board.

Looking ahead, the spring conference will be held May 13-15, 2005 at the Benton County Fairgrounds in Corvallis, Oregon. Jerry Zygmuntowicz is organizing an event that includes Frank Turley and Maria Cristalli as demonstrators. Wine tours of the area, hands-on classes with Mark Manley and others, and much more are scheduled. The site has plenty of space for on-site camping and there are motels close by.

Hope to see you there!

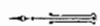
Terry Carson



Restoring the Castle!

by Joseph Felber

NWBA Member Joe Felber works out of J & J Forge in Middletown, California. Much of his work has concentrated on the restoration of imported antique iron.





Restoration Texture Dies ~

Metal work has always interested me. I would grind tapers on bars and eat a lot of dust. Then a good friend told me about October Fest at Fritz Hagist's on the California coast. What I saw there totally changed my life overnight; in fact, I could not sleep for several nights. For the first time I saw power hammers and the forging of iron. The shapes made from these blew me away. This was, for me, an endless possibility for design, and I knew that this was what I wanted to do for the rest of my life.

This new life I was seeking moved me so much, I was eventually willing to give up a great job as an independent welder for pipeline companies—a steady job with good pay. It is such an honor to be part of a great bunch of iron-pounding people who get together and share the art of our trade. Since I have learned so much from others, I would like to share a technique I came up with for a recent commission: A way to make old rust pits for authentic restoration work.

Old Italy, two hundred years or so ago: a blacksmith pounds hot iron from his forge. He is forming beautiful and riveted sections—pieces for his artistically designed railings. These pieces make their way to a home in Alexander Valley, California in the year 2003. By now they are quite bent, rusty, and did not fit into the homeowner's project. This is where I came in.

I was commissioned to restore and make ironwork for an old Italian-style villa. These old railings needed to be restored and added on to fit the areas where they were to be installed. It was overwhelming in the beginning to match the existing scrolls. There were rust pits everywhere. Not only did I have to recreate the Italian smith's artistry, but also the rust pits which had been formed over time. Here is what I came up with.

First, I made a top and bottom shoe die for my 100# Little Giant. If you don't have a hammer that will fit a top and bottom die, you can make fullers. I made my dies out of an old cutting edge off a backhoe bucket. You can usually haul these for free from most dirt contractor's yards. I am not sure what type of metal this is, but it holds up damn good.

Next, I cut (with a cutting torch) two pieces 2 ½ inches by 6 inches out of the straightest section of the blade. I then formed skirts out of ½ x 2 inch flat strap and welded these blade sections to the holes in each end, welded nuts over the holes so that I could use bolts to lock them to my top and bottom dies.

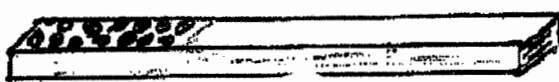
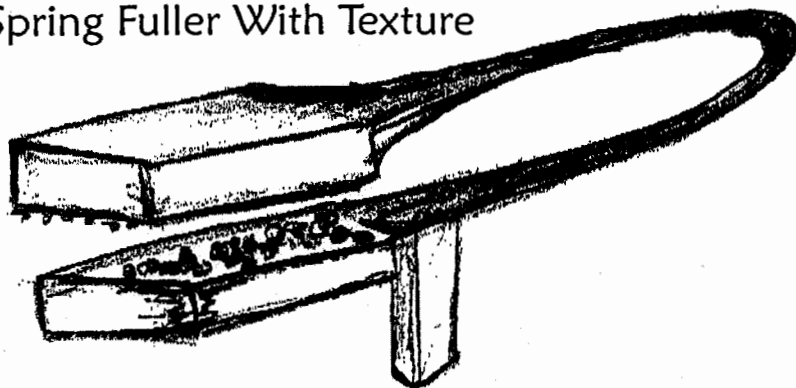
After that, I used 3/8 and 1/4-inch tungsten carbide chunks. These are used for welding on drill bits, but you could also use the tungsten carbide off old Skil saw blades. This type of metal works well because it is really hard. If you cannot find this, S7 or H13, something very hard, would work. I braised these chunks on to a piece of 1/4 x 2 x 12 inch flat strap. In other words, I made a paddle. It is good to make six or so because they will wear out fast while making these dies.

Then I heated to cherry red one shoe at a time, and first put it on my bottom hammer die holding the paddle die while pounding. This puts deep pits in the metal. The deeper the better. I am able to use shoes on both top and bottom dies because my dies are the same size. This is how I made my dies. This method is great because it pits all sides of the metal fast. I had first tried a needle gun but it was way too slow, and I did not get as good a result.

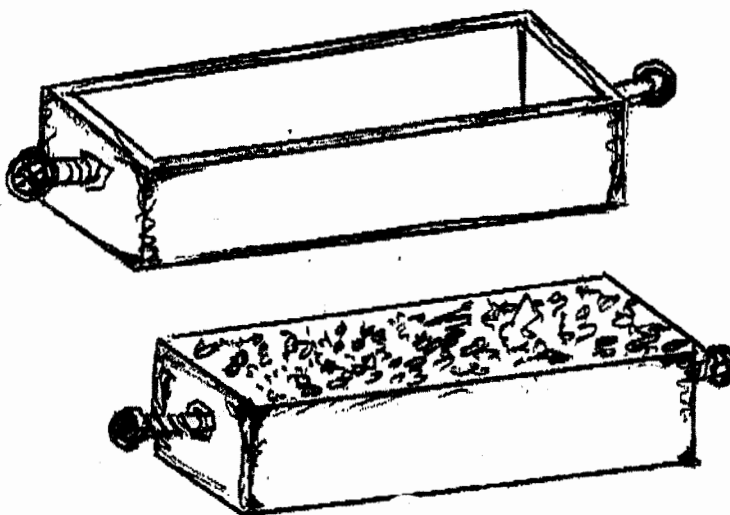
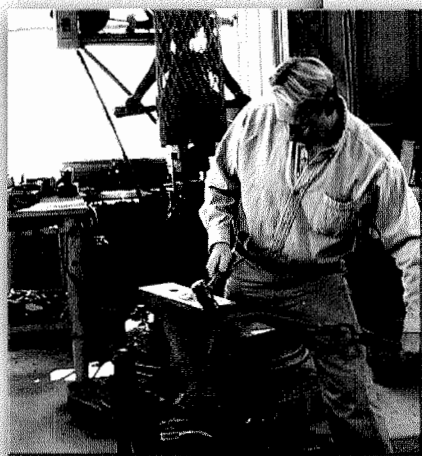
Now I am ready to shape, assemble, rust and neutralize my project. If this is a little confusing, you are welcome to call me. I hope this works well for you.

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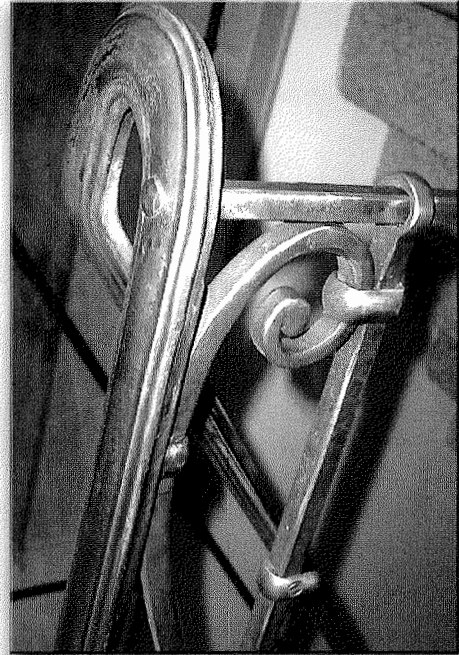
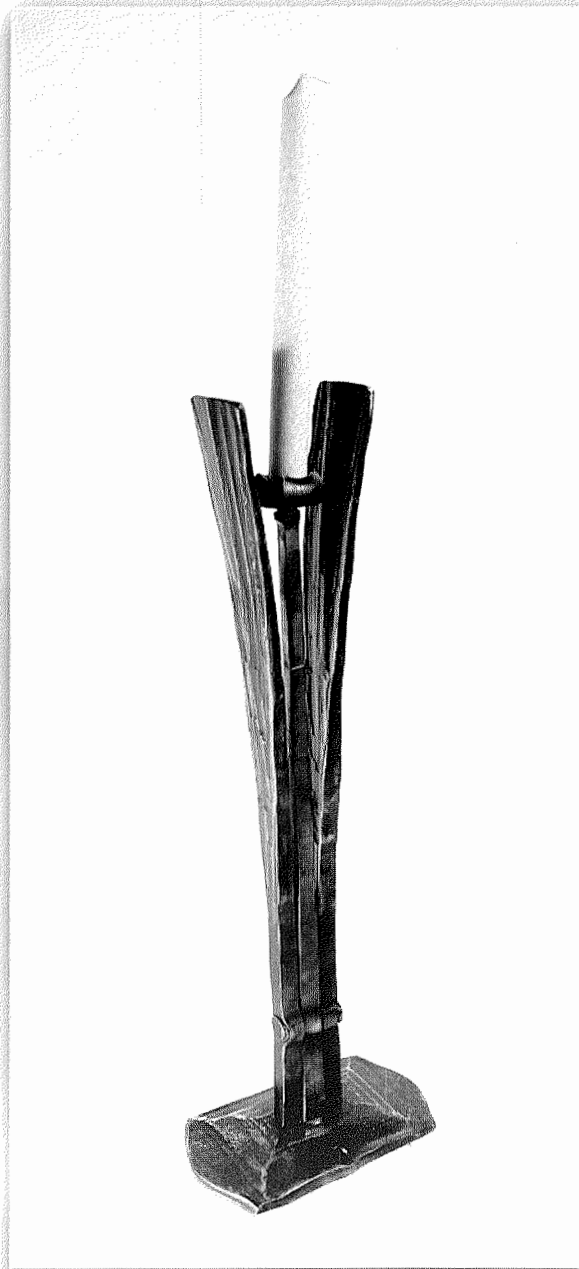
Spring Fuller With Texture

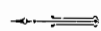
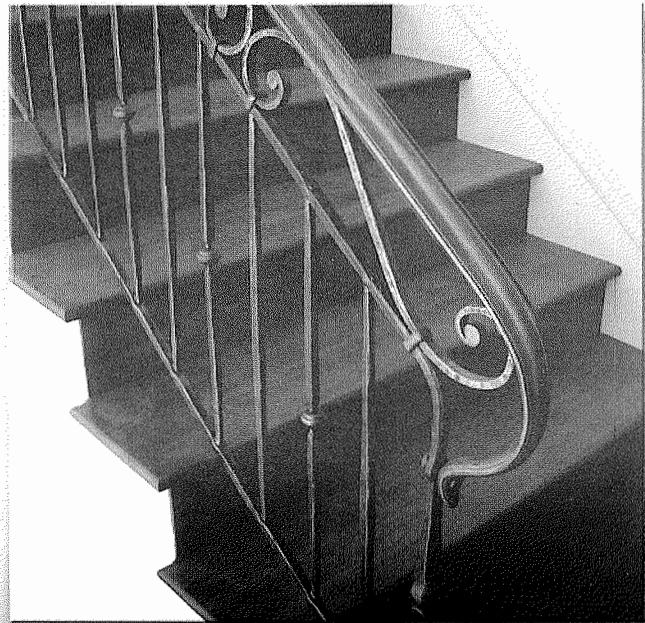
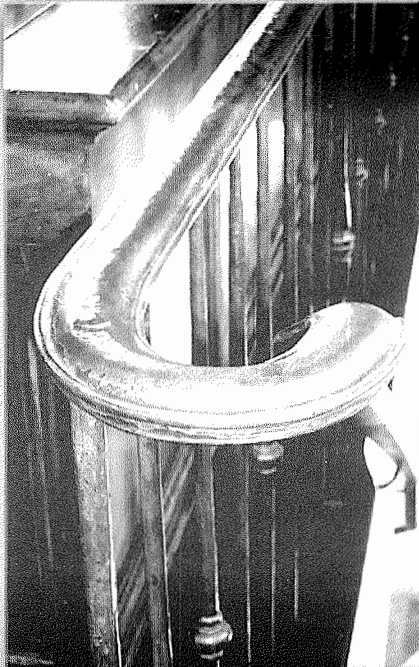
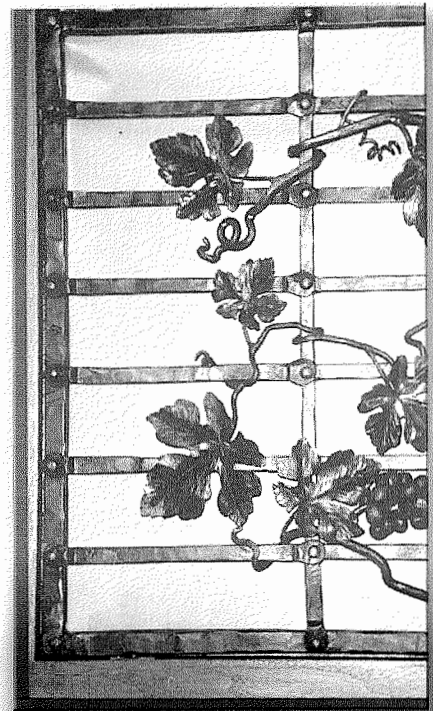
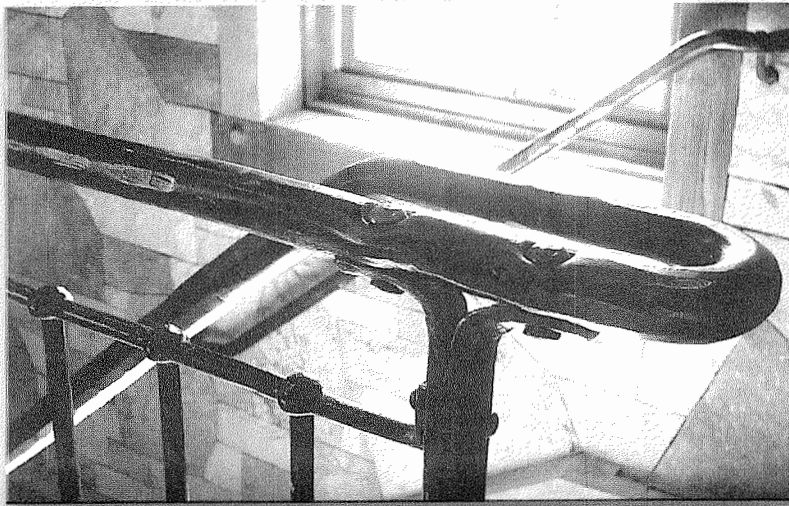


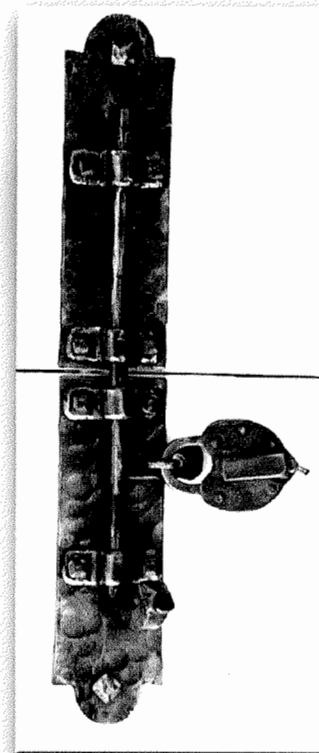
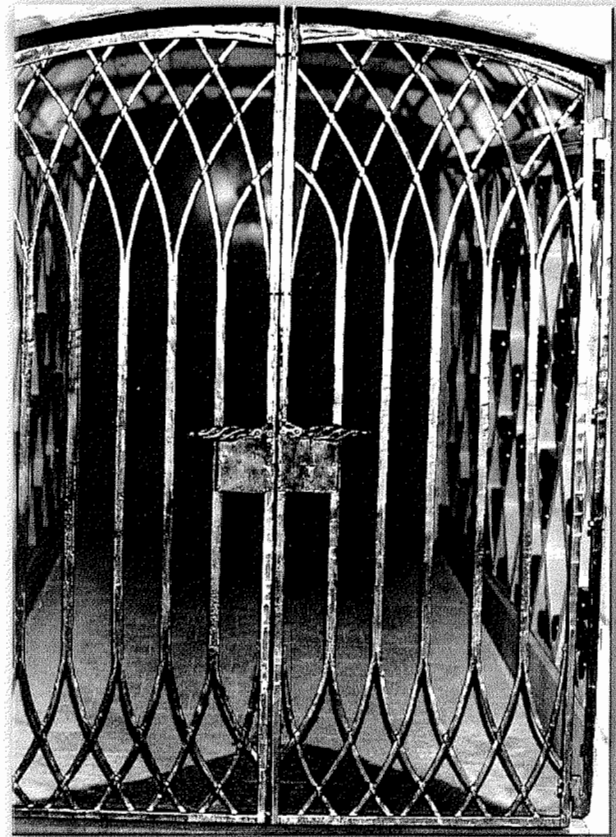
Paddle With Tungsten Carbide Brazed On End

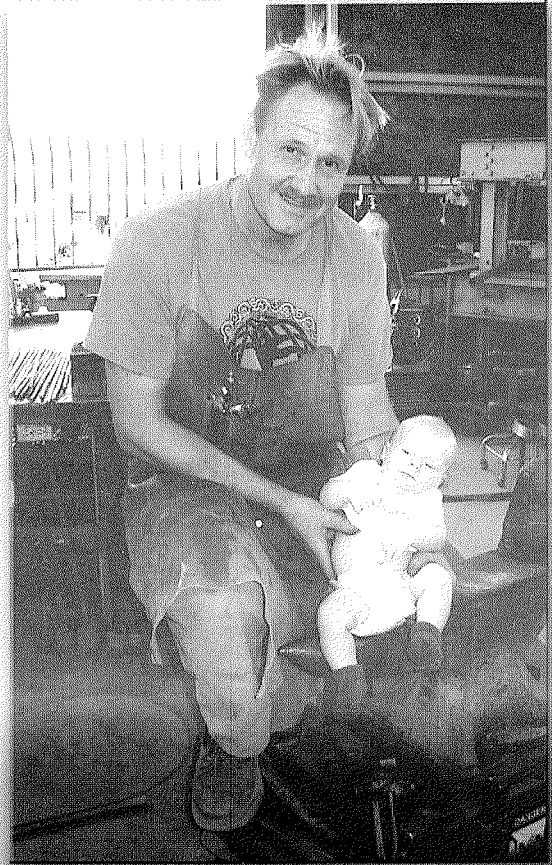
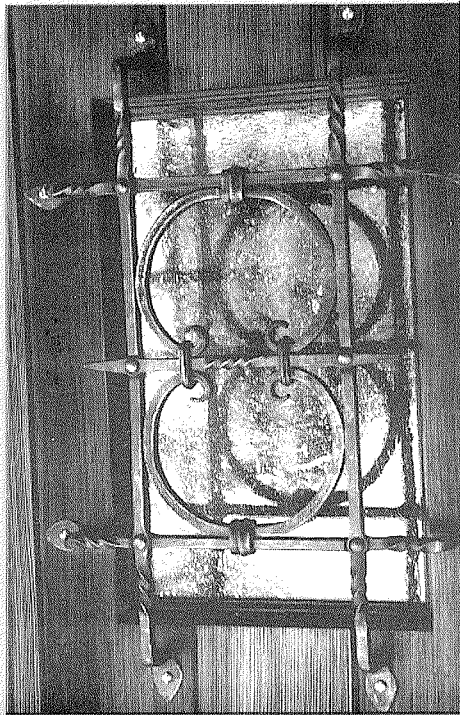


Top and Bottom Shoe Die With Texture

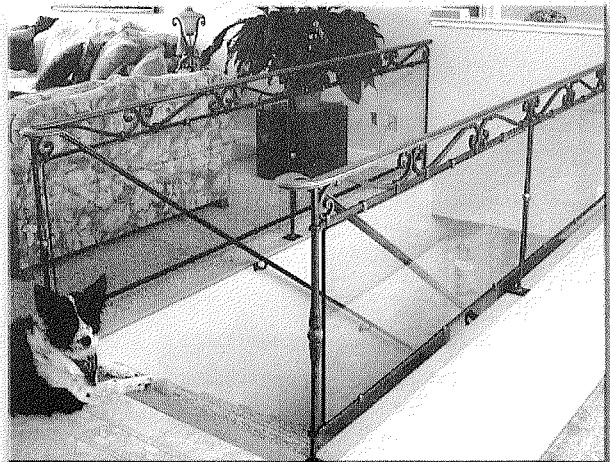









Grandpa and his smithy helper!

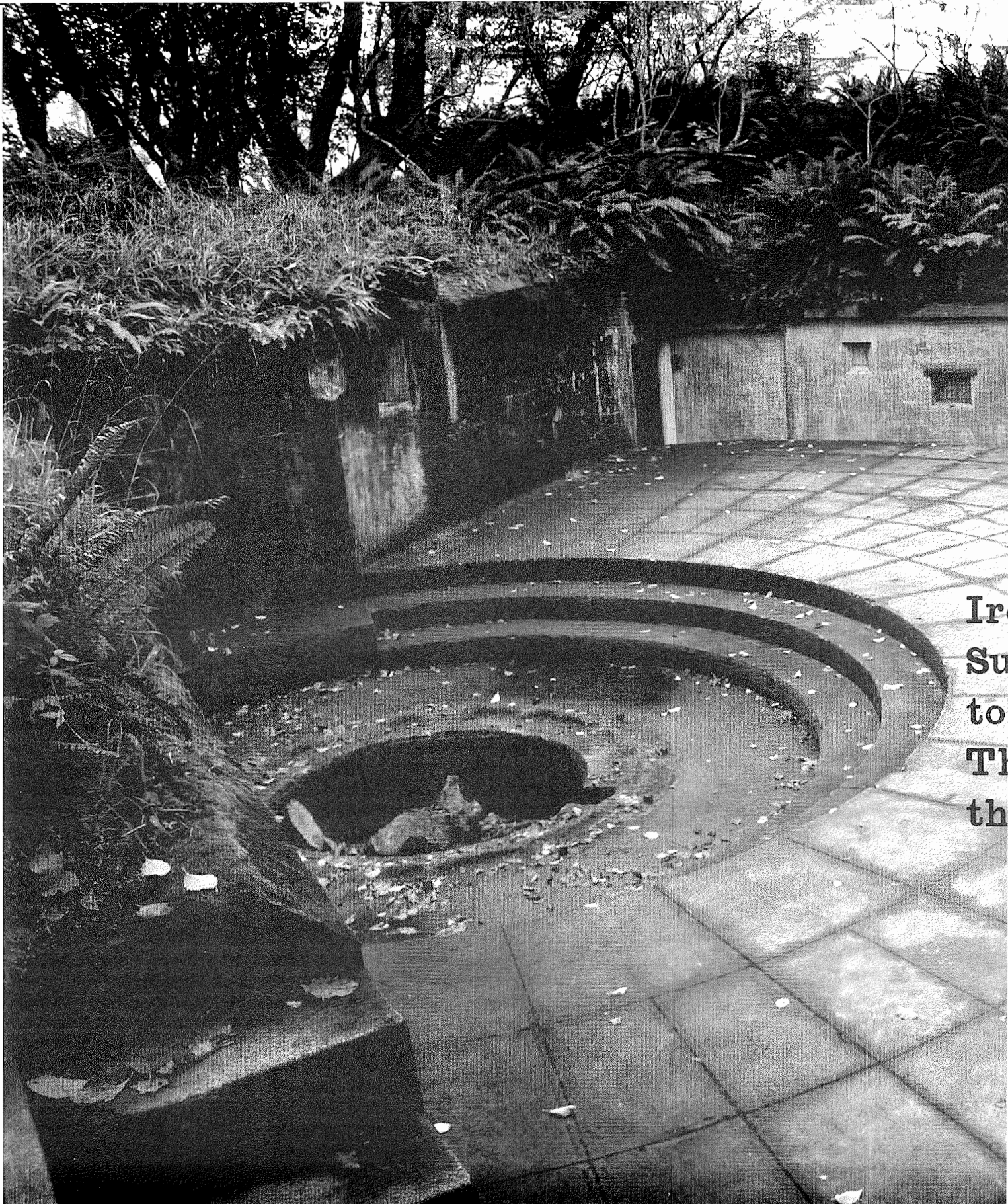


The Fading of a Fort



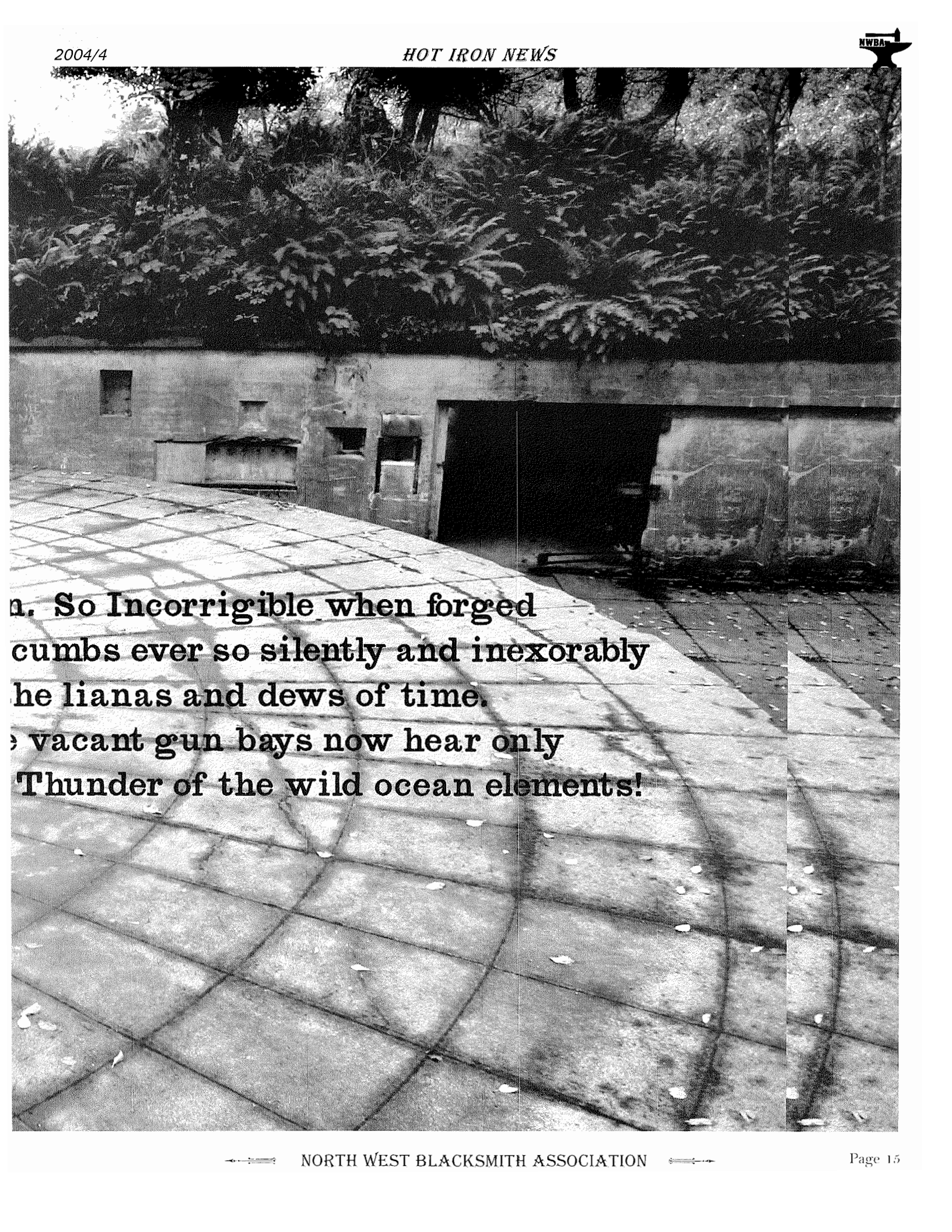
Fort Canby . . .
Once A Proud Iron
Sentinel on Cape
Disappointment
Guarding the
Columbia River
and overlooking
the Pacific Camp
of Lewis and Clark

A photo essay by the editor



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Su
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**n. So Incurrigible when forged
cumbs ever so silently and inexorably
he lianas and dews of time.
e vacant gun bays now hear only
Thunder of the wild ocean elements!**



Iron transforms
to Gossamer





**Tethers for Sinews
of War.
Now docile**



Inspite of the fact that the NWBA CORPORATION is REQUIRED to operate pursuant to state law as a registered corporation, and Federal Law as a Section 501 tax-exempt entity, Nelson's group takes great umbrage at anyone who asserts their legal rights against their attacks and defamation! At the Board Meeting, one of the group called me a "bully" for having asserted my legal rights in response to sheer character assassination and slander! I guess the problem is that I don't like being intimidated by a mob who doesn't have the guts to take the issue to the General Membership!

Incidentally, the "cause" given by my various detractors seemed to center on a nebulous and vague "the Hot Iron News doesn't represent the NWBA." This was their latest manufactured charge! Well, to some extent, they are right! It does not represent THEIR NWBA, their minority viewpoint! It does not represent the traditional good ol' boy newsletter that primarily plagiarizes from other newsletters! The Hot Iron News tries to operate on a higher theoretical plane, celebrating the Culture of Iron. The articles in the Hot Iron News have something for both amateur and professional. Most of the content is original. I have never taken the easy road in producing the publication! I am constantly soliciting material from NWBA members—I have often said that if I could publish promises, the Hot Iron News would be the size of the Sears catalog! I don't have to remind the membership of the time that you have seen me invest at conferences photographing iron and buttonholing members for contributions. Take the present issue for example: It is PURE NWBA! Joe Felber, Christy Fairbrother, Me, Bob Race . . . Likewise, a casual examination of prior issues will reveal the same fact: The Hot Iron News IS the voice of the NWBA!

The unspoken issues behind the attacks on me are more subtle. Nelson represents the Original Founder faction of the club and the good ol' boys who don't understand or want change. The other purported reasons are mere pretext! It is a clash of Culture! What the Mongols did not understand, they destroyed. Nelson and his cronies are hellbent to destroy the Hot Iron News that I have raised to national status and praise! And they want to do it in the Dead of Night, away from the attention of the general membership. Secretly. Without notice. Too cowardly to take it to a mailed paper ballot of the membership, whose scrutiny they so disdain and fear! Nelson wants to impose his minority view of the HIN on the majority! In fact, Board Member Ina Culberson suggested that the General Membership be mailed a paper ballot asking if they wanted a new editor. Don Kemper, who was in the hospital at the time, had sent the Board a letter pointing out that the group's actions were against the best interests of NWBA. Similar logic by new Board member Kris Ketchum was also ignored. Nelson and his crew were uninterested in anything that would disturb their surprise coup!

If I thought for an instant that the General Membership did not like my editorship of the Hot Iron News, I would be gone in a flash! I have a million other projects (like, forging!?) that I could devote my time to! I have not taken monastic vows to dedicate my life to the Hot Iron News! However, after having read the reciprocal newsletters from the other 55 ABANA affiliates for the past seven years, I have hung in as editor because I did not want to see the Hot Iron News enter the cycle of revolving-door, mediocre editors that plague so many other newsletters. Particularly when we are in the shadow of the ABANA Conference in Seattle next year! The cry in the other newsletters is constant for an editor and contributions of material. I believe that the majority of the membership does not want to see the present Hot Iron News destroyed. An interesting fact is that after almost six months of peddling his secret petition, Nelson, by his own admission, has obtained the support of only about 15% of the NWBA membership of some 514 paid members! I say secret petition because, inspite of my request to do so, President Carson refused to show me the petition at the meeting! Also, I was given only eight minutes to respond to almost an hour of my detractor's comments! So much for an open and fair Board Meeting! So much for fairness or courtesy to someone who has devoted hundreds of hours a year to the organization!

Obviously, if Nelson can get only 15% support for his petition, after six months, he would be opposed to a fair mailed ballot election of the entire membership! This minority would destroy the rights of the majority of members to decide what they want in a Hot Iron News publication! This is unlawful, unethical, improper, and contrary to the spirit of the NWBA!

I am attaching the NWBA By-laws to this editorial so that you can see for yourself that Board Meetings require Notice to the General Membership. Also, that "major issues" require a vote by the membership. Although the Board can determine what constitutes a "major issue," their determination cannot be unreasonable. Certainly a major change in the editorial direction of the primary publication of NWBA would fall within such a definition. The HIN budget consumes all of the dues received by the NWBA. Since the decision affects EVERY member, it is a decision that EVERY member should have a say in! Again, I don't care WHAT the outcome of such a ballot would be, I only insist that it be FAIR and representative of the will of 100% of the membership, not just 15%!





Now, as most of you know, I am a (shudder!) lawyer. I have heard ALL the lawyer jokes! In fact, you should stop me sometime and hear MY two favorite lawyer jokes! And, from past experience in lots of other non-profit organizations, I know how abhorrent the law and lawyers are to minority factions in a group—it always tends to screw up their schemes! However, the way I look at it, NWBA has a duty to abide by applicable Washington state law. We are a growing, progressive group and we need to start operating like a modern non-profit corporation. Fortunately, that requires observance of procedures and law. To do otherwise creates precisely the type of disharmony and chaos that reigned at the purported “Board Meeting.” In March, 2003, the Board established a Publications Committee to hear grievances against the editor. Only in the event that the committee could not resolve the matter was it to be referred to the Board. There has been criticism of the committee, some of which may be valid, but the point is that when Nelson started circulating his 15% secret petition at the Fall Conference at Oakland, the PROPER PROCEDURE in place at the time, was to present the petitioner’s grievances to the committee. This procedure has been totally disregarded by the Board. Instead, the editor was made to confront Nelson and his 15%ers at a board meeting. THIS promotes disharmony in the organization! This needs to be fixed and the NWBA needs to be put on the proper track of observance of law and established procedure—not the minority intimidation of the 15%ers!

In addition to being a small minority of the membership, Nelson and his supporters seem to share another characteristic: a virtual lack of support of the Hot Iron News! These are folks who like to complain and whine and destroy, but have rarely contributed anything to the HIN! Board Member Jerry Zygmuntowicz, who was lobbying support for Nelson prior to the meeting, is a good example of the pot calling the kettle black. At a Board Meeting over a year ago, Jerry Z assured the board that he would upgrade the NWBA website. Kent Rudisill had generously donated his technical skills to the NWBA over the years to maintain the site, but Kent is not a graphics artist. One of Jerry Z’s first acts as “volunteer” head of the internet committee was to request \$500 of NWBA money to pay his son to work on the site. As it turns out, over a year later, this has been his ONLY achievement, even though the money was not paid. The website is still dismal and, because of his inattention and neglect, the NWBA has lost a critical year in developing it’s website. After total neglect, he has now resigned from the committee and left it to others to take up his slack. Perhaps if Jerry Z had devoted more time to his own NWBA project, and less time to attacking the Hot Iron News, the NWBA would have been better served! The reason that I bring up this example is because it illustrates how the 15%ers are really only on a *jihad* against the Hot Iron News editor and are willing to turn a blind eye to an area that has been deliberately neglected. If the 15%ers were REALLY interested in the best interests of the NWBA they would be focusing their attentions on developing the website, and volunteering for other NWBA projects, rather than destroying my editorship of the Hot Iron News!

I feel an obligation to the 85% of the NWBA *general membership* who did not know about or support Nelson’s petition. I have received numerous calls of support from shocked NWBA members who had no opportunity to voice their supportive input. And, although i never publish “praise” mail, I am including a few excerpts of mail that I have received about my editorship. These are representative of the comments that I get at conferences from the general membership who are not part of Nelson’s clique! As a lawyer, I have the unique skills to remedy this injustice and affront to the membership’s rights to be informed and control their own organization. I intend to exercise those skills for the good of the GENERAL membership and to ensure that NWBA is no long run like a good ol’ boy private club! My objective is very simple: a mailed paper ballot for all of the members to register their choice on! I’ll even reimburse the club for the costs of the ballot and mailing! All I want is a fair process involving the *entire* membership. I will take whatever steps are necessary to achieve that. I will endorse whatever the results of the ballot are! A simple mailed ballot to all of the membership: Do you wish to have Jerry Kagele continue as editor of the Hot Iron News? Yes or No. That would quickly end this unfortunate issue.

Jerry Kagele
Editor



Northwest Blacksmith Association Bylaws as Approved January 10, 1996

Purpose: The Association is organized solely for education purposes, accomplished by: encouragement of training programs and conferences for high standards of craftsmanship, disseminating information about sources of equipment, literature and material, and exposing the public to the Blacksmith's art.

Membership: Any person or organization interested in blacksmithing and accepting the purposes and bylaws of this Association may become a member.

Fiscal Year: The fiscal year of the Association shall begin on the first day of May and end on the last day of April of the following year.

Dues: The Board of Directors of the Association, with membership approval, may determine from time to time the amount of the annual dues payable, in advance, on the first day of each fiscal year. Presently dues are \$20.00 yearly, \$24.00 out of country.

Property: The property of this corporation is irrevocably dedicated to charitable purposes, no part of the net income or assets of this corporation shall ever inure to the benefit of any director, officer or member thereof or to the benefit of any private persons. Upon the dissolution or winding up of the corporation, its assets remaining after payment or provision for payment, or all debts and liabilities of this corporation shall be distributed to a nonprofit fund, foundation or corporation which is organized exclusively for charitable purposes and which has established its tax status under Sec. 501.C.3 of the Internal Revenue Code.

Meetings: There shall be a minimum of two meetings each year, location and dates to be determined by the Board of Directors with membership approval. Whenever practical, an agenda shall be mailed to all members before a meeting to permit membership participation by attendance, letter or phone. For major issues, voting shall be by majority vote of the members present and by proxy.

Board of Directors: The Board of Directors of the Association shall consist of seven members, plus two additional directors for each 100 NWBA members exceeding 300 (i.e. 300 members=7 directors. 400 members=9 directors). Board terms will be split nearly equal, with an even number of seats open for election one year and an odd number the following year. The members of the Board shall upon election proceed with performance of their duties and continue in office for a period of two years. Successors shall assume their duties within thirty days after an election. Official address of the Association shall be that of the Treasurer.

Board Meeting: There shall be a minimum of (4) meetings each year, locations and dates to be determined by the Board of Directors. A quorum consists of (4) Board Members. The general membership shall be notified before a meeting to permit participation by attendance or letter. For major issues, voting shall be by majority vote of all members responding to ballot, which will be mailed out to the current paid membership. The Board of Directors may determine what constitutes a major issue, such as bylaw changes, elections, etc. There will be a general membership meeting held at both the spring and fall conference.

Officers: The officers of the Association shall include President, Vice President, Secretary, and Treasurer, whom shall be selected by the Board of Directors.

President: The President shall preside at all meetings of the Association and the executive committee; is ex -oficio member of all committees with vote; shall communicate to the executive committee and the Association members continually on promotion, effectiveness, and welfare of the Association.

Vice-President: The Vice-President shall act in the absence of the President.





Secretary: The Secretary shall maintain records and minutes of all Board meetings and will provide copies of minutes to all Board members, and to the newsletter editor for inclusion in the next Association newsletter. The Secretary maintains records and conducts the annual election of officers by (mail) balloting; responds and initiates all correspondence to and from NWBA from other sources; is responsible for overseeing the timely production of the newsletter, and its distribution.

Treasurer: The Treasurer shall have custody of all monies belonging to the Association, deposited in Association's bank account(s); shall maintain all financial records of NWBA; will provide a quarterly financial report at Board meetings, or as requested by the Board of Directors; shall handle all financial transactions in a timely manner as to benefit both the Association, to maintain acceptable credit, and to the membership; shall work with the newsletter editor to maintain current membership list.

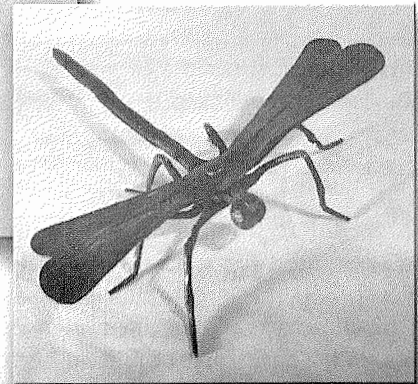
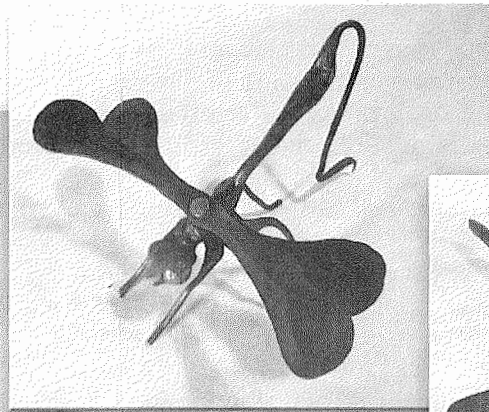
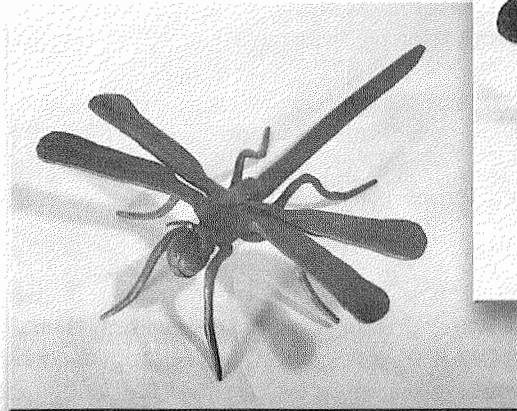
Newsletter Editor: The newsletter editor is a nonvoting position in addition to the Board of Directors. The editor will be appointed from qualified applicants by the current board. Duties are: production and distribution of the Hot Iron News, and the Informational Update Letter, on a scheduled basis. Dates of distribution will be approved by the Board of Directors. The editor shall maintain both membership and mailing list, may be required to handle special mailings, as holder of the bulk mail permit.

Records: All officers will maintain records required for their term of office and will relinquish all NWBA materials to their successors.

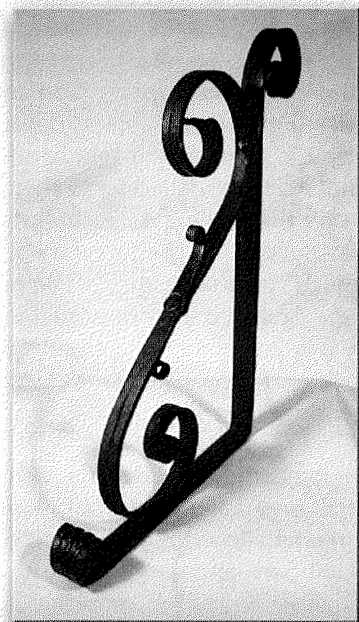
Nomination and Election of The Board of Directors: Nominations shall be opened at the annual Spring Conference for any open Board positions. Nominations will be open for 30 days. In the event that more candidates are nominated for Director's positions than there are vacancies, the Secretary shall specify the rules as the number to be voted for, validity of ballot, establishment of the right to vote, and similar matters. Ballots will be mailed to all members in good standing after the nomination period is closed. Polls will be closed two days after the mailing date. Ballots will be held by the Secretary unopened until the polls are closed. The ballots shall then be canvassed by the Secretary with a deputy of the Association. The results of the vote will be determined by majority count of ballots returned. The results will be published in the next newsletter. Persons having the most votes will assume the open Board positions (not an open officer's position, however; see "Officers"). When all open positions are filled, any remaining nominees will be considered as alternates, in order of the highest count. These alternates may fill any interim Board positions between voting periods. If no alternatives are available, the Board may appoint from the general membership.

Amendments: These bylaws may be amended, repealed, or altered; all, or in part, by a majority vote of those members responding by mail, who are in good standing in the Association. Proposed changes shall be mailed to the last recorded address of each member at least fifteen (15) days prior to the time of the ballot mailing, to allow time to consider the change(s). Any changes to the bylaws are to be signed as approved by current Board members, and dated as to the date that changes are voter approved.





Andrew Frost



Jim Von Mosch

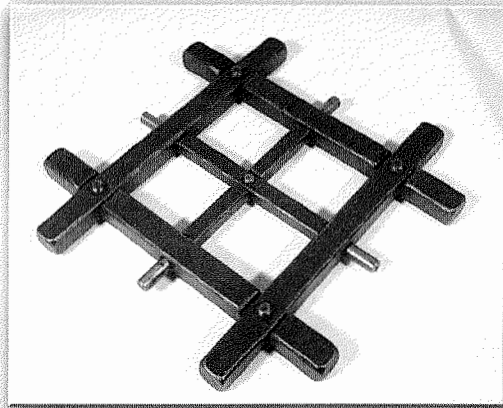


Bert Romans

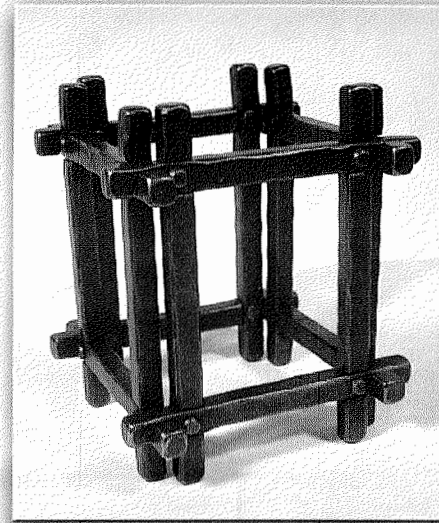


*Fall Conference
Gallery Steve Howell
Mindset Puzzle Box Grill Shinto*





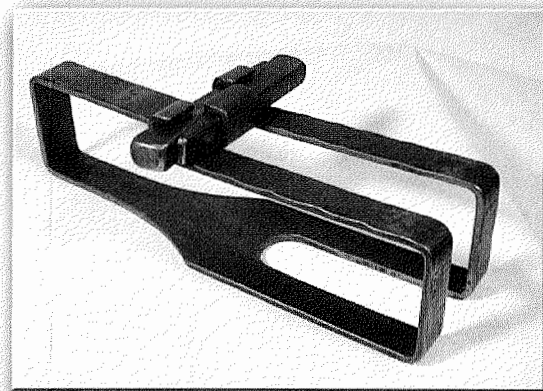
Grill



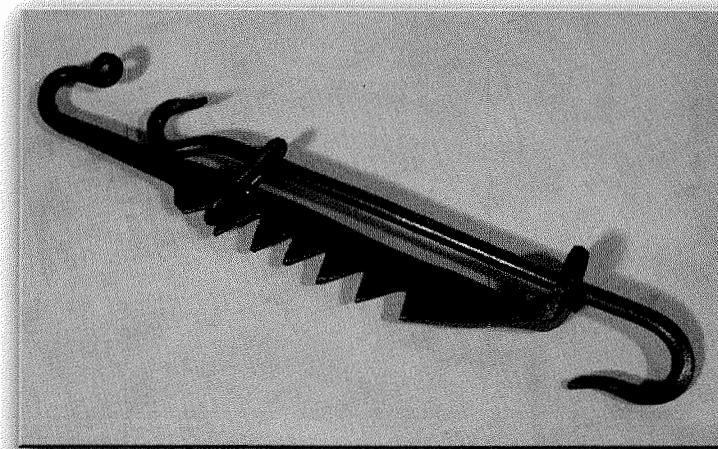
Puzzle Box



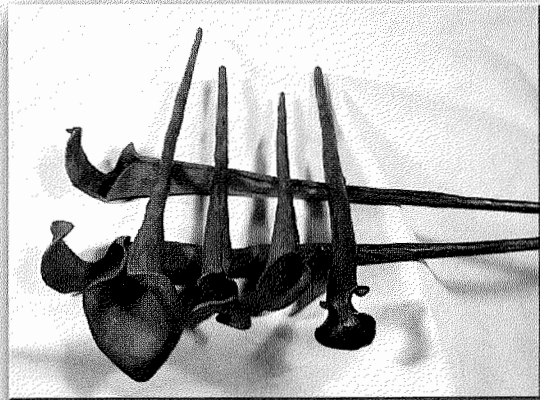
Shinto blade



Steve Howell Mindset



Scott Szloch

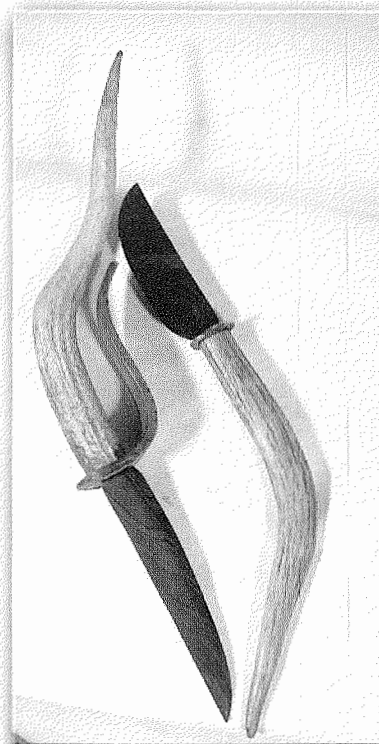
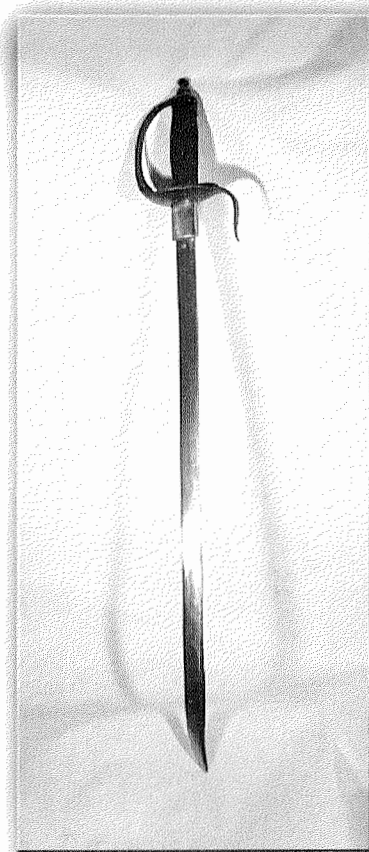


Jack Frost

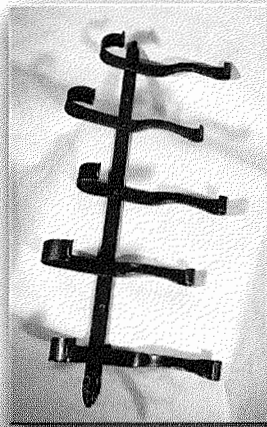


John Loeffler & Don Tyrrell Copper Scence

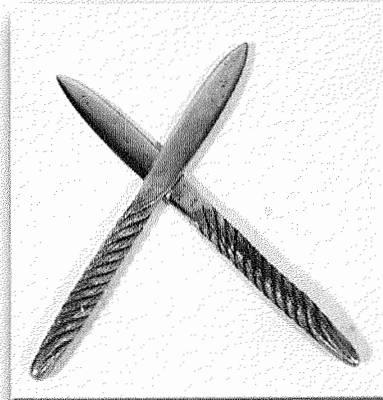




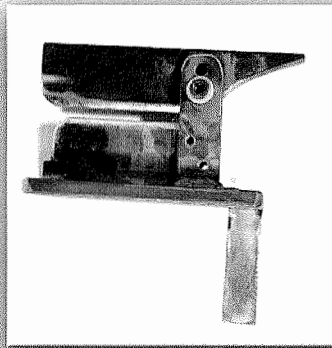
CySwan



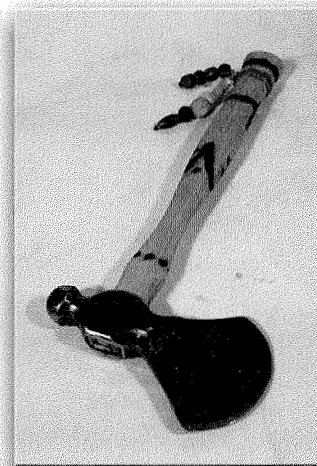
Terry Carson



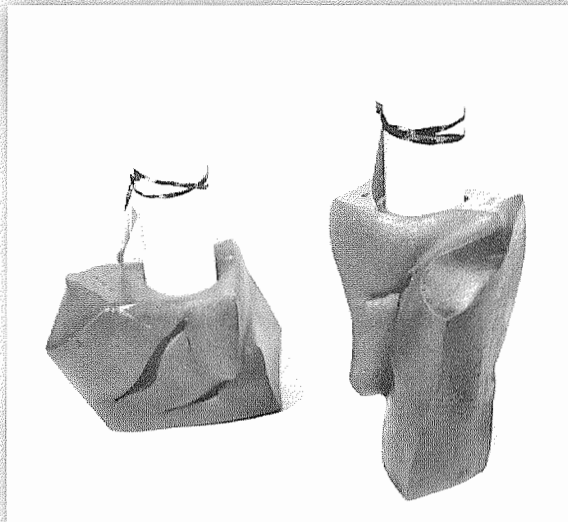
Dean Moxley



Tom Richards



Dave Lisch



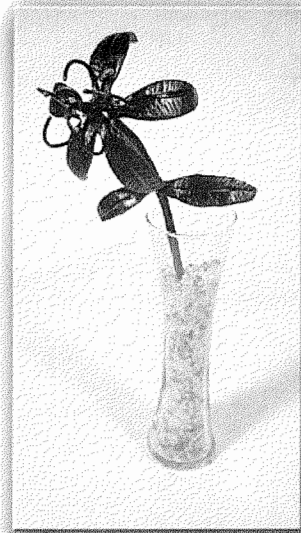
Jerry Culberson
A Cliff

My Spot On A Cliff



George Blackman Titanium anvil





James Marson



Ken Williams



Kris Ketchum



Terry Carson



Mark Moshofsky *Historiographus*



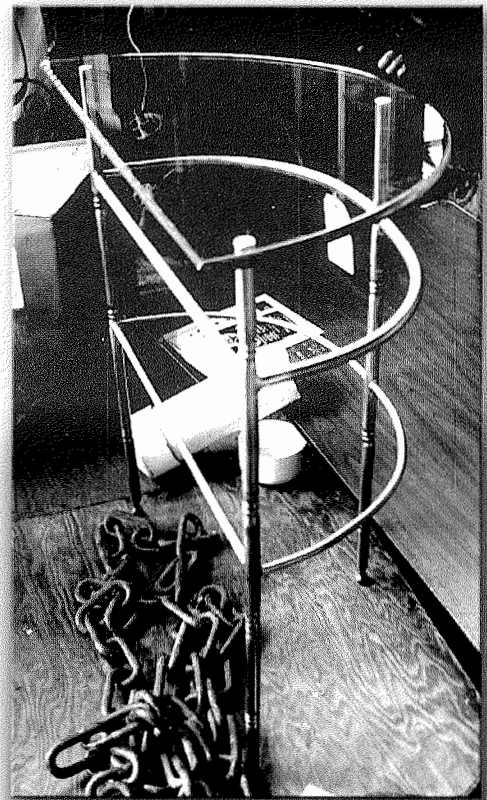
Bear Diriwachter



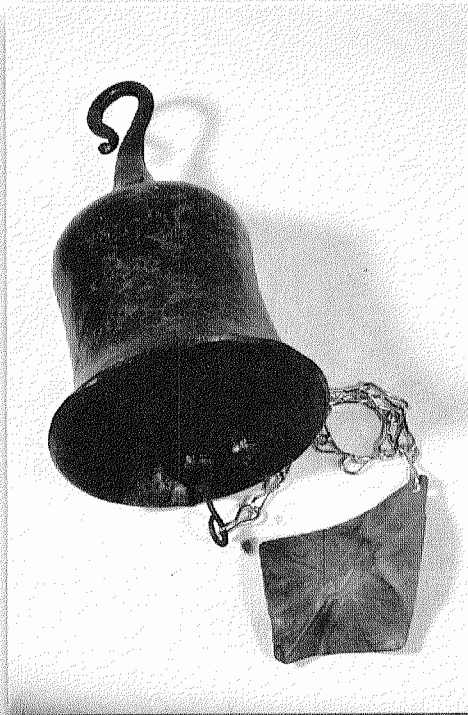
David Thompson *Wetherford Waste of Time Railing*



Shane Schaeffer *Dancing Frog*



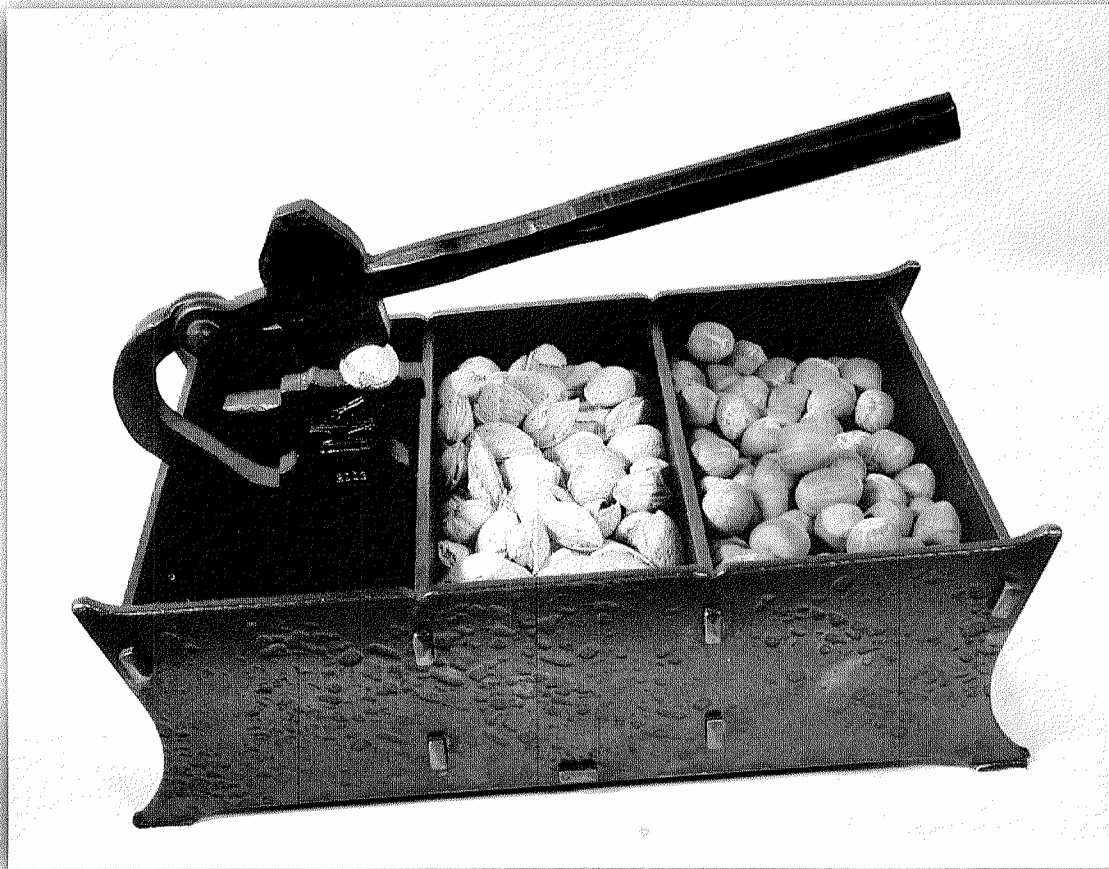
Jim Griswald



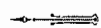
David Thompson

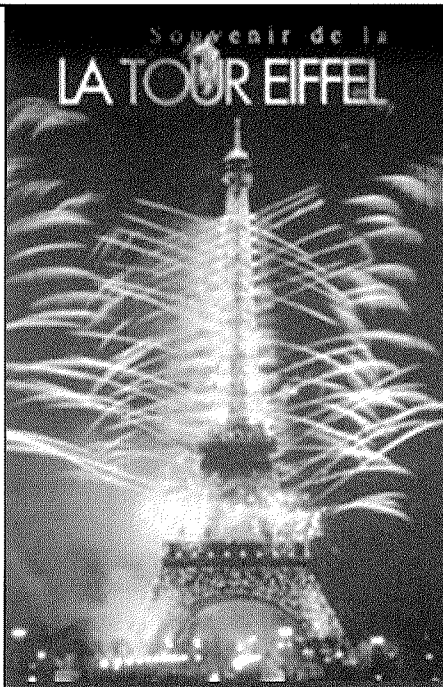


Grayson Nance Alan Flashing



Jeff Wester





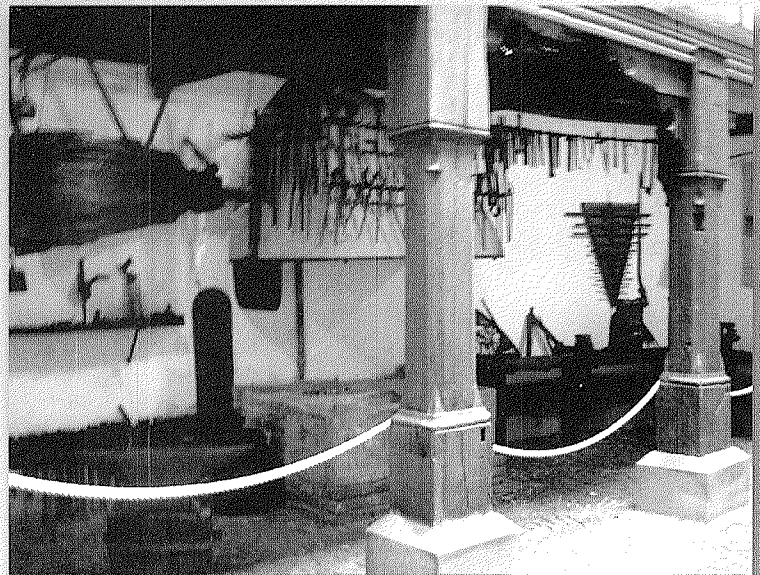
Les Musee du FRANCE!

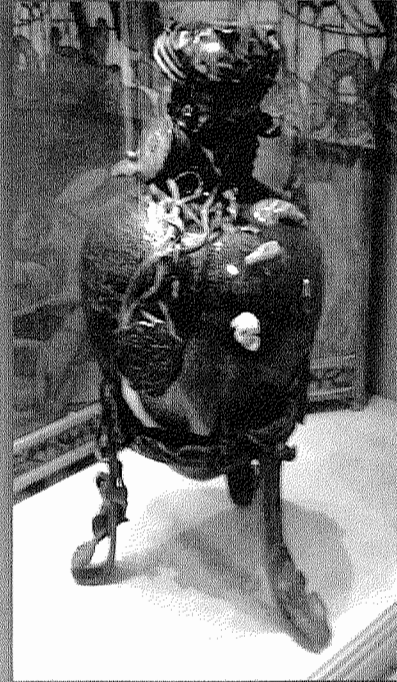
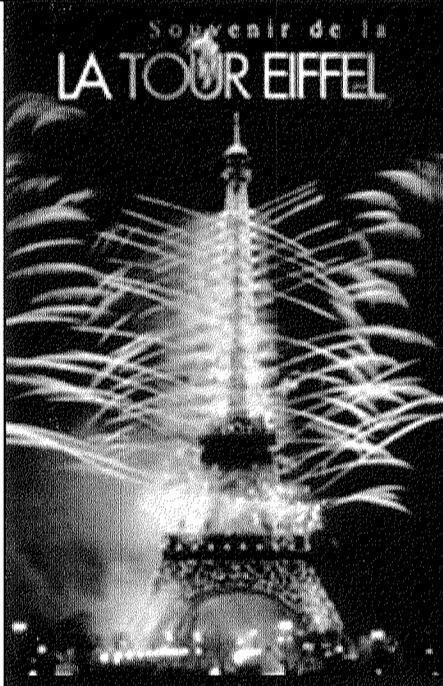
Christa Fairbrother

I wanted to share with NWBA members the ironwork that I saw on a trip to France, which will hopefully motivate everyone to go and see these things too.

Musee Alsacien, phone 038852500123, quai St. Nicolas, Strasbourg. Hours 10-6, Wednesday-Monday. This was a mid-sized museum of Alsatian trades and crafts. The first exhibit you entered in the museum was the local blacksmith's shop. It had a nice representative collection of tools and was laid out in a realistic way. There were some wrought iron crosses on display that were of varying quality. I actually enjoyed the section on trades of which I knew the least. For example, they had a workshop for making artificial silk flowers. Overall, the collection was very large and gave you a good perspective on traditional Alsatian lifestyles.

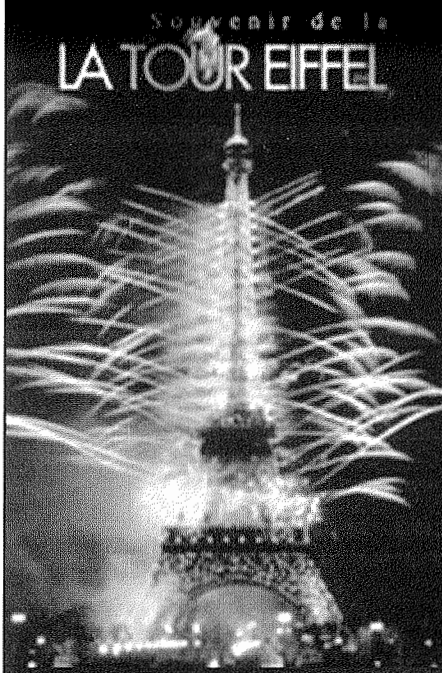
Musee de l'Ecole de Nancy, phone 033401486, 36-38 rue du Sergent Blandan, Nancy. Hours 10:30-6, Wednesday-Monday. Email: menancy@marie-nancy.fr. Guided tours are available on weekends in summer and Saturdays all year.





In 1894 the Lorraine Decorative Arts Society was founded to promote the works of the 'Nancy School', a style of work we now call *Art Nouveau*. Emile Galle, the glass artist, was one of the founders of the movement and his studio in the town of Nancy ensured the city a preeminent position in the European *Decorative Arts* movement in the early 20th Century. The current collection started with the founding of a decorative arts museum in 1900 located in downtown Nancy. The current museum is housed in the *Art Nouveau* mansion and adjoining garden of Jean Baptiste Corbin. He was an early collector of *Arts and Crafts* pieces and he willed much of his collection to the museum in the 1930's and the city acquired his property for the current museum in 1952. The building itself has been wonderfully restored and makes a beautiful setting for the museum's collection. There was not a large body of ironwork in the collection but anyone who enjoys design has lots to see. There was an Edgar Brant light on display, some Louis Majorelle lighting and a few pieces incorporating metalwork by Emile Galle. The piece on the right by Emile Galle, *Amphora of King Solomon*, was exhibited at the Paris Universelle Exposition of 1900 and was inspired by the emerging field of underwater archaeology and recent discoveries in the Mediterranean. The museum does produce a high-quality color catalog of the collection in French only.





The regional *Musee des Beaux Arts Nancy* also has a large collection of Gallé glass and a very respectable painting collection centrally located in Place Stanislaus. The square is enclosed by two 18th Century gilt wrought iron gates by Jean Lamour. They're very *Rococo* if that is your style.

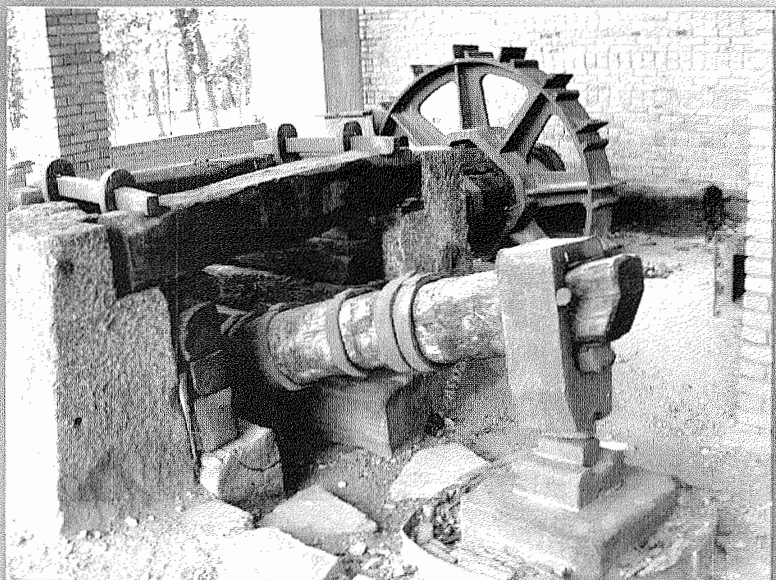
Musee de l'Histoire du Fer, phone 03 83 15 27 70, Avenue du General de Gaulle, Jarvill-La-Malgrange. It's a fifteen minute ride on bus No. 131 to *Musee du Fer* stop from Nancy bus station. Hours weekdays 2-5 (6 in summer) and 10-12 and 2-6 on weekends, closed Tuesday. This museum didn't have the best hours but it's worth the trip if you can make it. The museum was divided into six sections illustrating all aspects of iron up to the 1950's. The visit began with iron as an ore and then moved into early metalworking including the Bronze Age (previous picture). These two sections were the least interesting if you struggle with your French. Section two continued metalworking into the Middle Ages and the objects started to get more interesting. The next two sections covered the developments in iron refining and cast iron. This was the best floor of the museum because someone had gone

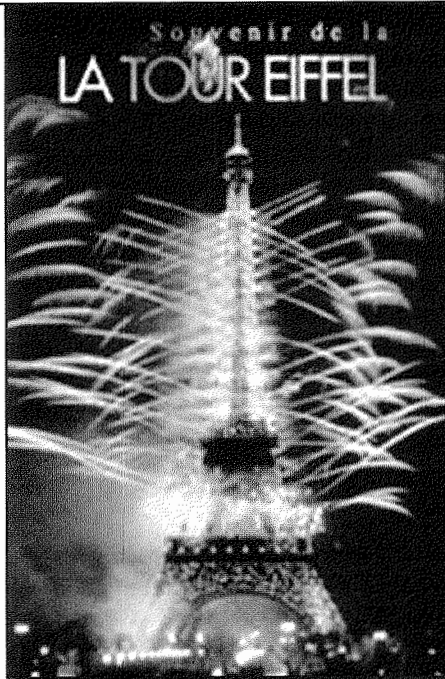
to the effort to make excellent scale models of things such as blast furnaces, industrial rolling machines and bygone machinery from the industrial revolution. The final gallery had antique machines and the outdoor area had an actual waterwheel hammer.

Chateau de Blois, phone 02 54 90 33 32. Open everyday but hours vary with the season. 9-12:30 and 2-5:30 is the minimum. This chateau is worth a visit not because it is France's most striking but for some unusual features. The *Hall of the Estates General* was built in 1220 and still has its original layout. It's one of the oldest public halls in France to retain its 13th Century design.

The Francois I wing (1515-1524) had a great spiral staircase and the Louis XII wing has the La Houssaye, a collection of mainly 16th-19th Century wrought ironwork. The collection was primarily made up locks, keys (those shown are 12th-15th Century.), and knockers but it had some stunning examples.

Musee du Compagnonnage, phone 02 47 61 07 93, Cloître Saint Julien, 8 rue Nationale, Tours. Hours are Wed-Mon 9-12 and 2-6.



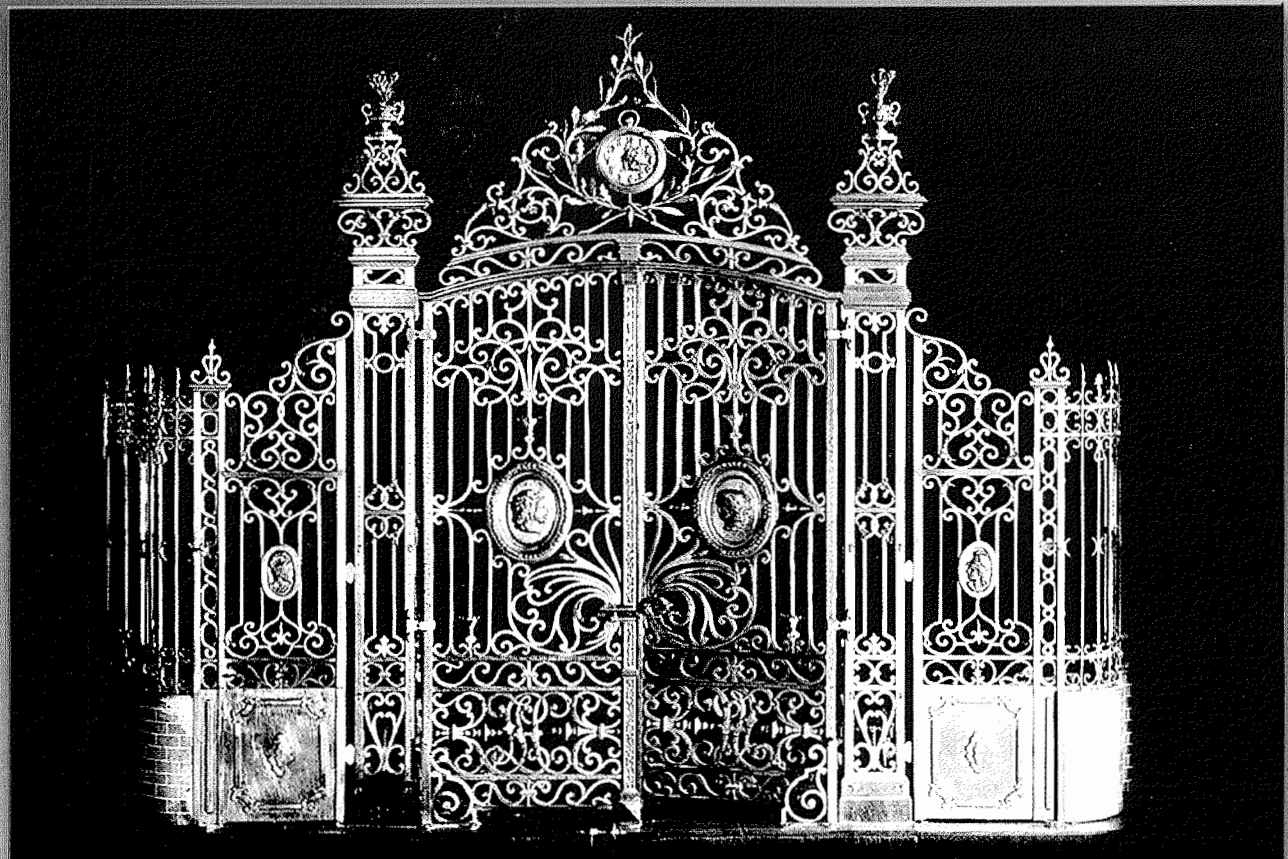


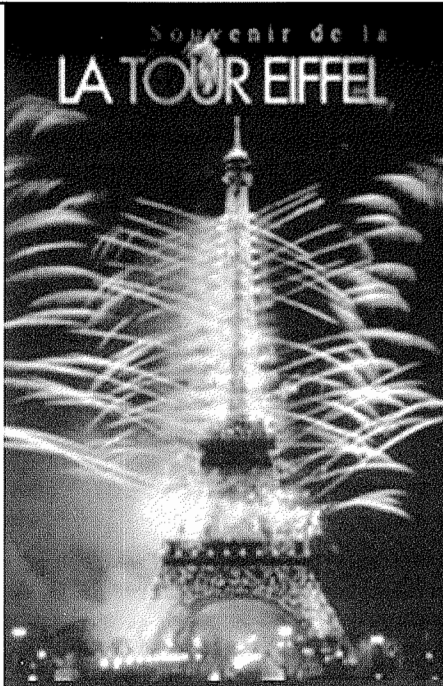
This was a really enjoyable crazy museum. It's a trade/union museum. The section on union organization is a bit dull and staid but the rest of the museum highlights the products of workmen for their journeyman exams or pieces done for fairs and expositions as display pieces. Woodworkers carved three-foot clogs and bakers sculpted the Eiffel tower in sugar icing. There are substantial examples from blacksmiths and farriers. The museum does not allow photos but these images are available on postcards. A true testament to the silly things people do.

Le Musee de la Ferronnerie Les Secq des Tournelles, phone 02 35 71 28 40, 2 rue Jacques Villon, Rouen. Hours Wed-Mon 10-1 and 2-6.

This was a highly enjoyable museum showcasing 10,000 pieces of French blacksmithing housed in a 16th Century church. The bulk of the collection highlighted locks and keys of which there were amazing samples. They tried to show how at one time blacksmiths made most of the items people used in their daily lives so there was an impressive variety of objects from sewing scissors, ladies purses, cookware, grilles, railings, to sculptures. One display case that particularly caught my eye, mainly because it was scary, was the display of medical and dental instruments. Since the collection was donated to the city of Rouen in 1921, the bulk of the works are 18-19th century with some before and a few after. The pieces from the

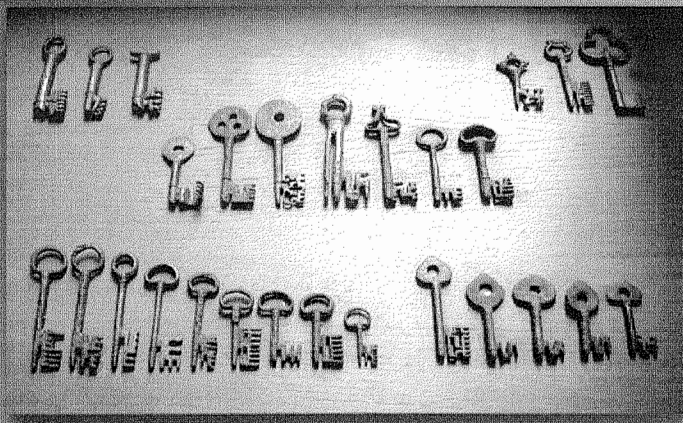
13-16th centuries are particularly worth seeing because so many of

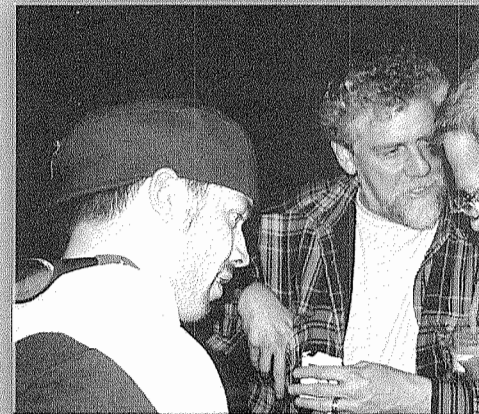
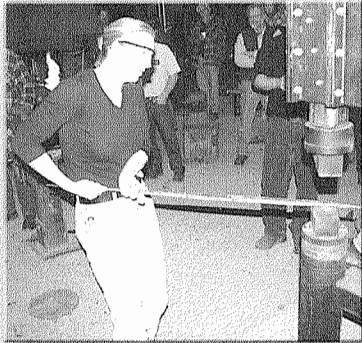


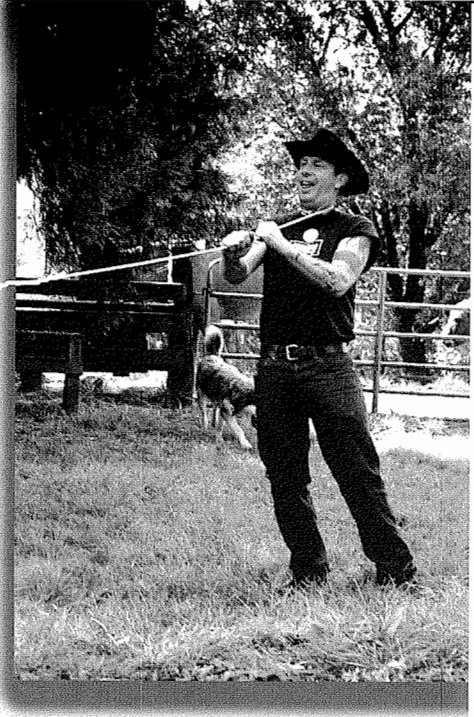


these early smithed items have been destroyed in fires or recycled for their iron and there were very few old pieces still attached to the churches I visited. The museum has hosted contemporary exhibitions. If you'd like to see more of the collection without traveling to France, I donated a copy of the museum's catalog to the NWBA library and it has many color photos of these works.

Some general tips about traveling in France. Almost everything closes from 12-2 for lunch. Get used to it and eat lunch. It is difficult to travel on Sundays as public transportation is not available or on reduced hours, many businesses are closed as well so plan for mellow days on Sundays. And yes it's true, the French waiters don't like Americans but you will meet some nice people outside of restaurants and if you like art or architecture you will be blown away—so get on a plane!







**FALL
CONFERENCE
OAKLAND
OREGON**





My grandfather, Jacob Schmauder, and family, in 1913.



Farm gate forged by my grandfather in the 1920's.

Living in an urban society today, it is easy to forget that barely fifty years ago the United States was primarily a rural society consisting of family farms. By 1930, although 90% of urban dwellers had electricity, only 10% of rural residents did. Private utility companies, who supplied electric power to most of the nation's consumers, argued that it was too expensive to string electric lines to isolated rural farmsteads. Anyway, they argued, most farmers were too poor to be able to afford electricity. As a result of this lack of electricity, most farmers had to rely on the hand-cranked forge for machinery repair and any type of iron work. The emphasis of these country farmer smiths was strictly utilitarian. Iron was forged and shaped to meet the immediate needs of the farm. Aesthetic ironwork was something left for the city folks.

FDR believed that if the private utilities couldn't supply power to the rural areas, then it was the government's duty to do so. In 1935 he formed the Rural Electrification Administration to start the process. The REA worked with such agencies as the Tennessee Valley Authority. When Grand Coulee Dam was completed in 1941, the REA set about in earnest to bring power to the farms of Eastern Washington. Then the Japanese attacked Pearl Harbor! This brought the REA electrification projects to an abrupt halt.



My father, Fred Kagele, during wheat harvest, 1930's. All of this equipment, and the animal's shoes, were maintained in our farm blacksmith shop until after WWII. The shop was in use through the 1960's.

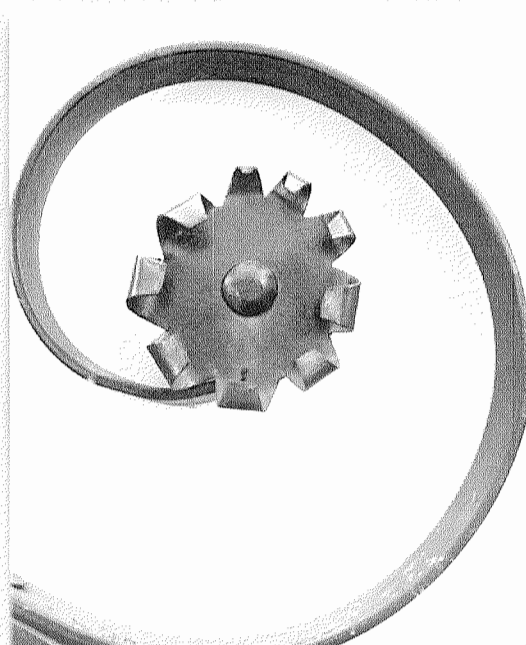
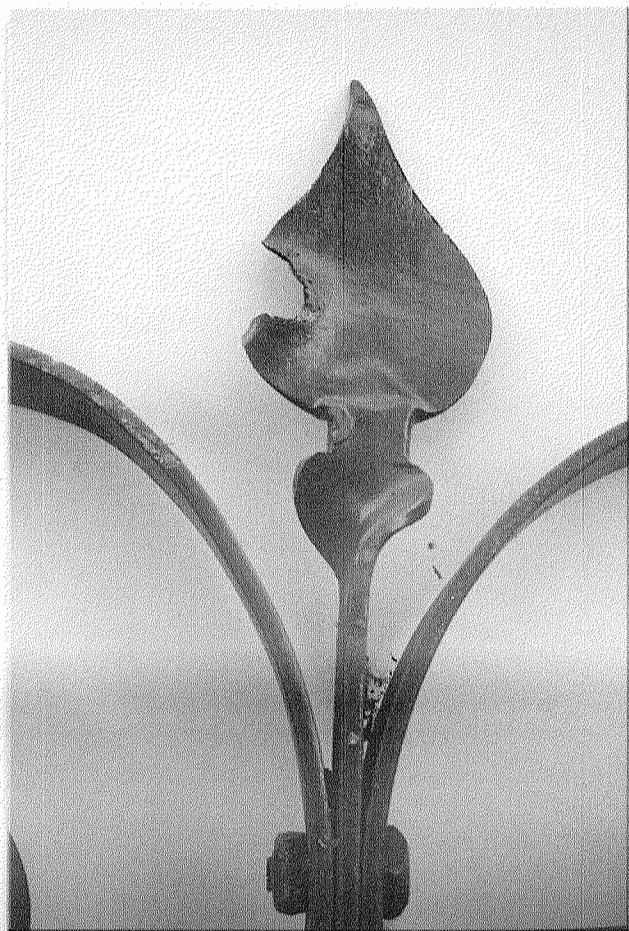
The family wheat ranch that I grew up on, near Ritzville, Washington, happened to be in one of the pockets that was the last to receive electricity. It was not until the early Fifties that the farmhouse lights went from flickering kerosene lamps to real electricity! The wood stove was replaced with an electric range! My mom bought a Mix Master! And one of my father's first purchases was an electric welder!

The old blacksmith equipment that is now tail-gated as "antique" was the normal iron-working equipment on the farm. Along with Howdy Doody, some of my earliest memories are of turning the crank on the coal forge while my father worked on the anvil building and repairing iron. This was a common experience of farm boys of my generation.

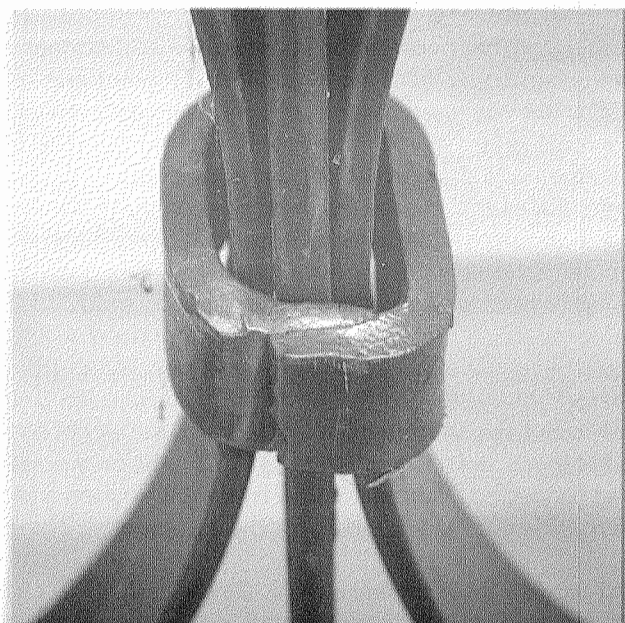
It was also common to have blacksmith classes taught in the public schools in farm communities. My high school farm shop had a dozen fully-equipped forging teaching stations. My high school farm shop teacher was a good smith. In 1961 I started forging tools and other items and still use a hammer and some chisels that I forged then. It was indeed an analog world.

My grandfather developed his blacksmithing skills in Russia before joining the Volga German migration to the United States as a young man, arriving in 1901. He homesteaded near Moses Lake, Washington. At the time, the city of Moses Lake did not exist. There was simply a tavern and a store named Neppel. In fact, until the late 1930's, the only practical way to get from Seattle to Spokane was by train. Only a dirt road connected Ellensburg with Eastern Washington and the only way to cross the Columbia River was with the Vantage Ferry. He did blacksmithing for the community. The gate shown was a rare deviation from his usual utilitarian forging.

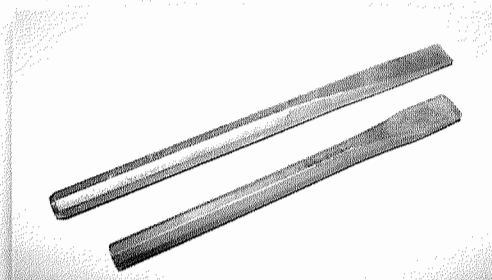
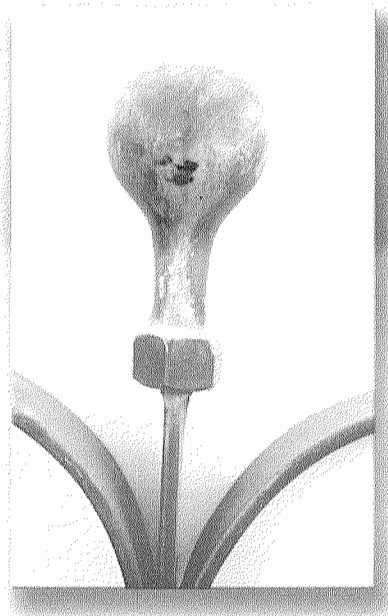
The country blacksmith has disappeared from the scene. Electricity on the farm saw to that. By the early 1970's 98% of all farms were wired. REA had served it's purpose. I'm glad I was able to experience the craft in it's native form, little changed in America since Colonial times. Unfortunately, the craft has also disappeared from the curriculum of public schools. Computer labs have replaced forges. It is indeed now a digital world.



Forged leaf and hame from horse collar is part of gate detail.



Forged gate collar is part of a good example of American farm blacksmithing.



Chisels forged by Editor during high school blacksmith classes and still in use.



Small Sampling of Letters to the Editor!

"You put together one heck of a publication! I hope the assn. realizes how much work is involved and appreciates what you do. My friends in the California Blacksmith Association really admire the Hot Iron News, and are continually seeking to emulate it. I also belong to that group, so when I go to San Diego next year for their spring conference, I'll take this HIN issue and show off a bit!" Al Griswold

"Another great issue!" "I know the effort that you must put into it. I did the Illinois Horseshoers newsletter for about 10 years. It's a thankless task!" Bill Miller

"Keep up the good work on the HIN I have a fit of anticipation when it arrives." Martin Brandt

"Dear Jerry, The new Hot Iron News just arrived a couple days ago. I was leafing through it while eating lunch that day and was pleasantly surprised to see Geronimo caught in the photo on page 33. You can't imagine how good it made me feel when I got to the two page Memorial! I wasn't thinking about anything like that at the time and it took me completely by surprise. It is beautiful—Thank You so Much, Jerry! I have been carrying the magazine around showing it to some of my friends since it came. Most of them aren't blacksmiths and haven't seen the Hot Iron News before. They all remark on what a good quality magazine it is and then they comment on the pictures of Geronimo's work—that the photos are excellent and very professionally done. Once again—THANK YOU! Mary Bayard

"Jerry, Just wanted to thank you for the great job on the Hot Iron News, spring issue, always have enjoyed the quarterly, but this one is outstanding! Martin Gabbert, Fern Bottom Forge

"Big, Big, Congratulations! Absolutely stunning piece of editorial success! Wonderful, Wonderful magazine! This will be a hard act to follow! Dorothy Steigler

"Jerry, you did a great job on the Hot Iron News! I identify with your thoughts on the significance of individual human expression and believe it is one of the fundamentals of civilization. The theme was well executed throughout the issue. I enjoyed reading it."

Bob Smith

"Hi Jerry, Great job on the latest "News". Enjoyed it cover to cover and now going back to reread some articles. Super HIN." "Great News, Jerry, nice balance of photos, hot tips, humor articles and graphics. Especially liked the gallery photos." Gene Chapman

"Jerry, what can I say? Fantastic! It's more than really neat. Jolly good job. Whatever can you do to ever top this? So I guess the best thing to say is Thanks! I speak for the club and us personally." Don Kemper

"Hi Jerry, Just read the Hot Iron News. Good Job! My wife even read a couple of things! Keep up the good work! Dick Underwood



"Excellent! Very professional, but then, that is what I would expect from you! Keep up the good work!"
Ed LaCasse

"A lot of good information that would help a novice get started." Bill Cottrell

"Mrs. Sage, Budden's (anvil) grand-daughter was very pleased with the article about her grandfather. Thanks for the Hot Iron News!" Richard Postman

"Thanks Jerry for all you have done. Some of those people should sit back and look before they jump!"
Babe and Dave Brandon

"Jerry and I believe that Kagele should be given accolades and thanks for his devotion, his skills, his time, and expertise in ensuring that the NWBA newsletter is the best in the nation. He should be applauded and thanked, not attacked." Ina Culberson

"I feel that I have to state that Jerry Kagele is an outstanding editor! The Hot Iron News sets a standard that the others could only hope to achieve! It is definitely one of the best! The timely articles have helped me as they must have helped the other blacksmiths. After all, that's what it's all about, helping one another. My Dad taught me this: "It takes a lot of hard work to build a barn, but one donkey can kick it down!"" Gary M. Gloyne

"I would like it to be known that I support Jerry Kagele in his efforts as the editor of the Hot Iron News. I appreciate his professionalism, the quality product that he produces and his absolute devotion to the craft of blacksmithing. We have a valuable asset in Jerry. He works tirelessly and goes way above and beyond what is expected to produce a top-quality production as attested to by his most recent award. The effort to replace him as editor smells of underhanded politics in it's lowest form. That does not really surprise me considering who is involved. If Jerry is tossed out by these tactics I would see no reason to continue to be affiliated with the NWBA." Corky Storer





Impressions from the Fall Conference!

by Ina Culberson

Usually I spend most of my time at conferences behind a desk or table. My fellow board members have been encouraging me to “get out and mingle more,” and so that’s what I did at this conference (after making sure all the administrative duties were covered, of course). From the time Jerry and I left Allyn we knew that this conference be different, that it would take on a life of its own.

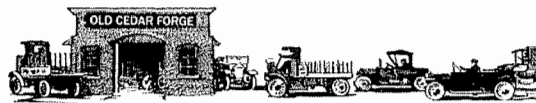
The glory and warmth of autumn colors interspersed with the evergreens of the Pacific Northwest made the trip from Allyn to Flashing Forge in Oakland, Oregon a pleasurable experience indeed. We hoped that the weather would hold for the entire conference. As we drove through the gate and began our descent along the narrow “goat path” to Flashing Forge, we shared our thoughts out loud. We knew three things: 1) This would be the last time we would have the privilege of conducting a conference from a private forge (as we’ve become such a large group). 2) We would have a new experience as we watched demonstrator Vladimir Sokhonevitch and became acquainted with blacksmithing from the Russian culture. (It was made easier on Saturday when there was a translator.) 3) Friend and local demonstrator, Russell Jaqua, would not be present due to a diagnosis of ALS, commonly known as Lou Gehrig’s disease.

As we approached, we took in the beauty of nature and the landscaping Alan and Grayson have done on their 80 acres of paradise set in the Elkhead Mountains—all on a slope! Busy as beavers, NWBA members and other volunteers were feverishly working to ready the site—some nailing the last boards in place, some installing wires so we’d have power, and others setting the sites (all outdoors) for registration, library, sales and refreshments (“ye old watering hole”). Vladimir and his wife Svetlana arrived a week earlier and evidence of his sculptures were the beginning of the gallery.

On Friday registration began and by early afternoon Vladimir’s first demo was underway. At the Board meeting that day it was decided that at the auction a Russell Jaqua Appreciation Fund would be established. Anyone could donate to the fund directly, and in addition smiths were encouraged to get in the fire while at the conference and create an item to be auctioned on Saturday evening.

Russell’s designated slot on Saturday morning was filled by fellow demonstrator friends. Jerry Culberson and Dave Thompson started the ball rolling. Jerry demonstrated big hammer work under the 5B Nazel and Dave made a trivet in his own style. Dave Lisch, Jorgen Harle and Terry Carson followed by teaming up to create a garden sculpture. Dave introduced the demo by commenting, “Inspired by Russell’s rosette work, I have invested much study, trial and error into adapting his techniques. I wish I had had the opportunity to study under him. Today my contribution is in appreciation for what I’ve learned in combination with my own artistic expression.” Dave and Jorgen made the base and Terry the up-reaching leaves, or energy, as I see it. When completed, one could see and feel Russell’s presence in the piece, and guess who owns it!!!!

CULBERSON



HAPPENINGS

For me, Saturday night was a time that will remain in memory forever. A sumptuous dinner spread before 140 hungry smiths and guests was quickly consumed. The auction was set-up similar to auctions in the past, except this time some of the items were tagged in blue. Monies raised from the auction of these items would go directly to Russell. As auctioneer Jerry Culberson took the podium, he set the tone for the intimacy of the rest of the evening. He explained that Russell's life had been cut short with the confirmed ALS diagnosis with only months remaining in this life. "Not fair," he said stoically, "but tonight we recognize and honor Russell for the contribution he has made to the craft of blacksmithing, to the NWBA, to ABANA, to the world. He is the finest hammer driver, in my opinion, and an outstanding artist of "big iron." He held up the first piece, "What are you going to give for it?"

The evening proceeded with items auctioned for both the NWBA treasury and for Russell. When the human form sculpture of Russell's came up for bid, Jerry paused, looked out at the group and said, "Russell couldn't be with us but he donated this piece to the auction. It belongs to all of us and a decision has been made that it be placed in the NWBA Archives. However, shares can be purchased at \$100 each. Who wants to be in for \$100?" Seventeen hands went up immediately. Many more hands went up in the hearts of members, and a coffee can was passed around for others' donations.

The tables were cleared away to make way for Midnight Madness. But before the hammers began pounding, we were delightfully entertained by a group of professional fire dancers. What an awesome sight to watch the dancers swirling fire on batons and tethers into spectacular colors and patterns against the clear dark night sky. Better than fireworks on the 4th of July. Add to that the warmth and ambience of a huge bonfire. For me, it was an electrifying moment in time.

Midnight Madness took on a new fervor as smiths of all ages and experience levels got underway. I watched and observed and felt a presence. There was a magic, a closeness of the group as the experienced smiths gravitated indoors and began creating forms from the steel that only minutes before lay on the ground, cold yet very inviting to an artist smith. There were at least four demonstrations going on at once—in the fire, on the anvil, under the hammer, complete communication yet few words. There was motion, creativity, energy, comradery, respect. Younger smiths stood with mouths open in amazement at what they were having the opportunity to observe and feel. There was a presence, a harmony, as the glow and warmth from those present melded with that of the fires.

Yes, this conference took on a life of its own. It reminded everyone of how *valuable* life is, how uncertain its duration, and how blessed we were to have had this time together at Flashing Forge. The garden sculpture stands proudly in my garden, a daily reminder that what I know for sure is that tomorrow is promised to no one—each day is a gift!

A FORT VANCOUVER GUILD ARTICLE
**BLACKSMITH, BE THY OWN
 TOOLMAKER**

by
Bob Race

"By Artevelde! What are drums, cymbals, fifes, viols and bagpipes worth? For heavenly music give me my sledges beating, my anvils ringing, my bellows roaring, my good workmen singing and hammering."

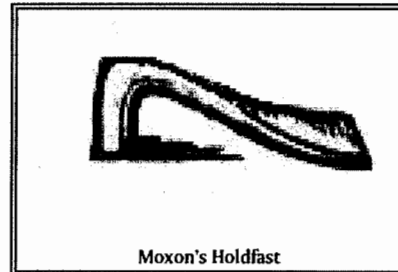
Legend of Smetse Sme.

(Charles de Coster: Flemish Legends)

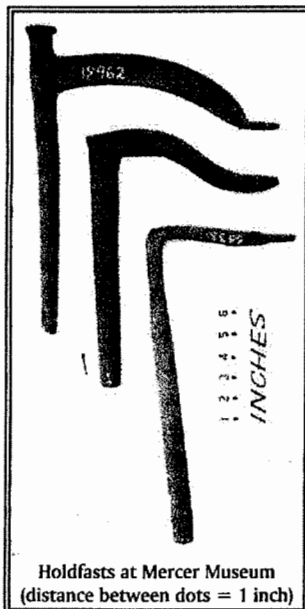
A RIGHT ANGLE BEND PROJECT

Being asked to write an article on the method of doing a right angle bend reminded me of the many failed attempts to perform this seemingly simple task, which was usually allowing a cold shut to sneak into the inside corner. One would think that all that is needed is to just bend the piece at 90° and 'that's it', we're done.

So that this exercise may end up as something that is a simple and useful tool I thought making a holdfast would be a good subject. Since the strength is in the bend where that extra flex is needed, the inside curve will be upset a little more than usual, but if it isn't, not to worry. The shapes vary as you can see in Moxon's drawing or Mercer's photos. The model for this project was found in the shop, and I have no idea who made it, but it had nice simplicity and when securing a piece it clamped down with one firm hammer blow. So now the challenge is to make one for your tool box.



Moxon's Holdfast



DESIGN OF THE HOLDFAST

"The Hold Fast is a stout angle of iron flattened on the inside of its short arm. When its long arm is driven loose into a hole on the bench top, it binds upon the hole, and squeezes fast the board or stuff thrust under its projecting upper arm." Ancient Carpenters' Tools, Henry C. Mercer 1929 p.69

The criteria for the size is based on two things: The size of the anvil's face and whether you choose the hardy or pritchel hole. The pritchel hole has two advantages; one is that it is usually toward the heel of the anvil allowing for more room, and second is being able to rotate the holdfast on an arc across the face, something which would be restricted using the square socket of the hardy. Since all of the mounted anvils in the Fort's shop have a 5/8ths inch pritchel hole, use 5/8 or 3/4" sq. stock, making the tenon diameter of 9/16ths and long enough that it will clamp the desired thickness on which you are going to work.

MAKING THE RIGHT ANGLE BEND

It took many attempts to finally get the hang of the right angle bend and it boiled down to three simple things, having a very high heat, hitting in the correct places, and keeping the inside angle at an obtuse intersection of the two arms when forming the bend; the last is the key to preventing that cold shut on the inside angle. If you just want to practice, use a piece of $\frac{1}{2}$ " square x 6" stock as it will hold the heat longer than $\frac{3}{8}$ ths, but less work than heavier stock. Put a mark in the middle of one side as a reference point where you want the bend to be. At that point bring the temperature to a near-welding heat, bring it out of the fire and bend it at your mark to about a 100° angle. [It would help if one quickly quenched either side of the bend to isolate the heat, helping things will move along faster.] The goal is to put an extra supply of material on the inside radius which will create the arch effect that adds that little extra strength needed for the spring effect, and the outside corner will beg for material to make it look square. Also remember this surplus for that curve must come from somewhere, so the legs of your piece will be a little shorter.

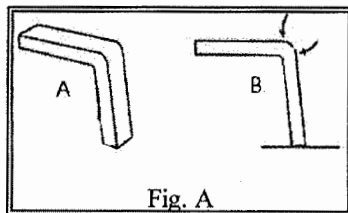
The following inset was taken from ELEMENTARY FORGE PRACTICE by John Lord
Bacon pp. 61-63

...The first step is to bend the bar so that it forms nearly a right angle, keeping the bend as sharp as possible, as shown at fig. A. This should be *done at a high heat*, as the higher the heat the easier it is to bend the iron and consequently the sharper the bend.

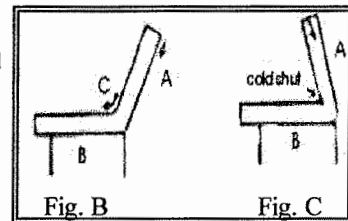
Working the iron at a good high heat, as before, the outside of the bend should be forged into a sharp corner, letting the blows come in such a way as to force the metal out where it is wanted, being careful not to let the angle bend so that it becomes less than a right angle or even equal to one. Fig. B, shows the proper way to strike. The arrows indicate the direction of the blows.

The work should rest on top of the anvil while this is being done, not over one corner. If worked over the corner, the stock will be hammered too thin.

The object in keeping the angle obtuse is this: The metal at the corner of the bend is really being upset, and the action is somewhat as follows: In "Fig. C is shown the bent piece on the anvil. We will suppose the blows come on the part A in the direction indicated by the heavy arrow. The metal, being heated to a high soft heat at C, upsets, part of it forming the sharp outside corner and the part flowing as shown by the small arrow at C and making a sort of fillet in the inside corner. If in place



of having the angle greater than 90° it had been an acute angle (Fig. D), the metal forced downward by the blows on A would carry with it part of the metal on the inside of the piece B, and a cold shut or crack would be formed on the inside of the angle. To form a sound bend the corner must be forged at an angle greater than a right angle. When the piece has been brought to a sharp corner the last step is to square up the bend over the corner, or edge of the anvil.



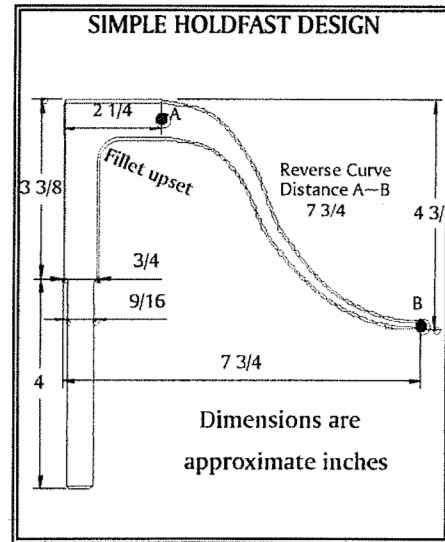
MAKING THE HOLDFAST

Using the dimensions from the design and working with $\frac{3}{4}$ " square stock one needs about 13" of material - this will allow for the little extra material to fill that inside bend. The square section of the elbow needs about $5\frac{3}{4}$ ", this will even allow for the chamfering; the reverse curve will require 5"; and the tenon will take at least 2". Since this tool needs to have some spring, use A-36 or higher carbon content. From one end make a deep center punch mark at 5" which is on the center line of the piece, this reference mark will be the center of your right angle bend - you can also put one on the opposite face just to aid in searching when you bring it out of the fire. Follow the instructions for making the bend trying to keep all square with the anvil while executing this part. When you finish the right angle, measure each leg and you

should have one 5 3/8ths long and the other about 6 1/2", depending on how much fillet you put on the inside corner. (Remember, none of this has to be critical! A half inch plus or minus will have little outcome on the final piece; it is just that if you start out trying to be a little bit fussy it will pay off later on in your efforts.)

The Easy Parts - Drawing Out Each End

Now that you have the nice crisp right angle bend, check it for squareness in both axes so that there is not that hidden twist that will end up being a terrific headache later. Using the dimensions from the design drawing mark off the two distances from the outside edges of the elbow. It does not matter which leg you begin with as both ends will be done using the same method. All one has to do make sure that all faces are kept parallel throughout the process.



Bring the area of the longer leg close to the bend to a *near welding heat* and make a convenience bend trying to keep the axis of the leg straight.

Since this end is already heated put it back in the fire and draw out the reverse curve section



to a nice even taper, but at the same time think of putting a small pad of your own design at the end.

Now heat up the other leg and draw out the tenon. Its diameter does not need to be exactly 9/16", but it should drop in the hole without any effort, and at the same time not rattle around like a marble in a cannon barrel.

☞ REMEMBER while doing these steps to keep all square with the world. ☞

Reheat your convenience bend section back up to a *near welding heat* and straighten that leg out again so that both legs are straight and form a right angle. Now with a bright orange heat on the reverse curve section use bending forks to shape the piece similar to the curves between points A and B in the *design picture* so that the pad at B is about an inch lower than the joint of the tenon and body. Some of you may use spring stock, so anneal, harden, and temper as you feel fit.

Try to make any tool as though you were competing for first place and make the next one better than the last as it will eventually reflect on the grand scheme of your lofty ideas.

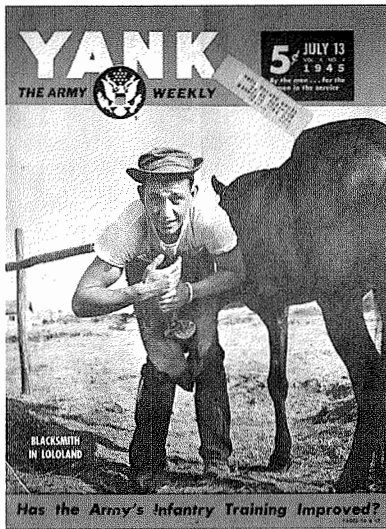
garri
dadyan
repousse
open
house



Black Dog Repousse Workshop~ black dog forge and black dog educational services are pleased to invite you to an open house and welcoming of garri dadyan. garri dadyan is a widely acclaimed master repousse artist from baku,azerbaijan. his breathtakingly detailed works in copper, silver, and gold grace collections of individuals, galleries, and public places around the world. the open house will be a chance for mr. dadyan and his daughter viktorya brichikov to introduce themselves, their art,and their educational objectives. c'mon around at about five o'clock and view a selected collection of work by garri and of current students. garri's repousse' is some of the finest examples of such work that we may ever see up close,and the work of his students will be inspirational to y'all who may be interested in pursuing this knowledge. over the course of the evening we'll be treated to a brief lecture on the history of repousse and it's techniques, along with a slide show; demonstrations by garri and some students of his; and finally a hands on workshop, where you'll have a chance to move some copper around. the information accumulated at this open house and, if you sign up, lessons in the future, translates into many aspects of metalwork from forging to jewelry making. there will be an opportunity to form classes and schedule lessons in small size classes at the end of this event. warning: you may become addicted to the wee hammers, the tiny chisels. the downright meditative rythm of this artform. there should be room for all at this gathering, but i would appreciate an rsvp as soon as possible. i need to have some idea what to expect so's i can have ample copper, seats, snacks, etc...those who rsvp will have workshop priority if we do wind up being overbooked. okee dokee, here's the facts: where: black dog forge 2316 2nd ave (alley entrance) seattle,wa, 98121 when: february the 19th , 2005. 5:00-9:00+. why: because you've put off learning repousse' long enough. rsvp to louie at black dog forge; phone: 1 206 443 9413 e-mail: blackdog@speakeasy.net check out garri dadyan's website: www.melicdadayanart.com feel free to communicate with garri about repousse' classes via his website (use the link to viktorya, his kin). please let me deal with the rsvp taking. thanks! louie

Board Meeting Minutes, Oakland, Oregon, October 15, 2004 ~ David Lisch stepped down as Vice President. Ina Culberson was voted in as the new Vice President. There is \$3,400 in checking. Committee Reports: Workshop/Education: Hands-on demonstrators will still have to pay for conference fees even though they are getting paid. Club Storage/Trailer: Trailer will be parked at the Benton County fairgrounds until the spring conference for a fee of \$30/month. Website: Web design is still behind. Need to update current site with officer information. Conference safety: Bought 200 pairs of safety glasses for the conference. Archives: The archives are currently stored at their new facility. Spring Conference 2005: Benton County Fairgrounds, Oregon, May 13-15, 9 am Friday start. Fall 2005: Mount Vernon, Washington. Spring 2006: Will be determined at the January meeting. New Business: No Saturday rate for conferences. John Loeffler resigned from the board. Since the next highest vote recipient in the last election did not wish to fill the vacancy, Jorgen Harle was appointed to fill the position until January 2006. The board needs to contact Renato Muskovic about his desire to continue on the board. He has been absent the last two meetings and is scheduled to hold the spring 2006 conference. Old Business: Mark Manley made a presentation and recommendation for a new trailer costing about \$9,000 after taxes and licensing. Jorgen Harle made a presentation and recommendation for purchasing anvils to fill the trailer. A motion was made to authorize up to \$9,000 to buy a trailer in Washington and order six 175 lb. Euroanvils and one Centurion anvil. Motion passed.


In The It's A Small, Improbable World Department:




Dear Jerry: HIN in today's mail. Another great issue! Was sure surprised when I got to the inside back cover. Lo and behold a picture of my buddy, Norm Skala of Elgin, IL! I have one of those issues of YANK magazine. Norm told me some wild tales of when he was in China. Norm and I became great friends after the war. We shod horses and rodeoed together. Norm was a roper and bulldogger. Among his talents, he is an auctioneer, rodeo announcer and one heck of a cartoonist. We still stay in touch after all these many years. Please send him a copy of the magazine and bill it to me! Thanks! Best Wishes, Bill Miller, Rochester, Washington.

Pierre's Dainties!

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Available in Small and Medium Six Forging Heat Colors!
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www.abanaseattle2006.com is the official ABANA Conference website now online. The site will be continually updated to provide comprehensive information about the conference and tourist information for out-of-region visitors.

ABANA SEATTLE 2006 Conference is set for July 5-9, 2006 at the University of Washington and Sandpoint Park. Contact either Jerry Kagele or Terry Carson if you have any ideas that will enhance NWBA's Showcase Event. Also, if you would like to volunteer in some area of the conference e.g. forging station set-up and management; galleries; hosting activities such as family activities, tours, and crafts; auction set-up and organization; public relations; vendor activities and management; registration and administration during the conference; sales; beer garden organization, set-up and running (no free suds!); food service help; sound systems and lighting; and a million other tasks that will have to be done!

Little Giants: 50#, overhauled, new spring, dies, etc. w/motor, \$3500. 25 #, good condition, 3ph motor, \$1800. Anvil, 186 lb. INBA, new \$975. Farrier's portable coal forge with electric blower, \$100. [www.nibbelink.net/bs/for sale](http://www.nibbelink.net/bs/for%20sale), 970 532-4387, equipment is in Colorado. smith@nibbelink.net

NWBA 2005 Spring Conference, May 15-17, at the Benton County Fairgrounds, Corvallis, Oregon. Jerry Zygmuntowicz and Mark Manley are in charge. Frank Turley, Demo.

NWBA Fall 2005 Conference with be at Mount Vernon, Washington, dates pending. David Lisch, Jorgen Harle in charge.

NWBA Spring 2006 Conference, location and dates are pending. Renato Muskovic is in charge. This may be an abbreviated conference used to prepare for the ABANA Conference.

Kemper Workshops! Repousse Workshop, Saturday, February 19, 2005.

Instructor is Jerry Henderson with assistants. A basic course to acquaint you with the tools and techniques used in "stake repousse." We will start with a review of tools used, demo their use and move on to "hands on." Tools and materials will be furnished, but will send a copy of basic hammers/stakes for anyone wanting to make their own tooling. Stake #2-S and Hammers #5-H and #6-H are the choices for this workshop. Fee: \$75.

Basic Blacksmith/Novice Workshops, with Berkley Tack and Crew March 18-20, 2005. This will be a basic blacksmithing workshop to get you started right. Beginning with shop safety, forges, fire and fire building, expect to learn basic tooling, metallurgy and shop layout. Your hammer techniques will grow as you use basic forging skills at the anvil to produce a number of small items. A demonstration will start each project, with plenty of time for questions and individual help as you forge! Cost is \$200 (\$100 deposit).

Advanced Repousse Workshop, June 3-5, 2005, instructor: Nahum Hersom assisted by Jerry Henderson. Tools and techniques of "stake" repousse. Acanthus leaves for scrolls, both full form and on the flat of scrolls. This will be an intensive, advanced workshop and students must have taken a basic stake repousse workshop to develop their skills and lining techniques. We will start with a review of tools used, go to hands-on,

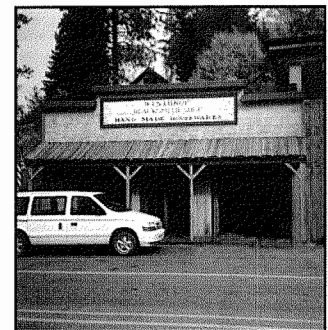
and cover pattern cutting. Precut projects will be furnished to maximize students work time. Tools and materials will be furnished but it is recommended that students develop their own tooling. If possible we will send a copy of basic hammers/stakes/tooling to anyone who desires making some of their own tooling hands-on. Fee \$225.

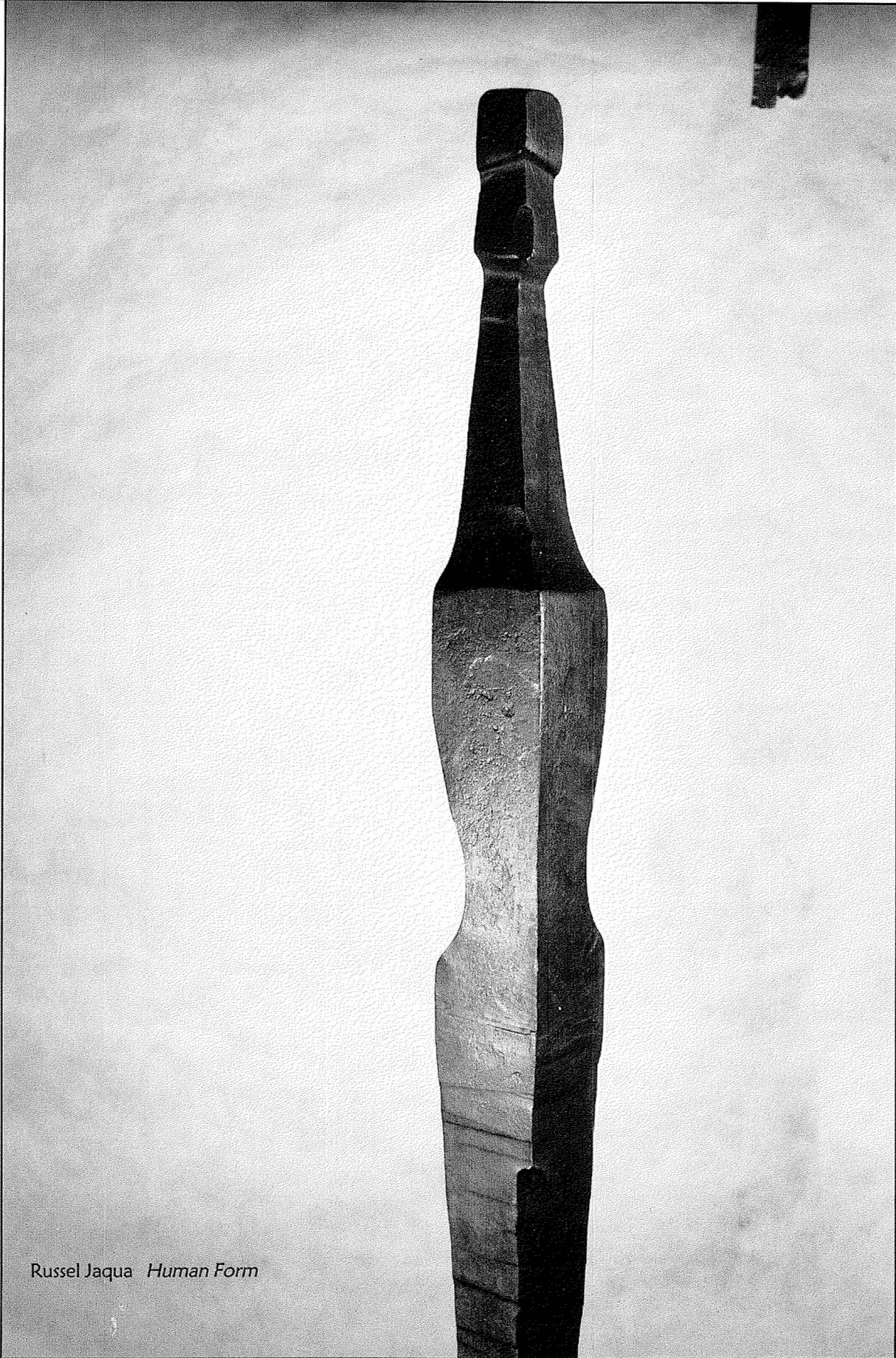
For All Workshops: Dress warmly, safety glasses, ear plugs, natural fiber clothing, cotton or leather gloves, comfortable shoes, notebook and pencils. You must have safety glasses. Bring your own basic hand tools. Shop will furnish forges, vises, steel and tooling. Bring your own lunch with you. Coffee and Don's Homemade Rolls will be furnished. Bring your own lunch. Hours will be 9-6 Friday and Saturday, 9-Noon, Sunday. Lodging: Comfort Inn 360 574-6000, Red Lion 360 566-1100, Shilo Inn 360 573-0511. Camper parking near shop. For information contact Don Kemper, Ridgefield, Washington, at 360 887-3903, kemper@pacifier.com.

Square Platen Tables, Good shape, 3000# with square holes, with legs \$750, table only \$650. Will load on your truck. Also, representing Striker Pneumatic Hammers to Northwest Blacksmiths, call to test drive a 55 or 88# unit. Don Kemper.

Winthrop Blacksmith Shop for Sale. Retail/Demo shop in beautiful mountain tourist town. Established 15 years. Loyal customers. Great opportunity for energetic blacksmith. Original owner seeks retirement. Own building on main street. Fixtures, inventory. Price negotiable. D.J. Stull, Winthrop Blacksmith Shop, POB 63, Winthrop, Washington 98862 509 996-2703.

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Russel Jaqua *Human Form*



Junkie, the namesake of Black Dog Forge, and participant in countless blacksmith parties and events, has gone to The Celestial Smithy! Condolences to Louie and the Black Doggers!

HOT IRON NEWS

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



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HOT IRON NEWS



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