Hot Iron News

A publication of the Northwest Blacksmith Association First Quarter, 2006

A Table Gallery
Page 14

Table of Contents

Spring Conference
April 21-23
Evergreen State Fairgrounds
Monroe, WA

Welcome new members and a BIG WELCOME to those former members who have rejoined!

Mike Precure
Dave West
Peter Clark
David Richey
James E Binnion
Gary Hallenbeck
Hubert Humes
Bettina Wehner
Robert Thomas
Allen Lucas
Kerry Nelson
Randel E Cryderman
A J Colyvas-West
Karl Taylor
John Boerner
Cheryl Huner
Charley Peterson

Former Members
Ken Albert
Jaoyn Fisher
Scott Hamilton
L Frank Jackson
Aebe MacGill
Larry McAlpine
Alex Montgomery
Art Neumarkel

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Committees

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Finance and Budget: Ken Williams, Chair; Dick Naven
Member Services: Tim Middaugh, Chair; Mike Neely
Events and Programs: Mark Eschbach, Chair; Renato Muskivic

Subcommittees
Spring 2006 Conference Coordinators: Renato Muskovic, Kris Ketchum
Fall 2006 Conference Coordinators: Arnon Kartmazov, Joe Elliott
Grants: Kris Ketchum
Library: Mike Neely, 503-572-1326
Workshops and Education: Tim Middaugh
Trailers/Storage: Ken Williams
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Archives: Jack Slack, anvil@nwlink.com
Website: Grant Sarver, nakedanvil@netzero.net
Webmaster: Darrell Gehlsen, darrell67@machinemaster.com

NOTE TO ALL NWBA MEMBERS:
All Committees are in need of and welcome committee members. Contact any board member to get involved and get more out of your organization.

NWBA Website at www.blacksmith.org
Darrell Gehlsen, Webmaster
For NWBA correspondence or membership write to:
Northwest Blacksmith Association
8002 N.E. Highway 99, #405
Vancouver, WA 98665

Annual Dues: **$40,**
(foreign, $45), and include a quarterly subscription to the *Hot Iron News*.

MEETING ANNOUNCEMENTS

Board meeting Friday, April 21, 5:00 to 7:00 p.m. at the Spring Conference.

General Membership meeting Saturday, April 22, at the Spring Conference following the dinner hour and before the auction.

Carson's Comments

A message from the president

Dear Northwest Blacksmith Association Members

Thank you all for participating in the most recent NWBA elections; we had a record setting 180 plus voters casting ballots. The by-laws were passed with only two dissenting votes and have been adopted.

Our returning board members, Ina Culberson and Ken Williams, received much support and were elected to the Board as vice-president and treasurer respectively. I will also serve another year as president.

Dick Naven, Mike Neeley and Tim Middaugh were also elected. Mark Esbach, with the next highest total votes was appointed by the board to fill Torvald Sorenson's spot in accordance with the new by-laws.

Tim Middaugh has agreed to become our new secretary. We are looking for a volunteer with good note taking skills to help take notes at board meetings, so if you feel you have that talent and interest, please let it be known. Jack and Jennifer Slack took this role at the January meeting (Thank You!) but are not interested in continuing.

There is a busy year ahead for blacksmiths in the Northwest. Mid February at the Blacksmith Boondoggle in Port Townsend, a number of smiths helped Russ Jaqua complete a sculpture he designed for his wife, Willene.

April 21 - 23 we have the NWBA Spring Conference in Monroe, Washington with featured demonstrators Doug Wilson and Wendell Broussard. Both of them will be leading workshops in the days on either side of the conference. These will be wonderful learning opportunities so try to attend if possible.

July 5 - 8 the ABANA Conference will be in Seattle with smiths from around the world participating. See the ABANA website for more information.

NWBA's Fall Conference will be October 6 - 8 in St. Helens, Oregon. Arnon Kartazov, Portland smith, is leading the team in this effort.

One of his teachers and a conference demonstrator, Ashi-san, is a renowned blacksmith and bladesmith from Sakai City, Japan, where blacksmithing has been an industry for 499 years. Ashi-san will show all the steps in making laminated blades and possibly a broad axe if time allows.

The next NWBA board meeting will be at 5 PM on Friday, April 21 at the spring conference. Members are always welcome to attend.

If we all stay busy we might have time to do at least some of the socializing that will be available this year. Enjoy.

P.S. Many thanks to Dick Naven for investing the time, money, thought and work to make and install the necessary tie-downs in our new tool trailer. When the items are this heavy secure loads are a must. Jorgen Harle who helped for a few hours said "That's a better job than I would have done." High praise indeed.

Thank you.
Terry Carson

Thank you, Boondogglers

Dear Beautiful, Brave,
Big-Hearted Boondogglers,

You will always be boondogglers to me, an assignation more beloved, as far as I'm concerned, than Knights of the Round Table.

It is one week since our birthday and all the mighty roar of your collective energies, and the grandest party of our lives (I think I'll be marking the weeks in my heart all year long).

I didn't want 1 week and 1 day to go by without sending our joyful thankfulness, writ larger than email allows, to each and every one of you. It has taken this long only because Russell is very ill with a lung infection and I have been busy with doctors and antibiotics and comfort care. He is paying his price for the weekend and he wouldn't have it any other way.

I think your gift to us has truly completed his life. I often peer over to the hospital bed and he has this sly, subtle, Cheshire Cat smile. It is wonderful to see.

I have received so many incredible messages from you as well, assuring me that it meant something big to you too. You've no idea how happy this makes us. We even hear that someone fell in love during the weekend. That seems so right.

Over the last 18 months, I've tried not to talk much about what it feels like to watch Russell slowly, nerve-by-nerve, lose his life. Sometimes, it is like my heart gets sucked into the gravity and weight of a black hole, and as the pressure mounts, it compresses into a dense, trapped thing.

As I could, I have spent some time in the shop alone, standing in the center of this magnificent sculpture, cathedral-like and bursting with the big bang of the creative YES. And the force of negation that I have struggled with so secretly is utterly transformed into a willingness to affirm beauty, generosity, resurrection, the goodness of life. That is what You and Russell gave me. That is what Russell and You gave me. I think the sculpture will give this to anyone who approaches it.

There is much to share over the months of photos and the documentary and the plans for the eventual placement of "For Willene" in an appropriate venue.

I want to keep the piece in my field for awhile, a year or two, but I know ultimately it needs to be somewhere more fitting.

Russell and Jim have discussed a design for the base. There are plans emerging for the first weekend of March to rally local smiths to achieve that.

I will be sending each of you a copy of the group photo and the article that came out in our local paper...they gave you the entire front page of the "Our Place" section. I will make sure each of you gets whatever photos you want and I am pretty sure there is a book in this too.

The documentary is destined for the Port Townsend Film Festival and Jane thinks it may travel to other festivals and television slots. It's all more than I need to think about right now.

For now, I am focusing on Russell's comfort and on getting permission to exhibit the piece and documentary at ABANA in July.

I hope I get to see many of you there.

love,
Willene and Russell

PS – In terms of an eventual book, it would be really great if you want to email me stories about the weekend before they fade (will they fade?)...anecdotes of any kind or notions of how the experience might influence your own work. I have much of the scribblings that Russell made as he talked to you and there is text for a publication in some of that as well.

Reborn as a blacksmith

Dear Russell and Willene,

To participate in the creation of this sculpture is like my own rebirth. It's like being reborn into the art blacksmithing world.

I may be 68 years old, but I feel like I am now just beginning because you have recharged my entire being--to continue to teach and to continue to preach about this craft; to strive for the excellence; to strive for the perfection that this celestial object of your creation has placed in front of all of us; to strive every

day to excel and to listen to your words. Russell, you have relit the fire. Now it will be our duty to elevate this craft to your standard.

I think the best is yet to come.

When we stand back and look at this magnificent creation, all we can say is W-O-W—and that says it all!

Thank you, Russell. You have recharged my batteries. You have put the juice back in my 68-year-old body like no other man could have done.

Today I feel pain in every muscle, every bone, and a few cells in my brain, yet I feel totally alive and vibrating to the message that you have placed in my head. Thank you, Russell. I salute you.

From one Viet Nam vet to another,

Jerry, The Neanderthal, Culberson

Apology and assurance

Dear Members

In order to save the rather large cost of mailing the candidates statements with the ballots, the statements were published in the 4th quarter '05 edition of the *Hot Iron News*.

This separate mailing caused problems due to the amount of time required for the HIN to cross the border into Canada. Many of the Canadian members (and even at least one in a Midwest state) received the HIN very late in December or even in January, leaving them very little, or no, time to get their ballots in the mail.

The mail then took a good deal of time crossing the border back into the U.S., making some ballots late.

The new Bylaws passed in this election specifically state that the Candidates Statements are to be mailed with the election ballots.

Also, the Operations and Procedures Manual will contain a timeline stating when each portion of the voting process (nominations, statements, printing and posting of ballots, etc) must take place, so this specific problem should not occur again.

As former Secretary of the NWBA I apologize to the membership for the timing problems we had with this vote, and I sincerely believe that the safeguards that are being implemented will prevent such timing problems from recurring.

Torvald Sorenson

News board members join those who were re-elected

Six new or returning board members were elected or appointed following NWBA elections in December

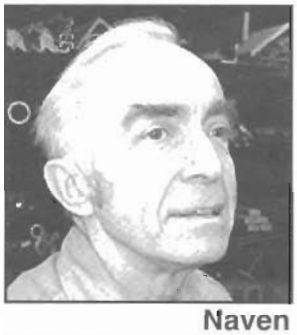
Three new members, two were re-elected, and one takes over a position on the board by appointment.

Ina Culberson and Ken Williams were both returned to the board and will continue serving the Association as Vice President and Treasurer respectively.

Dick Naven, Mike Neely and Tim Middaugh are newly elected board members and Mark Eschbach takes over for Torvald Sorenson, who left for duties more pressing.

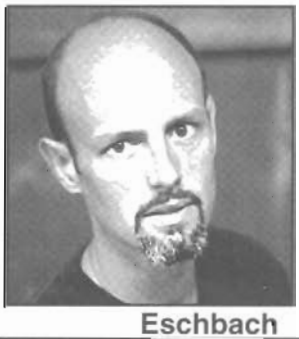
Out-going Secretary Sorenson said that 181 ballots were received in time to be counted.

The revised by-laws were passed with only two dissenting votes.

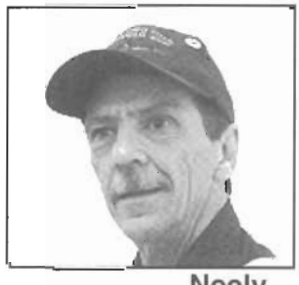


Naven

Middaugh



Eschbach



Neely

A call to members

Reorganization Restructuring Revitalization

by
Ina Culberson
NWBA Vice President

A NEW YEAR. Isn't it exciting to think about the opportunities that await us both as individuals and as an organization?

This past year we basically completed two of the three big goals, the "Three Rs" of the association. Reorganizing and Resturcturing are essentually done.

In 2006, while we will continue to build on restructuring, we must focus on the third "R", Revitalization, and keep the momentum going.

Refining the organization of the NWBA is a big task for the Board. The goal for 2006 will be the development of a Policies and Procedutes manual. Those guidelines will make for a more efficient organization overall. There won't be much to report on throughout the year as it's not an exciting task and it doesn't involve much membership participation.

But, let me be quick to point out that there is a major role for the members--a great opportunity to make a difference and to get involved with other members.

How, you ask?

Volunteer a few hours of your time during the conferences. You don't need experience, just a desire to contribute and to learn. We want and need YOU!

For many years there has been a core of women running the Administration area at conferences. This includes Registration, Merchandise Sales, Silent and Live Auctions, and the Gallery.

This core group has shrunk and there is a real need for helpers. This is a call for volunteers--men and women--to commit to a four-hour shift during the Spring Conference. Give it a try. Shifts are from 8:00 a.m.-12 Noon, 1:00-5:00 p.m. and 5:00-8:00 or 9:00 p.m. (depending on the day). Lunch hour is 12 noon - 1:00 p.m. Registration and Sales are closed during that hour. Registration could use three people per shift per day. One person is needed to receive and record auction items, same shifts as Registration and Sales.

The Auctions are broken into Silent and Live. Cashier, recorder, monitor and runner positions need assistants. Those serving in these positions would work during and following the auction until everyone has paid for their items.

For now I supervise the Auction crews and give instructions on site at the time and Phyllis supervises Registration and Sales.

We need assistants and eventually others who can step in and replace us--Phyllis and I aren't going anywhere in the short term, but we will not always be there.

Here is an opportunity for you to become a part of the conference, get to know the workings of your organization, and work with other members. We have a really good time and we welcome others to join in the fun and share the work.

Call Phyllis Tice (503-397-2820) or me (360-275-6769) to help in the administrative area. I've focused on the need for volunteers in the Administration area of a conference, but there are many other areas that could use additional manpower.

Call Conference Coordinators Kris Ketchum (360-658-0803) or Renato Muskovic (604-888-9388) to volunteer in the "outdoor" areas at the upcoming Spring Conference.

Make a difference in your organization! Donate four hours of your time! Get involved!

See you in Monroe in April.

A Special Weekend for a Special Friend

Blacksmith Boondoggle in Port Townsend brings smiths together to forge a world-class sculpture and build a man's dream.

Steve Lopes, welds a schedule 80 pipe connector to one element of the sculpture.

Russell examines his work notes, confers with project coordinator Michael Bondi.

A night for story telling

Sometime during the dinner and party Friday night someone told the story of the first date between Russell Jaqua and Willene VanBlair.

It was a night for story telling as smiths from around the Pacific Northwest and a good part of the rest of the country gathered in Port Townsend to honor one of their own.

Russell Jaqua has been pounding iron for better than thirty years. He has long been acknowledged as one of the premier smiths in a part of the country where exceptional smithing is considered the norm.

His time with us is measured. Russell has ALS (Lou Gehrig's Disease). Since the diagnosis in August of 2004 Russell has maybe lost a step and dropped a pound or two, but he is still a force in blacksmithing.

So as his and Willene's birthdays approached this year — both are on Feb. 17 — Russell designed an imposing and impressive birthday gift for his wife.

Knowing he couldn't build it himself, Russell and Willene invited smiths to come for a long weekend and make it happen.

The Blacksmith Boondoggle came about as an effort to build Russell's giant sculpture. But it was also about smiths gathering to show their common respect and love for one of their own.

Looming in the back of Nimba Forge is a 750-pound Chambersburg that needed some restoration and that Russell had long wanted to see in use. Over Labor Day weekend Elijah Burnett, Jim Garrett and Tri Ficker got the beast working.

Several years earlier Jerry Culberson challenged Russell to create an ass-kicking sculpture utilizing iron bars 6'x5.5"x1.75" and he would donate the steel. Russell completed his design in November, 2005, knowing that the Chambersburg would be the hammer to deal with such massive material.

The weekend before the scheduled Boondoggle, seven local smiths gathered at Nimba Forge to tool up and work out details for putting 32 smiths to work with no one getting hurt.

On Thursday smiths began arriving for the big weekend. Two shops were ready and work began immediately on the 30+ donated iron bars, each weighing 187 pounds. By the end of the two days of heavy forging and fabrication, Russell selected the 18 elements to comprise the gravity-defying helix sculture.

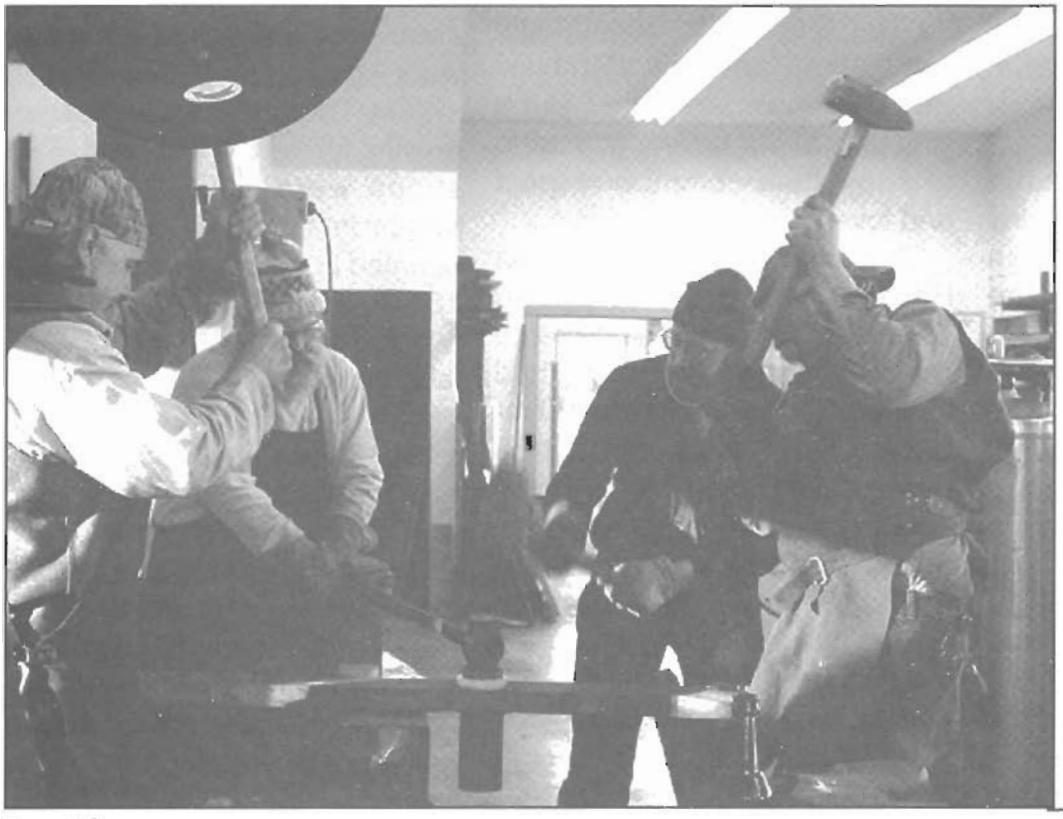
For Willene.

That first date? Russell took Willene on a walking tour of all of his favorite trees in Port Townsend, explaining why each appealed to him in its own way.

How could you not fall in love with a guy like that?

"Pit Boss" Jerry Culberson gathers the heavy forging crew under the finished sculpture. Back row: Josh Jones, Jess Spromberg, Jim Garrett, Bill Brown, Dean Mook, Jon Soini, and Terry Carson. Front row: Lijah Burnett, Willene, Jerry Culberson and Tri Ficker.

Toby Hickman hammers the finish to a pipe connector.



A triangle of hammers sets a hot pipe neck.

Care and caution as each element is added to the great helix.

Welding the pipes that hinge each element to the next. Intense heat, uniform hammering.

After each element came out of the fire and was forged under the Chambersburg, a final flattening and truing of the still yellow steel was needed. Tri Ficker swings the hammer as Dean Mook puts the flatter on the right spot.

(Many photos in this section courtesy David Conklin.)

Russell, Willene, and most of the smiths and friends who spent the weekend building "For Willene."

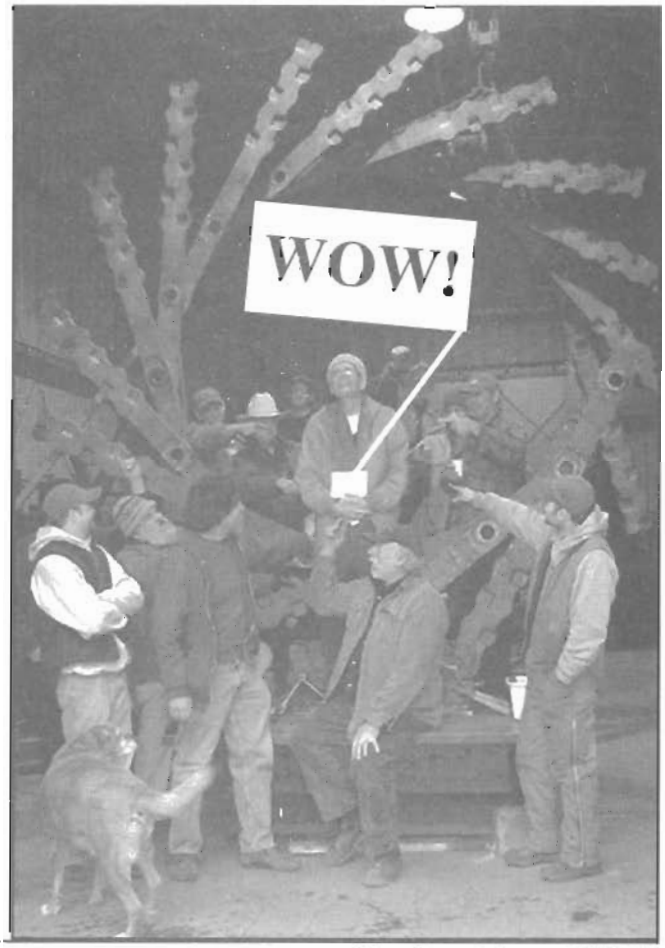
Out of Towners:
Michael Bondi and Mirto Golino, California
Fred Borcherdt, Arizona
Elizabeth Brim, North Carolina
Bill and Liz Brown, North Carolina
Toby Hickman, California
Japheth Howard and Cyrus James-Howard, Missouri
Alice James, Missouri
Dennis and Margo Proksa, Idaho
Jim Wallace, Tennessee

Puget Sound Area:
Phil Baldwin and Layne Goldsmith
Elijah and Renee Burnett and Jaden
Terry and Louise Carson and Annie
Bill and Lee Cooper
Jerry and Ina Culberson
Jorgen Harle
Darryl Nelson
George Rolstad
Grant Sarver
John Simpkins
Jess Spromberg
Corky Storer
Ken and Nancy Williams

Jefferson County:
Russell and Willene Jaqua
Tri Ficker
Jim Garrett
Josh Jones
Steve and Kathy Lopes
Josh and Dana Maya
Dean and Amy Mook
Jon Soini

Supporting Cast:
Jim and Jamie Almy, journalists
Jane Champion, videographer
David Conklin, photographer
Glo Lamson, photographer and videographer
Ann and Lee Katzenbach, journalist
Jessica Plumb, videographer

Russell, who has trouble speaking, uses his computer to tell the crew how he feels.



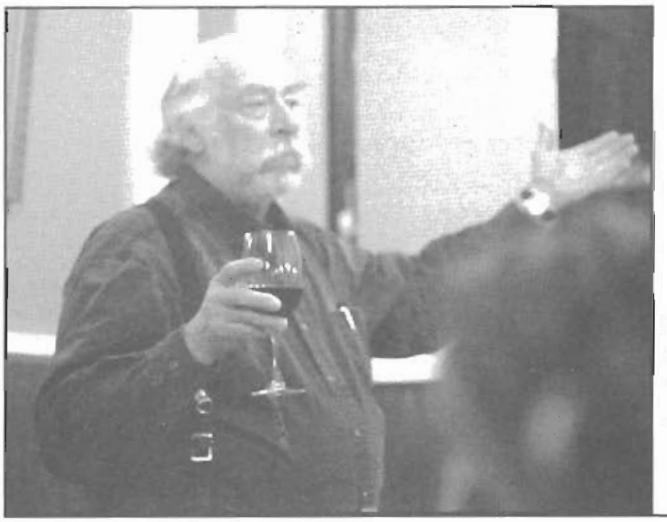
Willene reads from the journal Russ kept in the early '70s.

Russ, face hidden amongst his fans, grins during one of many toasts.

December 28, 1970...

After receiving serious shrapnel wounds in Viet Nam and spending six months in the hospital, a 23-year old Russell went searching for himself by traveling to Africa. Eventually, he settled on the coast of Liberia in a small fishing village and began a bead-trading business (which led to an interest in jewelry, which led to studies at Penland Craft School, which led to an introduction to blacksmithing, which led to the founding of Nimba Forge, named after Mt. Nimba in Liberia, a mountain composed of 90% iron ore that has since been completely mined).

The following is an excerpt from an early entry of his African journal, written as he journeyed by boat from the Canary Islands to Spanish Sahara. It was read during the Blacksmith Boondoggle as a tribute to Russell on his 59th birthday, in celebration of a life truly lived.



Jerry Culberson recounts his twenty-five years of friendship with Russell.

(From Russell's journal)

December 28, 1970

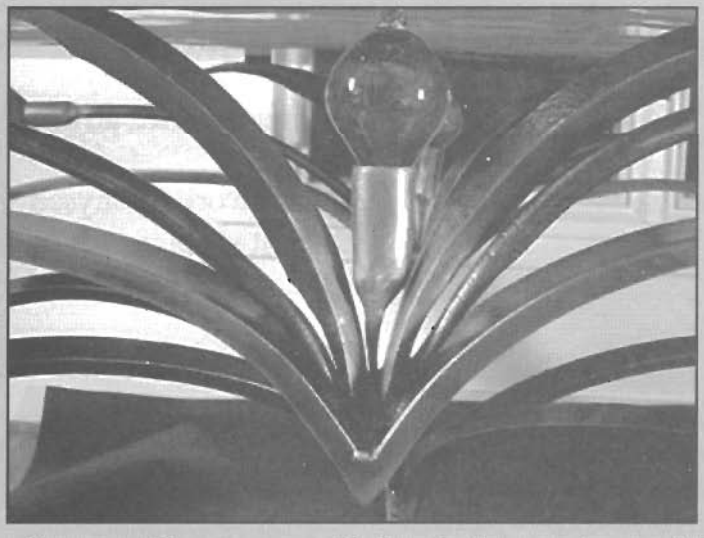
The BIG question is what am I going to do with myself in regards to a vocation....I have decided on nothing particular. I cannot say I want to be X when I grow up. But I have come up with a few requirements:

1. that it does not leave me in a corner
2. that it involves an element of beauty
3. that I work for myself
4. that it supplements travel
5. it doesn't necessarily have to make me rich
6. involves a certain amount of physical labor
7. that it enables me to be close to nature

...a lot of idealistic nonsense, but what the fuck!

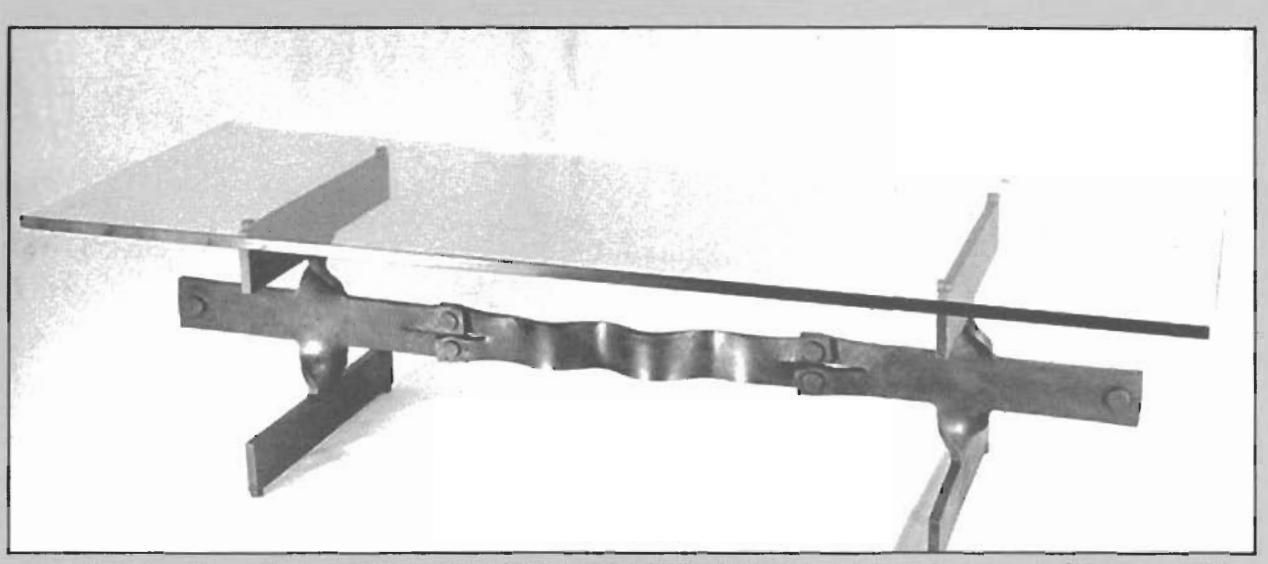
Style, Design, Beauty

Tables

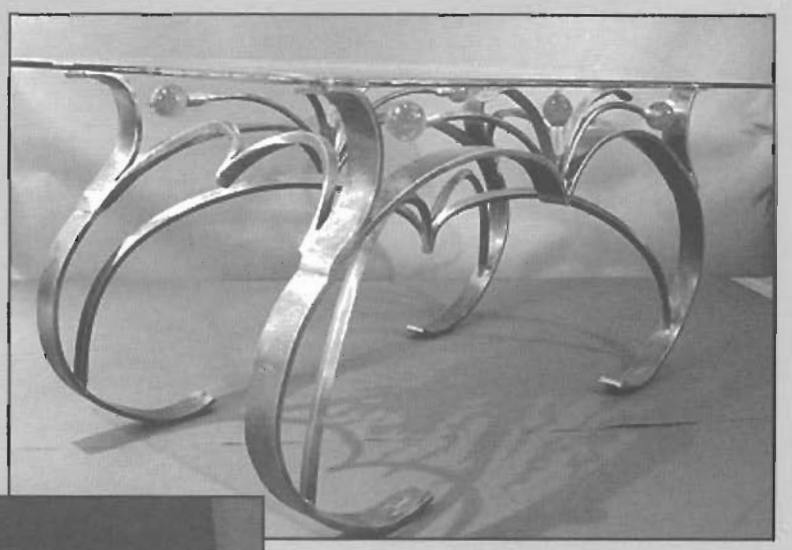


Jim Griswold, Anvil Fire Forge on Vashon Island, conceived and designed this extraordinary table and did the blacksmithing using copper, bronze and mild steel.

A gallery of tables by NWBA members



A classic Jerry Culverson piece, boldly designed yet simple and elegant, illustrated in his "Wave" coffee table. Forged and fabricated steel, 26"x68"x18" with 3/4" beveled glass top annealed.



This dining room table by Jim Griswold is the product of a collaboration of artists under his direction. Sandra Noel, Vashon Island, drew the humpback whale design. The sand carving on the underside of the 1/2" glass table top was cut 1/4" deep by J.D. Francis of Phoenix Design in Kingston, WA. The solid kelp bulbs were made by Evan Farley at Brian Breno Blown Glass on Vashon Island. Photos of this table by Blaine Beveridge.

Ken Williams tells more of the story of this table on page 35.

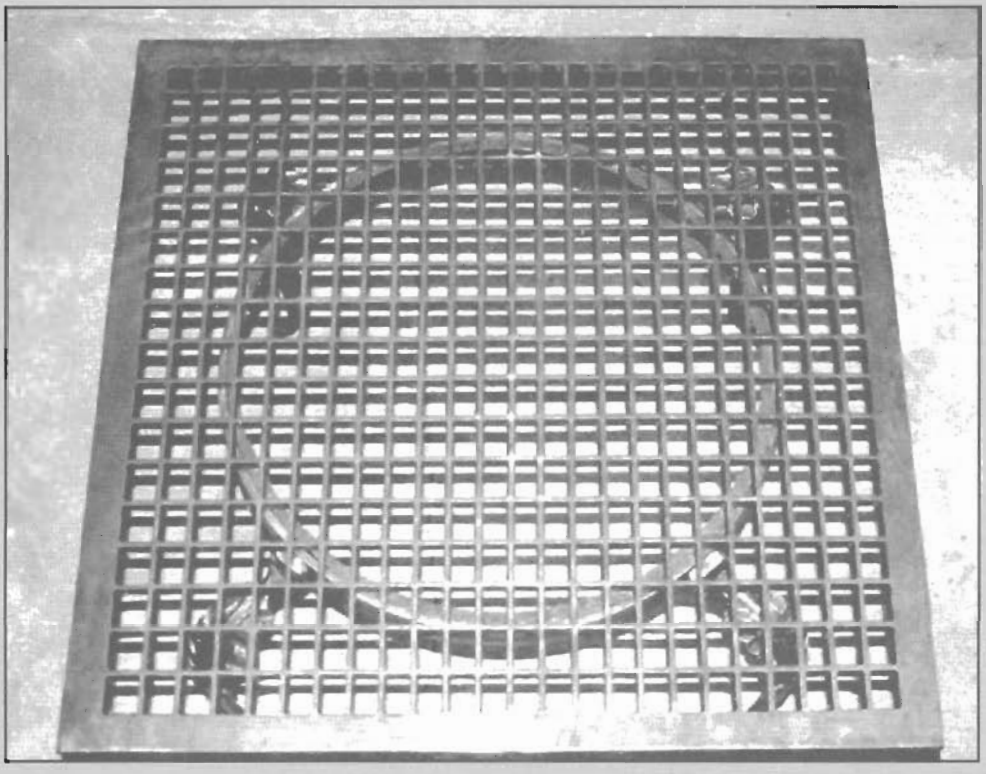
There's a great story behind this giant table, fabricated by Ken Williams and Russell Jaqua. Ken says he'll fill in the details later. Much of the story has to do with the 10.5'x4.5'x4.5" slab of jade that makes up the table top.

The key design question, "How many earrings can we make out of this piece of jade?"

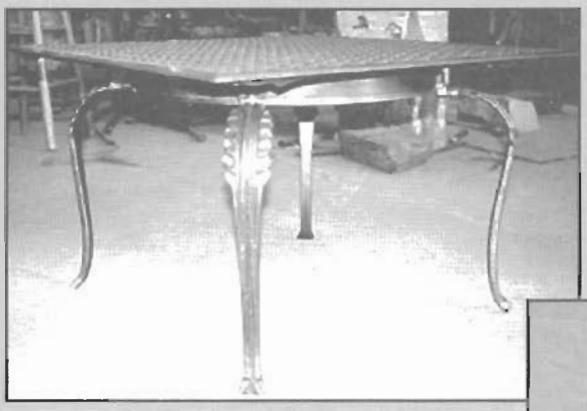
Coffee table by Torvald Sorenson

Doren Keith has created a niche for his tables, which base on realistic looking tree trunks and branches festooned with copper-plated, plasma cut steel leaves. The five foot table below features nine twelve-volt tulip lights in its upper branches.

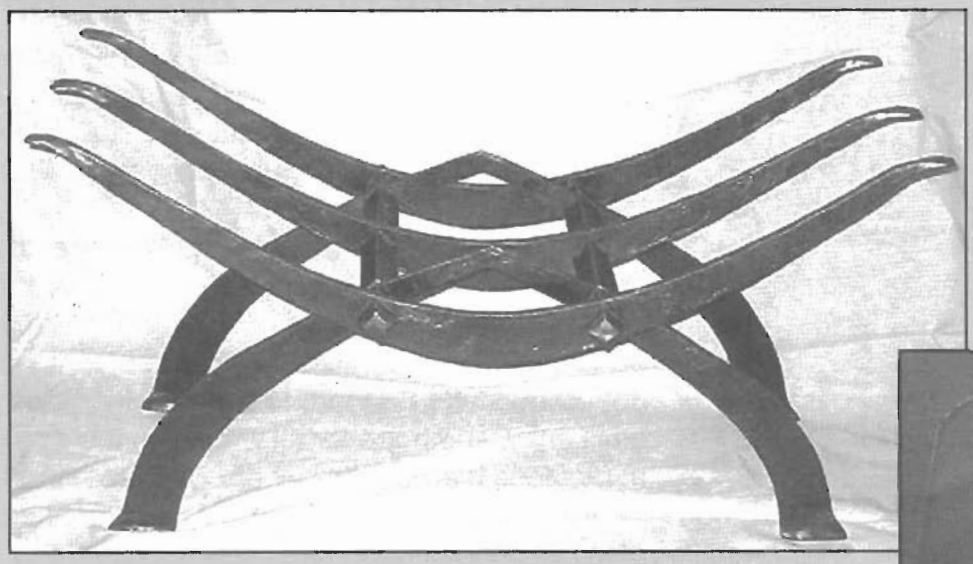
Free standing wall table
by Torvald Sorenson



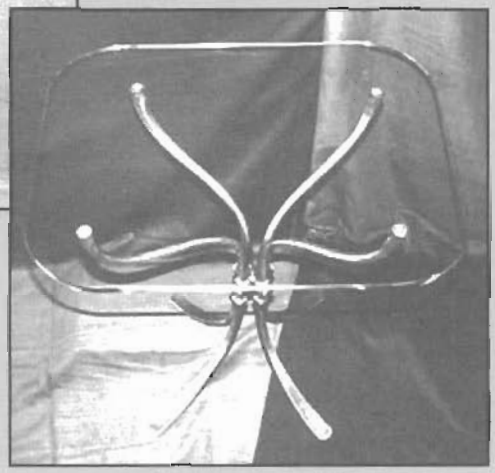
The client brought this heavy steel grate to Terry Carson at TLC Forge. The key to making the table base work was building it absolutely flat and level so that the large top would sit on it wobble-free.



"Butterfly, Tortoise, Bear" Coffee table by Dave Lisch. Dave made this table earlier this year for Jack and Jennifer Slack.



"Catenary #4" Coffee Table (glass topped), by Jack Slack, c. 1980



Small end table by Terry Carson

Lauren Osmolski forwards this information from a flyer that was provided by Jay Burnham-Kidwell at a past NWBA Conference where he demonstrated furniture building.

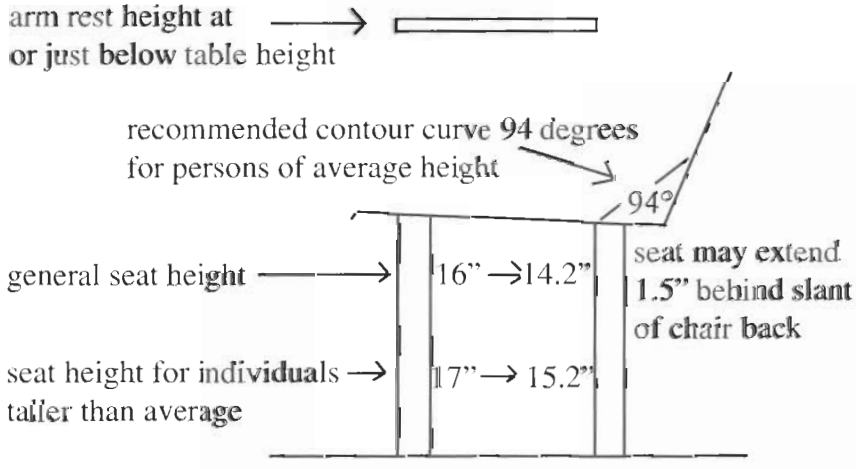
Standard Table Heights (As used in industry, USA)

Coffee Table	15"	Bedside Table	15-32"
End Table	20-24"	Work Table	27-36"
Corner Table	15-20"	Dining Table	27-32"

Heights may vary according to manufacturer, craftperson, client or usage. Table height may also be adjustable.

Measurements for tables and chairs are approximate. Build to the person you are desiging for using your experience, common sense and artistic license.

Chairs and Benches (As used in industry, USA)



How I came to have the most amazing collection of shop tools ever!

And launched my career as a blacksmith

And was graced by the generosity of an extraordinary man

The source of my obsession

By Scott Wadsworth

Finally I steal time to scribble the story of my recent introduction to, and obsession with, blacksmithing.

My intention is first to acknowledge and accurately record the boon and blessing that acquiring Bill Vian's trove of smithing gear has been to one whose middle age was beginning to get pretty stale. Second, to provoke incredulity, anvil envy, and hope for all who think the age of miraculous blacksmith tool discoveries is past.

Welding and steel fabrication have been part of my life since I was in Ag class in High School.

During thirty five years in construction, saw milling, logging and Dixieland jazz, my welding certifications have often been useful and occasionally vital.

As a young carpenter in Las Vegas, it became apparent that the welders on the jobs enjoyed a prestige and received a subtle deference from the superintendents that I wasn't getting. More to the point, they made more money.

So I passed a couple of tests, bought a funny spotted hat, a rod holder, some leathers and voila!!

I was a welder!

I realized that there was much, much, more to working with steel than I, or anybody I worked with, knew so I was always on the lookout for trade knowledge.

Just part of the mountain of tools Scott was stunned to find Bill Vain had piled up in his dog run..

Since I've always been seduced by anachronisms, I never missed an opportunity to watch anyone teaching, demonstrating or b.s.ing about skills vital to frontier life. Particularly the critical, mysterious, testosterone dependent skills of the frontier blacksmith.

I left the big city construction grind in 1994, and established myself as a small contractor in the area where I grew up, Douglas County, Oregon.

In 1999 I met and came to know Bill Vian. In his late 70's at the time, he is an interesting, intelligent, articulate man. He had been a partner in a bridge building company from 1945 until 1969. During that period of time he and his partners had built nearly half of the bridges that were constructed in the State of Oregon.

Retiring in the early seventies, he was elected County Commissioner, and in his spare time, superintended construction projects for Kenneth Ford, owner of Roseburg Lumber Company.

In my business I occasionally contract to build very complex, non-typical concrete structures. At some point I started picking Bill up and taking him out to the finished projects. His background permitted him to instantly understand the jobs, and he was a great source of encouragement and advice.

We became friends.

I will never forget the first time I went into his shop. It was huge. High, wide, and shipshape with collections of new and old construction paraphernalia stored and displayed everywhere.

But all I could see was the anvil.

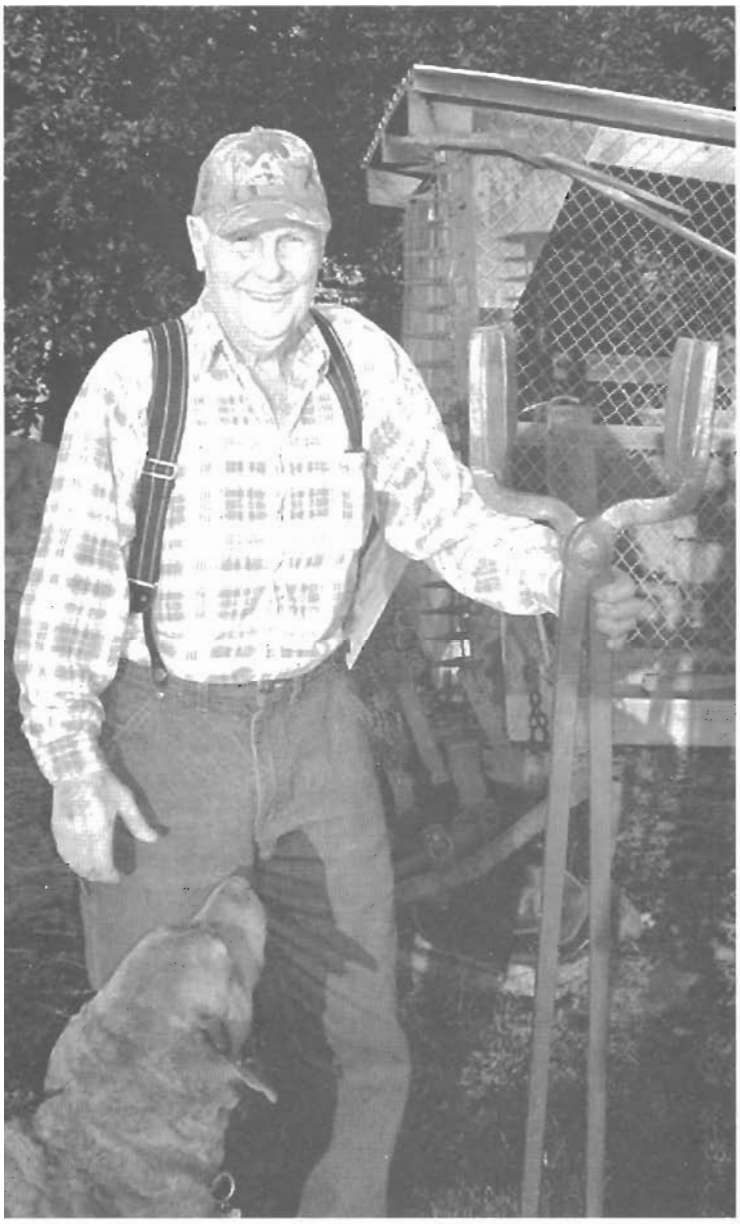
I never imagined that an anvil like that existed.

I know now that it is a 448 lb. Hay Budden, but at the time I only knew that it was the mother of all shop tools.

"Bill!!" I squeaked... "Where did you get that anvil!!"

"Well hell" he scoffed, "that's nothing... come look at this"....

And he led me outside to a dog run. Covered. Five feet wide and sixteen feet long. He thumbed the latch and swung open the door. There was a crouching tangle of top tools, bottom tools, floor cones, tongs tongs and more tongs, racks, bending forks, bicks, smelting pots, case hardening boxes, punches, headers, forging dies, blowers, hardies, fullers, travelers, calipers, kiss plates, axe eye mandrels, and vises. Starting about 12 inches deep, it mounded up to about four feet deep, and then back down to 12 inches over the entire floor of the run.



Bill Vain and a pair of five-foot tongs - standard tools when you're repairing railroad locomotives.

Stunned silence.... "Bill.... Where in the heck did you find this stuff"???

Turns out that Kenneth Ford bought the International Lumber Company in Weed, California in the early 80's and, as was his habit, immediately went to work improving the facility in a big way.

He brought Bill down from Roseburg to oversee the major portions of the new construction, including the remodeling of the

on- site railroad roundhouse into a machine shop.

Only thing was, the roundhouse still had the blacksmith shop in it, essentially intact! So Bill, as a collector of tools and intending to set up a blacksmith shop himself, made a deal with Ford to buy the lot. Took him three trips with his trailer to get it home. He unloaded it in the dog run, put the anvil in his shop, and that was that.

I didn't know it at the time, but I had just lived my last day without daydreaming about being a blacksmith.

As I drove away from Bill's place that day I was caught between an overpowering lust for those tools and a gnawing feeling that to even express an interest in that mother lode would sure smell like a cynical exploitation of a friendship. He loved that stuff as much as I did!

I had no idea what the tools were called, much less what they were worth. The value was a moot point anyway; because no way could I shell out any real money for another hobby. So I let a few months go by as I racked my brain for a win-win proposal that my conscience would allow.

Eventually I scraped together what courage I could find and made the long, long seven-mile drive out to Bill's place to make my pitch.

I pulled my work truck into his place. I drove through the freshly pruned apple orchard, in front of the big, immaculate shop, and parked in the driveway of his two-story multi-gabled country home.

Bill came out and admired the new hoist on my truck, we visited for a while and finally I just blurted out; " Bill, I would sure love to own your blacksmith gear. I'll tell you what" (the blood rises up my neck and my ears get hot every time I remember this) " I'll give you $2,500 in carpenter work for all that stuff, after you're dead!"

A 448 lb. Hay Budden anvil. An eyefull but nothing compared to what I was to see next.

What could you possibly offer for a set of tools this extensive, this full of history?

" You keep it till you are through with it, and after you are gone, I'll load it up, and any time Judy (his wife) needs carpentry work, she can call me."

He thought about that for a few minutes. I figured it was a good sign that he hadn't thrown me off the porch. He allowed as how there wasn't anybody he would rather see have it, and changed the subject.

For the next year or so, every time I saw Bill, I completely avoided the subject of the tools. More cowardice than good sense.

One day in August of 2004 my phone rang and it was Bill. He sounded lousy. " Scott, you'd better come out here", so I told him I'd be out the next day.

When I got out there he looked pretty rough. Turned out that he had had a pacemaker installed. The problem came a week or so later when the fruit in

the orchard got ripe and the neighbors wouldn't even come over to pick what he offered to give 'em While he was picking the "damn plums" he had a little bad luck and fell out of the tree.

Mortality was looming.

"Well" he said," I guess we better figure out what to do with those tools."

As I remember, we decided that probably we'd wait till he was in a little better shape. Tough as he is, Bill had a pretty rough siege that autumn between the pacemaker, the fall, the Parkinson's and a bout of pneumonia.

It wasn't until the end of October, 2004, just before the NWBA Conference at Flashing Forge, that he was well enough to oversee the inventory of the tools.

When the day came, I loaded up a bunch of plywood to spread out on the lawn and highballed out to the Vian's.

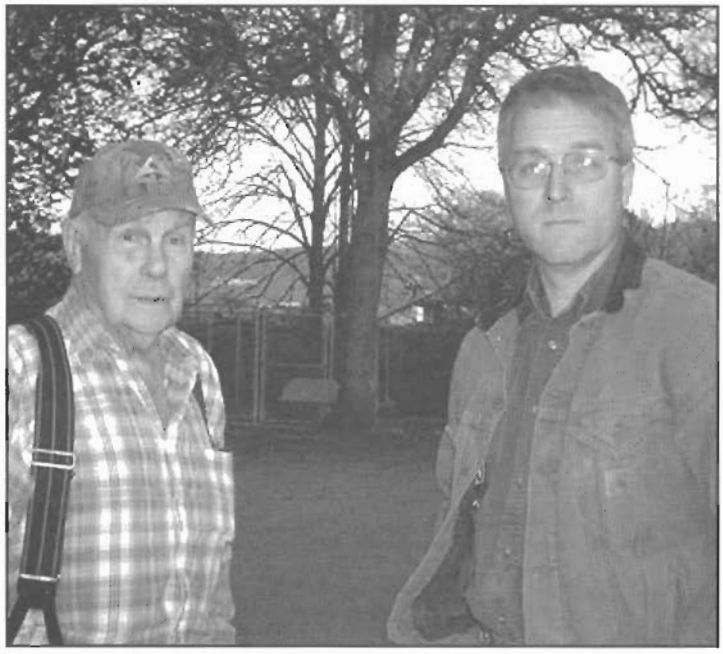
While Bill perched on a five-gallon bucket, I started packing tools out of the dog run and sorting them by type and size on the plywood sheets scattered all over the lawn and driveway.

It was a treasure hunt.

I think it took about six hours to sort it and spread it out on a dozen sheets. What a blast that day was.

Bill knew more about it than I did, but really the best we could do was to guess at what most of the tools were for.

The final count was a little over 400 pieces. Sixty some top tools, eighty something bottom tools, eighty sets of tongs, the largest over five feet long. You get the idea.



Scott Wadsworth (right) describes Bill Vain's huge collection of blacksmith tools, gathered from an old railroad repair shop, as "by far the greatest material gift I have ever received."

When the entire shop full of tools was out where we could see it, I began to get a glimmer of just how far out of line my first offer really was. So, with a sense of resignation, knowing there was no way that I could afford this museum collection, I said, " So Bill, what do you want to do?"

What he said next still floors me. "Scott", he said, " you pick out the set that you want, tell me what you'll give me for it, and I'll give you the rest."..... So, we did some trading. I brought him a slightly pathetic 100 lb. anvil for his shop; did some work; a trinket or two; some odds and ends; but the bottom line is this; Bill Vian gave me those tools, and it is by far the greatest material gift I have ever received.

Now it is a year and a half later. With Cy Swan's coaching and help, (what a renaissance man that guy is) I've built a forge, set up a shop, been to three conferences, scored on a Chambersburg power hammer, taken an art class, met some of the most interesting and well adjusted people (?), and am beginning to explore a craft of sufficient breadth and depth to satisfy any anachronism junkie.

And Bill is almost as happy about all this as I am.

FINAL EDITION!!!

Haven't paid your 2006 dues yet?
Get 'em in soon to keep your
Hot Iron News coming.

Oversize fire grate by Conference demonstrastor Doug Wilson

Spring Conference set for fairgrounds in Monroe April 21-23

The NWBA Spring Conference this year is being held as a tribute to celebrate the 100th anniversary of the arrival of Samuel Yellin to America.

The conference will be at the Evergreen State Fairgrounds in Monroe, Washington, April 21-23, and will feature two outstanding smiths with national reputations, Wendell Broussard and Doug Wilson.

Broussard, Houston, Texas, is an acknowleged repousse master. Wilson, Deer Isle, Maine, is known for his architectural and sculptural works.

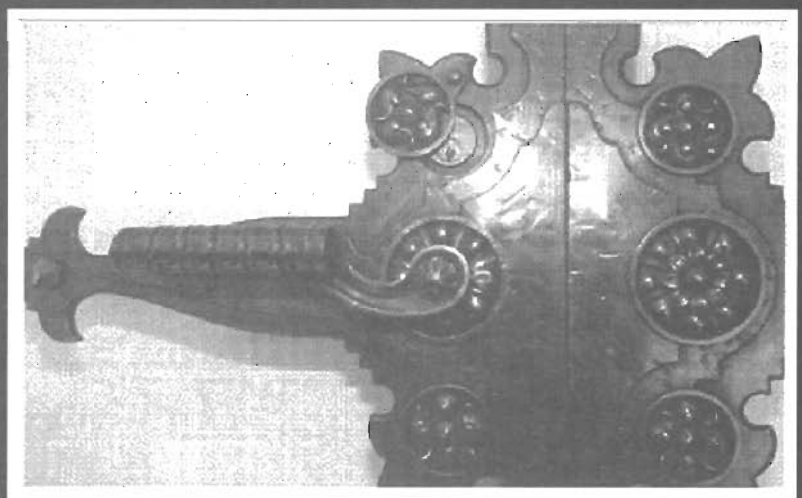
Both follow in the tradition of Yellin who brought with him a wealth of knowledge and skills in the art of blacksmithing that gave new life to the American iron working scene.

Six NWBA members will also conduct demonstrations and classes. You can read more about them and what they will be teaching on page 28.

The fairgrounds is located directly off Highway 2 in Monroe.

Gates will open at 9 a.m. Friday, 21st, for registration, hands-on classes, lectures and demonstrations by the visiting artists. You are welcome to arrive on Thursday (when you can help with the set-up, if you'd like).

Food and beverages will be available on the grounds Friday through Sunday provided by the fair.



Detail of door hardware by Conference demonstrator Wendell Broussard

Spring Conference
Evergreen State Fairgrounds
Monroe, WA
April 21-23

The hosts for this year's conference are Kris Ketchum and Renato Muskovic

Schedule of Events

Friday, April 21, 2006

9:00am – 12:00pm Demonstration by Wendell Broussard
9:00am – 12:00pm Demonstration by Doug Wilson
9:00am – 12:00pm Beginner's blacksmithing class by Dave Lisch
10:00am – 12:00pm Pullmax demonstration by Renato Muskovic
10:00am – 1:00pm Massage by Nancy (for your tired and aching bodies)

12:00pm – 1:00pm Lunch Break

1:00pm – 4:00pm Demonstration by Wendell Broussard
1:00pm – 4:00pm Demonstration by Doug Wilson
1:00pm – 3:00pm Power Hammer demonstration by Terry Carson
1:00pm – 4:00pm Pullmax demonstration by Brad Novak
10:00am – 1:00pm Massage by Nancy (for your tired and aching bodies)
1:00pm – 4:00pm Repousse Workshop by Louie Raffloer

4:00pm – 6:00pm Dinner Break

5:00pm – 7:00pm Board Meeting
7:00pm – 11:00pm Open Forge

Saturday, April 22, 2006

9:00am – 12:00pm Demonstration by Wendell Broussard
9:00am – 12:00pm Demonstration by Doug Wilson
9:00am – 12:00pm Top Anvil Tools Workshop by Bill Apple
10:00am – 12:00pm Pullmax demonstration by Renato Muskovic

12:00pm – 1:00pm Lunch Break

1:00pm – 4:00pm Demonstration by Wendell Broussard
1:00pm – 4:00pm Demonstration by Doug Wilson
1:00pm – 3:00pm Power Hammer demonstration by Terry Carson
1:00pm – 4:00pm Pullmax demonstration by Brad Novak
1:00pm – 4:00pm Repousse Workshop by Louie Raffloer

1:00pm – 4:00pm Beginner's blacksmithing class by Maria Cristalli

4:00pm – 7:00pm Dinner/ General Meeting

7:00pm – 9:00pm Auction
7:00pm – 11:00pm Open Forge

Sunday, April 23, 2006

9:00am – 12:00pm Complete project, Wendell Broussard
9:00am – 12:00pm Complete project, Doug Wilson
12:00pm – 3:00pm Clean up

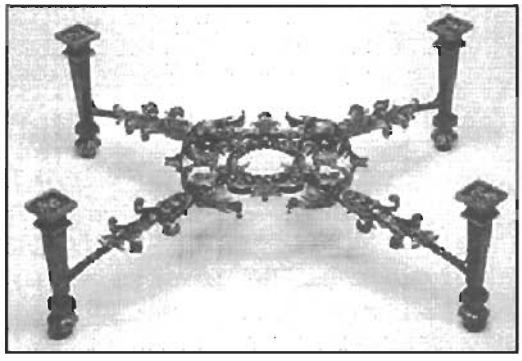


Table base by Wendell Broussard

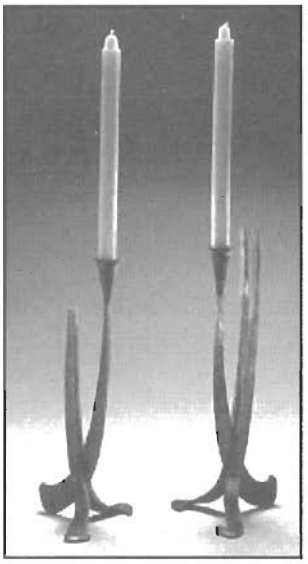
Wilson continues the Frank Turley, Francis Whitaker tradition

Douglas E. Wilson has been a metalsmith for 33 years. He began making commercial architectural, sculptural and functional work in forged steel from his shop on Deer Isle, Maine, in 1981.

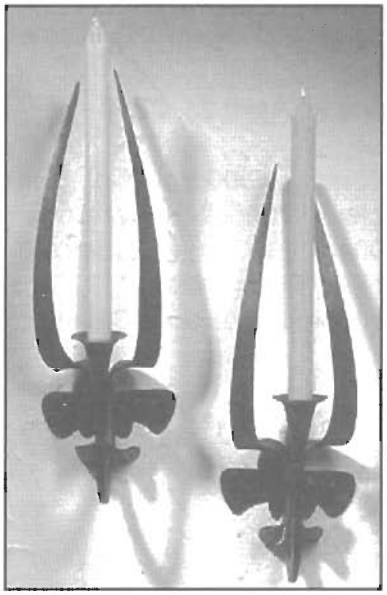
His work has been included in numerous national exhibitions and publications.

Wilson has been a demonstrator at ABANA national conferences and has taught over 100 workshops about design and forge practices for blacksmithing organizations, schools, colleges and universities including the Haystack Mountain School of Crafts, Penland Schools of Crafts, Colby College and the Massachusettes College of Art.

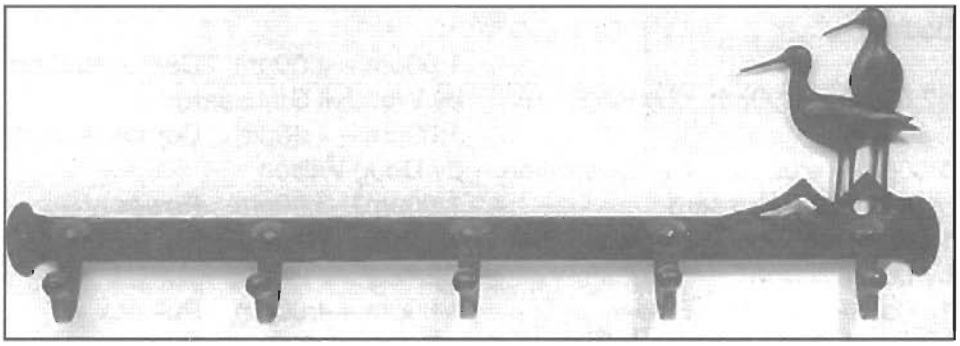
Wilson has a bachelor of fine arts degree from Michigan State University, East Lansing, Michigan. Early in his career he studied wax modeling and lost wax casting at the Jewelry Institute in Providence, Rhode Island. He has also been a student of Frank Turley and Francis Whitaker.



Pair of candlesticks. Forged steel, 16" high. Linseed oil and wax finish.



Wall sconces. Forged steel, 7-1/2"x16". Linseed oil and wax finish



Coat rack. Forged steel, 36". Linseed oil and wax finish.

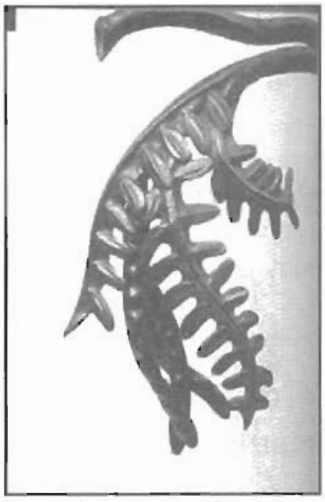
Build a table with Doug Wilson

You can design and build a table with Doug Wilson the week before the Spring Conference.

He will be leading a workshop at the Paul Thorne Metal Studio from April 17 to 20.

Details in announcements section on page 48.

Leg detail from coffee table.



Detail from hall table.

A talent for oranmental iron, Broussard a master

Wendell Broussard began working as an apprentice farrier in his hometown of Houston, Texas, in 1971. A six-year stint at California racetracks building custom -fitted shoes for harness horses sharpened his forging skills.

In 1983 Wendell opened the Golden Anvil Metalsmithing shop of Smithville, Texas. His interest in repousse led to self-taught techniques and later he was privileged to attend and graduate from the school for repousse at Las Compagnons Du Devoir in Muizon, France, in 1991.

His talent for ornamental iron has resulted in many jobs in both private homes and businesses. His projects include the renovation of the "Old Galveston Square", Galveston Texas; restoration of the Benton County Courthouse, Benton, Texas; and designing and building the entrance grille for the Sinclaire Building in Fort Worth, Texas.

Wendell has demonstrated at numerous conferences and workshops throughtout the United States including the Metal Museum in Memphis, Tennessee and the 1987 ABANA Conference in Ashville, North Carolina. He has also been featured on the HGTV series "Modern Masters".

Coffee table. Steel and gold leaf by Joe Pehoski and Wendell Broussard

Broussard to conduct additional, four-day workshop

Wendell Broussard will conduct an extensive advanced repousse workshop after the conference. The workshop will be held at Earth, Wind, Fire & Ice Forge, hosted by the forge and Renato Muskovic.

Dates are April 25 through 28.

EWF&I Forge is Don Kemper's shop in Ridgefield, WA.

Additional information in announcements section, page 49.

A word on the Hands-On classes

by Tim Middaugh, Workshops/Education Chairman

The NWBA is proud to offer hands-on classes at the Spring and Fall conferences.

These are an opportunity for member smiths to "reinvest" their knowledge by sharing it with other members. Many thanks to those smiths who have offered to be instructors. In many cases, the instructor's prep time prior to the class far exceeds the time spent teaching the class.

Guidelines:

The hands-on classes are offered to paid members only.

Class roster is determined by lottery.

To participate, please put your name in for the drawing when you register or shortly thereafter.

The drawings will be held approximately 2 hours prior to each class.

Class rosters will be posted in the teaching area and at the registration desk.

If you did not win a position in a hands-on class, you are invited to attend as an observer only. Feel free to watch and take notes. However, kindly stand clear of the immediate teaching areas, giving each student the "elbow room" they deserve. You will appreciate this when you have your turn in a workshop.

Good Luck & Good Forging!

Friday, April 21 9:00 am – Noon

Beginners Blacksmithing **Instructor: Dave Lisch**

In this three-hour class each student will forge a leaf hook and a fire poker with a twist. The basic operations that will be studied and performed are isolating mass, drawing out, tapering, spreading, fork bending and twisting. This is a great class for beginners. Dave says, "all greenhorns welcome!"

Repousse Workshop **Instructor: Louie Raffloer**

This is an ongoing hands-on Repousse class. Participants will use fine traditional techniques and small tools as they form 10 oz copper sheets. Designs are available and many will use their own designs. All tools and materials are supplied. No previous experience is necessary. This is an interesting alternative to working hot iron. Louie encourages you to "come and be introduced to your new obsession." This class not picked by lottery. Open to all as they arrive.

Saturday April 22 9 am - 12 noon

Forging Top Tools **Instructor: Bill Apple**

In this three-hour class each student will forge a hot cutter and an offset walking chisel. Eyes will be slot punched and slit & drifted. Using simple tools, techniques will be taught that may be used for making hammers or other handled striking tools. Students will learn how to make these handled striking tools with and without a striker. Previous experience is not required. Bill says, "Labor intensive, but come one, come all!"

Saturday April 22 1 pm - 4 pm

Beginning Blacksmithing **Instructor: Maria Cristalli**

In this three-hour class Maria will share the fundamentals of blacksmithing. Learn the foundations that support the artistry of her fine work. No previous experience required.

Safety-glasses are required at all demos, classes, workshops, and Midnight Madness.

Spring Conference
Evergreen State Fairgrounds
Monroe, WA
April 21-23

14405 179 Ave SE, Monroe, WA
Directly off Highway 2

Costs

NWBA one-year Membership*: $40 ($45 out of country)
Three-day Conference including dinner and auction: $80.00
Guest attending with member: $40.00 each
One Day Pass: $40.00 + one-year Membership*

*Membership also includes subscription to *Hot Iron News* quarterly newsletter.

Fairgrounds Fees and Rules

RV spaces with electrical hook-ups - $18 per night per space
RV spaces without electrical hook-ups - $13 per night per space
Electrical and Water is available to each hookup space.
All RV's will park in designated RV Lots only. The Fairgrounds will collect for RV fees.
Tent camping will be available in RV parking lot. No open flames. No campfires. Fee is $10 per day. Fairgrounds will collect the fees.
RV, camper, tent or vehicle electrical hook-ups to barns, arenas, fair buildings, or any non-designated area is prohibited.
Dogs are not allowed on the grounds, except assistant dogs and on-duty police dogs.
No skateboards, roller skates, roller blades, bicycles, motorcycles or similar recreational vehicles are allowed on the grounds.
Tailgaters Note: All tailgaters will park in a designated area for tailgaters.

Auction Items

Who could resist that spectacular creation or yours?

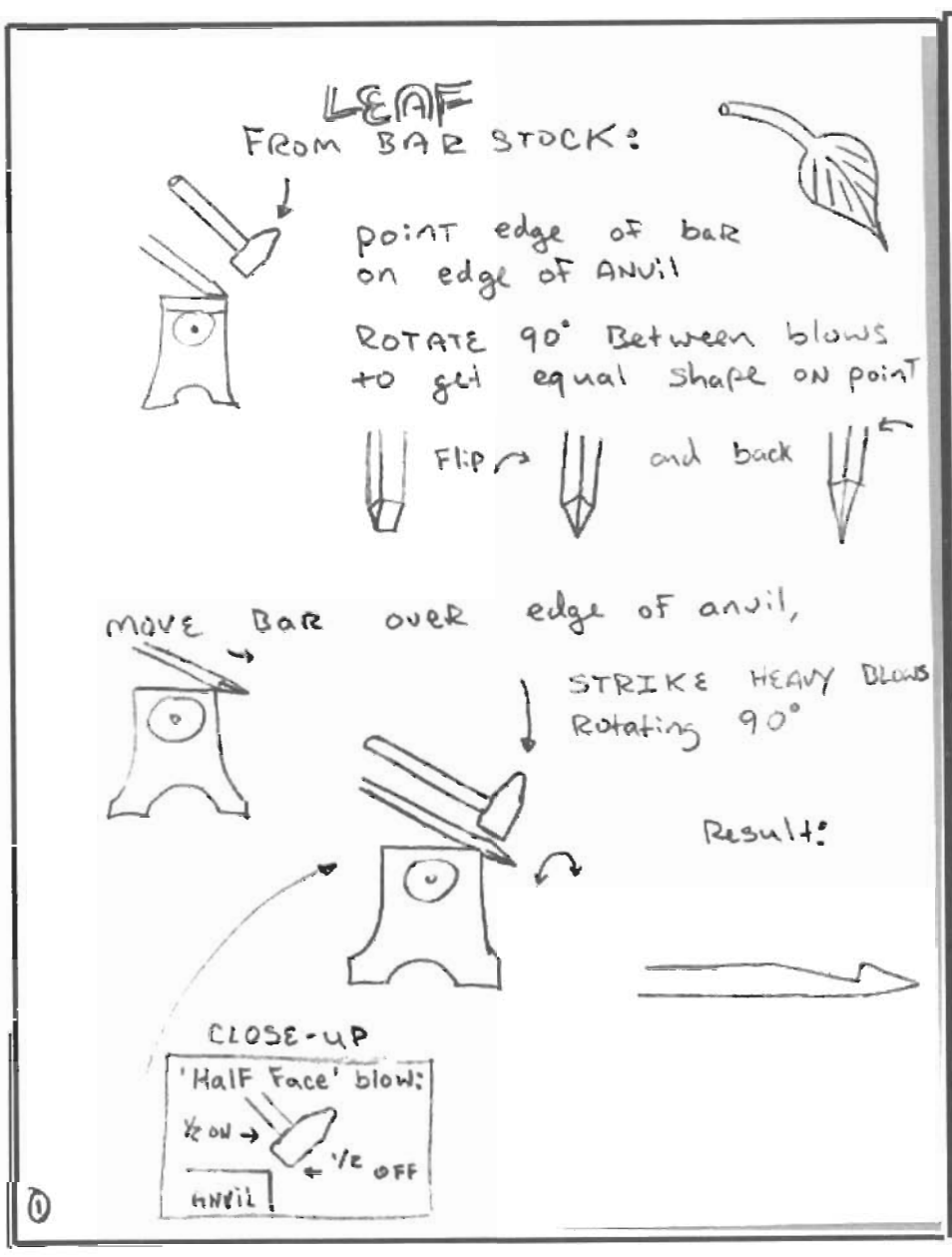
Pack it up, bring it to the Spring Conference, and donate it to the Auction.

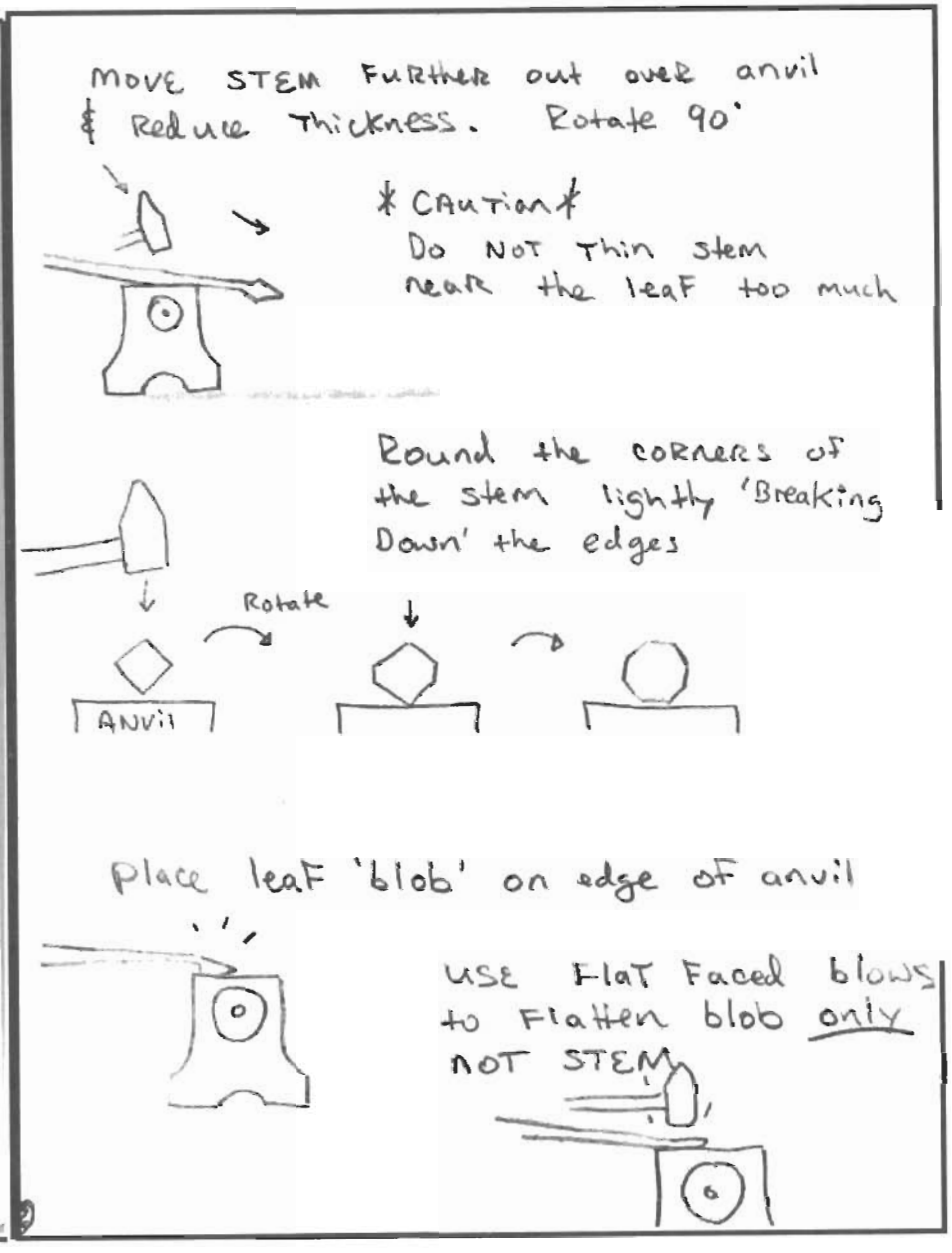
A large portion of our budget is funded by the revenue we raise at our twice yearly auctions.

Can't wait to see what you show up with this time.

Steve Howell sends a diagram for making a leaf from bar stock

Steve Howell, BallardForge@aol.com





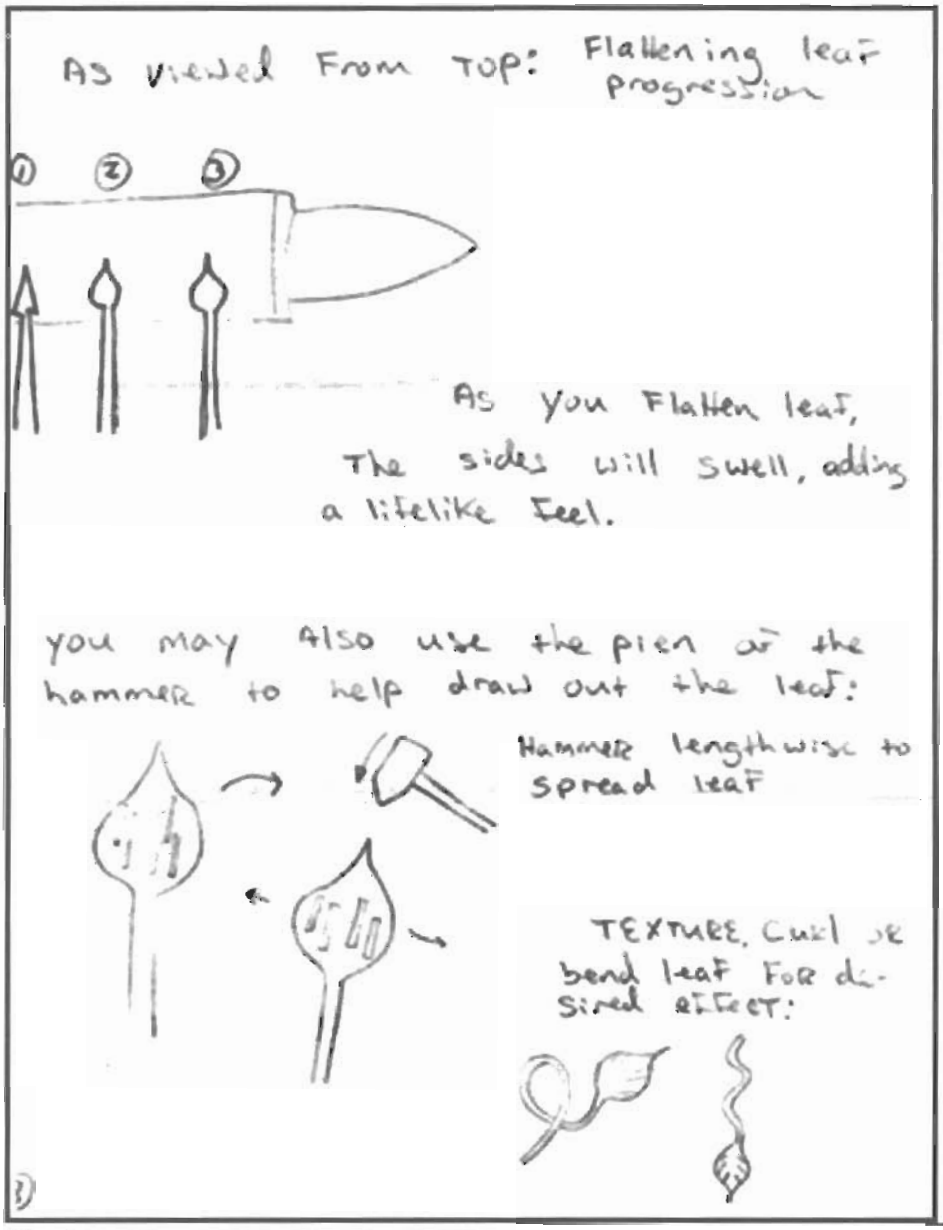
Fabricating a Fly Press

by Steve Gschwend and Bruce Weakly

Bruce and I live near each other and spend many days blacksmithing together. We have other smith friends that we often get together with for a day of blacksmithing. Our meetings provide opportunities to encourage each other and share our ideas; we are all very unique in our styles.

In one of our discussions Bruce stated that he thought a fly press was a machine that matched his idea for a shop press. He liked the attributes of a manually driven, quiet, and powerful machine with good control; compared to his 3-ton arbor press, which was a little lacking in power. So, over a cup of coffee we designed this machine; target cost was to be $700.

Forge a leaf from bar stock -- part three



Why Make a Press?

The unique ability of the press to provide a controlled amount of energy through fixed tooling makes them very useful for operations that range from stamping and punching to carving. You can setup the same type of tools that are used to drift holes and with complete control push the tool through your part.

Instead of using your anvil and a helper for sledgehammer operations you can work solo and put the same material in the press and maintain more control over your work. Many folks use two part dies in their power hammer, the same dies can be used in a press.

Machine Features

The heart of the machine is a Nook Industries 2-inch diameter Acme screw rated up to 33 ton. The screw is driven by a solid one-inch thick 24-inch diameter flywheel, which weighs 120 pounds. The flywheel has eight attachment points for a handle.

The frame design is an offset H frame. The frame provides six inches of clearance front to back, seven inches of clearance through the machine, ten inches

Fabricate a Fly Press

of radius clearance, and eight inches of vertical clearance. The offset H frame idea provides capability to work either crosswise or lengthwise. The frame is mounted on a one inch thick plate that is two feet on a side; providing ample work space.

The ram is 2.5-inches square bar with a simple slip fit tool holder; each tool can be mounted to a 1/4X2.5X2.5-inch bar or a Simpson Strong tie foundation washer. Tools can be quickly constructed and pressed into service (pun intended). There is a one-inch diameter through hole under the ram to support hole-punching operations. The hole has a shoulder that accepts a plug; the table has a smooth top when the plug is installed. There is a series of tapped holes for fasten-downs or fences. The machine is set at 42 inches above the floor and rides on a purchased machine dolly with brakes.

Total machine weight is approximately 550 pounds.

Fabrication Materials

Base:	1x24x24 plate
Flywheel:	1x24x24 plate
Top flange:	1/2x5 bar
Top & weighs:	3/4x8 bar
Frame:	3/4x6 bar
Faceplate:	1/2x8 bar
Gussets:	3/8x8 bar
Ram:	2.5-square bar
Base legs:	any size (we used 3x3 tube, galvanized pipe)
Nook Industries:	2-inch Acme screw, nut and flange

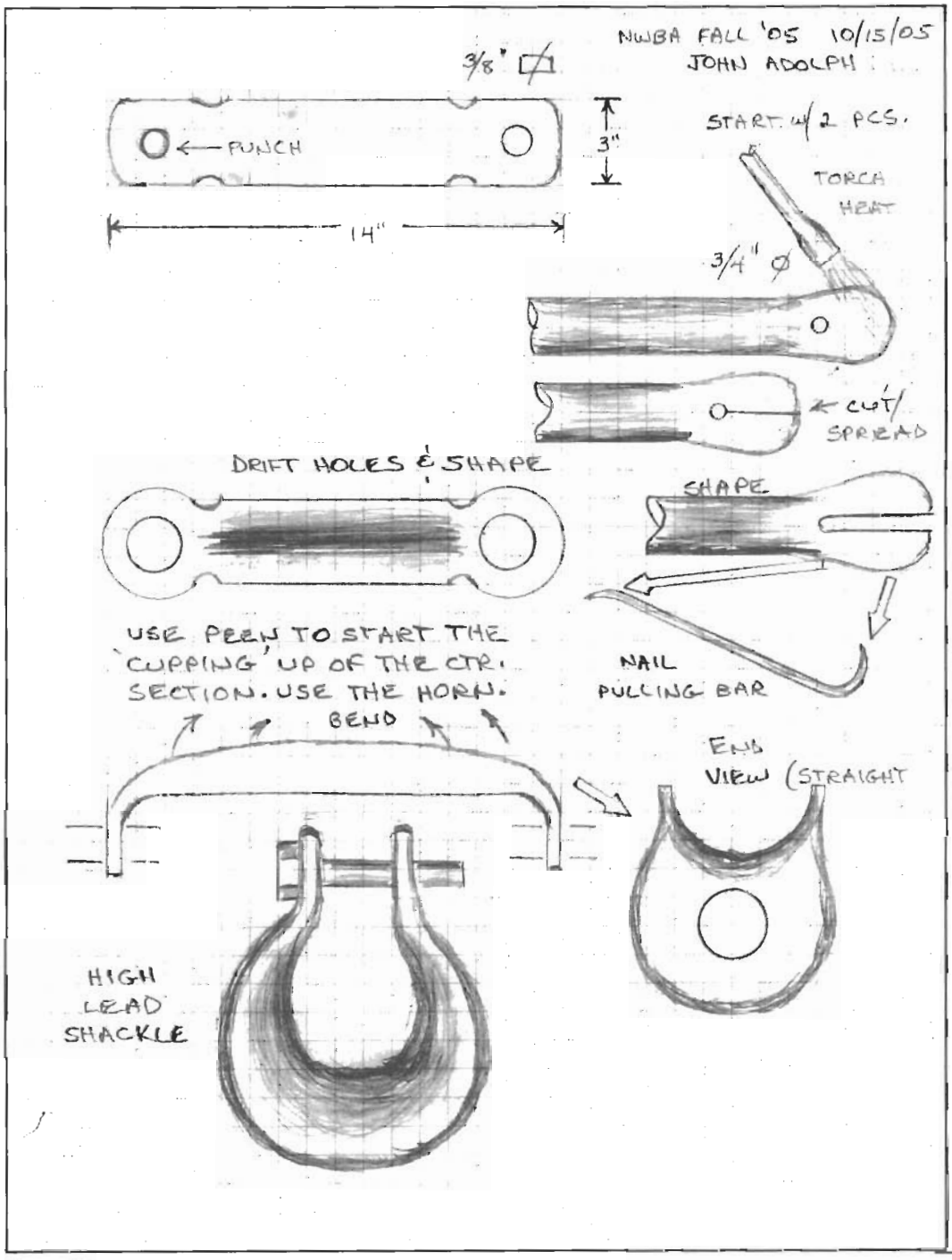
Specifications

Acme screw:	2" DIA., 2TPI, 18 inches long
Flywheel power at rim 2'/sec vel.,	17280 ft-lbs.
Mechanical advantage: measured:	163:1
Theoretical force via Nook's specs:	29 ton

(continued on next page)

How to make a High Lead Shackle

Al Griswold drawing's from last fall's Conference



Fabricate a Fly Press

(continued from page 33)

Measured Force via deflection test: 14 ton
Flywheel weight: #120
Clearance front/center/radius: 6/7/10"
Vertical clearance: 8"
Machine weight: #550

Fabrication Description

To optimize the use of our skills we decided to do our own machining. You may wish to build this machine and hire the fabrication of items such as the flywheel, Acme screw ends, and top plate instead. Our strategy worked well for us. For example: I could be machining a part while Bruce was welding; working together as needed.

Frame

The frame is welded in such an order to optimize the "squareness" of the machine.

The order is:

1) vertical supports (named frame in the material list) to the faceplate.

2) rear straps are added to make a square box.

3) the weighs are bolted together and welded to the faceplate.

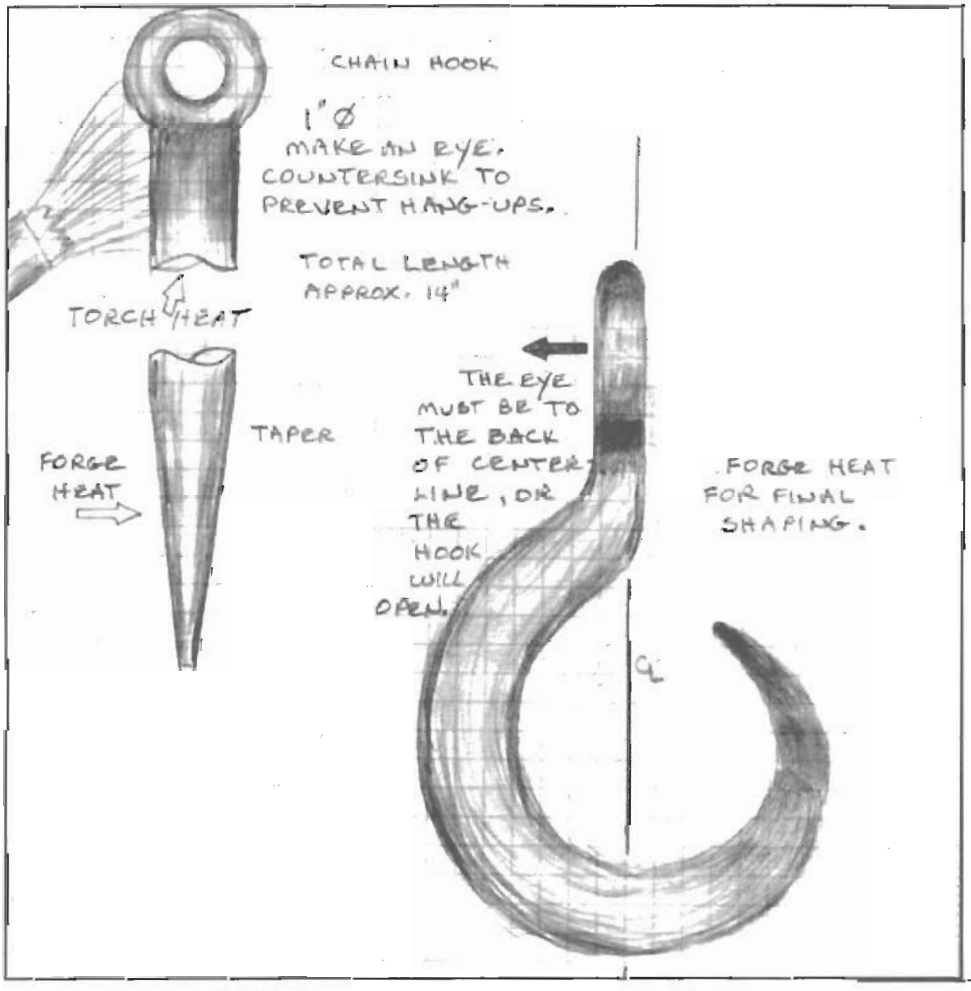
4) the gussets are added to support the top plate (the top plate is not welded, it is welded last).

5) this assembly is then welded to the completed base (base, base legs and dolly); the ram is located directly over the base through hole.

The remaining step is to assemble the press with the Acme screw to finalize the location of the top plate, and then weld it.

It's your basic chain hook

Drawing by Al Griswold
from a John Adolph demonstration at the Fall Conference



Flywheel

The flywheel was flame cut using the center hole as the axis. The torch was mounted on the worktable and operated by one smith while the other rotated the plate (note: a local fabrication shop offered to cut this part for us for $200).

There is also a 1.5-inch square center hole, which was also flame cut and filed. Eight handle holes were added around the rim and the four flange holes that hold the Acme screw.

Acme Screw

We purchased the screw with no machined ends. A lathe was required to produce the turned ends (Nook Industries can do this work).

The ram end was machined to enter the one-inch ram hole; a relief was cut to provide space for a roll pin that would keep the ram and screw together. The flywheel

end was machined to mate to the 5-inch square flange and also a one-inch long 1.5-inch square tube.

The square tube fits tightly into the flywheel square hole, which may be overkill, since the 5-inch flange also serves this purpose (connecting the flywheel to the Acme screw).

It is important to note that the flange is necessary. In the future I think I would drop the square hole and go only with the flange (the flange could then be welded to the screw from both sides).

Ram

The ram has a 1-inch hole in the top end. A 5/16 DIA through hole is drilled to intersect this hole providing the connection to the Acme screw.

The tool end has two short pieces of angle welded on the ram sides. This will allow the quick change of the press tools. Tools can be slid under the ram from the front or back.

Adjustments

The ram is adjusted with .003-inch feeler gauges to set the spacing to the weighs. The weighs bolts are then tightened. The Acme Screw flange bolts are tightened when the ram is held at the top of its travel with a block. The screw is turned to drive the ram down. The flange bolts are then tightened.

Testing (results listed in the specifications)

True Mechanical Advantage (ME): is determined by static pulling of the flywheel handle and measuring the ratio of pull force to ram push force. The ratio of forces is used to calculate the ME.

Dynamic Energy Delivered

By measuring the deflection of a suspended steel test part; the force delivered by the machine can be calculated using the Modulus of Elasticity of steel and the dimensions of the test part. The distance the part is deflected is directly proportional to the force delivered. The test results are listed in the specifications.

The story of the big jade table

Photos in the Table Gallery, pages 14-19

Without getting into a long, interesting story about this table, I will stick to the essentials to keep the format short for our editor, Jim.

I was commissioned to construct a large, jade table to stand alone architecturally or have the ability to seat 12-14 people.

As I do not have the equipment to forge large iron, I knew I would need help. I contacted Russell Jacqua of Nimba Forge in Port Townsend. He was my first choice as I knew his design and heavy forging skills were highly refined.

We worked out the financial details and shop schedules. I had the privilege of spending the better part of 6 weeks in Russell's shop, working side by side, designing and forging this unique piece. (That is another story and I hope to tell it one day soon.)

The piece of jade is the center cut from a 25 to 26 ton boulder dug and drug from the North Cascade Mountains of British Columbia. It is 10 1/2 ft in length, 4 1/2 ft. wide and 4 1/2 in. thick, natural edged and highly polished to a rich, deep green with small, mottled, dark lines and flecks in the stone.

After two days of drawing, we hit upon the finished design. Originally, there were more tenoned axles incorporated and weaving of the legs. After beginning, we soon discovered that less is more, and eliminated a few complicated elements.

Heavy forging and basic assembly was completed at Nimba, while cutting legs, fine tuning and finish was accomplished at my shop, in Sedro-Woolley.

I cannot thank them enough for the gifts they have given me.

The completed table weighs 3000 lbs.

The two separate pieces were individually crated, insured and shipped to a facility in California awaiting final installation in the client's home. The client is now talking to me about 12 chairs! Oh boy, more tools.....Ken Williams

Trestle Foot Andiron workshop

by Hardie Swage

Building a copy from the Colonial Williamsburg collection

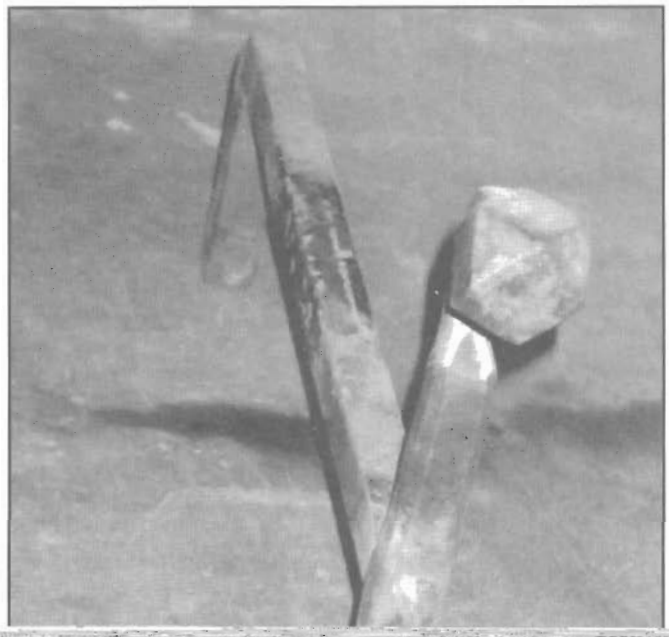
Twelve students gathered last fall at Darryl Nelson's blacksmithing schoolhouse (Meridian Forge) to have Peter Ross teach them how to make a copy of an andiron set currently in the Colonial Williamsburg collection.

Starting with the admonitions that simple designs are often difficult to execute and to always remember the object is not the goal; Donald Streeter's (author of Professional Smithing) goal "to make common things uncommonly well" was brought home to all of us.

Peter's teaching style is a clear detailing of "how" supported with a heavy dose of "why."

Under his watchful eye we proceeded to follow a series of simple appearing steps and found that each one had some hidden traps.

Split the end of 3/4" square bar and draw out the feet to match the furnished drawing, so the piece will stand upright and



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Cutting a 1/2" tall slit and drifting it out to 3/4" by mashing the sides in gave us a mortise to take the bearer (back leg)

The neck is reduction of 3/4" square to 1/2" square with the backside flush with the parent bar.

A collar from 1/2" X 1" is welded on the 1/2" square neck, trued up to form a square that is faceted.

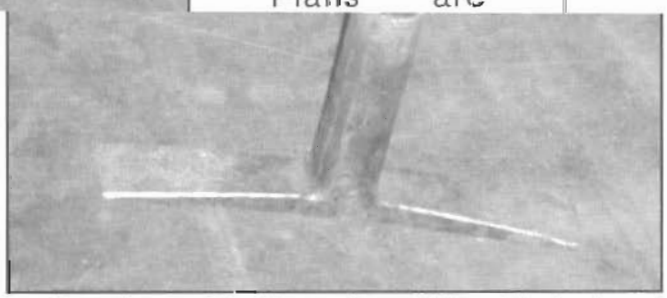
The neck is arched to give a graceful curve and bring the facetted knob top to a forward facing position.

The bearer is a match in height to the mortise and you have to allow for shrinkage when you forge the 90 bend. A tennon is formed to fit the mortise and riveted over for a tight fit.

One of the tools that Peter used with great efficiency was a pair of box jaw tongs made to hold 3/4" square stock. The box jaws are not a full 3/4" in height and this allows them to hold a wide variety of shapes. The throat behind the jaws allows stock to also be held cross ways in the jaws or to reach around the feet and hold the parent bar very securely.

Two years ago Jay Close taught an axe making class and used a similar pair of tongs for much of the exercise. The box jaw top and the flat jaw form a very versatile 3-point grip on the tapered axe blade.

Plans are



Starting with the admonition that simple designs are often the most difficult to execute.

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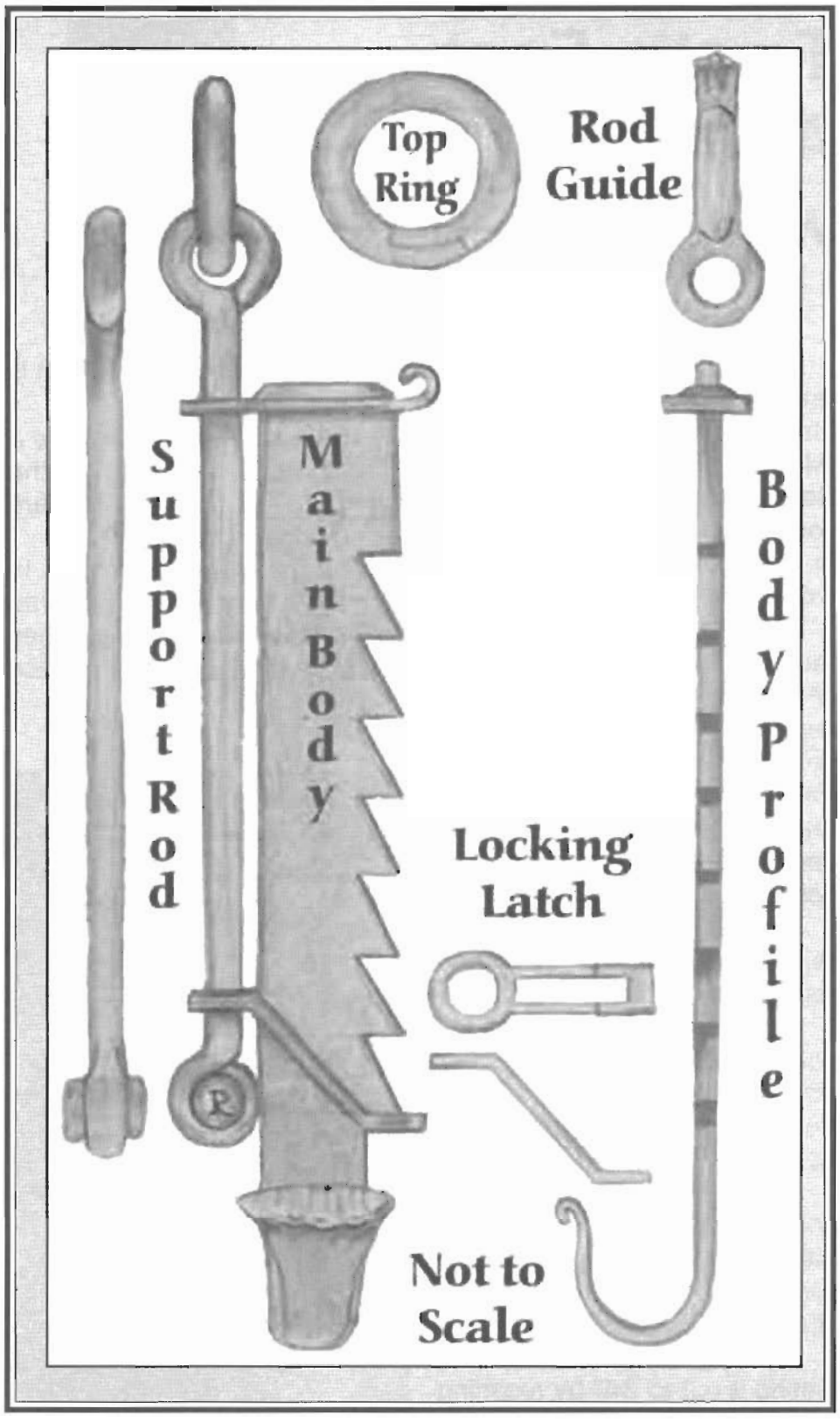
The Sawtooth Trammel

by Bob Race



The construction of a simple trammel hook - a tool which allowed cooking pots or kettles to be hung from a lug pole in the hearth or a tripod over the camp fire - is not very complicated and can be made quickly.

The simplest is a metal strap with a hook at the top end, a series of holes along its length, a right angle bend at the other end with a hole punched in its mid-section.

The second piece is made from round stock which has a right angle bend at one end and a hook at the other. The bend is threaded thru the hole of the flat stock's short leg and then placed in any of the holes along its length. There is also a chain trammel where one end of the chain had an open hook or ring, and the other end had a double hook that one end fit in any loop along the chain and the other went through the bail of the pot.

There are many varieties. Some were large and complicated for the massive kitchen fireplaces in European castles.

This model of the sawtooth trammel is a little more detailed than the strap style and has five parts. The main body, to which

the rod guide is morticed and tenoned, the support rod, which has the top ring and a stop at the opposite end so that the locking latch does not slide off. All of the pieces can be finished to their final stages before assembling.

The main body is made from 3/16 x 1x12 . From one end make a mark at 3/16 and another at 9 . At the first mark make a tenon in the center that is 3/16 x 3/4 . At the 9 mark use a butcher to cut in about 1/4 so the flat side of the butcher is perpendicular to the edge.

Draw this section out to a length of 3/4 x 4 , so that there is a right angle at the 9 mark. (This will be the bottom tooth.) At the end of this drawn out section taper about the last half inch and flare each side so that you can bend it around to make a hook whose radius is about 3/8-1/2 . The teeth can be hack-sawn in to a depth of 1/4 , one tooth per inch.

Cut the vertical slots in first and then the diagonal; this will give you an aiming point when cutting the slope side. These can be cleaned up with a file.

The support rod is made from a piece of 3/8 x 13-1/2 round; the upper end made into a loop which will loosely hold the top ring. The other end can either have a collar welded on or a loop to hold a short section so that the locking latch will not slip off.

Both the rod guide and rocking latch should be made from 3/16 x 1/2 x2-3/4 , (especially the latter as it does support as much weight as the main body and the support rod).

The ring section of each was slit starting 3/8 in from the end and on center using a 1/2 slitter. It was then expanded out to 7/16 hole on the tip of a horn that comes to a small point.

A second slit was then cut on center about 3/16 from the ring about 5/8 long. This is then drifted to 3/16 x 3/4 for the main body's tenon to fit.

The locking latch is done very much the same way only its narrow slit should be at least 1-1/2 long, requiring a piece about 3-1/2 long.

Try all pieces on areas where they need to slide or be free.

The top ring is simply a piece of 3/8 round x 6 1/4 long. Each end was half-lapped about 3/8 so the joint was covered. One could weld it if you like doing that sort of thing.

For the assembly, open the upper ring of the support rod enough to let you slip the locking latch to let it slide down to the hook. Now slip the rod guide over the support rod and slip its slot over the main body's tenon and rivet this in place. (This can be done cold, but using a oxy-propane torch here lets one make a neater job.)

Next, slip the top ring into the upper ring and close that ring.

Book Review, by Hardie Swage

Blade's Guide to Making Knives
edited by Joe Kertzman

Published 2005 by F&W Publications (the same folks who bring you Blade Magazine)
800 -258 -0929 Retail $24.99

Seven top names in the hand made knife/sword/axe field have each written a chapter of this wonderful book. The subjects range from high tech folders, everyday working knifes (NWBA's own Wayne Goddard) mosaic Damascus, sword and tomahawk making, bolsters on art knives and ending up with the best explanation of blade grinding I have ever seen.

The writing is clear and detailed, the photos are top quality and very plentiful; allowing great information to flow from every page.

Each contributor's contact information is listed and you are encouraged to contact them with any questions you might have. That is about as interactive as a book can get.

My copy was purchased directly from Wayne, that way it was signed by one of the authors and we get to support your local NW blade smith.

Wgoddard44@comcast.net or 541-689-8098

You have to get this book if only to find out how to use mustard and horseradish in making a knife.

Air chisel repousse

Notes and drawings by Don Kemper from Fall Conference

STEVE LOPES CREW - CONTD. - NOTES BY DON KEMPER

- AIR CHISEL REPOUSSE IN 32oz. OR 48oz. COPPER -

- USES CROWN EDGED FULLERING & BUTCHER SHAPED CHISELS IN CHEAP AIR CHISEL OVER HIGH DENSITY FOAM CUSHION UNDER COPPER PLATE -
- USE AIR VALVE ON SWIVEL CONNECTOR FEEDING CHISEL FOR SPEED / FORCE CONTROL -

a. DRAWS DESIGN ON ANNEALED COPPER PLATE -

b. CHISEL "OUTSIDE" OF DESIGN LINES TO DEFINE WORK -

c. STRAIGHTEN (FLATTEN BACKGROUND AREA OF SHEET - ANNEAL .... LOW RED COLOR / WATER QUENCH -

d. TURN SHEET OVER - PUSH DOWN (RAISING). AREA BETWEEN DEFINITION (b.) LINES W/ FULLERING CHISELS -
FLATTEN BACK GROUND / ANNEAL

e. REPEAT "d." W/ MORE FORCE FOR MORE VOLUME UNTIL FINISHED RAISING -

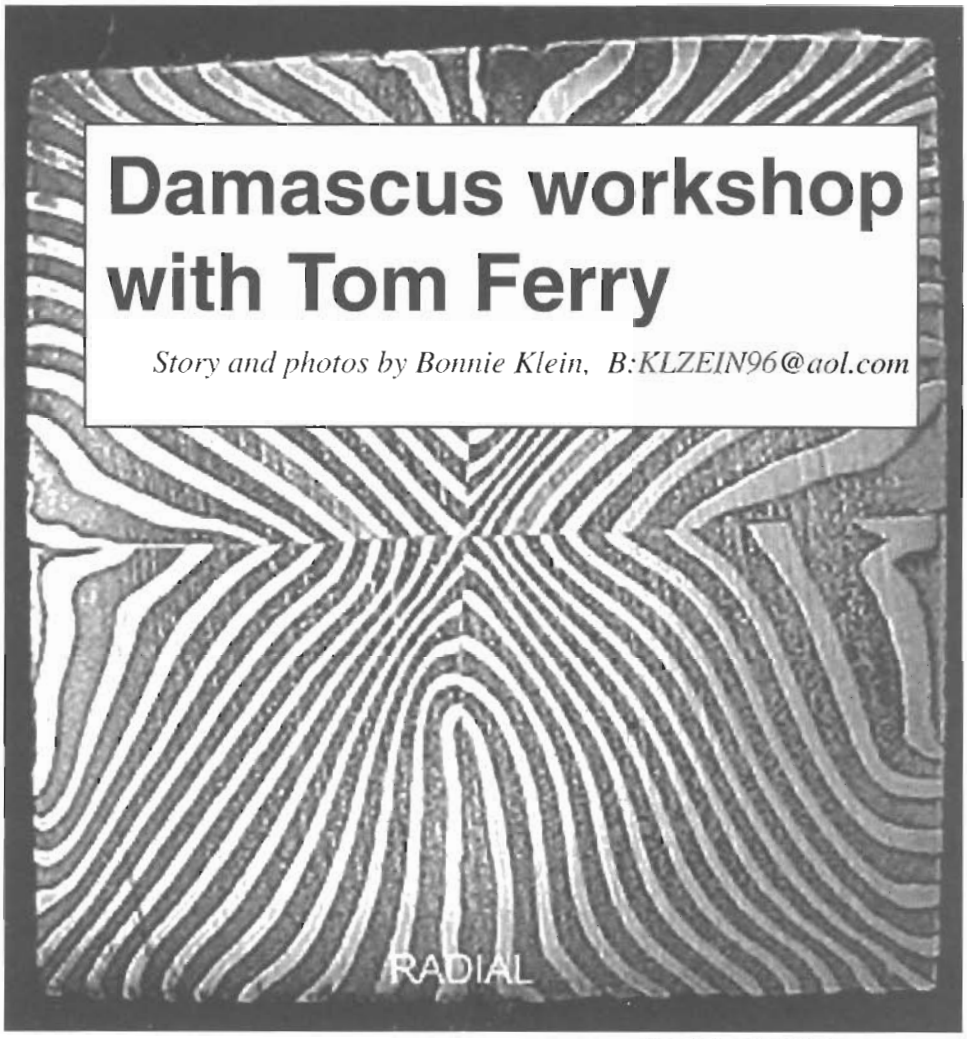
f. TURN OVER, BEGIN DEFINING DETAILS OF SURFACE (CHASING) W/ AIR CHISEL, & HAND CHISELS - FLATTEN / ANNEAL -
REPEAT - REPEAT - REPEAT -

g. DEFINE "CRISP" LINES AS WANTED BY "UNDERCUTTING W/ CHISEL ANGLE -

NOTE: CHEAP AIR CHISELS HAVE ROUND SHAFTS, EASILY GUIDED WITH HAND NEAR WORKING END -

Damascus workshop with Tom Ferry

Story and photos by Bonnie Klein, B:KLZEIN96@aol.com



Radial pattern sample

It was an unusually cold February weekend in Seattle when about a dozen of us gathered together in Dave Lisch's Dragon Fly Forge to participate in a two-day, hands-on Damascus workshop with Tom Ferry.

After introductions and a lecture describing materials and techniques including manipulation and distortion, Tom explained five basic patterns.

We were then divided into five teams of two, with each team assigned one of the five patterns. Each team (comprised of a more experienced smith and a less experienced smith) was to create a different Damascus pattern.

The end result was being kept as a surprise for all of us.

Each team started with 30 alternating layers of 1085 and 15N20. To eliminate having to use tongs, handles were welded onto our billets. By the end of the first day, after forge welding, hydraulic press work, drawing out, cutting, grinding, reassembly, polishing and etching – each team had created a 1" square about 12" long with their Damascus pattern. It was magic to see the patterns appear in the metals.

There was a lot of camaraderie around the 2 forges, 2 presses and 2 big hammers.

One of the students brought a huge batch of fresh oysters which were thoroughly enjoyed throughout the afternoon and evening barbeque. Several more smiths joined us for the brat barbeque and homemade chili.

It was interesting to note that bladesmiths and blacksmiths sometimes follow different paths and have different techniques. It was fun to see the cross-over and the sharing of information. We had varied backgrounds and interests – glass, wood, metal fabrication and jewelry.

When we came back for the second day, half of each of the 5 pattern bars had been drawn down to 1/2" x 1&1/2" in preparation for reassembly. We had some grinding and cutting to do and more oysters to eat.

Also on the second day, some "show and tell" albums and knives appeared for all to see.

Tom Ferry is a wonderful instructor, very knowledgeable, and answered any and all questions.

On the second afternoon, he did a great demo on grain structure to illustrate the difference between "mill" grain,

Oysters, a brat barbecue, homemade chili - they came for a great class but the benes weren't bad either.

"forge weld" grain and "normalized" grain.

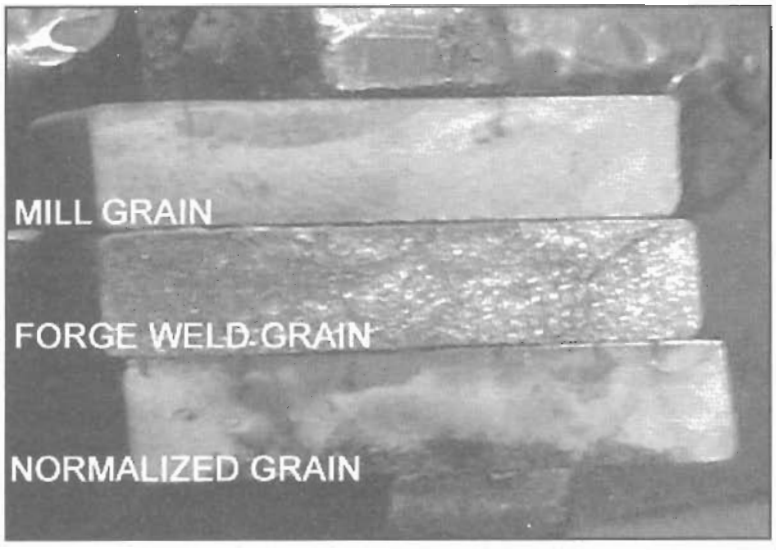
A good discussion about heat treatment ensued which led to Dave Lisch breaking one of his Damascus blades to illustrate to himself and to all of us the result of his heat treatment techniques (which were very good by the way).

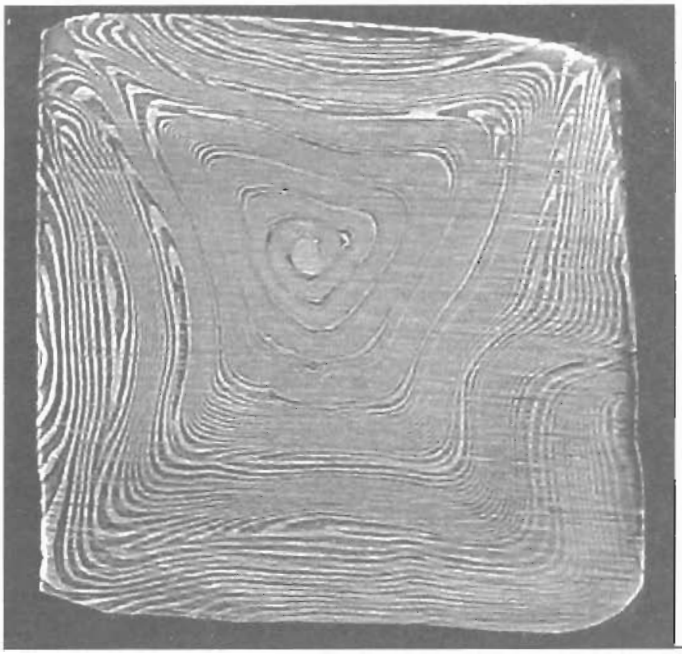
We cut up our 5 pattern bars, did some more grinding, and then reassembled them into a 9 block (actually a 13 block), which were then dry welded together with tig and mig, then pressed and hammered down into a 1&1/2" square about 12" long.

As our surprise, this billet was cut up into short lengths for each of us to take home as a sample and souvenir from the workshop.

It would be big enough to forge into something such as a belt buckle, but I will be polishing and etching mine to display on my desk to admire, and as a great reminder of a really wonderful workshop.

Tom talks shop with Dave and Andrea Lisch at Dragon Fly Forge.





Works well with either coal or coke, but particularly suited to coke

Building the Side Blast Forge

by William Stewart and Daryll Earling

This article is based upon the modified drawings supplied by Mark Aspery as used in his school of blacksmithing.

The side blast forge works well with either coal or coke, but is particularly suited to burning coke as the clinker formed solidifies below the air blast.

The side blast forge can be fabricated by any blacksmith with the tools to both cut and weld steel plate and pipe.

3/16 Hot rolled plate material was used in the building of this traditionally British "Side Blast" forge, however they have been built out of 1/8.

All pipe is Schedule 40 Black pipe.

The method of working the side blast is that the Tuyere is a pipe that feeds directly into the side of the fire. There is no fire pot as such, but the pan is filled with dirt and a hollow dug out as the use dictates.

If this pipe was not cooled somehow, it would burn up. So, it is jacketed and water-cooled.

Mark states that this fab. job should last about 7 - 10 years depending upon use and abuse. It will rust out before it burns up.

The tank is called the "Bosh". Let's start there. It needs to be about 15 gallons capacity to prevent boiling over.

Two pieces of 18 inches x 24 inches are used as the front and back. If you look at the drawings, you will see a mark indicated at the 4 1/2 inch/center line. Each plate will have a different sized hole cut in it.

The front plate will have a 5-inch hole and the rear a 3-inch hole. Both of these have to accommodate pipe so they need to be fairly accurate.

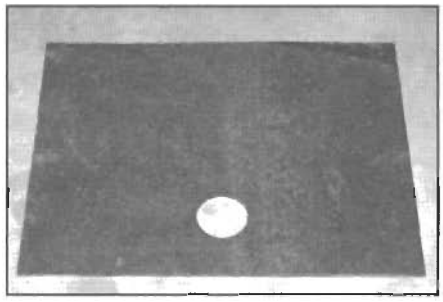


Fig. 1, Back plate of the Bosh

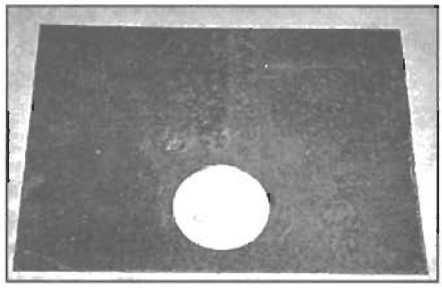
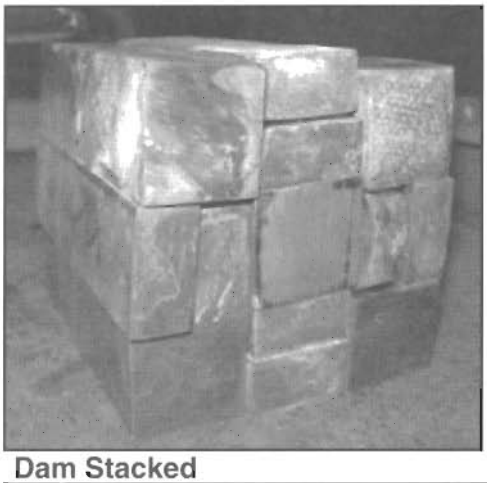


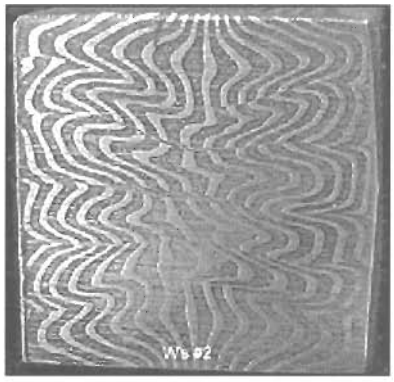
Fig. 2, Front plate of the Bosh

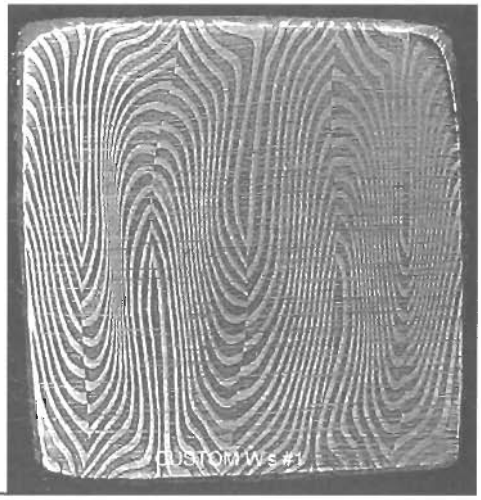
The bottom plate (9" x 24") will have a "Bonny" or a plumbing Cut

Damascus patterns, from page 40



Dam Stacked





Side Blast Forge

welded to it so that the tank can be drained without too much of a fuss. It is placed 3 inches from a corner (45 degrees)

The water jacket is a 5 inch pipe 16 inches long. You can make the tuyere iron out of a shorter length of pipe, but this example is for a full-sized forge ready to accommodate a chimney. There are 4 pie slices taken out of one end so that it can be tapered down to 3 1/2 inches to take the end cap.

Draw an X on the ground. On each leg measure out half the outside diameter of the pipe. By placing the pipe within these lines it makes dividing it into 4 pieces easy.

Each pie to be cut out of the 5 inch pipe is 1 1/4 inches wide at the mouth tapering to nothing over 6 inches.

Cut a 1/2 inch cut on either side of the line at the small end, this will prevent the pipe from buckling when you bend it.

Heat the pipe, bend and weld it.

If you intend to use an electric blower, stay with the 1 1/4 inch ID pipe for the air blast pipe. If you are intending to use a hand wound blower, there is too much friction in the small pipe and you will need to replace it with a bigger pipe for most of the way inside the water jacket.

I used 2 1/2 inch pipe and tapered it down to 1 1/4 at the end to match the 5 inch pipe. The pie slices to be taken out are 1"x 5".

Onto this end will fit the donut (3 1/4 OD) that need to be cut from the drop of the 5 inch hole cut in the front plate.

Fit the donut onto the tapered end of the 2 1/2 inch pipe and weld inside and out.

Taking the front plate, weld on the 5 inch pipe. If, instead of passing the 5 inch pipe fully through the hole, you pull back an 1/8 of an inch, you will have a good "V" to weld in on the backside! Tack it first then weld inside and out.

Tack on the sides. Again touch the inside corner to inside corner and give yourself a nice "V" to weld in.

After the sides are tacked on to the front plate, tack on the back plate, again leave the "V".

Fully weld the sides and back. Now slide in the 2 1/2 inch pipe and donut combo. If all is aligned well, weld it on.

The only weld that cannot be done on the inside and out is the donut onto the tapered 5-inch pipe weld.

When all has been welded fully, weld on the bottom plate.

The forge pan should be 9 & 1/2 to 10-inches deep.

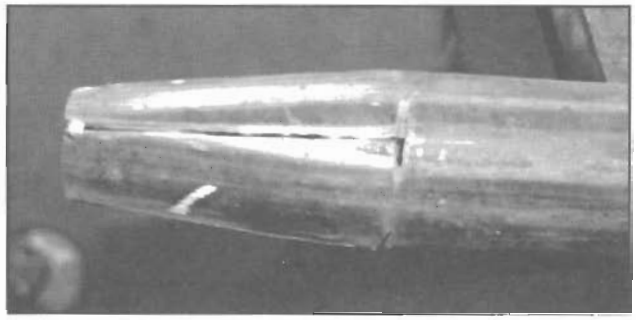


Fig. 5, Air blast pipe cut and tapered.

Fig. 6, Water jacket tacked in place.

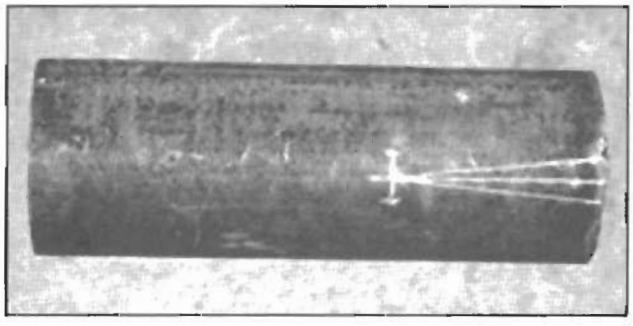
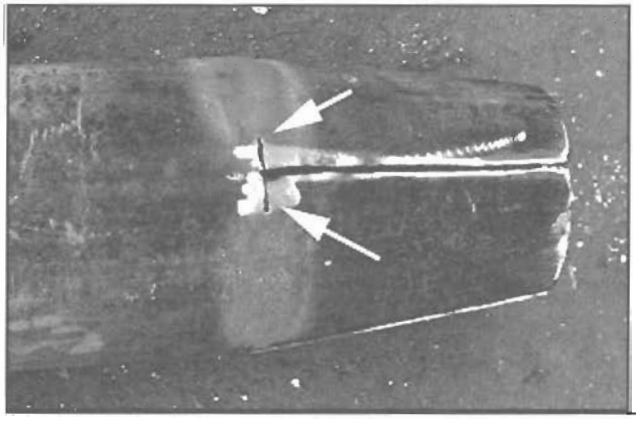


Fig. 3 & 4, Pipe marked ready to cut above and shown cut and bent below.



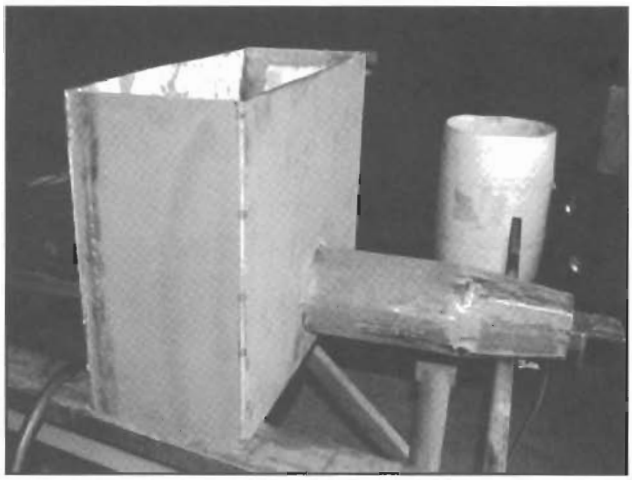
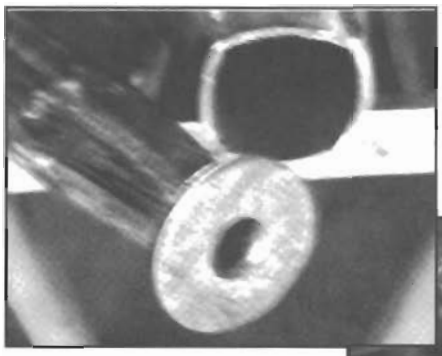


Fig. 7, Bosh and water jacket.



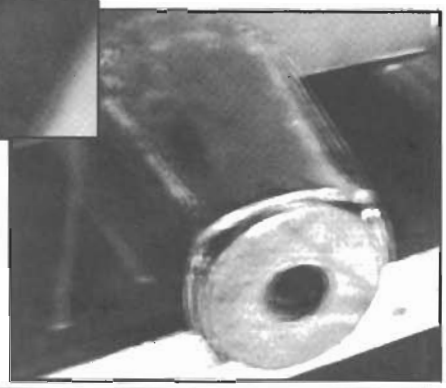
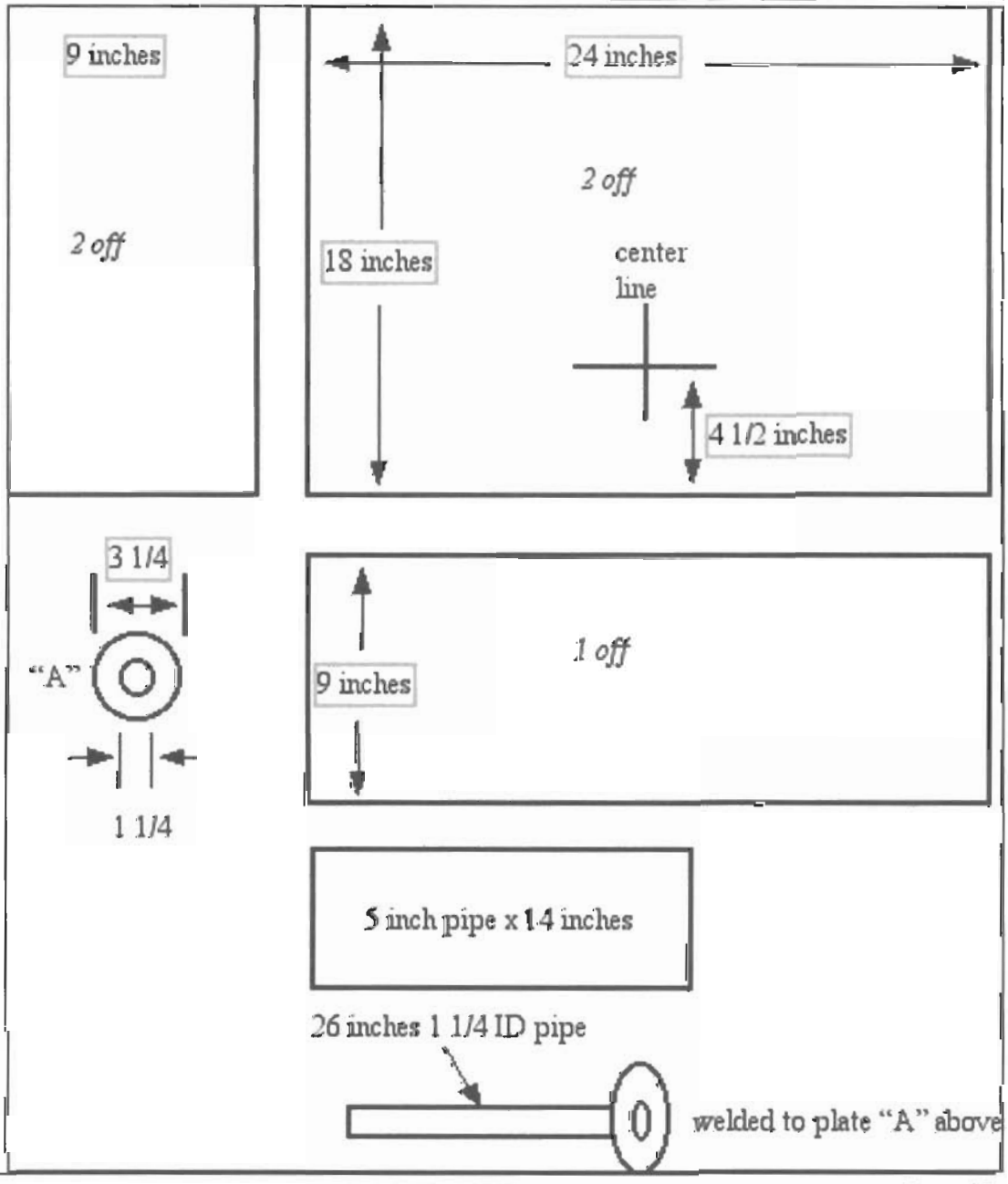


Fig. 8 & 9, Inner and outer pipe detail.

Mark does not recommend using the front of the boss as the back of the pan. He prefers to double skin this area to facilitate easy removal of the bosh and tuyere iron, and to prevent heat transfer from the forge to the bosh other than by the water-jacketed pipe.

Mark figures that this fabrication should last from seven to ten years, depending on use and abuse. It will rust out before it burns up.



Shop Tips

More thoughts about hammers

by Charles Low

(Editor's Note: In the December 2005 issue of the *Hot Iron News* Bob Race had some thoughts on how to use a hammer to get maximum power while still saving your arm. Charles Low writes from Victoria with some more observations. Both these guys have raised the simple act of swinging a hammer into the realm of physics. Low's cover note lists his name, followed by PhD. The criteria for becoming a blacksmith just gets higher.)

Bob Race mentions the energy delivered by a hammer, and comes down on the side of lighter hammers, citing E=MV2.

He is right, of course. A more rapid hammer movement delivers a much more potent blow than a slower stroke.

However, the speed of hammer movement depends more on the intent of the smith than the weight of the hammer, given hammers that the smith can wield effectively.

I am something of a heavy hammer fan.

I was very impressed with John Adolph's demonstrations both at the Fall Conference and later in my home club, the Vancouver Island Blacksmith Association.

His working hammer is a short-handed 8 pound sledge, for those who missed the demos.

My own working hammers run about 2 kg., roughly 4&1/2 pounds, and, while I can't move big steel as effectively as John, I can still accomplish a significant amount of work in a reasonable amount of time.

My observations indicate that lighter hammers mar the surface rather than moving metal deep in the work.

A light hammer can deliver more blows per minute than a heavy hammer, but the heavy hammer does more work per heat.

The rational here is that while a 1 pound hammer doing 2 miles an hour delivers as much energy as a 4 pound hammer doing 1 mile per hour, the 4 pound hammer doing 2 miles an hour delivers 4 times as much energy as the 1 pound hammer doing 2 miles an hour.

In general, for most blacksmithing I recommend using as much hammer as you can use without blowing out your elbow or shoulder.

Only for small detail work on small material does a small hammer make sense.

Bob also talks about handles. As I routinely pick up hammer heads at garage sales, I have been forced to put handles on them, and I find regular framing hammer handles awkward.

My handles are generally made out of hickory baseball bats, which can also be picked up at garage sales. The form has been evolving over the years to suit my preferences.

Generally, my handles are twelve to fourteen inches long, shorter for heavier hammers, longer for lighter ones. They are quite flat sided and taper continuously from the butt to the head.

I just finished one for an 8 pound sledge, and it is eleven inches long, 1&7/8 inches wide at the butt, and 1&3/8 inches wide at the head. The thickness is fairly uniform at 1 inch.

I find that with the taper your hand knows where it is in relation to the head, so you can choke up or slide back to exchange control for power, and know where your next stroke will land instinctively.

Feeling Uninformed?!

If you don't get your dues paid by March 31 your *Hot Iron News* will stop showing up in your mailbox.

Gulf Coast disaster

The *Gulf Breeze*, the newletter of the Gulf Coast Blacksmith's Association, arrived in January with four pages of photos of member's shops devastated by the hurricanes and storm surge that destroyed that area last fall.

These photos are poor reproductions from that newsletter, but still give some feeling of the extent of their losses.

A copy of the *Gulf Breeze* will be at the ibrary table during the spring conference.

Daryl Reeves' shop in New Orleans had 12 feet of water in it.

Identified as Randy Ostendorf's shop in Abita Springs, LA.

Artist-Blacksmith's Association of North America, Inc.
PO Box 816
Farmington, GA 30638 USA
706-310-1030 tel , 706-769-7147 fax
abana@abana.org € www.abana.org

ABANA Affiliates Liaison Letter, February, 2006

Hello, it has come to my attention that no one has claimed the winning number from the VIP program.

This is a very nice set of Hofi style tongs, hammer and fullering set donated by the nice folks at BigBlu Hammer **www.bigbluhammer.com** It will soon be time to go to the 3rd runner-up. The current winning number posted on the website is: **1846.** The third number will be posted March 15, 2006 on the front page of the ABANA website.

ABANA is anxiously awaiting entries for the 2006 Conference Poster Contest. Details and rules are posted here; **http://tinyurl.com/7kmjj** The winner receives two free registrations to the 2006 ABANA Conference and a lot of PR in The Anvil's Ring and Hammer's Blow! Get those entries in as submissions must be received before April 15, 2006.

You can buy a customized 265 lb, double bick, anvil with "your name" cast into one side and "ABANA SEATTLE 2006" cast into the other side. Contact Tom Clark, (573) 438-4725 or **tclark@ozarkschool.com** for all the details. All profits from these anvils go to ABANA.

You can get "Iron-In-The-Hat" tickets for the 2006 ABANA Conference from your affiliate presidents. There will be some great items this year including a "BAM Box" full of hand-made blacksmithing tools and a Kinyon style air hammer. You may purchase tickets early even if you can't be with us in Seattle. If you win, you are responsible for the shipping of your winning item.

There are two "RING" projects. The "Affiliate Grill Project" and the "Membership Grill Project". A 10" ring made of 1' x 1/4" flat bar and the space in the center of the ring is used to express your ideas in forging. For details visit: **http://www.abanaseattle206.com/page13.htm**

There is also the "Affiliate Banner Project" basically a fancy stand to display your chapter's colors and logo. Contact Al Butlak, **butlak1@mindspring.com** or visit **http://www.abanaseattle2006.com/Page14.htm** for details.

This is going to be one great conference. There are too many details to list here but you can visit http://abana.org/membership/conference/index.shtml or **www.abanaseattle2006.com** for more information and details on the upcoming event.

Dave Mudge
Affiliate Liaison
Member Services Division
Chairman Internet Committee
985.735.0049
davemudge@abana.org

Subscription rates for ABANA

2006 Subscriptions for the Artist-Blacksmith's Association of North America, Inc. Listed at the one year and two year rates.

Regular Membership	$ 55.00	$ 110.00
Senior Citizen	$ 50.00	$ 100.00
Full -Time Student	$ 45.00	$ 90.00
Public Library – North America	$ 45.00	$ 90.00
Foreign Member / Library	$ 65.00	$ 130.00
Contributory	$100.00	$ 200.00

Please note these prices take effect January 1, 2006

Announcements

Design, Traditions and Contemporary Blacksmithing Workshop

Doug Wilson, Instructor

Dates: April 17, 18, 19, & 20, 2006 (Monday thru Thursday).

At: Paul Thorne's Metal Studio

Subject: Design and build a table using traditional and contemporary smithing skills.

The workshop will emphasize good design basics starting with a piece of blank paper and not preconceived ideas. Expect to spend most of your first day developing your design thinking. Then the fun begins as you start problem solving to forge and assemble the project. (Existing skills are NOT considered during the design phase!!). This workshop is intended to stretch and teach new ideas.

Hands On: Each participant will be involved with all phases of design and construction of the workshop project. Sharpen your pencils (and charcoal).

Fee: $500 ($200 deposit) Class limited to ten students.

Things to bring: Dress warmly, safety glasses, ear plugs, natural fiber work clothes (NO POLYESTER), cotton or leather gloves, folding chair, leather boots or shoes (STEEL TOES PREFERRED), sketching/note tablets and pencils. NOTE: YOU MUST HAVE SAFETY GLASSES!!

Tools and Materials: Students may bring their own hand tools, anvil, etc. (Coordination with Paul or Kris recommended). Shop has the forge, some vises and steel.

Meals: Bring your own lunch with you. Coffee and rolls will be furnished daily.

Hours: 9am to 6 pm

Lodging: Contact hosts for list of nearby facilities. Camper parking available near shop.

Contact: Kris Ketchum, 360-658-0803 for information about this workshop.

Basic Blacksmithing Workshop

Date: March 31, April 1 & 2, 2006 (Friday, Saturday, Sunday).

At: Earth, Wind, Fire & Ice Forge Works (Don Kemper's shop in Ridgefield, WA).

Instructors: Berkley Tack, Don Kemper & Crew.

Subject: Basic blacksmithing/ novice workshops. There will be a basic blacksmithing workshop to get you started right. Beginning with safe shop knowledge, progressing to forges and fire building. Expect to learn basic tooling, metallurgy and shop layout. Your hammer techniques at the anvil will grow as you use basic forging skills to produce a number of small items to take home.

Hands On: A demonstration will start each project. There will be plenty of time for questions and individual help as you forge.

Fee: $200 ($100 deposit). Class limited to ten students.

Things to Bring: Standard as listed in previous announcement.

Tools and Materials: Students are encouraged to bring their own hand tools, anvil, etc., if you have them already. (Tune ups and suggestions on your tools will be offered.) Shop has all the forges, vises, steel and tooling needed to insure the ten work stations are fully equipped.

Hours: 9am to 6pm Friday and Saturday, 9am to noon Sunday.

Lodging: Comfort Inn, 360-574-6000, Red Lion, 360-566-4400, Shilo Inn, 360-573-0511. Camper parking available near shop.

Contact: Don Kemper, 360-887-3903 (8am or 7pm best time), 20100 NW 61st. Ave, Ridgefield, WA 98642.

Aussies on the move, want to visit you

July 2006 finds an Austrialian group of smiths, some professional and others enthusiasts, arriving in Seattle for the 2006 ABANA Conference. They will all be a part of the Aussie Demo Team a their designated work station.

One member is Doug Moseley. He is the Australian designated demonstrator for the Conference. With 27 years working in the industry, he will entertain his unique style of demonstrating, having demonstated and talked to the public and fellow smiths on many occasions.

After the Conference Doug and a few of his fellow travelers are looking to visit with enthusiasts in the area.

He said he is looking to learn and share knowledge whereever possible, to the extent of attending club meetings, schools, or helping out with a major project. If you know of any opportunities that may exist in July please contact Doug at dmoseley@midcoast.com.au or www.midcoast.com.au/~dmoseley

Announcements

Psst!!...Com'on. It's time to renew your membership to the greatest blacksmith association on the continent, which is great, of course, because of members like you.

ADVANCED REPOUSSE WORKSHOP

HOSTS : Earth, Wind, Fire & Ice Forge and Renato Muskovic

DATE: April 25, 26, 27 & 28 ,2006 (Tuesday through Friday)

AT: Earth, Wind, Fire & Ice Forge Works (Don Kemper's Shop – Ridgefield, WA)

INSTRUCTOR: Wendell Broussard

SUBJECT: Repousse from "A" to ??—

Wendell is one of the master repousse artists in America. He will be demonstrating both hot and cold repousse techniques, including many stake repousse tool techniques.

The four-day workshop is designed to give maximum time to practice demonstrated projects. Expect to leave with a knowledge of tooling and techniques, that with practice, will add repousse " jewels" to your future projects!

HANDS ON: A demonstration will start each phase of the projects. There will be plenty of time for questions and individual help as you work. Expect long , intense days to stretch your knowledge of Ornamental Iron Techniques.

FEE: $500.00 ($200.00 deposit). Class limited , early registration is recommended.

THINGS TO BRING: Dress warmly, safety glasses, ear plugs, natural fiber work clothes (NO POLYESTER), cotton or leather gloves, folding chair, sturdy footwear& notebook . NOTE: YOU MUST HAVE SAFETY GLASSES!!

TOOLS AND MATERIALS: Students are encouraged to bring their own hand tools if you already have them. (Tune ups and suggestions on your tools will be offered). Shop tooling (and Wendell's stash) should provide all that is needed. A list of tooling will be furnished to each registrant with information for building your own tools before the workshop. All materials will be furnished.

MEALS: BRING YOUR OWN LUNCH WITH YOU!! Coffee and rolls will be furnished daily. A dinner will be available at a local restaurant for the group (Tuesday through Friday nites). Dutch of Course!!

HOURS: 9 A.M. – 6 P.M. (possible evening shop time too).

LODGING: Comfort Inn (360) 574-6000, Red Lion (360) 566-4400, Shilo Inn (360) 573-0511

Camper parking available near shop.

CONTACT: Don Kemper (360) 887-3903 (8 AM or 7 PM best time) 20100 N.W. 61st Ave, Ridgefield, WA.

Announcements

Beginning Blacksmithing Workshop at Old West Forge

In this intensive four- day workshop we will study heat treating, punching, drifting, tapering, drawing out, riveting, scrolls, and more. Students will forge a variety of forms using traditional techniques.

All tools, materials, and well equipped student work stations are provided. The curriculum is a series of demonstrations at the instructor's anvil followed by immediate hands-on work.

Date: June 3, 4, 5, 6
Place: Old West Forge
White Salmon, Washington
Cost: $425

We are located 70 miles East of Portland in the beautiful Columbia River Gorge region.

Space is limited. Register early.

To secure your space send a $200 non-refundable deposit payable to, Old West Forge, PO BOX 2105 White Salmon, WA 98672.

For additional details contact Tim Middaugh at (509) 493-4418 or tim@oldwestforge.com

"Decorative Iron in the 18th century English Style" — A Peter Ross Institute of Higher Learning Workshop

Dates: August 11, 12 13, 2006, (Fri-Sat-Sunday)

Subject: Students will study the fundamentals of 18th century English decorative ironwork through the exercise of making a wall bracket.

Several scroll and leaf types will be included as well as basic joinery methods used in this style of work.

There will also be class discussion of the style elements, contrasting it with contemporary trends.

Intermediate to advanced skills are necessary.

More experienced students will be encouraged to elaborate on the basic design within the framework of the style.

Evening forging time will be necessary to complete this project.

Location: Meridian Forge, 36914 Meridian East, Eatonville, WA 98328 (360-832-6280), a fully equipped teaching facility north of Eatonville, WA, camping available on site, motel accommodations and restaurants in Eatonville. Coffee, rolls and fruit supplied in the morning, beyond that students are on their own for meals.

Instructor: Peter Ross, Former Master of the Blacksmith Shop, Colonial Williamsburg and member of ABANA's Controlled Hand Forging Committee. Peter now operates out of his own shop and specializes in colonial period ironwork.

Cost: $325, $100 up front to register, down payment not refundable for cancellations in which a replacement student can not be found. Class limited to 12 students. If the class is full, ask to be put on the waiting list as opportunities may arise.

Pre-Workshop Assignments: To maximize the 3 days; pre-class assignments are made relative to tooling needed for the class. They tend to be simple items like tongs, punches and drifts. Detailed descriptions of these items are sent out several months before the workshop.

For more details on workshop, instructor and accommodations please contact Darryl Nelson @ Meridian Forge, 360-832-6280, or Ike Bay, 503-645-2790

Bring Your Auction Items!!

A big part of the NWBA budget comes from our conference auctions. Be sure to bring your items to be auctioned off. Somebody will take home your work of art. We all benefit.

From the editor

I'm not sure if I want to consider this, but it's been a year since I published my first Hot Iron News.

Sort of a milestone, I guess, though I'm not much of a fan anymore of measuring the passage of time.

Did make some great new friends this year, though.

Went to two conferences where I've had more fun than a person should be allowed while pretending I was working.

Visited Old Cedar Forge when they had their great fall gathering.

Overwhelmed by the aura of love, respect, honor and brotherhood that surrounded events in Port Townsend mid February.

Understand better the sense that it really is all one big family.

So as a family we need to take a second at the Spring Conference, or whenever, to thank those kin among us who spent the year in furious, serious reorganization.

Ina, Terry, Dick, Ken, board members and volunteers too numerous to name.

Out of all that talking, emailing, calling, arguing came a new set of by laws, a stronger set of directions, an association with a clear path to the future.

Couldn't have been a better time for it. Smiths from all over the country will be in our backyard in a few months. Whatever portion of that visit this group will be part of, there's no doubt this association will come across as a first class group.

Some of the best smiths in the country hang out in the Northwest.

I'm just proud to be able to say that, in whatever peripheral way, I'm a shirttail relation to this family.

Jim Almy
1531 N. Prospect St.
Tacoma, WA 98406
253-879-8455
jma66mn@thewiredcity.net

Classifieds

165lb. Air Hammer
Self-contained 165lb. Chinese air hammer (Wolf brand). Cast iron frame with separate anvil (two piece). 10 HP 3 phase motor with two sets of drive pulleys. New in the year 2000. Runs & looks great with unlimited control. Hits really hard, too! Call for photos or drop by my shop and try it out for yourself as it's still hooked up and ready to run. I'm located one hour southeast of Portland. Total weight of hammer complete is 6000lbs. Selling price is $7000.00. Michael Plowman, 28810 S. Cox Rd., Colton, OR, 97017. 503-824-4766, ironman@colton.com

Coal
Pocahuntas Blacksmith Coal from West Virginia. 14,000 BTU. 6% Ash. coking button 7. Semi loads only. Call for pricing, Roy, 970-858-7558

Coal Forge
Coal forge in good condition, cast iron hearth with built-in coal/water trough, firepot with tuyere, half hood, pipe legs, $395 OBO. call 541-929-7371 or email jerryzyg@comcast.net

Platten Tables
Two tables 42"x84"x5" thick, $1200 ea.; three tables 5'x5'x5" thick, $700 ea.; one table 5'x25'x5" thick, $3500; one steel table 7'x16'x3/4" thick, $1000. Steel saw horses for fabrication. Miscl. blacksmith equip. Call Dick Franklin at 253-862-9310, Buckley.

Air Hammers
415 lb. self-contained DeMoor Air Hammer (made in Belgium in 1972). Excellent running condition. $12,500 (usd). 300 lb. self-contained Vulcan Air Hammer (made in Germany). Excellent running condition. $9,500. (usd). Renato Muskovic, 604-888-9388

ATTENTION: POWER HAMMER ENTHUSIAST
Call for articles, pictures and designs for hammer installation, power and belt drives, brakes, dies and tooling, etc. Send to: Jorgen Harle, Orcas Island Forge, P.O. Box 341, Eastsound, WA. 98245

For sale: Anvils, post vises, swage blocks, anvil repair, tool steel, coal forge, Bill Apple, 360-876-8405

SEND YOUR CLASSIFIEDS TO jma66mn@thewiredcity.net or call 253-879-8455

Hot Iron News

Classifieds are free!
Articles are invited — email (ideally by copying your text onto the email), jpeg your art, send original articles and pics. Let me know about stories.

DEADLINES
May 15, Aug. 15
Nov. 15, Feb. 15
(Sooner is always better than later)

1531 N. Prospect St.
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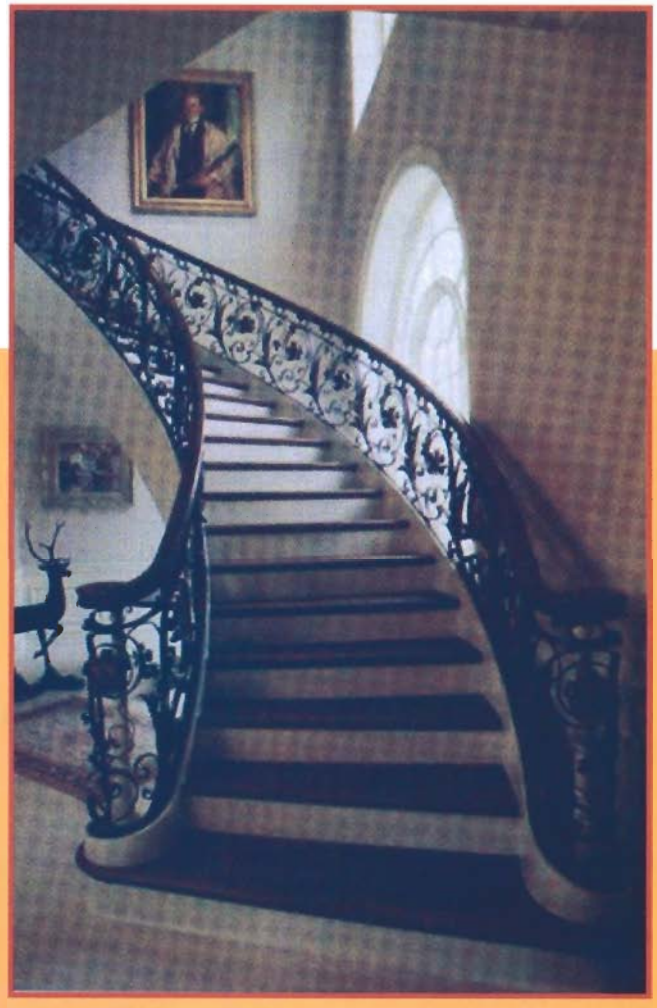
253-879-8455

The Hot Iron News 2006/1

Candle Holders, Doug Wilson



Stairwell, Wendell Broussard

Spring Conference
Monroe, WA
Evergreen State
Fairgrounds
April 21-23

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