

# Hot Iron News



A publication of the Northwest Blacksmith Association Third Quarter, 2007

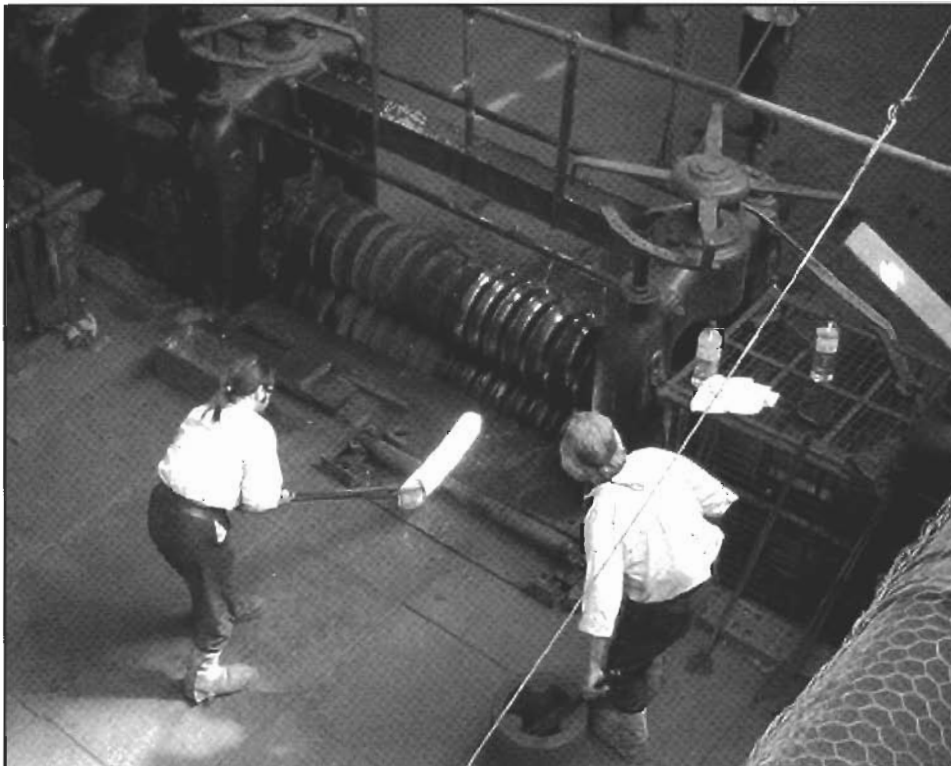


Detail from Bear Rail by Dean Mook, First Place Winner  
at the recent CanIron VI Conference in Victoria, B.C.

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Pulling hot slugs from a portable rolling mill. The slugs, made from anchor chain, eventually rolled into wrought iron bars. Story on BABA Conference begins on page 30.

# Northwest Blacksmith Association

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## Committees

### Standing Committees:

*Finance & Audits:* Chair, Dick Naven,  
Ken Williams

*Publications & Communications:* Chair, Ina  
Culberson, Ken Mermelstein, Lauren Osmolski

*Events & Programs:* Chair, Clyde Caldwell, Dave  
Davelaar

*Member Services:* Chair, Tim Middaugh, Mike Neely

### Subcommittees:

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Spring Conference 2008: Clyde Caldwell, Dave Davelaar

Fall Conference 2008: Tim Middaugh, Mike Neely

Assets & Inventories: Dick Naven

Library: Mike Neely

Workshops and Education: Tim Middaugh

Insurance: Chair, Dick Naven, Ina Culberson

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Website: Ina Culberson, Ken Mermelstein; Darrell

Gehlsen, Webmaster

Hot Iron News: Chair, Ina Culberson, Jim Almy, Editor,  
Lauren Osmolski

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Membership Questions: Contact Ina Culberson

Membership Roster Manager: Tod Johnson

Al Bart Grants: Chair, Tim Middaugh, Bruce Crittenden,  
Dave Winestock

Teacher-Student Guest Program: Tim Middaugh,  
Jim VonMosch, Dave Winestock

### NOTE TO ALL NWBA MEMBERS

All committees are in need of and welcome new members.

NWBA Website at [www.blacksmith.org](http://www.blacksmith.org)

Darrell Gehlsen, Webmaster

For NWBA correspondence or membership or to change  
your address (must be in writing) 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*.

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# Update with the President...

Greetings NWBA Members.

I hope you have had opportunities this summer to both complete some of those long overdue projects and to just relax.

To relax and enjoy, Jerry and I and many NWBA members trekked north of the border the end of June to attend the CanIron VI conference in Victoria. It was the first conference where neither of us had any responsibility. What an experience! Our hats are off to Neil and Liane Gustafson and the Vancouver Island Blacksmith Association (VIBA) for conducting such an outstanding event--demonstrators were top notch, food was the best ever offered at a conference, the gallery was absolutely incredible, and the hospitality beyond description. Thank you, VIBA members. Don't miss the summary coverage on pages eight through fifteen.

On August 4 the Board met for an all-day meeting. You can be proud that you elected directors who are hard workers interested in giving the membership the most for its money. Each board member contributes and each has a job (or jobs) to do. Each is pleased to be of service. When you, as a member, ask a question or present an issue, it is brought to the board for discussion and resolution. Many of the questions asked at the last conference dealt with auctions. Details are on page seven.

The area of Publications and Communications (P&C) was the focus of the Board's afternoon session. We are pleased to announce that a P&C committee has been formed and is functioning well. Members include Lauren Osmolski, Ken Mermelstein, Andrea Lisch, Editor Jim Almy,



and myself. These members also serve as the editorial board for the *Hot Iron News*. Was the last issue of the HIN easier for you read? That was the first-step improvement of this group. Watch and see if you notice other changes.

A board work session focused on the NWBA website. The board developed a Mission Statement and Goals for the website, then made a "shopping list" of features and content desired. This was turned over to the Website Subcommittee chaired by Ken Mermelstein. The subcommittee will report back to the board with a proposal and budget for implementation at Fall Conference. More details will be forthcoming in the next issue of HIN, and you can also check the website itself: [www.blacksmith.org](http://www.blacksmith.org).

Speaking of Fall Conference, Coordinators Tim Middaugh and Mike Neely are working hard to bring us a "home-grown" non-power hammer conference. All demonstrators and instructors are NWBA members (16 in total). You can catch all the details in this issue beginning on page 20.



## *President's letter, continued*

Camping is free on the grounds, and motel space is limited so make reservations now.

The General Membership meeting will be held on Saturday following dinner. At that time the floor will be open for nominations for board director positions. Perhaps you'd like to run? It's something to think about.

Future conferences are set. Spring 2008, April 25-27, will be in Mount Vernon, WA, with Clyde Caldwell and Dave Davelaar as coordinators. Tim and Mike are having so much fun they volunteered to coordinate Fall 2008 as well, in Stevenson on the Gorge. Spring 2009 will be held in St. Helens, Oregon with Dick Naven and Jerry Henderson at the helm. If you would like some hands-on experience in what it takes to put together a

conference, contact one of these coordinators and get involved.

Maybe you're not ready to take on coordinating a conference, but you'd like to get involved. Volunteers are needed in all areas of a conference--set up, registration, refreshments, sales, and tear down. Or get involved by bringing an auction item or a piece for the gallery. Or perhaps you'd like to run for a board director's position. Nominations for five positions (2008-09) will be open at the General Membership Meeting on Saturday following dinner. Each position is a two-year term.

If you haven't taken the time to relax yet, here is your opportunity before the holidays arrive. See you in Stevenson at the Gorge.

*Ina Culberson*

**CanIron VI  
Demonstrator Daniel  
Orton wowed the  
crowds in Victoria  
with his massive  
repousse works.  
More on the CanIron  
VI Conference  
begins on page 8.**



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## Comments from the Members

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### Brandons will attend Fall Conference

*Dear NWBA Family Friends,*

This is to let you know that we will be coming out to the Fall Conference in Stevenson. We want to see all our dear NWBA family friends.

*Dave and Babe Brandon*

### Sixty years enjoying metalwork and repousse

*Dear NWBA Members,*

Thanks to Louie Raffloer's book review for writing the article on Jerry's and my repousse book.

It took us a long time to get it together and my many thanks to Jerry for doing the necessary work to get it printed.

This book I started writing in the 1980's and ended up with over 200 legal sheets of handwritten information and a lot of sheets of patterns to put into a book. So Jerry had quite a job sorting and compiling all this info into the pages of the book as well as collecting photos.

Also, this is, as far as I have researched, the only and first published book on stake repousse.

Several books have a few pages on hot forging leaves, etc., but not cold work.

One of my students who took the French school work said that the teaching was all



verbal with multiple students and no books. He told me to keep teaching the way I was doing it because it was the best teaching method where I teach one-on-one.

Partly there is more definition to this work than just hammering a piece of metal as well as the coordinating factor between eyes, hands and ears. Hearing the hammering is as much of importance as seeing what one is doing.

Inside the book are named the dedicated German craftsmen I learned from. They were dedicated craftsmen and teachers and should be honored.

I have been into metal work for sixty years and have a plaque given me at the 2006 Conference.

Thanks for your help.

I remain,  
*Nahum G. Hersom, "Grandpa"*

### OUCH! (And thanks)

*Dear NWBA Members,*

I would like to thank all those that made a contribution to the kitty put out on my behalf at the Blacksmith Swap Meet.

I really appreciate it. Thanks!

*Lauren Osmolski*

Ed. Note: While glueing two pieces of heavy, cast glass together LO didn't realize her own strength. Pushing mightily as the glue set, the glass buckled, the sharp edge of one piece nearly severing her thumb from her hand. Severed tendons required surgery. A collection was taken at the swap meet to help her with medical costs. Contributions are still being accepted.

### Back issues of HIN full of valuable information

*Dear NWBA Members,*

I recently purchased 9 copies of the HIN starting with oldest available and have thoroughly enjoyed these back issues. There are tips and articles new to those of us who don't have 25 years of membership. Second best 25 dollars I've ever spent.

*Dave Davelaar*

### Address Change?

**MUST be in writing**

**and sent to:**

**NWBA**

**8002 N.E. Highway 99, #405  
Vancouver, WA 98665**

## More about auctions

*by Ina Culberson*

When you, as a member, ask a question or present an issue, it is brought to the board for discussion and resolution. Many of the questions asked at the last conference dealt with auction items. On August 4th these questions were brought to the Board and each was addressed. I would like to share the Board's decisions with you.

**Q:** For group-built items donated for auction, is the \$5 conference rebate given to all members of the group?

**A:** The \$5 conference rebate is per item (not per person). The group must decide which member receives the \$5 rebate.

**Q:** If an auction item donated by a group sells for \$250 or more, who receives the one-year free membership?

**A:** One person, chosen by the group. Again, the award is per item.

**Q:** Can the one-year membership award be used by anyone besides the person to whom it is given?

**A:** Yes. The board has decided to make such awards transferable. The award will be given in the form of a Voucher, which the winner may assign to, or endorse over to, someone else.

**Q:** What does the recipient of a Voucher do with it?

**A:** He or she would endorse it, either for their own membership extension, or over to another person. The person

who is the recipient after any transfer(s) would in turn endorse it and forward it to the NWBA for recording of their membership extension in the Roster. The Voucher ultimately winds up with the Treasurer, as it is a form of payment (has a monetary value).

**Q:** Can the selling price for high-ticket items at auctions be published in the Hot Iron News?

**A:** No; however, donors' names with photographs of items are published.

**Q:** Can a reserve minimum be placed on an item donated to an auction?

**A:** No, it's a donation.



## NWBA Website Synopsis

An outline as formulated at the last board meeting for development of the association's website at [www.blacksmith.org](http://www.blacksmith.org).

### VISION:

Provide a website that is informative, resourceful, inviting and user friendly.

### MISSION:

Provide a virtual community for NWBA members as well as offer the outside world a glimpse of a blacksmith's abilities and possibilities.

### GOALS:

Provide forum for sharing knowledge, information and ideas.

Encourage membership.

Promote conferences and educational opportunities.

Educate people in the art and craft of blacksmithing.

Enrich NWBA experience

with on-line access to membership benefits.

Forge relationships that conquer distance.

Enable e-commerce.

### FEATURES AND CONTENT:

Front Page: Make it a welcome page that references our mission statement, promotes our conferences, educational opportunities, and posting of current information.

About Us (who we are)

Conference/auction information

Membership - How to join  
Gallery

Posting of items for sale  
Board and General

Membership Meeting times and places

Library

Archives

Chatroom

Events Calendar

Members Only Section/Roster



Full size bear railing by Dean Mook, a First Place winner at Caniron VI.

## Talent, Skill, & Hospitality



All on display  
at annual  
Canadian  
Conference

## NWBA members win top honors

Dean Mook and Terry Carson represented the NWBA well when they brought home first, second and third prize awards from the National Canadian Blacksmith Conference, Caniron VI, held at the end of June in Victoria, B.C.

Dean took 1st place in the Professional Contemporary Division. He actually tied with Jake James, a practicing smith on Vancouver Island and also a member of the NWBA. Carson

was awarded 2nd & 3rd Prizes in the Professional Sculpture Division of gallery displays.

Prizes were awarded by the Worshipful Company of Blacksmiths and were judged in a number of categories. Those included technical skills, quality and accuracy, finish, balance and proportion, originality, choice of material, function and artistic merit.

Mook's 8' x 3' railing, iron with copper highlights, has a

functional aspect to its construction to compliment its artistic appearance. Dean explained that no part of the railing has an opening bigger than four inches, structural code designed to keep a child's head from getting caught in a railing.

Mook's railing is pictured above on this page, Carson's second place flower and third place sculpture are pictured on the page at right.





Neil Gustafson (right) and Ken Morrison. Gustafson, Chair of the CanIron VI Committee, received many compliments for providing such an outstanding conference. "I busted my tail for a long time," Gustafson said, "but it was the VIBA (Vancouver Island Blacksmith Association) group who made this conference possible, and my wife, Liane. We would just like to say how much we appreciated all the help and information that the NWBA gave us in how to plan and prepare for a conference. The people who came were great to work with and thank you for the encouragement and humor. See you at the Fall Conference."

Morrison, a fellow VIBA member, is also a policeman in Victoria who brought a little on-site security.



### Judging

Richard Bent, Fellow of the Worshipful Company of Blacksmiths (FWCB) donned official FWCB judge attire and evaluated the works of art submitted. Richard is holder of the Silver Medal from the Worshipful Company of Blacksmiths and three times National Champion Blacksmith.





Another of the many outstanding pieces in the Caniron Gallery, Cairn Cunnane's anvil. Everyone of the faces in the anvil body is different for all the others. A subtle piece that captured viewers attention for long periods.

Detail of the many faces in the Cunnane anvil base.



Cairn Cunnane, operates his own studio as an artist blacksmith. His focus is on unique architectural and sculptural pieces. His demonstration focused on leaf and flower forms. Finished demo piece by Cunnane of leaves in a vase.





Bear heads by Daniel Orton. Repousse on a grand scale.

Daniel Orton, VIBA member, shared his passion of creating original works of art in repousse, custom-made tooling, and machinery. He demonstrated the making of animal heads from 1/8" plate by dishing, flaring, punching and texturing with sheet metal hammers, punches and stakes he had made. His works of art won him awards from the Worshipful Company of Blacksmithing judging in the contemporary category. His donated auction items brought high bids.

Orton (left) and Jake James.



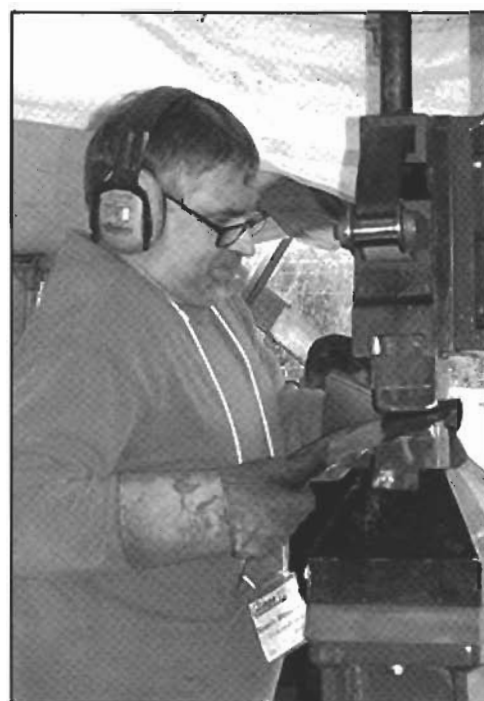
Orton's collection of custom repousse stakes.





Paul Thorne, Anacortes, WA, demonstrated forging with the hydraulic press, designs, tooling and techniques. And—he was able to cross the border with the press!

Renato Muskovic, Surrey, BC, demonstrated shape and form of metal shaping, as well as stretching and shrinking of metal. He specializes in architectural and artistic ornamental iron work.



ARCHIVES: It was a wonderful surprise to walk through the archive portion of the gallery for here, in meticulous display, were the pieces from many NWBA members who had demonstrated at various conferences for VIBA: Jerry Culberson, Darryl Nelson, Louie Raffloer, Terry Carson, and more. Culberson (above) with his demo pieces. You can see others in background. This was one wall—there were three walls of these boards and most of them were NWBA demonstrators!





Richard Bent and Jake James, above.  
The team beginning assembly, right.

Richard Bent and Jake James joined efforts and skills in demonstrating a mix of hand and power hammer forging. Working throughout the four days of conference plus burning some midnight oil, they accomplished their goal of creating the free-standing sculpture "CanIron Blacksmith". This was a very ambitious piece for such a short time span.

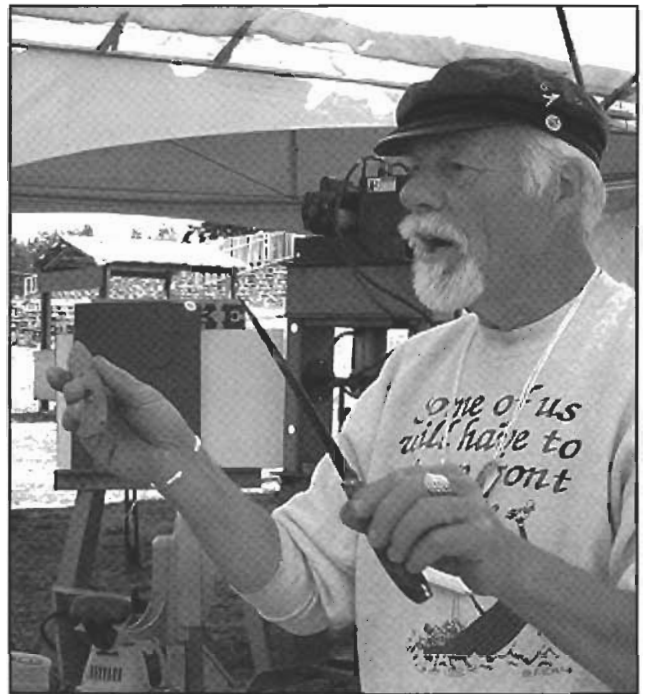


Jake James, left with the seven and a half foot "CanIron Blacksmith", is a limey turncoat (British expatriate) enjoying life in the wild west of Canada. He trained for four years in England at the Hereford College and as an employee of Richard Bent, then spent two years visiting blacksmith shops on the Indian continent and North American continent, before finding home on Vancouver Island. He enjoys working on "increasingly interesting projects" as word spreads about his work. (more info on him, HIN 3rd Qtr 2006).





Tool Box with tools made by Ontario Artist Blacksmiths Association. This was a gallery item that later made it into the auction.



Al Bakke, Saskatoon, an active craftsman for over 40 years, has concentrated on lapidary, woodturning, knife making and blacksmithing. He is also very entertaining with stories and experiences demonstrating his attributes of a positive, adventurous and free-spirited attitude. He's full of good advice on how to live life to the fullest and not worry. Al demonstrated the making of different pattern-welded (Damascus) knife blades as well as making bowls and different shapes using his custom-designed hydraulic press.

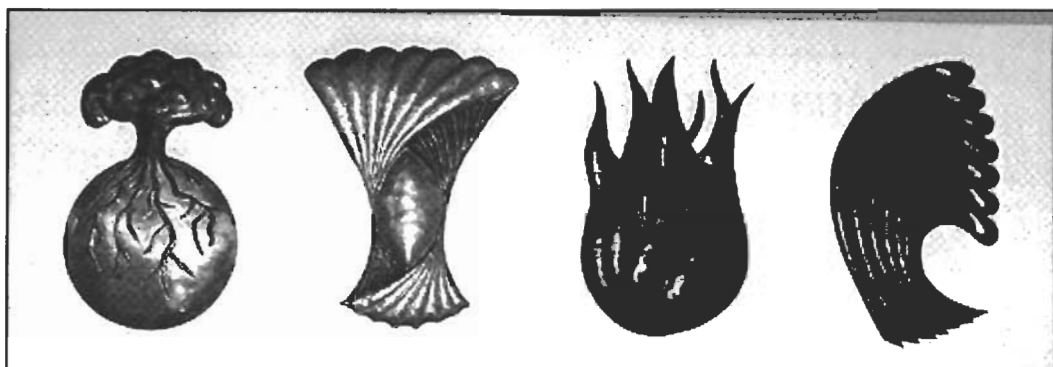
## More about Richard Bent

Richard Bent, Master Blacksmith and Designer, 30 years experience, being aware of Classical and Modernist art forms, he participates in a movement within blacksmithing termed "The Twenty First Century Renaissance. As an extension to life as a professional smith and sculptor, he now offers tuition through his Red Anvil School of Blacksmithing, situated at Pennymoor near Modbury, South Hams, south of Devon, U.K.

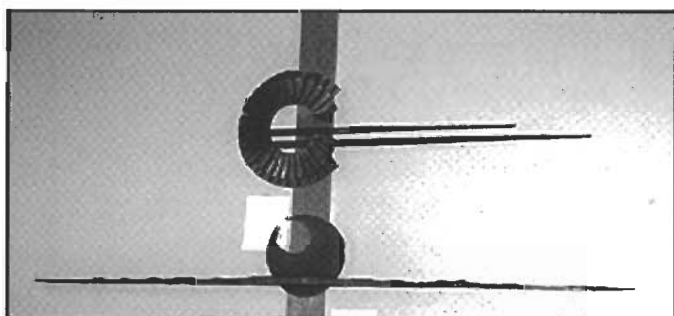
Wheelwright Stan Teitge



**Some gallery items from CanIron VI.**



Four pieces, a wall hanging.



Two circles of motion, simplicity and flow.

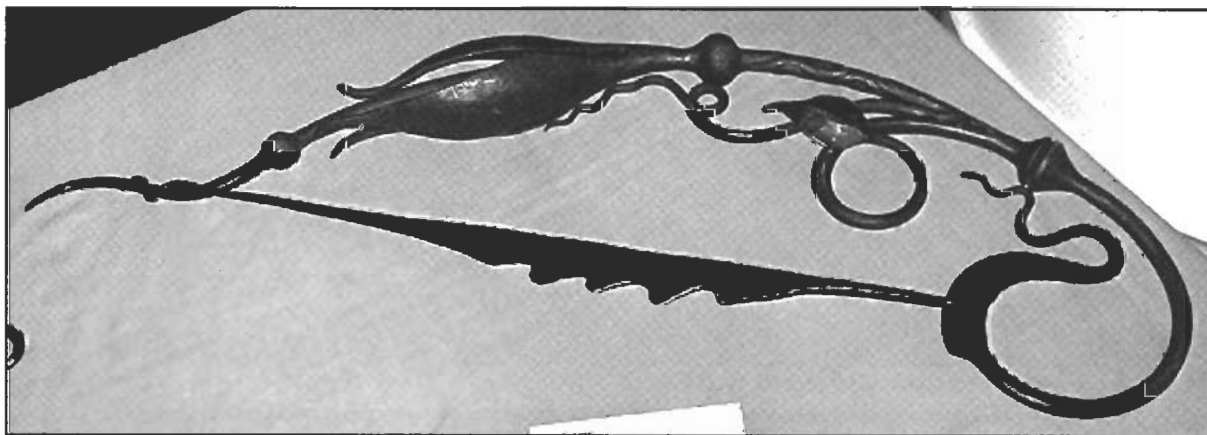


Wooden buckets craftsman Ian McKenzie, one of many vendors at the conference. His business is called Buckets and Barrels



Hearth Stool: Gallery piece, a funny but practical work of art when you realize that two legs are shorter, thus perfect for parking next to an uneven hearth.

Gallery piece by Doug Newell.



Back Again, and brought to you by the Co-Lisch-en for Even  
Distribution of Blacksmithing Tools and Equipment

# The Annual Blacksmith Swap Meet



Beth and Harold Heia. Hard not to have fun any time smiths gather.

So many tools, what's a Blacksmith to do???

The last Saturday in July continues to be the best day in Seattle to buy an anvil, post vise, new tongs, or maybe something even better. The only place to do that is at the Blacksmith Swap Meet. Held in front of Andrea & Dave Lisch's shop, tool hounds gather, searching for that bargain tool they can't live without, and don't even realize how much they need it, until they see it.

Many folks stopped by to shop,

eat, and watch a couple demos. Bill Apple showed everyone how to properly put a wood handle on a hammer. Dave Lisch demonstrated pipe forging, and Michael Rader demonstrated rope-cutting techniques. The apple pie was a hit, and the huckleberry pie sold out



Every year the crowd at the Swap Meet gets a little larger.

first. The weather was great, for shopping, not too hot or rainy. Many tools were bought and sold. If you stopped by this year we are glad you did, and if not, stop by next year to see what it is all about.



**A couple happy tailgaters.**



**Would somebody please recycle this crap?**

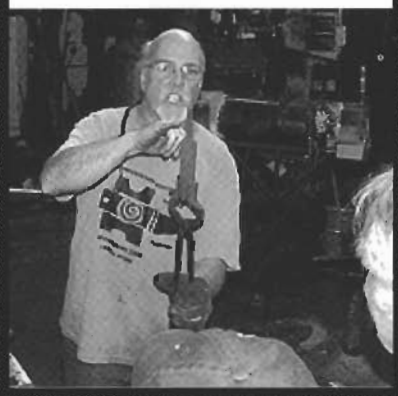


**Vendors with just the tool you needed.**



**Jim VonMerton, a neighbor to the Lischs, made this fanciful chair.**





# Candlestick to Pipe



Turning pipe into a candlestick. Dave Lisch will demonstrate this technique at the Fall Conference.



The large crowd who came to buy and sell (and swap) tools and equipment also had a chance to enjoy a forging demonstration.



The U.S. standard railroad gauge (width between the two rails) is 4 feet, 8.5 inches.

That's an exceedingly odd number. Why was that gauge used? Because that's the way they built them in England and the U.S. railroads were built by English expatriates.

Why did the English build them like that?

Because the first rail lines were built by the same people who built the pre-railroad tramways, and that's the gauge they used.

Why did "they" use that gauge then?

Because the people who built the tramways used the same jigs and tools that they used for building wagons which used that wagonspacing.

Okay! Why did the wagons have that particular odd wheel spacing?

Well, if they tried to use any other spacing, the wagon wheels would break on some of the old, long distance roads in England, because that's the spacing of the wheel ruts.

So who built those old rutted roads? The first long distance roads in Europe (and England) were built by Imperial Rome for their legions. Those roads have been used ever since.

And the ruts on the roads?

Roman war chariots first formed the initial ruts, which everyone else had to match for

fear of destroying their wagon wheels. Since the chariots were made for (or by) Imperial Rome, they were all alike in the matter of wheel spacing.

The United States standard railroad gauge of 4 feet, 8.5 inches derives from the original specification for an Imperial Roman war chariot.

Specifications and bureaucracies live forever. So

**Ruts to Rails to  
Rockets,  
in case you ever  
wondered why**

next time you are handed a specification and wonder what horse's ass came up with it, you may be exactly right, because Imperial Roman war chariots were made just wide enough to accommodate the back ends of two war horses. Thus we have the answer to the original question.

Now the extra-terrestrial twist to the story...

When we see a Space Shuttle sitting on its launch pad, there are two big booster rockets attached to the sides of

the main fuel tank. These are solid rocket boosters, or SRB s. The SRBs are made by Thiokol at their factory in Utah. The engineers who designed the SRBs might have preferred to make them a bit fatter, but the SRBs had to be shipped by train from the factory to the launch site.

The railroad line from the factory had to run through a tunnel in the mountains. The SRBs had to fit through that tunnel. The tunnel is slightly wider than the railroad track, and the railroad track is about as wide as two horses' behinds. So the major design feature of what is arguably the world's most advanced transportation system was determined over two thousand years ago by the width of a horse's ass.

A fact we expect blacksmiths, whose tools and techniques date back ten times as long, can surely appreciate.

Mike Neely forwards this curious piece of historical data. He found it in *The Hot Iron Sparkle*, the newsletter of the North Carolina Chapter of ABANA. They in turn credited it to the folks at the Mid-Atlantic Smiths Association as published in their Autumn, 2006, edition of the *Hammer Notes*.



# NWBA Fall Conference

## Oct. 5-7, Stevenson, WA



## Forging in the Gorge, Home Grown Blacksmithing

The Northwest Blacksmith Association invites you to join us for our 2007 Fall Conference October 5, 6, 7, 2007 at the Skamania County Fair Grounds in Stevenson, Washington. This

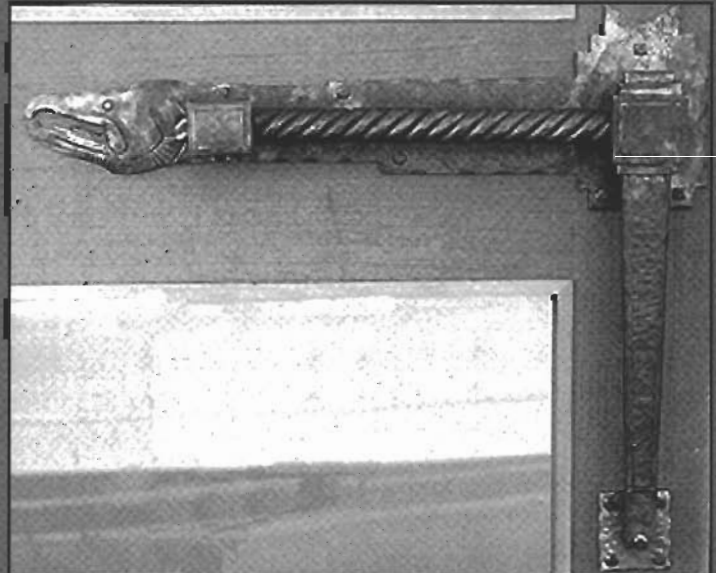
event, Forging in the Gorge, Home Grown Blacksmithing, will feature 16 different NWBA members. This conference will showcase our "local talent" with a cast of entirely NWBA members.

### — **FEATURING** —

- Forging demonstrations by skilled smiths
- Hand work at the anvil
- Hands-on instruction in our on-site workshops
- Chain-making workshop
- Repousse hands-on experience
- Saturday night banquet
- Auction of donated items
- Blacksmiths' gallery
- Fascinating display of artifacts made in previous conferences
- Open forge Friday and Saturday nights where everyone can pound hot steel
- Tailgate sales
- Tool vendors
- Forging competitions - - Test your skill



Circular stair rail, Eagle



Salmon door handle, Nelson

# SCHEDULE

## NWBA Fall Conference



### Friday, 5 October 2007

8:00 am - Registration begins  
9:00 am - 12:00 noon Blacksmithing  
Demonstration by Darryl Nelson  
9:00 am - 12:00 noon Hands-On with Jim  
VonMosch, BBQ set  
12:00 - 1:00 pm Lunch Break  
1:00 - 4:00 pm Blacksmithing Demonstration by  
Gary Eagle  
1:00 - 4:00 pm Hands-On with Bob Race,  
Trammel Hook  
4:00 - 6:00 pm Dinner Break  
5:00 - 6:00 pm Board Meeting  
5:00 - 7:00 pm Blacksmithing Competition  
7:00 -8:30 pm Presentation by Darryl Nelson and  
Gary Eagle  
6:00 - 11:00 pm Open Forge  
8:30 -10:00 pm Blacksmithing Competition

### Saturday, 6 October 2007

8:00 am Registration  
9:00 am - 12:00 pm Blacksmithing  
Demonstration by Darryl Nelson

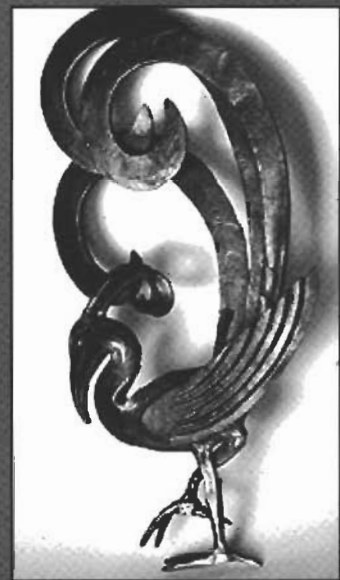
9:00 am -12:00 pm Hands-On with Jerry  
Culberson and Elijah Burnett, rush reed lamp  
12:00 - 1:00 pm Lunch Break  
1:00 - 4:00 pm Blacksmithing Demonstration by  
Gary Eagle  
1:00 - 4:00 pm Hands-On with Gene Chapman  
and Tom Richards, Fly press Work  
1:00 - 4:00 pm Hands-On with Dave Lisch,  
Forged Pipe Work  
5:00 - 6:30 pm Dinner/General Meeting  
7:00 - 9:00 pm Auction  
7:00 - 11:00 pm Open Forge  
7:00 -10:00pm Blacksmithing competition

### Sunday, 7 October 2007

9:00 - 12:30 Hot Tips Live featuring short  
demonstrations by Tag Team Members Joe Elliot,  
Jeff Holtby, Dean Mook, and Renato Muskovic.  
9:00 Announcement of "Test your Mettle - Thread  
the Needle" contest winners.  
12:30 pm Tear Down and Clean Up - Many  
hands make light the work.



Fox gate and fox gate installed, Nelson



Peacock, Eagle



## NWBA Fall Conference

### Directions and Lodging

Location: Skamania County Fairgrounds, 650  
SW Rock Creek Dr. Stevenson, WA 98648

Driving Directions:

#### **From Portland, Oregon and areas west of Stevenson, WA**

1. Take I-84 East (approximately 42 miles )
2. Take EXIT #44/Cascade Locks/Stevenson
3. Cross BRIDGE OF THE GODS
4. Turn RIGHT (EAST) onto State Route 14
5. Drive approximately 3 miles
6. Turn LEFT on Rock Creek Drive
7. Drive approximately .5 miles
8. Turn RIGHT at Skamania County  
Fairgrounds sign, just prior to concrete bridge

#### **From Hood River, Oregon and areas east of Stevenson, WA**

1. Take I-84 WEST
2. Take EXIT #64/Hood River/White Salmon
3. Cross HOOD RIVER BRIDGE
4. Turn LEFT (WEST) onto State Route 14

### **Registration:**

On-site beginning Friday at 8:00 am

### **Cost:**

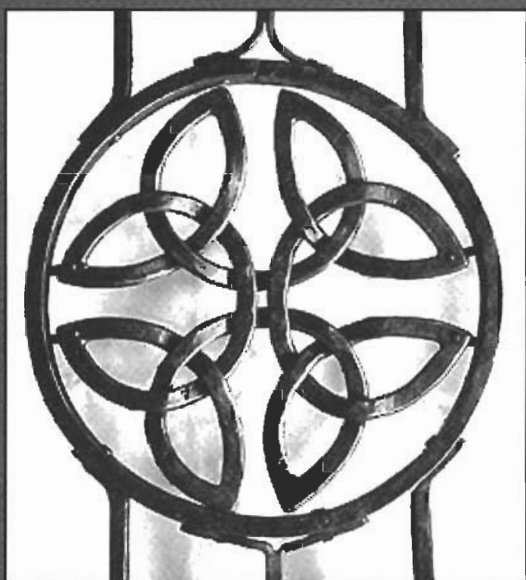
\$75 Member; \$35 Spouse/Family Member;  
\$20 Saturday Dinner Only

5. Drive approximately 22 miles
6. Enter the town of Stevenson, Washington
7. Turn RIGHT onto Rock Creek Drive
8. Drive approximately .5 miles
9. Turn Left at Skamania County Fairgrounds  
sign just after concrete bridge

**Fairground Amenities:** Camping will be **FREE**  
for all. Anyone wishing to have power and water  
included will be charged \$20.00 for the weekend.  
The fairground is walking distance from town.  
We will be on the water, bring your canoe.  
This will be a dog friendly conference. Please be  
responsible for your pooch by:

- 1) Keeping them on a leash (with pooper/  
scooper, of course)
- 2) Keeping them out of the demonstration  
areas
- 3) Helping them avoid conflicts with other dogs  
or humans

Thank you



Celtic rail detail, Eagle



Forged steel door handle, Nelson

For more information on the fairgrounds, please contact Manager Ann Lueders (509) 427-3980.

### Motels:

Accommodations for the NWBA Fall Conference in Stevenson, Washington, will require early reservations. The Columbia River Gorge is a very popular place for most of the year and inn keepers were unwilling to offer any special discounts for association members. Corporate, AAA and AARP discounts are available at some of the lodgings mentioned.

#### STEVENSON -

Econo Lodge	1-800-553-2666	30 Units
Skamania Lodge	1-800-221-7117	254 Units
Columbia Gorge Riverside Lodge	1-866-427-5650	8 Units

#### CASCADE LOCKS (Six miles from site) -

Best Western Columbia River Inn	1-800-595-7108	62 Units
Bridge of the Gods Inn	1-541-374-8628	15 Units
Cascade Motel	1-541-374-8750	10 Units
Econo Inn	1-541-374-8417	30 Units

#### ALSO NEAR BY -

Carson Mineral Hot Springs Resort	1-800-607-3678	67 Units
Bonneville Hot Springs Resort	1-866-459-1678	78 Units

## NWBA Fall Conference



### Primary Demonstrators:

## Darryl Nelson

will demonstrate Cascadian Forging and Design.

## Gary Eagle

will demonstrate Art Deco Forging and Design.

For more information or questions, call Conference Coordinators Tim Middaugh at (509) 493-4418 or Mike Neely at (360) 513 1355 or NWBA President, Ina Culberson at (360) 275-6769.



Copper ram, Nelson



Circular stairway, Eagle





## NWBA Fall Conference

# Hands-On-Workshops

**Jim VonMosch** will be teaching how to make a BBQ and tongs.

**Bob Race** will demonstrate a trammel and hook.

**Jerry Culberson** and **Elijah Burnett** will teach how to make a rush reed lamp.

**Tom Richards** and **Gene Chapman** will demonstrate how to use a fly press and give you some hands-on experience.

**Dave Lisch** will be demonstrating forging of pipe.

### Bonus Features:

**Louie Raffloer** will have his repousse bench

set up and promises some new wrinkles in this "cold work" venue.

**Berkley Tack** will offer a hands-on experience in chain making with coal forge.

**Grant Sarver's** induction forge "infomercial" is worth taking a look-see.

### Register for workshops early

Submit your name when you register for the conference. Names will be drawn to determine class membership. Limited to six participants per workshop (flypress workshop may be larger). Others are welcome to watch and take notes.



**Safety glasses are required at all demos, classes, workshops, and during open forge evenings.**



Gate detail, Eagle

# Outstanding group of hands-on instructors

## NWBA Fall Conference



The Fall Conference, Forging in the Gorge, Homegrown Blacksmithing, will feature a truly outstanding group of hands-on instructors.

Be sure to enter the drawing for these classes at the registration table when you enter the conference. If you do not win a place in the class, you are welcome to stick around and take good notes. This group has a tremendous wealth of knowledge to offer.

Many thanks to those smiths who have offered to be instructors. In many cases, the instructor's prep time far exceeds the time spent teaching the class. Hands-On Classes

By Tim Middaugh  
Workshop/Education Chairman

### **Billy Bar-B-Q and Tongs**

Friday 9am – Noon

Instructor: Jim VonMosch

It's portable, it's adjustable, it's thermostatically controlled!! Jim will share his technique in forging this novel project. He is teaching this class as a fulfillment of his Al Bart Grant obligation. Jim says "beginners and 'green horns' are welcome."

### **Trammel and Hook**

Friday 1:00 – 4:00pm

Instructor: Bob Race

Bob will show you how to hand forge a trammel and hook the way the pioneers did. Everyone needs a trammel hook to cook their beans!!

Beginners welcome.

### **Rush Reed Lamp**

Saturday 9am – Noon

Instructors: Jerry Culberson and Elijah Burnett

The Old Cedar Forge team will demonstrate how to forge a rush reed lamp. See their version of a time honored and traditional favorite. A good command of basic forging skills are needed to complete this project. Intermediate forging and prior tong making skills will be useful in this project.

### **Pipe to Candlesticks**

Saturday 1 – 4pm

Instructor: Dave Lisch

Dave will demonstrate the magic of forging pipe into candlesticks. Dave did a very captivating

continued on page 26



Large folding entry gate, Nelson



## NWBA Fall Conference

# Test Your Mettle, Thread the Needle!

### Forging Contest

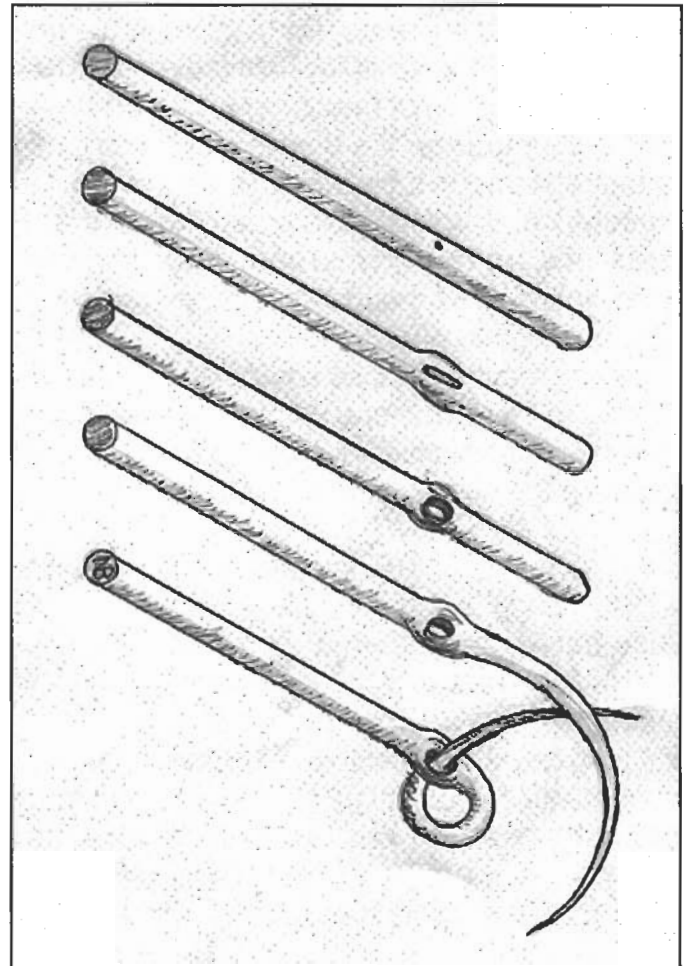
**OBJECT:** Take the 18" of 1/2" round bar (provided), slit and drift a 3/8" round eye at the 6" punch mark, draw out the remaining short end into a continuous taper and thread the taper back through the eye.

**WINNER:** The smith who draws the most taper through the eye.

**RULES:** The task must be completed within six minutes and use no more than four heats. Contestant's time will begin with the first hammer blow and end six minutes later. Contestants may not forge on the taper after it has been inserted into the eye. Damage to the anvil or tools will cause disqualification. The timer will give warning of one minute left to forge and a count down of the last ten seconds.

**SCHEDULE:** Friday, 5 p.m. to 7 p.m. and 8:30 p.m. to 10 p.m. Saturday 7 p.m. to 10 p.m. Results will be announced just before "Hot Tips" on Sunday.

Prizes will be awarded to the winners.



### NWBA will provide the following:

18" x 1/2" round stock with punch mark at 6"  
Gas forge

Anvil and stand  
Hammers and tongs  
Slitting chisels and drifts  
[You may bring your own hand tools]

---

### Hands-On Instructors From page 25

pipe forging demo for us about 5 years ago.  
Don't miss this one. Beginners welcome.

#### Hands on Fly Press

Saturday Noon – 4pm

Instructors: Tom Richards and Gene Chapman  
Tom and Gene will share their expertise on hot stamps and touch marks. This class will also include the forging of pipe and square tubing. Experience the power of mechanical advantage. Beginners welcome!! Try something new!!

#### Repousse Workshop

Instructor: Louie Raffloer

Participants will use fine traditional techniques and small tools to form copper sheets. Designs are available and many will use their own designs. All tools and materials are supplied. This class not picked by lottery. Open to all as they arrive. Beginners welcome!!

# A conversation with featured demonstrator Darryl Nelson

by Lauren Osmolski

NWBA  
Fall  
Conference



HIN: Where is your shop and what is it like there?

DN: I live near Eatonville, WA, in the foothills of the Cascades, 13 miles due west of Mount Rainier. I began blacksmithing in 1972 and opened Fire Mountain Forge in 1978. My shop is like every REAL blacksmith shop that I've been in, lots of tools and not much space.

HIN: When you visit other smith's shops what do you notice first?

DN: The first things I notice about someone else's shop is if they are doing forge work or fabrication. Is there any scale around? Where's the anvil, vise, hammer? or are they just props to make it look like a blacksmith shop. I also look at the work. I am always interested to see how smiths apply their skills to the tradition in metalwork. Original designs and solid skills push the craft forward.

HIN: What kind of work does your shop produce? Do you have a specialty?

DN: My shop produces mostly architectural work of the regional style, Cascadian. My specialty is animal heads. I have several power hammers, which I use a lot, however my emphasis is always on hand detail.

HIN: How has your business evolved over the years?

DN: My business took off after I became involved with Timberline Lodge on Mount Hood in Oregon. I have been working for the lodge for 22 years and 85% of my current work comes from referrals from the Lodge.

HIN: Could you share some experiences that you feel have shaped your career?:

DN: I have been teaching and demonstrating since 1980. My animal head demos became very popular in 1984. This gave me the opportunity to travel all over the country visiting other regional blacksmithing groups as well as demonstrating at three different ABANA conferences. In 1986 I was presented the Wimsy or Wally Award by the British Blacksmith Association for a Damascus giraffe that I made. They stopped giving this award in 2002. In 1983 I was invited to attend a two-week workshop at the Yellin Metal Studio in Philadelphia. Not long after returning from Yellin's I made my first trip to Timberline Lodge. Those two experiences profoundly changed my blacksmithing career.

*"I'm always interested to see how smiths apply their skills to the tradition in metalwork. Original designs and solid skills push the craft forward."*

HIN: What will you be presenting in your demonstrations at the conference?

DN: In my demo I will be combining the techniques that I learned at Yellin's studio and Timberline Lodge to make a functional piece of ironwork.





# A conversation with featured demonstrator Gary Eagle

by Lauren Osmolski

HIN: Where do you live and what is it like there?

GE: I live in central Washington, a couple miles south of the Canadian border, near a town (?) named Chesaw. It's High Mountain: grass and timber, kind of remote. The nearest town is thirty miles away. The roads are fair in the summer, bad in the winter. In the summer, maybe 20 or 30 cars go by in a day, pretty quiet around here. From the doors of my shop what you see are rolling hills, timbered knobs and ridges, hay meadows and horse pasture. A two laned paved road goes by. The house I live in is about a hundred feet away. There's a barn for the workhorses and I do a little farming-mostly hay.

HIN: Are you involved in a blacksmithing business? What is it called?

GE: My shop is called Knob Hill Forge cuz Knob Hill is what you see looking south-kind of like Fire Mountain Forge (Darryl Nelson's shop) only a lot smaller. The shop has been there since 1973.

HIN: What is your shop like?

GE: Small, it's a 20X30 addition on to an old shop. It has a coal forge and a propane forge; two work stations, two or three anvils, couple layout tables etc, two small power hammers. It's a simple shop, nothing special in the way of equipment, a little MIG welder and an oxy-ace torch, but mostly it's a hammer and anvil outfit.

HIN: What is the first thing that you notice about someone else's shop?

GE: The neat tools.

HIN: What kind of work does your shop produce? Do you have a specialty?

GE: We do whatever comes through the door: don't do bumper hitches, horseshoeing, or fab work; but gates, railings, lighting, kitchen stuff,

doors and hinges. Sometimes farm gear and sometimes art for the fun of it.

HIN: Do you use any special tools to do your work? Power Hammers?

GE: I have two small hammers - a 50 lb Little Giant and I recently acquired Roger Olsen's 100lb Howe. They get used quite a bit.

HIN: Whom do you work with? (Employees, partners, architects, designers?)

GE: I have a long time shop partner, Evan Scott. Ev was a novice when he started but has become a good smith in his own right over the years. We work together on the big jobs, but we both work independently too. I've had a few young persons come and work for a while, but the shop is far enough away from anything that not many people drive this far. Haven't worked with architects for years.

*"...but when the big money homes started being built in this country I was in a good position with an established shop and a fair portfolio and I've been busy ever since doing residential work."*

HIN: How has your business evolved over the years?

GE: When I first started supplementing my income with smithing (74?), most of the work was wintertime agricultural: farm gear. I sharpened

a lot of plowshares, sharpened harrows, built hitches and made gear for draft horses. I was real busy with that kind of business for a few years and it was good experience. I worked in a coal fire, did a lot of forge welding, learned a lot, but that work died out. The farms were getting broke up, new farm gear doesn't need a smith, and not many workhorses were left. The new people moving in needed hinges and latches, kind of simple Colonial type stuff. To keep the shop going I had to sell stuff on the coast: plant stands, fireplace sets, the usual; the big city hustle-we all know it. Worked with Darryl (Nelson) on and off, but when the big money homes started being built in this country I was in a good position with an established shop and a fair portfolio and I've been busy ever since doing residential work.

HIN: Could you please describe any influences on your work? (Artistic, historical, personal, experiential)

GE: In the mid-seventies we hosted some blacksmith get-togethers here on the farm. It was before the NWBA was formed. In 1977, I think, Frank Turley came and demonstrated. Frank was a big influence in those years. Barry Rice, Terry Carson, Dorothy Steigler, Roger Olson, Dave

## NWBA Fall Conference




Chapman and others were here. The next year Bob Marshall and Glyn David from Wales demo'ed and then the NWBA was organized and we started doing conferences through them. I attended conferences when I could since then and the NWBA has opened my eyes to lots of different stuff. Terry and Darryl were big influences.

I should also mention something about before I started smithing, because it has influenced my smithing — a lot —.

Before I moved to Eastern Washington I lived in the Seattle area for eight or nine years. I attended art schools, Burnley, Cornish. Worked at Boeing as a designer/illustrator. In the late '60s I was a partner in a graphics studio down in Pioneer Square and did illustrations and design for ad agencies. Anyway, my art background was a big influence on what I do now. Opened my eyes to influences other than the "Iron World". I still do painting and drawing quite a bit but a lot of my "art" is done in iron these days.

Ad from a 1914 issue of The American Blacksmith. The conversion of thousands of forges to garages for vehicle repair was a great contributor to the demise of the artist/blacksmith for many decades in this country.



# AUTOMOBILE PROFITS

**THERE are big opportunities in the automobile repair field for the general smith. If you want to make the best of these big opportunities read this department every month.—It contains the announcements of advertisers who have real automobile profit suggestions. Look here for your equipment, supplies and accessories.—Turn to this department for ideas, suggestions and hints. It means more money for you—more Automobile Profits.**

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Here is a practical automobile library that will enable you to handle any automobile problems that comes into your shop. Ask about these books if in doubt. All prices include packing and delivery to any address on earth.

Audel's Answers on the Auto .....	\$3.50	6s 6d
The Modern Gasoline Auto .....	2.50	10s 6d
Dyer's Auto-Encyclopedia .....	3.25	13s 6d
<b>Our Complete Auto Library—This consists of ten practical, paper-covered books on all subjects relating to Autos—ask for list of titles. This library complete .....</b>		
Auto Questions and Answers .....	\$3.75	15s 6d
Care and Operation of Autos .....	\$1.50	6s 6d
.....	1.00	4s 6d
<b>BOOKS ON GASOLINE ENGINES</b>		
Gas Engine Handbook .....	\$1.50	6s 6d
Gas Engine Troubles and Remedies .....	1.00	4s 6d
Practical Gas Engines .....	1.00	4s 6d
Plain Gas Engine Series .....	.50	2s 6d

ADDRESS ALL ORDERS TO

**American Blacksmith Co. Box 274, Buffalo, N. Y., U.S.A.**

# BABAs Ironbridge Bash



Steam driven rolling mill. 6"x6" by 24" slugs became 2"x2"x8' long lengths of wrought iron.

Editor's Note: John Simpkins returned from England Aug. 7, having just attended a British Artist Blacksmith Association (BABA) Conference. He brought back some great photos and an interesting article. All of the pictures he took will be on display in a slide show presented at the NWBA Fall Conference in Stevenson, WA, Oct. 5-7.

## Vintage ironwork in the heart of the Industrial Revolution

*by John Simpkins*

First let me mention Ken White, who some of us remember as a demonstrator at several meets.

Ken is now 86, but would love to return to see us. Ken and his wife, Nina, drove into town to pick me up and we had a leisurely lunch. Ken has a few aches and pains and Nina is suffering what Ken calls a little dementia. Attached is a picture of Ken holding a very prized

possession.

After lunch we visited his shops which are now divided into craft areas for blacksmithing, stone work, dressmaking, bronze founding and stained glass repair work. Later Ken passed on to me more info than I was able to digest in one sitting. A true craftsman and gentleman.

Blists Hill, is the name of the assembled Victorian village where

the event took place. There was a smelter on the site but most everything around it was brought there, including the puddling furnace, steam hammer and rolling mills.

What a bash! This event was held in Telford, the birthplace of the British Industrial Revolution.

All the demonstrators didn't demonstrate, but organized groups to do all the forge work designed by them. The result was a 20 meter tall tower of corten steel with 14 windows, each filled with one of the groups' work.

Smiths from 29 countries were present, I'm not sure how many attendees there were, but it was far more than anticipated.

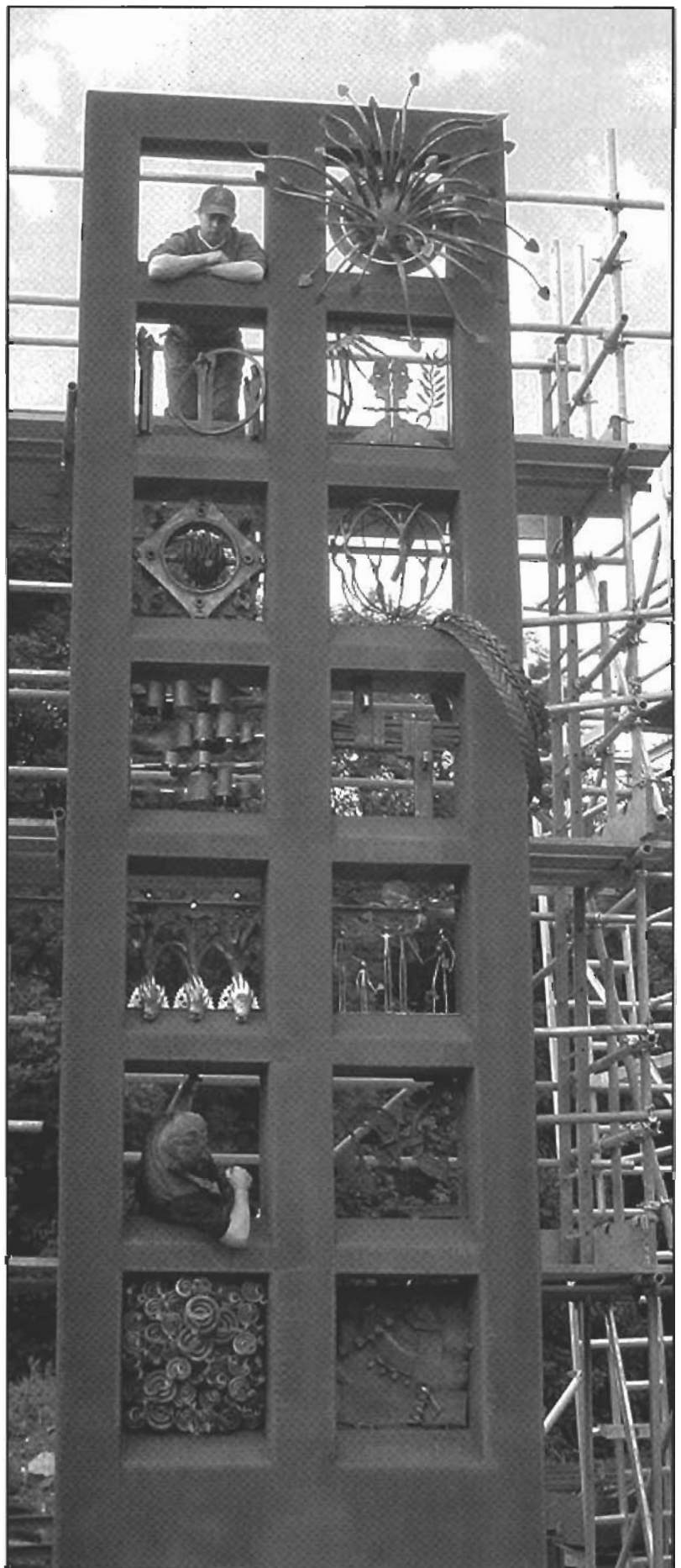
On Friday night we were taken to watch an iron pour. Coke, scrap metal and lime were placed in the top of this outside blast furnace, molten iron worked by a group of American students, came out of the bottom and poured into moulds. Don't know what they were casting, but it was very impressive when darkness came.

There were "twins" at the pour this night, our own Zach, from Anacortes, and his twin Martin Breidenbach, from Germany.

Demonstrations of the 10 ton steam hammer, and steam engine driven rolling mills were done on Saturday, taking large half pieces of anchor chain down to 6 x 6 x 24 long slugs then passing through the rolls about 6 passes and producing 2 x 2 x 8' long lengths of wrought iron. An out of reach treasure!

There was an area set up in the village near the entrance for kids to 'have a go' for a £ (\$2) they were always busy making hooks. The gallery was set up quite close to the entrance too, with many artists work on display. Including a rival to Jerry Culberson, with an 80 pound, spring loaded working clothes pin.

This event was well organized and from a visitors view was flawless. Perhaps some not seen problems existed, but not visible to us. A great event.

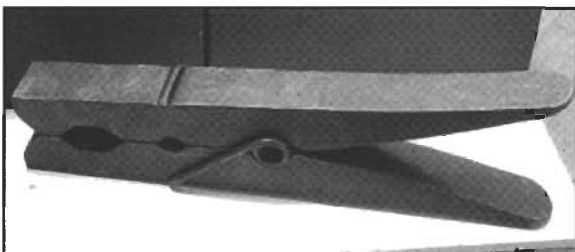




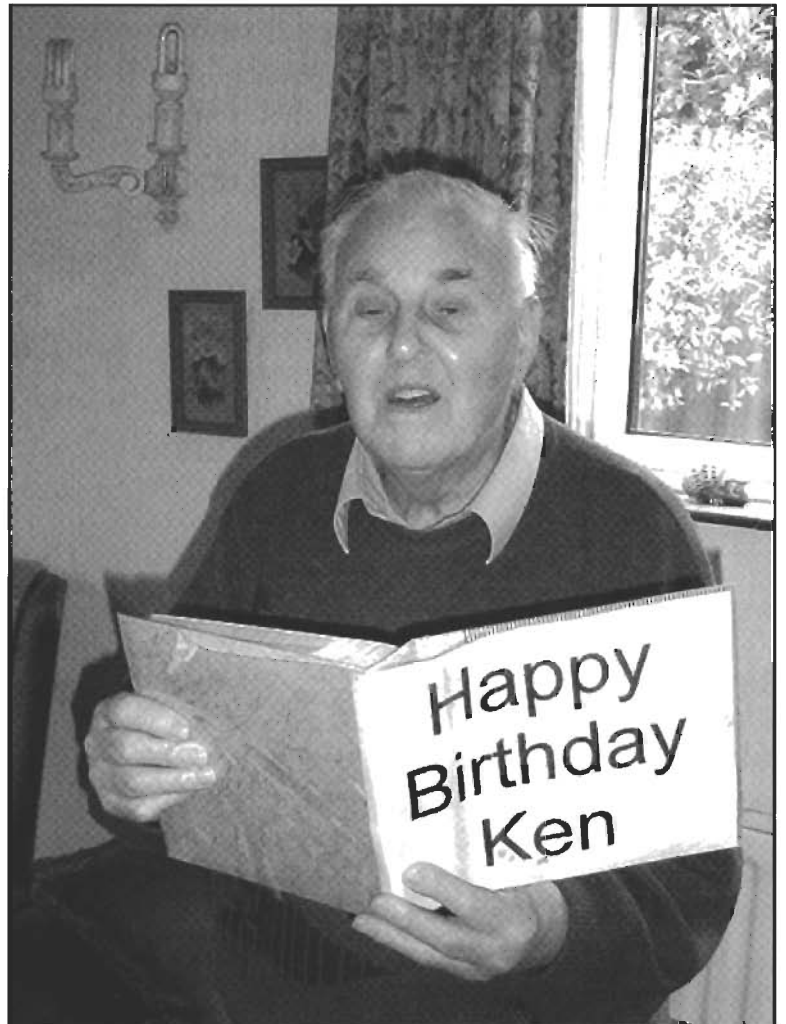


Working steam hammer brought to Blists Hills, the Victorian Village set up to host the bash. It all took place in Telford, the part of England that is considered the birthplace of the Industrial Revolution.

In 1709 Abraham Darby founded the Coalbrookdale iron foundry, and it is widely acknowledged that it's here that the Industrial Revolution began. Darby initiated major innovations in smelting which resulted in the production of better quality iron much faster than had ever before been possible.



Clothes pin about two and a half feet long. It really works.



Master Blacksmith Ken White holding a very prized possession. Now 86, Ken says he and his wife, Nina, would love to return to visit friends in the NWBA.



Local blacksmith Zach, from Anacortes, finds his twin smith, Martin Briedenbach, from Germany, at the BABA Conference.

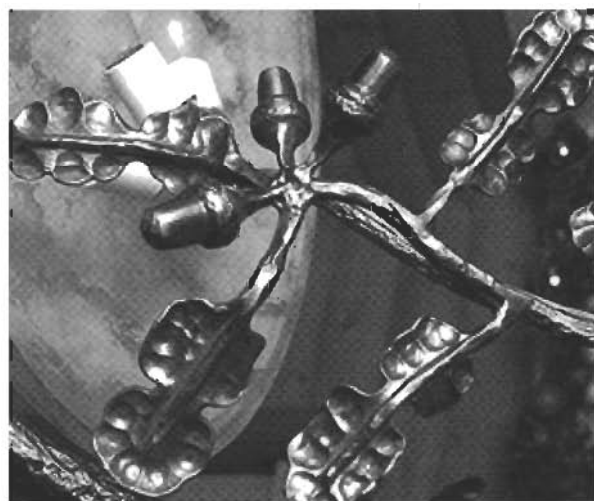


Gary Eagle says he did this toon in the early '80s, but still hears the voices and seeks the secrets.



Jim Rohrbach sends us these photos of a recently completed chandelier. Patterned after photos of a rather expensive commercial fixture admired by the client, he made one, "a bit beefier (the main branches are inch round bar) and perhaps not as elegant as the store bought, but it turned out to the satisfaction of us both."

Jim adds that the hardest part was getting the three dimensional bends and the balance point right.



## *Forged Chandelier*



## Website Review

# Bring the museum to you

by Lauren Osmolski

Summer draws to a close before you know it and you realize that you haven't left the shop (again). No time and no money are the main reasons why you will most likely never meet a blacksmith on a cruise ship (but mostly no time, right?).

Actually, it is more likely that you would find a blacksmith in a museum. So, if you can't make it to the museum, bring the museum to you.

Summer is the worst time to go to Washington, D.C., so check out this website:

**[www.americanprecision.org](http://www.americanprecision.org)** and begin your journey into the history of machines and inventions.

This is the electronic home of the American Precision Museum in Windsor, Vermont.

This Website is well organized and chock full of nooks and crannies in which to poke around. There are plenty of photos to look at and I would suggest taking the extra step to look at the original photo when the prompt is offered so you can get all the detail.

The opportunity that you must not pass up is the link to the Smithsonian traveling exhibit that they currently have on display. The exhibit is titled *Doodles, Drafts and Designs: Industrial Drawings from the Smithsonian*.

Look for the current exhibits. Click on "more information". You will be linked to a virtual

version of the exhibit and be able to view a large selection of drawings that brought to life many familiar inventions and even large scale construction projects.

There is also a Machine Tool Hall of Fame where you can browse through bios of the individuals who have made significant contributions to the American machine tool industry from 1765 to the present.

It is not as dry as I would have thought, as I am not a machinist.

One of the other interesting paths I found was through the "About the Museum" section.

When you go to the Robbins Lawrence Armory and Machine Shop, which is really interesting, at the bottom of the page you are offered a link to the International Mechanical Engineering Heritage Collection.

Brew another pot of coffee, this link will ensure that you will be sitting there for another hour. It will guide you to a wealth of other sites to view featuring collections of firearms, turbines, and steam engines.

Enjoy!

And if you have found an amazing site let us know about your discovery.

**Daniel  
Orton's  
Candy Dish  
from the  
gallery at  
CanIron VI**





# Al Bart Grant Adventures

*by John Hadley*

Hello blacksmiths.

I have just finished a four day class paid for in part by the Al Bart Grant. I would like to do two things; first, remind others in my position that this grant is available and secondly, mention some of what I learned in my quest to be a better blacksmith.

I am a woodshop teacher; born in Oregon; steeped in the history of logging and pioneers. Following my father's love of tools, I have had the opportunity to learn about and use a great number of antique tools.

I became interested in historical reenactment through Rendezvous and have found a personal resonance in Blacksmithing.

I strive to teach my high school students modern viable trade skills, but in addition, the love for craftsmanship in the woodshop. After school, I work with students building their own hardware for their projects. This grant has really helped me bring my skills along and it has been instrumental in bringing blacksmithing

from the after school recesses into my classroom in a material science class I plan to teach next year.



**John Hadley and the plant hanger which he modified into a sign hanger while taking basic blacksmithing classes at Old West Forge. Before starting the hanger John, in the tradition of beginning smiths, made many of the tools he would use. They are on the anvil and in more detail in the photo on the next page. John thanked the members of the NWBA for the Al Bart Grant that helped him with class expense.**

The folks at blacksmith headquarters (NWBA) made the grant very simple to apply for. It is a one page application and

they are available for questions. In fact, they informed me that there is a shortage of applicants for the Al Bart Grant Program. The requirement of the grant is simply to write an article sharing what you have learned.

I took the class from Tim Middaugh at his Old West Forge in White Salmon, Washington.

As a teacher, I was impressed by how he applies clear instruction to the craft.

This class was the second in the beginning series. We were to build an involved plant hanger that I altered to make a sign holder for my purposes.

We started by making several of the tools to make the project. We made:

- 3/4 inch bending fork
- Calking Tool
- Slitter
- 3/4 by 3/8 rectangular drift

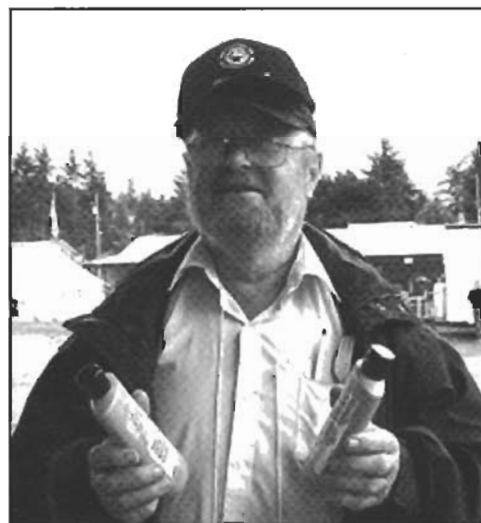
**———— The Al Bart Memorial Grant ————**



# Salmon-Trout's Head

Jason Brown

Editors Note: The page order for the last HIN was re-assigned at the press. Sometimes that means re-linking pictures. The pre-press people, extraordinarily gifted experts in their field, are not blacksmiths and might actually mistake a spoon for a salmon-trout head sculpture. My apologies, Jason. Catch up with me at the Fall Conference and I'll buy you a beer (or get a couple from Carson's cooler).



Wade Worth won three times in one day at the Iron in the Hat raffle at Caniron VI. Did he buy a lottery ticket the day?

- scrolling tongs
- pick up tongs

The project included mortise and tenon joints, hot collars, leaves, scrolls, and rivets.

The focus of this class was on tool making and joinery. The enduring gems of the class are the "take home messages."

**Plan ahead:** Clearly

visualize the product of the next heat before removing the metal from the forge.

**Study the piece:** Turn the piece while removing it from the heat to begin studying it before striking.

**Don't let hot metal sit in the forge:** Because it will scale, becoming thinner, weaker, and ugly. An otherwise

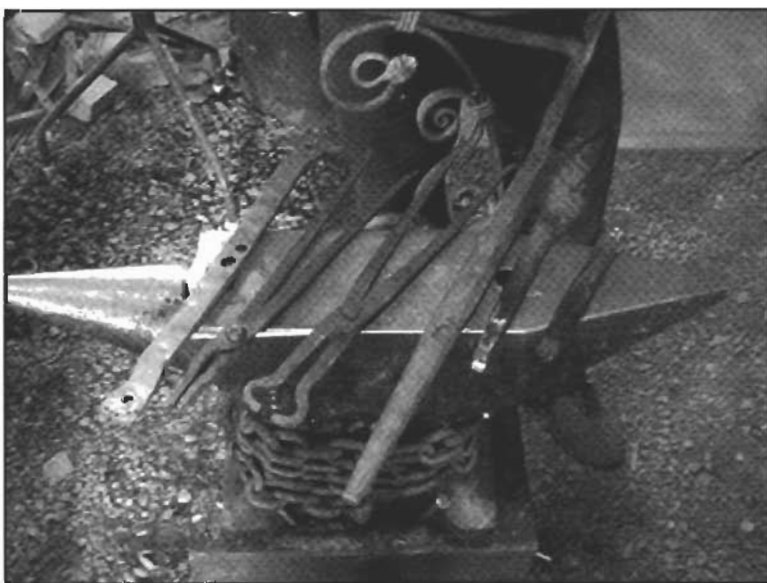
good pair of tongs will become thin and weak.

**Only work two irons at a time:** (too many irons in the fire).

**Get another heat:** While working the steel don't let it fall below a good forging temperature.

**Use the right tongs:** A poor hold on metal makes the work more difficult.

Many thanks to Tim for his 4 days of excellent instruction and to the NWBA for the Al Bart Grant that helped make my study possible. I look forward to putting my new skills to work and sharing them with others.



Bender,  
tongs,  
calker,  
splitter,  
drift.

All in the  
John  
Hadley  
style.

Editors Note: The NWBA needs more applicants for the Al Bart Grant in order to fulfill our goal of funding at least 4 grants per year. For more information contact any NWBA board member.

## The Al Bart Memorial Grant

## Book Reviews

by Louie Raffloer

# The four to take when that's all you're allowed



*The Meilach book came out on the heels of the modern smithing revolution and was certainly one of the major contributing factors to the rapid growth of interest in using our fires to create artworks.*

The hardest part about starting this second book review was actually choosing the book to review.

When I requested a little help with this I was handed a coffee table book about some dead architect. He had almost no iron work in his repertoire. At least he was dead. I mean, not dead in the sense that most architects are, but really dead, as most will be.

As for what book to choose, I got a little shy about asking.

Then complete mental block set in. When mental blocks set in there are a number of ways to beat them back. In this instance, lunch with my beloved business partner, Mary, and some tequila did the trick. She recommended a book she knew I loved. It is called *Art Forms in Nature* by Karl Blossfeldt, who happens to be

a dead photographer with no iron work in his repertoire.

Truth be known, my mom sent me this book thinking it was about ironwork (the cover photographs look very ironlike).

By now you're wondering where the hell this is all going. Chill for a minute.

With the question of why a book like this deems review, in

a publication about iron forging, in mind, and our second marguerita in hand, we realized that it might be time to modify the task.

My idea for changing the task of this review led me to this idea: what if I, by some terrible misfortune, had to start hauling everything I owned around in a shopping cart. Being suddenly challenged to reduce my sizable library to, let's say, four books.

I would want to take the four that would continue to inspire me as they had all throughout my career.

Not too surprisingly this task was achieved as fast as I could pull them off the shelf.

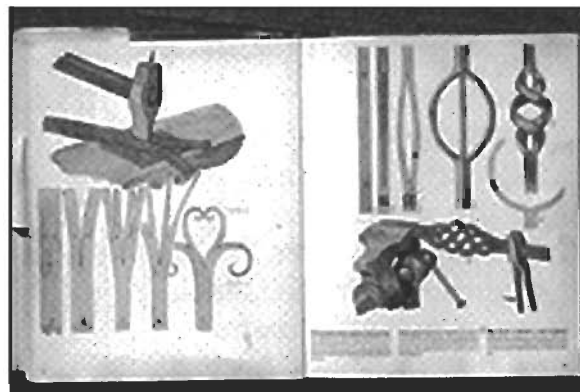
In the order that they came into my life the four books I would choose are *Decorative & Sculptural Ironwork* by Dona Z. Meilach (may she rest in peace), *Werk und Werkzeug des Kunnschmieds* by Otto Schmirler, *The Complete Modern Blacksmith* by Alexander G. Weygers and, finally, the aforementioned *Art Forms in Nature* by Kurt Blossfeldt.

I'm sure many veteran pro smiths would agree that if you could only have three books to learn from then the first three I've mentioned would be the ones to have. The fourth would appeal to the artist that lies deep in the heart of every smith.

The Meilach book came out on the heels of the modern smithing revolution and was certainly one of the major contributing factors to the rapid growth of interest in using our

fires to create artworks. Certainly hundreds of people had become aware of forging through the sixties. This book took their hard work and catapulted it into the fertile grounds of art schools and creative metal shops around the country. This book was certainly the foundation of all of my own knowledge, and an essential inclusion in the library of a beginner.

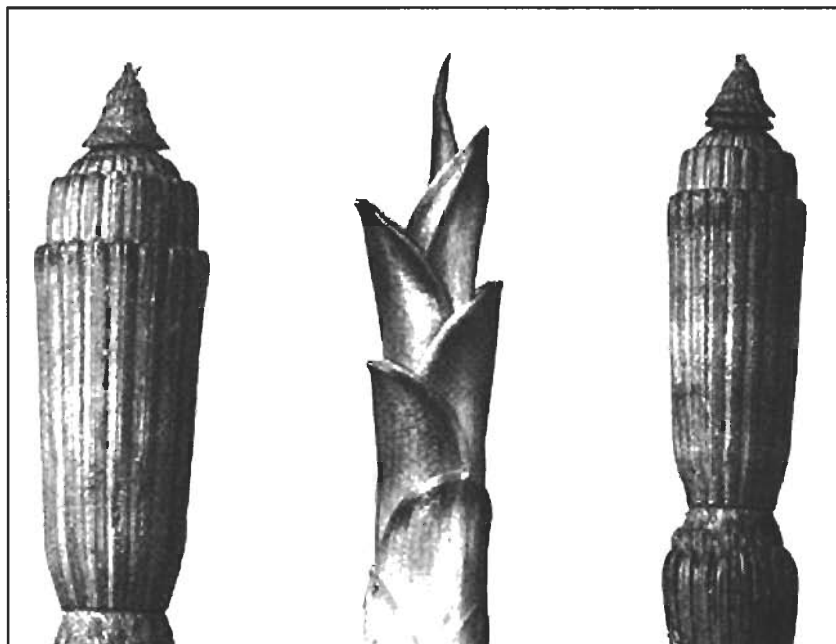
*Decorative and Sculptural Ironwork* seems to have been written as a primer for artists and crafts people alike. It speaks very well to anyone who reads it, without condescension or



Schmirier water color illustrating steps in splitting and manipulating.



Blossfeldt's book was created as a reference source for artists in all mediums. The center bud above is an oxeye daisy. On each side are shoots called Ericaceae.



Young shoot of horsetail flanked by rough horsetail.

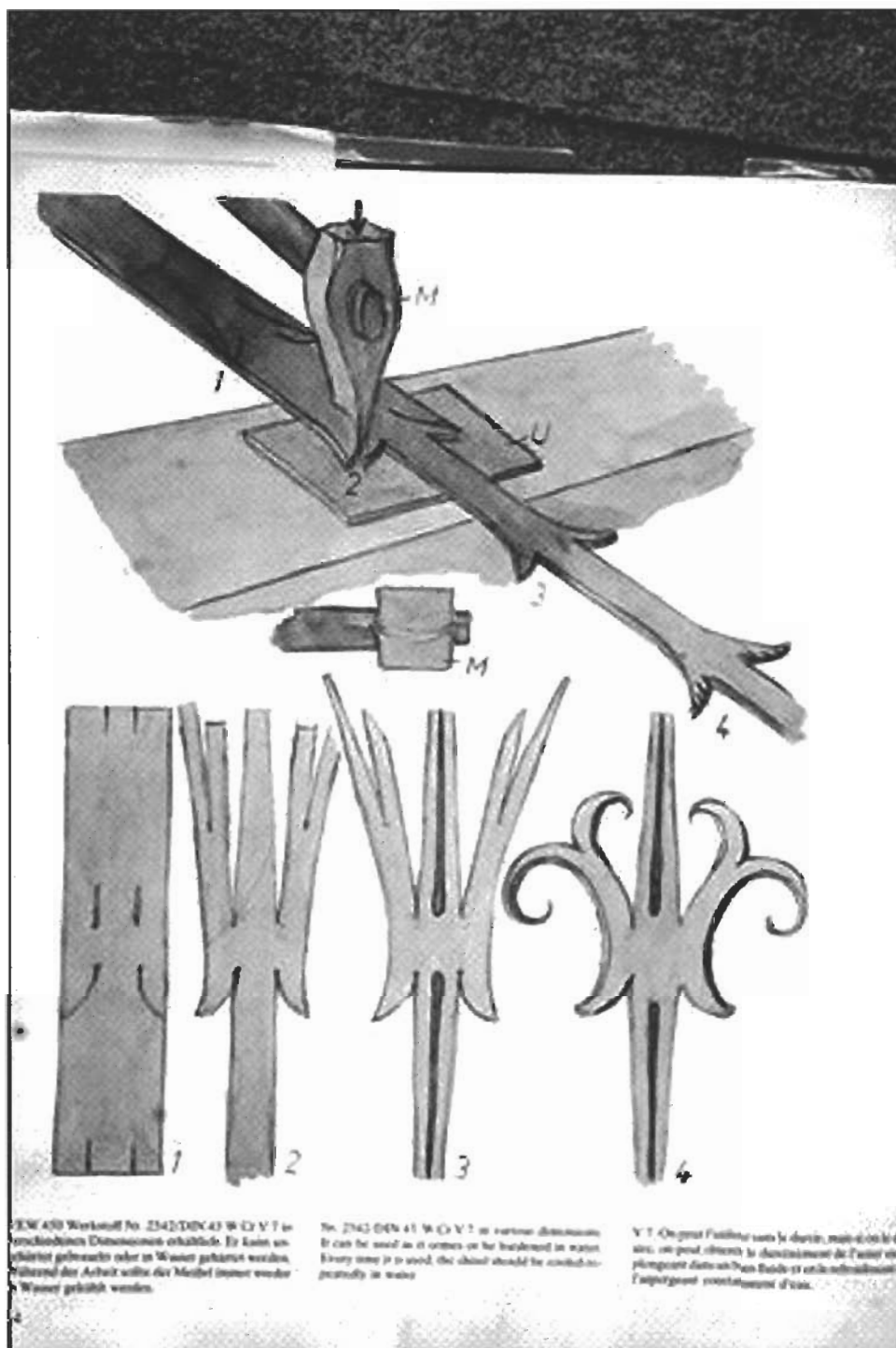


inside jargon. When I first read it (or should I say; the first forty times I read it) there was enough information to help me figure out the problems that my new trade was handing me while also inspiring me to ask a lot of questions. In the latter is where my gratitude towards Dona Z. Meilach lays, because we do most of our learning in our question asking mode.

The next book I recommend is *Werk und Werkzeug des Kunstschmieds* by Otto Schmirler. This is certainly the choice for those of us who can read the thousand words a picture has to offer. It is profusely illustrated with water colored depictions of the many processes that we have available to us. Schmirler and the editors of this book succeed in explaining some really cool techniques using minimal captions that accompany the illustrations. You get the idea of what is to be taught at first glance. As you delve in you'll notice more clues and answers. You are able to peel the layers of information out of the page like an artichoke.

I must add that the preface of this book, as is also true of Jim Wallace's preface in the Meilach book, is worth the price of admission.

*The Complete Modern Blacksmith* is a very comprehensive collection of lessons and ideas that seem to begin at a slightly further point than rank beginner. This publication actually came out a few years earlier than Meilach's book in the early



**The Schmirier book is profusely illustrated with water colored depictions of many processes.**

seventies and stays well rooted on the crafty side of the tracks. Once again, I've chosen a book jam packed with illustrations, only this one has really excellent text support.

The many projects outlined in the Weygers book would

appeal to the advanced do-it-yourselfers and vintage tool tips on recycling and saving old tooling; on how to make wood tools; and the best description of how to drill a square hole I've seem to date. Get this book.

Now, my support for this last

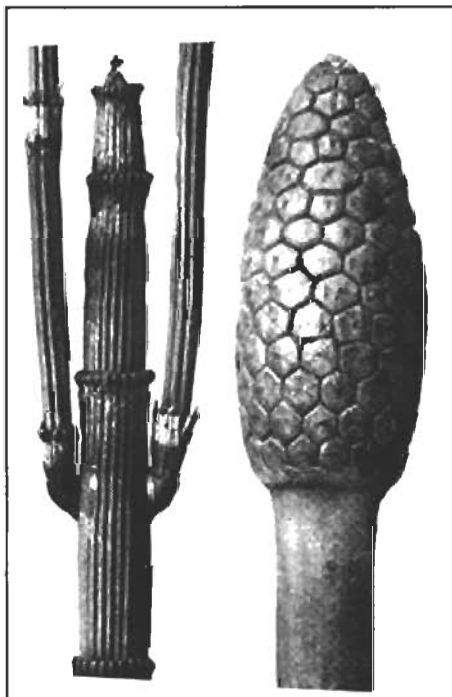
book comes from my heart . Those of you who have seen Karl Blossfeldts' *Art Forms in Nature* may chuckle to remember thinking what interesting ironwork that was on the cover, only to discover that it was actually black and white photography of close details of plants. My own darlin', and excessively educated, mom thought this until after she mailed me a copy as a gift. The book was created by the photographer as a reference source for artists in all mediums.

That is certainly one of the more selfless acts in human creative history. The images throughout are of details of plants that very closely remind us of iron work details that we know from our casual studies of the work of predecessors and contemporaries alike. I know several people that speak highly of this book and I join them in its praises.

To call this collection a "Masters Work" would be correct, but in this case the master deals with neither iron nor silver gelatin. The sole purpose of this work being to inspire us, as creative people, to look to nature's perfection in our own arts. We can easily justify it's probable excessive expense.

But I wouldn't know about that because I have a really cool mom who gave it to me.

Thank you for your attention, and I hope



you can get hold of these great books. Try Norm Larson Books down in Lompoc, CA.

Rough  
horsetail,  
field  
horsetail.



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# How To's

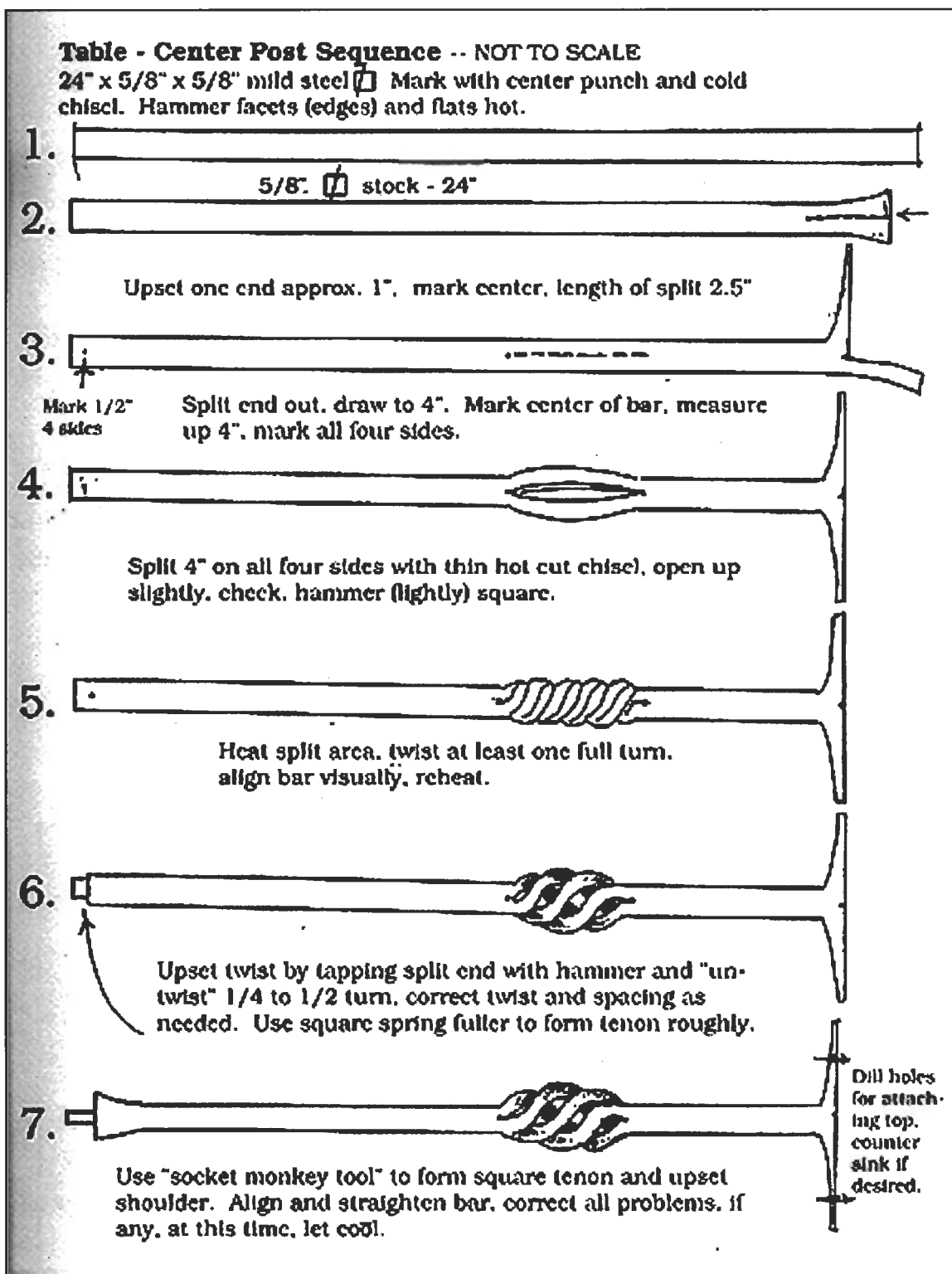
## Some How-To's from past issues: Table Center Post, Leaf Scroll and a Handy Bender from Grandpa Hersom

This table center post was included in an issue of the Summer, 1995, issue of the *Hot Iron News*, edited by Gene and Peg Chapman.

Though not officially credited, it was included with an article about blacksmith Jay Burnam-Kidwell, so the assumption is (well, you know how to spell assume).

There is a separate set of illustrations for the leg sequence, which follow these steps: 1/4"x2"x15" mild steel stock; mark with center punch and cold chisel at center; split one side to 7" with thin hot cut chisel and spread out; split opposite side the same; open all splits to 90 degrees;

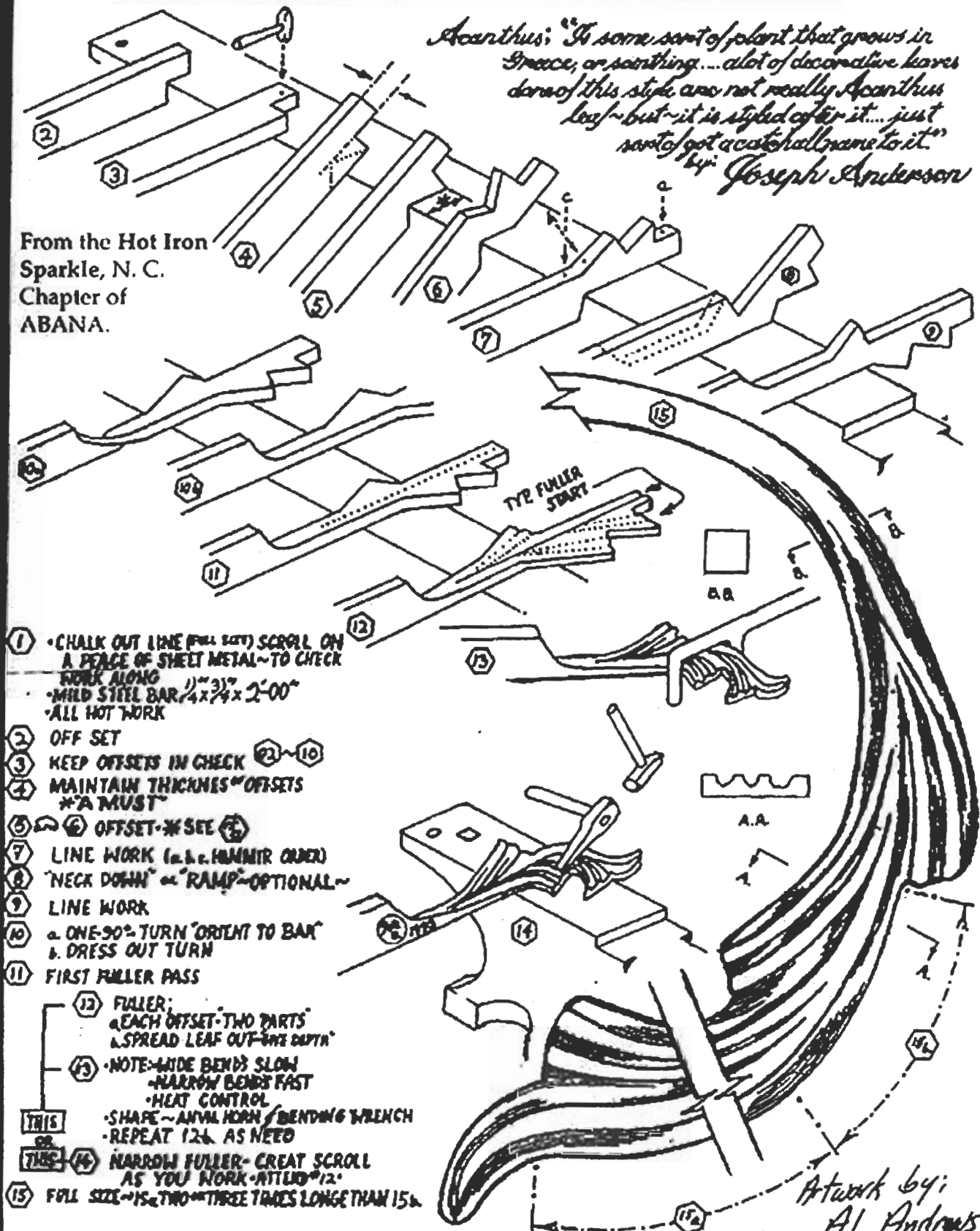
cont. on page 44



# ACANTHUS LEAF SCROLL

*Acanthus: "It some sort of plant that grows in Greece, or something... alot of decorative leaves done of this style are not really Acanthus leaf~ but~ it is styled after it... just sort of got a catchall name to it."*  
by Joseph Anderson

From the Hot Iron  
Sparkle, N. C.  
Chapter of  
ABANA.



- 1 CHALK OUT LINE (FULL SIZE) SCROLL ON A PEACE OF SHEET METAL~TO CHECK WORK ALONG  
MILD STEEL BAR  $1\frac{1}{4} \times 3\frac{1}{4} \times 2-00$   
ALL HOT WORK
- 2 OFF SET
- 3 KEEP OFFSETS IN CHECK (2-10)
- 4 MAINTAIN THICKNESS OF OFFSETS \*A MUST\*
- 5 6 OFFSET~SEE (6)
- 7 LINE WORK (i.e. HAMMER ORDER)
- 8 "NECK DOWN" or "RAMP"~OPTIONAL~
- 9 LINE WORK
- 10 a. ONE 90° TURN ORIENT TO BAR  
b. DRESS OUT TURN
- 11 FIRST FULLER PASS
- 12 FULLER:  
a. EACH OFFSET~TWO PARTS  
b. SPREAD LEAF OUT~ONE DEPTH
- 13 NOTE~WIDE BENDS SLOW  
NARROW BENDS FAST  
HEAT CONTROL  
SHAPE~ANVIL HORN / BENDING WRENCH  
REPEAT 12b AS NEED
- 14 NARROW FULLER~ GREAT SCROLL AS YOU WORK~ATTEND 12
- 15 FULL SIZE~15c TWO~THREE TIMES LONGER THAN 15b

Artwork by:  
Al Anderson

# How To's

## Handy Bender

dress corner with rasp or file, hammer edges flat and even; square punch in center of "X" to tenon size of post (appro: 1/4" x 3/8"); flatten entire base - lightly; flair leg ends, scroll or leave ends alone as per your decision; make sure all legs are the same length; bend legs on jig; even up to sit level; scrolls may be used at leg ends.

### Leaf Scroll

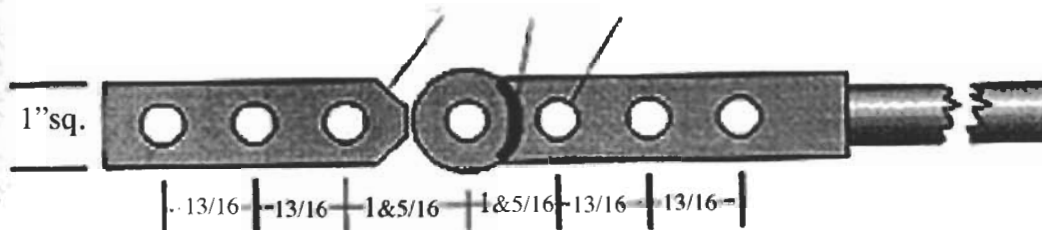
The leaf scroll, also appearing in the Summer, 1995, *Hot Iron News*, came to us from the *Hot Iron Sparkle*, the publication of the North Carolina Chapter of ABANA

### Handy Bender

"Grandpa" Nahum Hersom described how he put together a handy bender in the Winter, 1992, issue of the *Hot Iron News*, edited by Margaret Byers. Final drawing on page 46.

### FROM GRANDPA'S TOY SHOP

**"This is the handiest bender, not only for scrolls but for other projects at well."**



1" square stock with 1 1/4" round boss welded on with 1/16" wall bronze bushing in center hole to take wear. Grind and weld boss deep and grind clean.

2. Bottom plate is 1/4" x 8" circle with 1" tube x .125 wall welded to the bottom.

3. Center pin goes thru plate and 1" tube welded to bottom side. Lots of strain on center pin.

4. Bending points made of tool steel - 2 1/2" - 2" long. I use potato digger bars 5/8" dia. which are already hard.

5. I used 1" square HR iron - maybe should have heat treated (lye) holes. May distort due to pressures.

6. Drill holes with pilot drill - 9/16" or 19/32" drill. Then 5/8" drill. Grind corner off 1/8". Makes a type of reamer drill that works on movable arm. Leave a shelf on bottom of hole to keep pins from dragging.

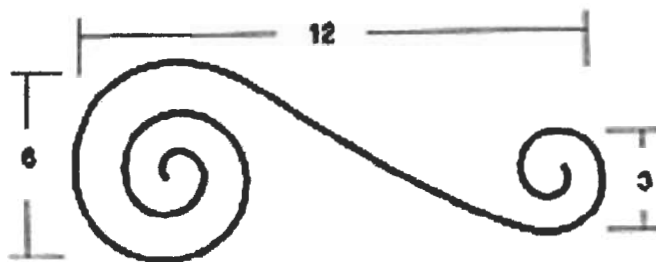


7. Weld 5/8" stub on movable arm. Put 24" long pipe over this for leverage.

8. 45 degree angle on

stationary block lets movable arm go back past 90 degrees to help pin clearance and increase chance to bend better, closer.

To bend scrolls I use scroll forms to get basic shape, then use 3 pin bender (next page)



### Tell us about your favorite old Tips and How-To's.

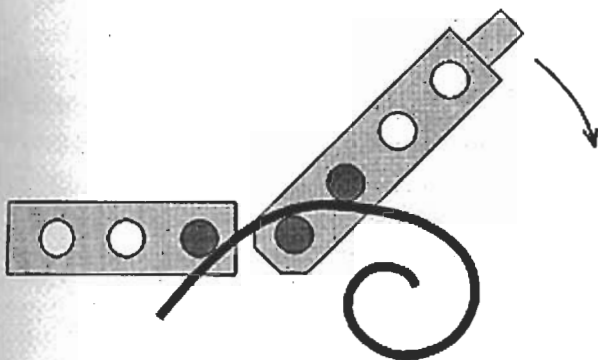
Dave Davelaar sent along some How-To's which we were glad to include in the last edition of the *Hot Iron News*. He asked others to do the same.

If you have a Hot-Tip or Shop-Tip of your own send it to the editor. All numbers on page 51.

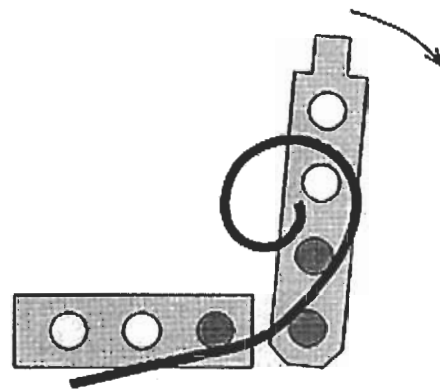
If you remember one from some past issue just send along the date.



## FROM GRANDPA'S TOY SHOP






BEND



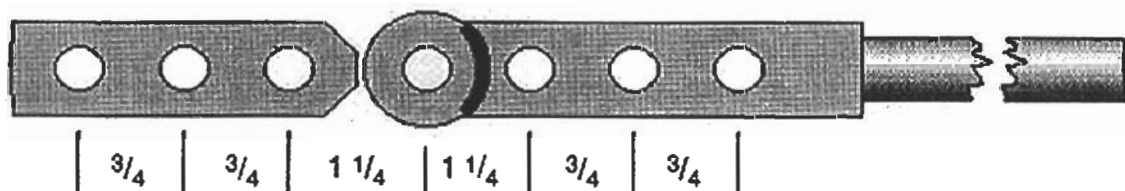
STRAIGHTEN

adjust scroll to proper width and length, etc.

I use a block 1 1/4" square with one square end and other end curved  over center pin. To bend parts square,  round  with pins outside hole. Can bend 1/2" square or round HR bar cold on large radius or small radius hot; 90° bends, etc. To cut down on clearance between pins use pipe or tube over pins or just the center pin.

### FOR MY SMALL BENDER

Same frame, 1/4" x 8" plate and 1" tube on bottom. Same as large bender.



3/4" square stock heat treat(lye), 1/2" potato bar pins, 1 1/16" round center pivot with 1/16" bronze bush. I put wooden dowels (short ones), in empty holes to keep scale out when hot bending.

*Sincerely*

*Thaddeus Heron*

Final drawing on page 46.

# Shop Tips

## Robb Gunter's Super Quench

Gene Chapman sent this along. He got it off the internet, it was on Louisiana metalsmiths site, [http://www.lametalsmiths.org/news/robb\\_gunter.htm](http://www.lametalsmiths.org/news/robb_gunter.htm)

Gene says that,

"superquench really works, have used it on mild steel letter openers and oyster knives. I used the Jet-Dry."

### Robb Gunter's "Super Quench"

5 gal water  
5 lb Salt  
32 oz Dawn (blue)  
dishwashing liquid (28 oz if it

says "concentrated" on the label)

8oz Shaklee Basic I\* or 7oz UNSCENTED Jet-Dry or other surfactant (like Simple Green) of appropriate quantity for 5 gal mix (wetting agents)

The Jet-Dry (or whatever you use for a rinse agent) does something chemically to the surface of the steel. It allows the salt in the mix to start attacking it as soon as it hits the air - make sure you have a LOT of clear water to rinse in ready at hand. These surfacants are wetting agents. They break down the surface tension of water allowing it to make

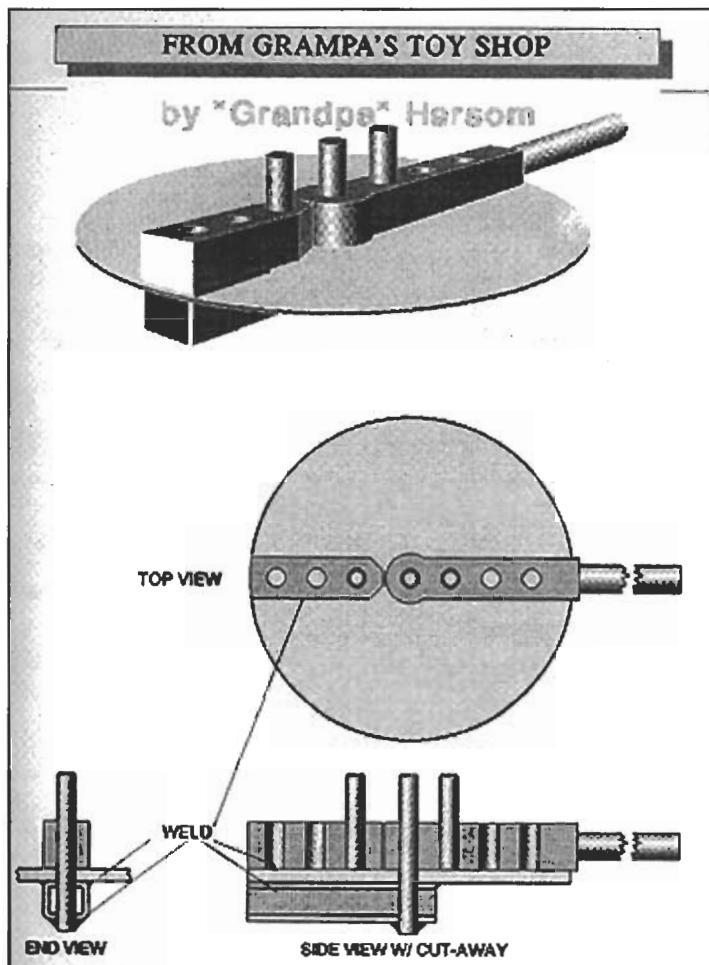
contact with a material.

We've all dipped a cold piece of metal in water and seen a bubble-like "skin" form with dry metal under it. This is surface tension trapping a layer of air, it makes a fair heat shield. In a quench, steam will form a similar surface "skin" and prevent full contact with the water, insulating the steel from a proper chill. Wetting agents prevent the "skin" from forming. Detergents do a somewhat similar job, they're emulsifiers allowing oils and water to mix. This prevents any oily residues from the fire from forming a "heat shield" surface layer. The salt in the water raises the specific heat of the water and draws the heat from the steel faster.

Stir it up to get it moving before you quench. Don't quench anything with more than 45- 50 points of carbon. Will harden mild steel to Rockwell 42-45 (in spite of common wisdom that says you can't harden mild steel).

It's color coded - when you've exhausted the usefulness of the quench, it'll shift color from blue to green.

Ed Note: Dave Brown of Heritage 'Smithing, Heritage Hill State Historical Park, Green Bay, WI, has some extensive follow-up to Robb's formula. Contact me or Gene if you would like it forwarded. He begins by saying that there are some errors, but generally minor, and a lot of mis-information circulating on the web.



**Some more  
details on  
the Handy  
Bender**

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# Shop Tips

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Hot Tip provided by John Shields of Tacoma

Extra use for all those extra right handed gloves. The left handed gloves take all the beating. Reinforce them with parts salvaged from the formerly helpful.

John suggests cutting off the

thumb on the right handed glove and using fabric glue, readily available at crafts supply stores, reinforcing the thumb and other vulnerable areas on the lefty that you just don't want to give up on just yet.

# Extra use for all those right handed gloves

Hot Tip provided by Lauren Osmolski of Seattle:

Avoid leaving marks on your non-ferrous work from needle nose vise-grips. I cut off the fingers of surplus right hand gloves and slip them over the jaws of the vise-grips securing them with tape.

## **A**nnouncements

---

### **FALL 2007 WORKSHOPS AT OLD CEDAR FORGE**

#### **DATES SCHEDULED:**

October 19-21

November 2-4

#### **HOURS:**

Friday: 8:00 a.m.-4:00 p.m.

Saturday: 7:30 a.m. - 4:30 p.m.

Sunday: 7:30 a.m. - 3:30 p.m.

#### **LOCATION:**

Old Cedar Forge

220 East Cronquist Road

Allyn, WA 98524

#### **INSTRUCTOR TEAM:**

Master Blacksmith Jerry Culberson, Elijah Burnett, Tri Ficker and Dean Mook

**COST:** Workshop size is limited to 12 students - first come (pay), first serve. \$375 for three days. \$200 non-refundable deposit required to guarantee your space.

Remaining \$175 due at registration Friday morning.  
**ALL \$\$ ARE U.S. CURRENCY.**  
No credit cards accepted.

**LODGING:** Plenty of camping space at Old Cedar Forge (some electrical hook-ups; shower in the shop). Local motels include: Belfair Motel, 6 miles down the road, 360-275-4485. In Shelton (17 miles from Old Cedar Forge): City Center Best Rates Motel, 360-426-3397; Shelton Inn Motel, 1-800-451-4560; Super 8 Motel, Shelton, 360-426-1654

**THINGS TO BRING:** Dress warmly. Bring safety glasses, earplugs, work clothes (NO POLYESTER) and cotton or leather gloves, leather boots or shoes (STEEL TOES PREFERRED). No tennis shoes. **NOTE: YOU MUST HAVE SAFETY GLASSES AND EAR PLUGS**

**MORE DETAILS ON WEBSITE:**

[www.oldcedarforge.com](http://www.oldcedarforge.com)

**OR CONTACT:** Ina Culberson, Workshop Coordinator at 360-275-6769

### **Shaping Hot Iron at historic Bethlehem**

Historic Bethlehem

Partnership will be hosting a workshop, Shaping Hot Iron: Blacksmithing in Historic Bethlehem on October 27 and 28, 2007. We would love for you to join us, as this is an excellent opportunity to see Master Blacksmiths Randy McDaniel and Tom Turtzo as well as a speech by ABANA president Clare Yellin.

The workshop will also feature an iron-in-the-hat as well as a tour of Historic Bethlehem's Gemeinhaus, home to colonial wrought iron work.

If you have any additional questions or to register please call Marsha Fritz, Director of Collections and Public Programming at 610-882-0450 ext 19.

Kathryn Lynch

Welcome Center Manger  
and PR Coordinator  
Historic Bethlehem  
Partnership

505 Main Street

Bethlehem, PA 18018

610-691-6055 /

[klynch@historicbethlehem.org](mailto:klynch@historicbethlehem.org)  
[www.historicbethlehem.org](http://www.historicbethlehem.org)

# Announcements

## Blacksmithing Basics and Beyond at Old West Forge

In this intensive 4 day workshop we will study and forge traditional joinery used in garden gate components. The components of this project include mortise and tenon joints, heel bars, hot collars, scrolls and adornments. Effective use of a striker and top tools including butchers, side sets and set hammers will be emphasized.

All tools, materials and well equipped student workstations are provided. Tool and tong

making will also be emphasized.

Date: October 26, 27, 28, 29

Place: Old West Forge

White Salmon, WA

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 the attached registration form and a \$200 non-refundable deposit 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](mailto:tim@oldwestforge.com)

## Nahum Hersom Repousse

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The only published book on Stake Repousse



## Back Issues! Hot Iron News

Most previous issues of the *Hot Iron News* are available for purchase, depending on supply at [www.hotironnewsarchives.com](http://www.hotironnewsarchives.com)

Or contact: Dick Naven, 503-245-3659

## MEMBERSHIP APPLICATION



Northwest Blacksmith Assc.  
8002 NE Hwy 99, #405  
Vancouver, WA 98665

Membership Status

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☐ New Address

Annual dues are \$40 (\$45 out of USA) and include a quarterly subscription to the **Hot Iron News**. Please make your check payable to **NWBA** and mail to the above address.

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

E-mail Address \_\_\_\_\_

# Announcements

## 2007 - 2008 Classes at Meridian Forge

Meridian Forge is located in southeast rural Pierce County, 23 miles south of Puyallup on Hwy 161 (Meridian), 5 miles north of Eatonville. The facility offers camping, with hotels and restaurants nearby in Eatonville.

Meridian Forge was designed to maximize the students time spent on the project at hand. Small classes (limited to 8), individual workstations and all speciality tools provided. We offer a variety of subject matter, including animal heads, garden gates, coffee tables and door hardware.

Custom classes are also available on request. With a minimum of 6 students you may design a class covering your particular interests.

Standard Class Fee: \$325

Garden Class Fee: \$450

All classes have a \$100 non-refundable deposit.

### Upcoming Classes 2007-2008

Instructor: Darryl Nelson

Basic Blacksmithing: Sept. 14-16

Animal Heads: Nov. 2-4

Finials: Feb. 22-24

Scrolls, Leaves, Heads, more

Gary Eagle - Art Deco Grill

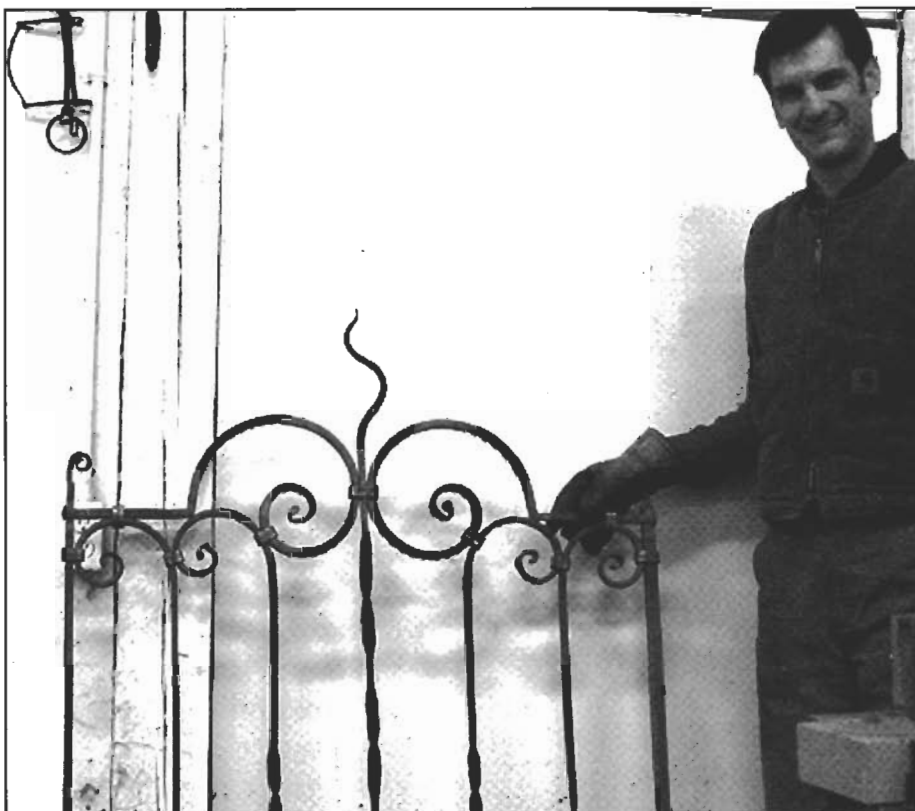
March 21-23

Mark Aspery - Traditional Joinery

April 18-20

Garden Gate: May 16-18

37010 Meridian East,  
Eatonville, WA 98328,  
360-832-6280



**Chris Gulick and the Garden Gate he made at a Meridian Forge Workshop. Upcoming class schedule on this page.**

## New Pipe Forging at the Pratt Institute

This class will focus on techniques for forging pipe, and your first project will be learning to forge a candelabra! You will learn to fuller, incise, and twist steel pipe as you complete your candelabra.

During the remainder of the class, you can use the techniques learned to create other pipe forgings, such as bamboo, lamps, bug bodies, and more. This class is open to all skill levels. Everyone will work at their own pace to complete the main project and then move on to other pieces.

Explore the possibilities!  
Prerequisite: None

Free Friday access

Instructor: Dave Lisch

4110-2F

Tuesdays, 6-10pm, 9/18 - 11/6

Number of Sessions: 8

Course Fee: \$375

## Looking Ahead to Conferences

**Spring 2008:** Mt. Vernon, WA Skagit County Fairgrounds – Dave Davelaar and Clyde Caldwell, Conference Coordinators

**Fall 2008:** Stevenson, WA on the Columbia River Gorge – Tim Middaugh and Mike Neely, Conference Coordinators.



# Announcements

## Pratt courses, continued

### Blacksmithing 1

Blacksmithing, or forging, is about transforming mild steel through the use of heat, and this course will introduce you to the fundamentals. You will have the opportunity to create sculptures and functional objects using techniques such as hammering, twisting, tapers, bends and splits. This class is oriented toward beginning projects, and includes some exposure to welding.

Students pursuing projects incorporating forged elements and students simply wanting to refine their forging skills are welcome.

Prerequisite: None

Free Friday access

Instructor: Carla Grahm  
4110-1F

Thursdays, 6-10pm,  
10/4 - 11/8

Number of Sessions: 6  
Course Fee: \$240

### Damascus Workshop

Learn to make pattern welded "Damascus" steel billet in this workshop! This ancient and artful technique was used to make blades such as Japanese katana swords and Viking daggers. Pattern weld Damascus is created by layering several types of steel and iron slices, which are then welded together, and twisted and manipulated to

## Fall, 2007, repousse workshop with Jerry Henderson and fall, 2007, workshop with Berkley Tack

SUBJECT: Repousse from "A" to "Acanthus."

Jerry Henderson has worked with N.W.B.A.'s own master repousse artist, Nahum Hersom for many years.

Jerry is also the author of the ONLY published book clearly showing the tools and methods used in stake repousse.

He will be demonstrating these tools and techniques as used in stake repousse.

The two day workshop (Saturday / Sunday) is designed to give maximum time to practice demonstrated projects. Starting with hammer control exercises, you will progress through leaf work, husks and culminate in polishing your acanthus leaf skills. (Explanations of hot repousse work will be included as time

permits ). 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.

Expected to be in October.  
Fee: \$200.00 Limited to 10 students-

Workshop to be held at Earth, Wind Fire & Ice Forge.

Contact Don Kemper at 360.887.3903 for prospectus, additional information

Contact Don for information on workshop with Berkley Tack.

---

form a patterned billet.

The end result creates beautiful complex designs in the surface of the steel. Each participant will take home their own billet. If time allows, we will also work on blade design and shaping.

Prerequisite: Blacksmithing I  
Instructor: Tom Ferry  
4125-1F

Saturday 9am-5pm,  
Sunday & Monday, 9:30am-5:30pm, 11/10 - 11/12

Number of Sessions: 3

Course Fee: \$300

Pratt contact info is as follows:  
Pratt Fine Arts Center's facilities are located in Seattle's Central District neighborhood, in, and adjacent to, Pratt Park. The address and phone number are 1902 South Main Street  
Seattle, WA 98144-2206  
Phone: (206) 328-2200  
Fax: (206) 328-1260  
and the web address is [www.pratt.org](http://www.pratt.org)

### Reinvest your knowledge in the NWBA

Serve as an instructor in the "Hands on Classes" at future NWBA conferences. Your instruction should be "self contained" to fit into a two hour

time slot. Or, if you can recommend an instructor, please contact Tim Middaugh, education chairman @ 509-493-4418 or [tim@oldwestforge.com](mailto:tim@oldwestforge.com).

## From the editor

Welcome to the International Edition of the Hot Iron News.

And not because we have a story from Chesaw, WA (originally called Chee-Saw after the Chinese man and his Native American wife who settled in that remote area of Northwest Washington along Meyers Creek).

Truly international. Storys from Britan — British Artist Blacksmith Association Conference — from Canada — CanIron VI — from Northern California — Jim Rohrbach's chandelier — and almost a story from North Carolina (maybe the most foreign of all these locations) where Andy

Dohner writes about his stint as a traveling blacksmith. Getting photos held that article up until next edition.

It's a reflection of the NWBA image projected, through its members, all over the world.

Making a great impression, by the way, local members returning from CanIron VI, the national Canadian Blacksmith Conference in Victoria, B.C., with a first prize award (Dean Mook) and second and third prize awards (Terry Carson). Congratulations, guys, from all the NWBA membership.

Table conversation while proofing this HIN with the pub committee members centered around the forging contest

scheduled for the upcoming Fall Conference in Stevenson. Now that the rules are published in this edition and Mr. Neely has provided a step-by-step drawing everyone was looking to the next logical step, practicing. Nothing in the rules says you can't split, slit, drift and thread the needle of all the iron you want for the next thirty days. Good luck.

See you at the Gorge first weekend in October.

*Jim*

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

## Classifieds

### For Sale

Platten table, 5'x 5' with sturdy base, 4,000 lbs. \$600. Can load onto your vehicle. Old Cedar Forge, 360-275-6769

### Layout Tables

4'x8'x1/2" thick welding/layout tables.

Tops are flat and in good shape. Legs have adjusting bolts for leveling. Tables weigh approx. 900 lbs. Located west of Portland, OR. Five available at \$300.00 each. Phone 503-324-5983 evenings.

### Shear for sale

For Sale: PEXTO foot shear 37 inch bed width. Capacity is 18 gage steel.

Comes complete with front gage arms and the back gage. Excellent condition

still in use. Only reason to sell it is I have a power shear and do not need two shears. \$750.00 OBO. I can email pictures. Located in La Center Washington 98629, phone # 360 263 3012. Email address is mreadys@tds.ne

### Business Opportunity

NIMBA ANVILS for sale. \$35,000 + inventory. See [www.nimbaanvils.com](http://www.nimbaanvils.com) for information about the anvils. To inquire about purchasing the business, please call Willene Jaqua, 360-385-7258 or email [nimba@olympus.net](mailto:nimba@olympus.net).

### Wanted

Old rivet sets, rivet guns and associated tooling working or not. \$\$paid. Steve Howell, [Ballardforge@msn.com](mailto:Ballardforge@msn.com). 206-235-3246.

### For Sale:

Platten table, 25# Little Giant, Anvil, 6-inch vise, swage blocks, forge and tumbler. Denny King, 253-380-7373

### Tools and power hammer

For Sale twenty-five pound Little Giant Power Hammer. Excellent condition. Other assorted blacksmith tools. Smithing books and back copies of *Anvils Ring* and *Hot Iron News* to early eighties. Would like to sell as single lot. Make offer for all or some. 360-693-2354.

### Hossfeld Iron Bender For Sale

Model #2 with Hossfeld hydraulic attachment. Offering at \$2700 or highest bidder. Forming dies, drawing blocks, and backing blocks priced 50% off current Hossfeld price list or highest bidder. Terms: Certified check made out to Neil Winikoff. You must pick up in Issaquah. To see call Neil at 425-557-2447.

## 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

Feb. 15, May 15, Aug. 1, Nov. 1  
(Sooner is always better than later)



**Detail of Floral Table Lamp  
Featured Demonstrator Darryl Nelson**



**Detail of Celtic  
Railing  
Featured Demonstrator Gary Eagle**

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