

Hot Iron News



A publication of the Northwest Blacksmith Association

Second Quarter, 2008



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Cover: By Bill Apple from a Gary Eagle art deco class

Summer Board Meeting

Saturday, July 26, 10 a.m.

McMenamin's, The Olympic Club, Centralia, WA

Welcome New Members and welcome back renewing members

Sixty-one new and renewing members were recorded at the April Spring Conference in Mount Vernon. Welcome New Members and welcome back Returning Members.

Bill Apple	Roger Freeborn	Lance Maitland	Matt Sabo
Kellen Bateham	Jim Garrett	Jerry Mauch	Ronnie Selby
Jacques Bonnin	Andy Gladish	Jay McGowan	Pete Silva
Brandon Bowman	Steve Gschwend	Jeff Morgenthaler	Jack Slykerman
Jim Carley	Ken Hamilton	Darrell Neill	Scott Szloch
Robert Carrigg	Neil Harrigan	Kerry Neilson	Ken Tice
Ann Carson	Michael Hegel	Brian Nickolison	Richard Tinder
Gary Chapman	Harold Heia	Tom Nickerson	Bart Turner
Marie Churney	Chad Heiserman	Dennis Pate	Pat Van Dyke
Matthew Davis	Eric Hinderlie	(Mt. Baker Powdercoat)	Terry Vaughn
Stephen Davis	John Huskinson	Norman Prouty	Jim Viall
George Dooley	Allen Jett	Doug Rasmussen	Ron Wailes
(Skagit River Steel)	Doren Keith	Nick Rhinehart	Bruce Weakly
Jason Dunton	Larry Langdon	Eric Rhineland	Rayne Wells
Tim Dyck	Wayne Lewis	Earl Rogak	Jerry Zygmuntovic
Tri Ficker	Chas Low	Brian Ross	

Northwest Blacksmith Association

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Davelaar

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Fall Conference 2009: Ina Culberson, John Simpkins

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Teacher-Student Guest Program: Tim Middaugh,
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NOTE TO ALL NWBA MEMBERS

All committees are in need of and welcome new members.

NWBA Website at www.blacksmith.org

Darrell Gehlsen, Webmaster, 360-539-5089

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...

"An anvil-ringing success!" Those are the words Dave Davelaar used to describe the Spring Conference held April 25-27 in Mount Vernon, and I agree. It was both an inspirational and financial success thanks to the direction and leadership of Coordinators Dave Davelaar and Clyde Caldwell. They set new challenges for themselves and recruited volunteers to handle the additional venues. The public was invited on Saturday, media were contacted and hosted (thanks to Jim Almy), and businesses were engaged to be sponsors (thanks to Bob Thomas). The weather even cooperated!

Demonstrators drew captivated audiences all three days. Mark Aspery dazzled folks with his competence for teaching the basics and Ray Rantanen demonstrated his own techniques for crafting blades, axes and tomahawks. Ray had a full table display of finished products and Mark offered a book for sale which illustrated everything he was demonstrating. I'll bet there's one in the NWBA Library.

The experience with the Bellingham Boy Scout Troop was a resounding success. I'm not sure who had more fun--the instructors or the scouts. Nine scouts completed the requirements for their Metal Work merit badges. A big thank you goes to Berkley Tack for coordinating the equipment, projects and instructors, even though he was unable to attend due to family matters. Richard Tinder and Jim von Mosch took the lead on both Friday and Saturday, teaching morning and afternoon--and then staying into the night to provide open forge time. Thanks also to Jim Carley, Jorgen Harle,



Harold Heia, Jeff Holtby and Jay McGowan for their enthusiasm, assistance, and expertise throughout the conference.

A big thanks also to Mike Neely, Larry Rose, Terry Carson, Tim Middaugh, and Louie Raffloer who gave their best as Hands-On instructors. See their projects and students on pages 20 and 21.

A new feature at this conference was a photo studio set up in the administration area. This studio is a joint project of the publications and archives committees with special thanks to Jack Slack and Jim Almy. This studio not only was used for photographing items for the Hot Iron News, but also was available for members' use. This studio will now be available at each conference.

Speaking of members' work, would you believe there were 54 gallery items at this conference. Each artist's work is showcased in this issue, beginning on page 23. Thank you, members, for producing such an outstanding gallery of creativeness and artistry.

The number of auction items contributed was outstanding--81 of them,

President's letter, continued

all in live auction, which raised \$6,861. Way to go! Your contributions both as donors and purchasers make a difference as all proceeds go back into providing benefits for members. Auction donations will be featured in the next issue of the HIN.

A primary focus at conferences is that of safety. Ken Williams is the go-to guy for safety matters and is doing a tremendous job. Dick Naven put together our first safety brochure, which was distributed to all new members at the conference. Thank you, Ken and Dick.

Have you been to our website lately? Check it out! Ken Mermelstein and Darrell Gehlsen completed the initial steps to upgrade the site. Now Darrell and Dick Naven are working the nits to make it more attractive and more user friendly with more offerings for members. For an update on improvements, check out the article on page ten.

There is a member among us who has provided a vital service working quietly behind the scenes. For over 20 years he has created and delivered "them stinkin' badges" for conferences. Ken Tice was recognized for this huge contribution at Spring conference and awarded a one-year membership as a token of appreciation. When you see him at the next conference, thank him for his service--and he's still willing to continue doing this!

Planning for conferences is now worked on a two-years-out schedule. Mark your calendars: Fall 2008 returns to Stevenson, WA, September 26-28; Tim Middaugh and Mike Neely, Coordinators. Spring 2009 will be in St. Helens, OR, May 29-31; Jerry Henderson and Dick Naven, Coordinators.

Fall 2009, the NWBA's 30th Anniversary, September 18-20 in Chehalis, WA; Ina Culberson and John Simpkins, Coordinators. Jeff Wester (Ponderosa Forge) answered the call to host a conference in Sisters, OR, Spring 2010; Mark Manley has offered to assist. If you'd like to assist with any of these conferences, please contact Clyde Caldwell or me.

In closing, it is with sadness that I inform you of the recent deaths of three members: Terry Willis, Langley, BC, 3/21/08; Phyllis Tice, St. Helens, OR, 3/31/08; and Keith Jones, Arlington, WA, 4/21/08. Also, friend Alfred Habermann, "the pope of artist blacksmiths" as he was called by most of his colleagues, died on April 28, in Austria, a few days before his 78th birthday. We now can only reflect on the memories of these who touched our lives and with whom we were fortunate to have walked life's journey for a time.

Ina Culberson



Phyllis and Ken Tice making member badges and coordinating registration at the NWBA Fall Conference 2000.

Northwest Blacksmith Association Spring 2008 Conference Recap, as of May 12, 2008

Income:	Conference Registrations:	\$14,090.00
	Merchandise Sales:	1,777.00
	Refreshments Petty Cash:	38.00
	Donations: Auctions:	6,861.00
	Adv. Income: T-Shirt Sponsors:	1,200.00
	Public Admissions:	385.00
Total Income:		\$24,351.00

Expenses:	Site Rental:	\$2,575.00
	Main Demonstrators:	\$2,000.00
	Scout Instructors:	800.00
	Travel/Lodging:	779.50
	Hands-On:	800.00
	Repousse Honorarium:	200.00
	Sub Total:	\$4,579.50
	Catering:	\$3,628.50
	Refreshments:	257.06
	Sub Total:	\$3,885.56
	Supplies:	\$1,587.62
	Equipment Rental:	779.37
	Transport & Storage:	205.10
	Tee-Shirts & Hats:	1,671.92
	Sub Total:	\$4,244.01
Total Expenses:		\$15,284.07

Income Less Expenses:\$9,066.93

- Notes: 1. 61 memberships received at conference.
- a. 36 renewals.
 - b. 25 new members.
 - c. \$2,515.00 total receipts for memberships.
 - d. Memberships not included in conference figures above.
2. 171 Registered, plus 78 guests, plus 85 public admissions.
3. About 220 served at Saturday dinner.

Four receive Auction Donor Award

Four items auctioned at the Spring Conference in Mount Vernon went for over \$250 and earned their donors an Auction Donor Award. The awards are good for an annual membership in the NWBA.

The items that generated some very spirited bidding were a Damascus knife made jointly by Tom Ferry and David Lisch, the award going to Ferry; a sculpture by Bill Apple called "Feathers"; Darryl Nelson for his piece entitled "No Dogs"; and a power hammer kit donated by Doug Hilty.

Found in the dictionary...

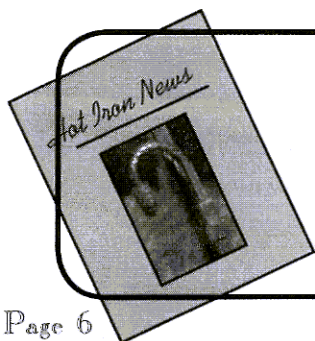
forge (forj), v.t., v.i.[prob. altered *force*], to move forward consistently but slowly, as if against great difficulties.

To which we offer, "Duh!"

Address Change?

**MUST be in writing
and sent to:
NWBA**

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



Back Issues! *Hot Iron News*

Most previous issues of the *Hot Iron News* are available for purchase, depending on supply at
www.blacksmith.com

Or contact: Dick Naven, 503-245-3659

Comments from Members

Thanks for Al Bart Grant

To the Al Bart Grant
Committee

It is a great honor to be
selected for the Al Bart Grant.

This funding will be used
to further my education in
blacksmithing and preserving
the craft for future generations.

Thank you for your
incredible generosity to all
student blacksmiths.

Most gratefully,
Benjamin Czyhold

First timer offers a demonstrator suggestion

I was a "first timer " at
Spring Conference and had a
wonderful time seeing demos,
participating in a few classes,
and meeting LOTS of nice folks.

A suggestion for the "hands
on" classes: Only one of the
instructors handed out a one
page outline of the class and it
was WONDERFUL to have. It
would be really helpful if more
people giving classes would do
that. I look forward to seeing all

at the Fall conference.

Thanks,
Eric Sprado,
Eugene, Oregon.

Scouts enjoyed learning from our old pros

Dear Ina and the NWBA,

Thank you all for the
fantastic opportunity and
experience we had at the Spring
Conference in Mount Vernon.
A special thanks to Richard
Tinder and James von Mosch
who served as our merit badge
counselors and devoted most
of their weekend to instructing
our Scouts. Also a big thank you
to Jay McGowan, Jim Carley,
Harold Heia, Jorgen Harle and
Jeff Holtby who each shared
their expertise, patience and
knowledge with the boys in a
way that inspired confidence
and enthusiasm for the craft.

It was a weekend we will
long remember. You know
you've discovered something
special when you have to pry a

boy's fingers off a hammer and
tear him away from the forge at
midnight even though he's been
at it for 15 hours. The Scouts
have had a great time showing
their creations and telling their
story to the rest of their fellow
scouts.

Finally, thank you Ina for
opening the door to our scouts
and suggesting they participate
in the Spring Conference when
I called looking for a Merit
Badge Counselor. Because of
you and Berkley Tack's work in
planning, nine Scouts earned
their Metalworking Merit Badge
and have some cool memories
to go with it. Now we just have
to figure out where to set up the
blacksmith shop the boys want
to add to our scouting program!

Thanks again for a great
adventure in scouting and
smithing.

Sincerely,
Ken Hamilton
Scoutmaster, Troop 4020
Bellingham WA

MEMBERSHIP APPLICATION



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

Membership Status

- ☐ New
☐ Renewal
☐ New Address

Annual dues are \$40 (\$45
out of USA) and include a
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Name _____

Address _____

City _____ State _____ Zip _____

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E-mail Address _____

We Remember...



Phyllis Tice

Phyllis was born October 28, 1940 in Kansas and died in St. Helens, Oregon where she lived for the past 48 years. Battling lymphoma cancer for the past few years, she died March 31, 2008 at Meadow Park Care Center, St Helens.

She is survived by her husband of 48 years, Kenneth J. Tice of Washougal, WA, and daughter H.M. Renee' Tice of Milwaukie, OR; brother, Darrell Hutchison of Hutchinson, KS, and sister, Betty Knize of Prescott Valley, AZ; 4 grandchildren and 3 great-grandchildren.

Phyllis loved to travel and she organized all family events. She also loved to volunteer her time and worked with many organizations, including the Northwest Blacksmith Association for the past 21 years, and the Artist Blacksmith Association of North America.

Memorial services were held April 14, 2008, at the St. Helens Senior Center.



Terry L. Willis

Terry L. Willis was born in Saskatoon, Saskatchewan, on July 1, 1941. He married Victoria Elizabeth Dennill on March 29, 1963.

Terry loved blacksmithing, listing it first of his favorite hobbies (followed by baseball, bonsai trees, calligraphy and tai chi). Of the items he made that were dearest to him were three miniature anvils. One was featured on the cover of the *Hot Iron News* a few years ago.

Terry is survived by his brothers Ken "Rocky" and Pat Willis; children Marnie Lee and Kelly Michael; and two grandchildren.

Many remember fondly his love of green jube jubes and cashews.



Alfred Habermann

We Remember...

Alfred Habermann

The artist blacksmith with the most influence on his craft in central Europe, Alfred Habermann, recently died on 28th of April in the hospital of Waidhofen, Ybbs, in Austria only a few days before his 78th birthday.

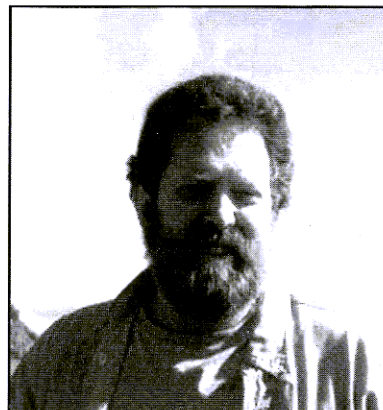
The "pope of artist blacksmiths", the "master", as Habermann was called by almost all of his colleagues, apprentices and friends, he was a "globetrotter" of the artist blacksmith's trade. Nearly on every continent he held lessons and workshops in which he has lightened the fire of metal forging with modern patterns.

Until his last days he was working in his chosen "Heimat" Ybbsitz in Austria. During the last years he had found his place to be in the restored "Welser-Schmiede", together with his daughter, Christine, who has become one of his successors in the different ways of creating. Always behind Alfred Habermann was his wife Maria. She supported him in every single way, on every single place.

Within his Oeuvre Habermann created the future within the present. His visions were understood by his colleagues only years after Habermann made them come true. He was the founder of a young, hungry generation of artist blacksmiths in Europe.

Now it is up to them to show what they have learned. This generation as sure as his master-colleagues and friends gathered at Ybbsitz on Friday, 2nd May, to say goodbye to one of the brightest stars of the international blacksmith's family.

(This message was created by Peter Elgaß and Tobias Schumacher - HEPHAISTOS publishing house. Please excuse the bad English. But we supposed this message to be very urgent in order to make possible for every blacksmith around the world to take part at the funeral.)



J. Keith Jones

On April 15, 2008, Keith went home to his Heavenly Father after having a heart attack. He is survived by his wife, Elizabeth; son, Patrick; daughter, Allie; parents; and two brothers. After graduating in 1971 he worked for GM for ten years. He then moved to Washington and opened his own shop. A memorial trust fund for Keith's children has been established through Lakeside Community Fellowship Church, 14619 28th St NE, Arlington, WA 98258.

Updates to NBA website include library access, possible adjustments for dial-up users

by Dick Naven
dnaven1@questoffice.net

What's new at our website? You may have noticed some new pages there already. All the old "buckskin" pages have disappeared.

Recent additions include new pages for the NWBA Library. Members can now check out books, pamphlets and videos, online. The transaction pays for the postage to get your items to you via Media Mail. Eventually, we will have scans of each book's front cover and table of contents, too.

The most recent renovation is a set of Links pages, one for blacksmiths, a second for vendors, and a third for schools. These are all based on high-

resolution scans of business cards, with larger card popups and active links to people's websites. Email addresses are protected from spammers.

These pages are visible to everyone, logged-in or not. Your card appearing on the Blacksmiths page, or the Vendors page, is advertising for your enterprise, and is limited to NWBA members only. The Schools page is not restricted to NWBA members. Submitting your card for one of the links pages is easy, just send me one, via snail mail. More info on the website.

Darrell has also been working on ways to keep up to date with the website's Users List. If you haven't logged into the website for over a year, your

old, forgotten User login has been deleted, and you will need to generate a new one. If you haven't paid your dues yet this year, you may have had your User status downgraded from member to non-member. It pays to stay current.

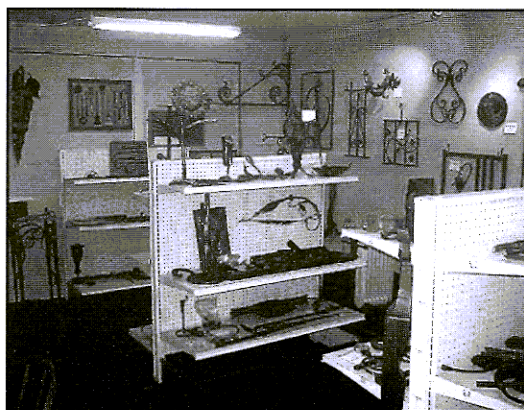
We would appreciate your feedback on the ongoing website project. One item we are interested in is how many people are currently using dial-up connections. We are considering a few "alternate format" pages for those on dial-up; an example would be a simple list of Links, without the graphics. We need you to tell us how important this is to you.

Y'all come to the website, and look around. Come back often; there's more to come.

Archives display hall about to open

Grant Sarver, maybe for the first time in his life not sure what to do or where to start, stands in the midst of reconstruction as Minnie's old garage at Darryl Nelson's spread is about to be converted into an exhibition hall for the NWBA

archives. A portion of the finished display area shows Grant and the rest of the crew knew what they were doing. There are still a couple details to be completed but the archives will be open sometime this summer. A more detailed story in the next issue of the *Hot Iron News*.



Some thoughts on bidding a job

by Mark Aspery

As a professional smith I have at some time got to talk "money" with my clients. I consider myself an OK blacksmith, but I am a poor business owner and hate talking money.

Communicate clearly

Explain blacksmith terminology

Be timely (And a great tip for how to turn tardiness into future work!)

Initially there never seems to be the right moment to discuss the costs of a commission with a client(s).

For me commission generally goes something like this: "Yes, I do make railing, the minimum that you will be charged per foot is \$XXX, are you still interested? Would you like to make an appointment to meet?"

What follows next is an interview process with the client to find out what they want and to explain what I can and cannot deliver. I do not show the client any coffee table books on blacksmithing at anytime during the meeting. I do not have a portfolio in the normal sense of

the word. I have a file that contains close up photographs of various items of blacksmithing—such as all things organic, joinery, repousse. With this file I can explain to the client, in a pictorial form, some of the blacksmithing terminology that I may use during the meeting. "Here is an example of a..."

I leave that first meeting with a series of very rough sketches and a few notes and or photographs. I leave them with a copy of my 'Working with an artist blacksmith' which sets the ground rules for our future working relationship, which hopefully centers around good communication.

From that point on I am "on the clock" and charging for my time. I return after a period of time (usually a week or so) with three or so thumbnail sketches of designs that I have made as a result of our first meeting. One of these designs, I hope, will come close to their vision of the piece they are trying to commission.

I go back home and further refine the design and make some test pieces as samples. The test pieces help me 1.) develop my tooling, 2.) enable me to give a cost estimate to the client and 3.) allow both of us the ability to look at a 3 D rendition of a 2 D drawing to see if we still like it.

I present the client with a bill for my time thus far. At that stage both the drawing and the test pieces are theirs to do with as they see fit. If they want to shop around for a better price, they can. I have yet to have this happen but I have heard stories.

A separate bank account to receive the deposit is helpful. Hardly an IRS escrow account, but it works. You can now bill the client for your time and transfer funds from the separate account to your normal business account. You can show the client the statements at your various meetings and request a topping up of the separate account.

I work in the black where I can. It's not my fault that the stock market or the like takes a dive during the commission.

Contractor laws in the various states will set directions for licensed contractors with regard to deposit money caps and the client.

One thing more.

A little while ago I accepted a commission at a time when I was busy doing something else. The result was that I did not give the commission my full attention and the delivery date came past due.

I did a little work in an effort to get out of 'hot-water' and took pictures of a step-by-step progression of a piece needed within the commission. I constructed a 1 page PDF document of the progression with a cute little saying on the bottom and my contact details on the top (this goes onto everything that I mail out). I sent the document via E-mail to the client and extended my apologies for my tardiness.

The unexpected happened, the client forwarded the document to her friends "Look what my artist blacksmith is making for me!"

The client forgave (well almost) my tardy behavior and I got e-mails from her friends asking about possible commissions.

Conclusion: I would send updated, step-by-step, photos (with contact details on the page) to every client that I work with. This is great advertising.

Working with an artist blacksmith

Generally, a commission can be broken down into four stages:

Design: The design of a commission may be achieved in a number of ways. It may be the work of your architect, a professional designer, original work produced by you, the client, or by the blacksmith. Should you choose to work directly with the blacksmith, expect to pay a design fee. After consultation and a site visit, the blacksmith should provide a drawing of the project and sample pieces to support the artwork. Samples enable the client to visualize the project in three dimensions. They also help the blacksmith estimate the cost of manufacture.

Manufacture: Prior to the start of manufacture the client will usually be asked to place a deposit against the completed work. A 50% deposit is customary on most projects below \$X,XXX. On large and complex projects an initial deposit of \$X,XXX is required with progressive payments agreed upon between the blacksmith and the client.

In the event of cancellation by the client, materials and hours worked will be deducted from the deposit and any remainder returned.

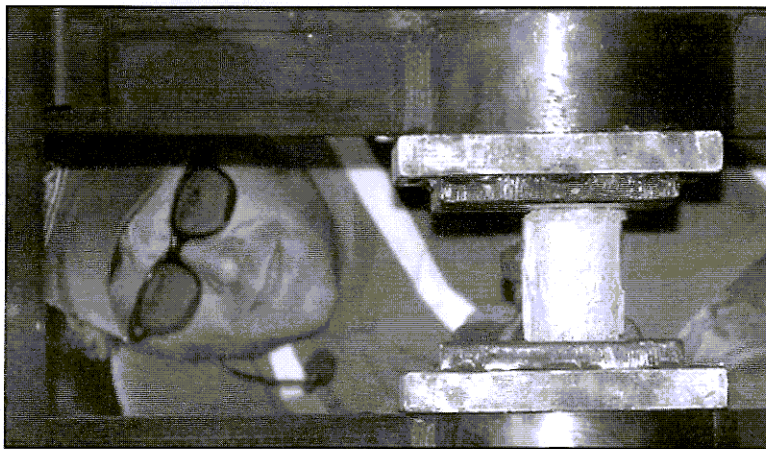
Finish: The finish should be agreed upon during the design phase. In some cases the blacksmith may deliver the completed work to a finishing specialist, such as a painter or faux finisher. Some special finishes can be expensive to achieve and difficult to maintain. No finish will last forever. Most finishes will require periodic maintenance and occasional renewal. It is good practice to discuss and understand the durability and appropriateness of the finish being selected.

Installation: The installation of the completed commissioned piece is usually a separate cost item. Certain projects may require the services of specialists. Structural, mechanical and electrical work may be required to support the installation. Clients are well advised to secure the appropriate services.

Items such as gate actuators are normally beyond the expertise of the blacksmith. New and remodel construction projects must be coordinated by the general contractor. Large installations may require the services of crane and rigging specialists. Licensing and insurance considerations may also dictate who participates in the installation process.

Forge welding and the evolution of blacksmithing

David Tuthill explores his inner thoughts while being the featured demonstrator at the Northern Rockies Blacksmith Association Conference.



I have long thought about the direction our craft is going and how I fit into its evolution. So when my friend Marcus Engler, who is currently the treasurer of the Northern Rockies Blacksmith Association, NRBA, asked me if I would be interested in being the featured demonstrator at their upcoming conference, I saw this as an opportunity to hopefully produce an answer to my question as well as attempting to offer

Table forged at NRBA Conference



something different and hopefully of interest to their group.

Our craft/art has so much to offer the imagination, and I personally feel that my biggest limitations lie within these boundaries. Metal can offer wonderful challenges in design and execution, and like so many of us, I feel compelled to raise the bar and step up to the challenge when the opportunity presents itself. One of the unique aspects of forging is our ability to completely alter the shape of a given material through a series of procedures that can only be accomplished through this process. It is some of these unique applications which attract me most to the fire.

For example, though simple at its core, forge welding can produce truly unique effects. When used to combine dissimilar metals the possibilities are limitless. I have been experimenting with some of these ideas for a number of years now, and thought that this would be a good subject to approach at the conference.

Recently I began using old, dirty, probably twice-refined wrought iron in conjunction with heavy wall tubing to produce bars and plates. A table seemed like the perfect project to explore some possible uses for these techniques. Another consideration for the demonstration was to include those watching. After producing the first pieces, I had three teams of two people each re-produce the pieces as I went between



Three on a strike. Tuthill also invited demonstration viewers to form into groups of two and reproduce the pieces he had made.

the groups to assist and guide them (when needed) through the project.

This was great fun, and everyone really enjoyed themselves. At the end, once all of the pieces had been roughed out, my final demos on the table project involved building the top, shaping the legs, and final assembly.

Some time was spent discussing finish options, and the importance (in my mind) of signing one's finished piece.

All in all, it was a great conference with some really great people. I learned a lot through this experience, both



Hammering out a plate, thinking out a philosophy.

from others and myself. Bill and Pam Moore were such gracious and accommodating hosts with a truly amazing shop and location. It was really hard to imagine coming back to the noisy bustle of Seattle, but alas, one must make a living after all... As far as answering my personal inquiries are concerned, the message I got this time would be that once again, we all have something to offer the craft, something to share with others. In recognition of this, I would encourage everyone interested to get out there, join other groups, and see what they are doing. Become more involved in your local group by challenging yourself to share your best work, and really appreciate this unique bond that we, as blacksmiths, share.

Our own royalty



D.J. and Carol Stull were honored recently for their many years of being just plain outstanding neighbors and good business people in Winthrop, WA, when they were asked to serve as King and Queen of the Sixty-Third Winthrop 49er Days.

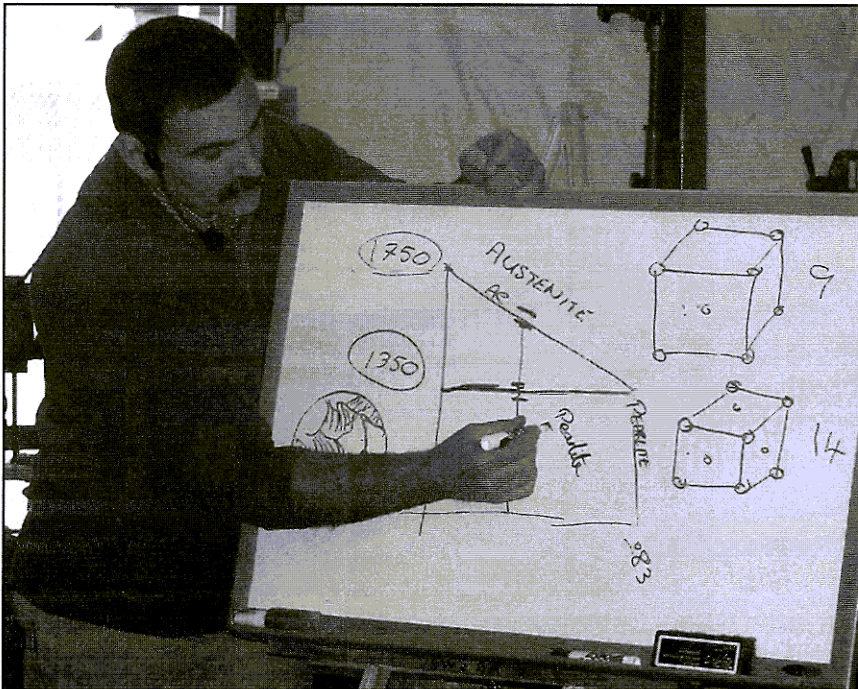
*Teaching is the highest form of understanding.
Aristotle*



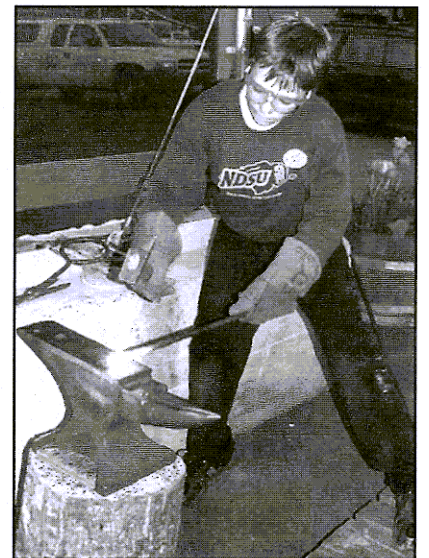
Eighteen-year-old David Schnizkels, a new NWBA member attending his first conference, works over a coal forge under the gentle (frenetic), cool (hyper), supportive direction of Dean Mook.

A conference for mentoring

Teaching was the focus at spring gathering.



Featured demonstrator Mark Aspery illustrates some fine points of metalurgy during his demonstration on tool making.



A member of Boy Scout Troop 20 forging late into the night. Nine merit badges were earned.



For two days Mark Aspery taught to a large audience of attentive smiths. He began Friday with a tool making class and spent Saturday demonstrating the use of those same tools. Aspery brought two cases of his book, *The Skills of a*

Blacksmith Volume I Mastering the Fundamentals of Blacksmithing. All were sold by early Saturday. He has contributed often to the *Hot Iron News* and his article on how to bid a job appears on page eleven.

Featured demonstrators entertain, educate before packed stands



Noted knife and tomahawk artist Ray Rantanen grinds a blade, shapes an axe head. He said that making a set of six Damascus knives takes him about a week. He can produce a knife from a railroad spike in about three hours and a knife from a horseshoe in an hour and a half. Ray, who also shoes horses near his Idaho home, said that he has found turning their old shoes into knives a lucrative sideline as horse owners prize those knives greatly. He suggested CrazyCrow.com as a good source of knife handles.



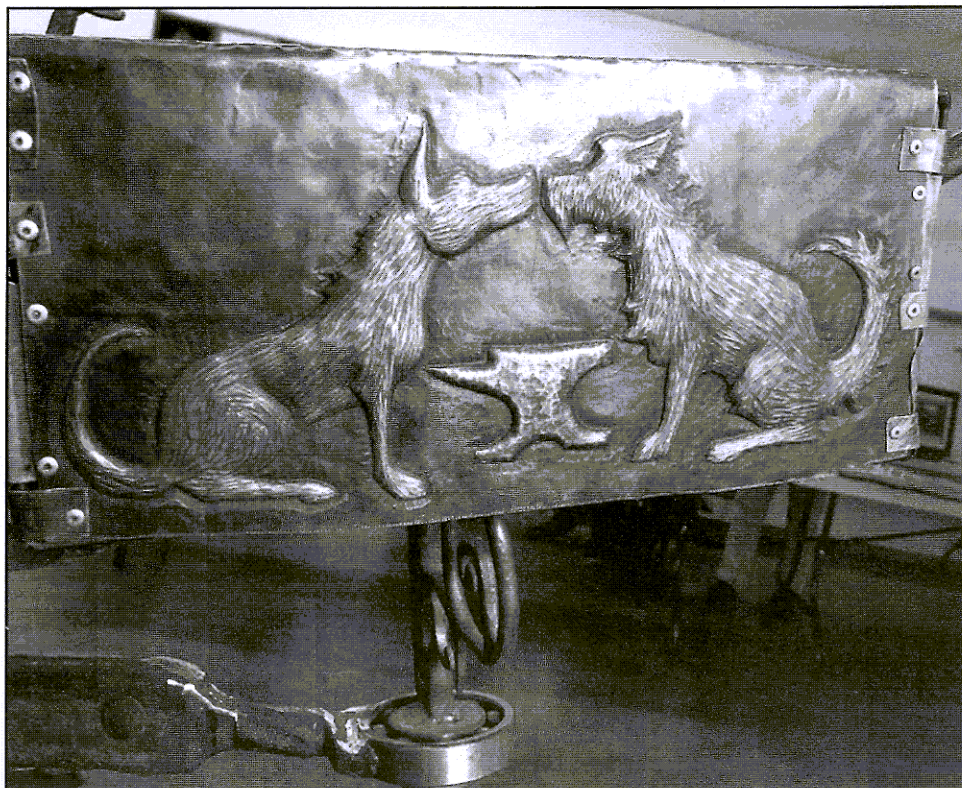
David Schnizkels had taken a couple metal working classes at Clackamas Community College. Following some research, he found and joined the NWBA. Then, for his eighteenth birthday, his dad, Roy, took him to the NWBA Spring Conference in Mount Vernon. Which explains how he found

himself on Friday night under the expert tutelage of Dean Mook learning the fine points of forge welding. Commentators, of which there is no shortage at an NWBA conference, suggested that it was maybe a senior level course being taught to a freshman. Dean said David passed the course just fine.



We open some doors to the public

Dick Fedder, Arcada, CA, works with his coal fired forge in the area of the conference set up for the visiting public. Conference Co-Chairmen Clyde Caldwell and Dave Davelaar invited the public for the first time ever to visit the Spring Conference. Publicity on local radio and in the local papers helped to bring 85 people on Saturday. They visited the gallery, archives and auction items displays, learned about blacksmithing, many of them for the first time, and had a chance to watch demonstrations by Fedder and other smiths who volunteered to spend a couple hours in the special public viewing area.



Lisa Geersten did the repousee on this new copper basket for one of the every-auction tricycles. The dogs are Lisa's pal Rosie and David Tuthill's pal Odin. She did the work entirely freehand without a pattern.

Rosie and Odin, above, Scott Szloch and his son, Ian, below.



Wyatt Heiserman brought his 13-year-old enthusiasm to Terry Carson's flower making hands-on demonstration. He gets a little help here from his dad, Chad, who said that he had just rejoined the NWBA.





All eyes are on Jorgen Harle as he continues the ancient smith tradition of teaching the newbies.

Bellingham Scout Troop found they really like smithing

The boys in Troop 20 came to spend a few hours learning enough hot iron technique to earn a merit badge. They ended up spending two long days at the conference pounding from early morning until the last forge, well before their enthusiasm, was turned off.



Scout leaders try some smithing on their own.



Jim von Mosch and Richard Tinder, left, show how it's done. Harold Heia, above, offers a tip on technique. Jim Carley, Jeff Holtby, Jorgen Harle and Jay McGowan also spent a large part of Friday and Saturday working with the young scouts. Berkley Tack served as the overall coordinator.





Surrounded by students, Mike Neely begins his hands-on class on picture frame fabrication.



Doreen Keith lining frame corners.



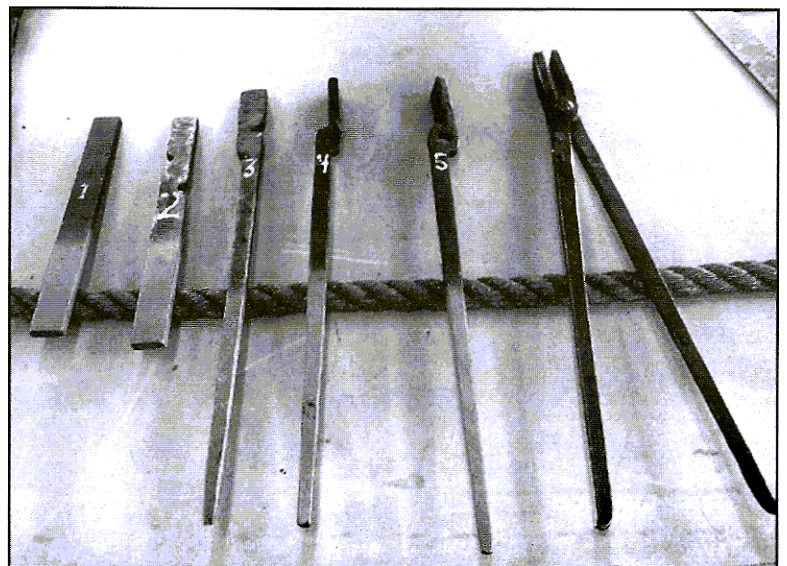
Neely and a frame made in his hands-on class.



Tim Middaugh's hands-on was to forge a pair of flat jaw tongs. He gives Kerry McGuire some direction. The tong steps below.



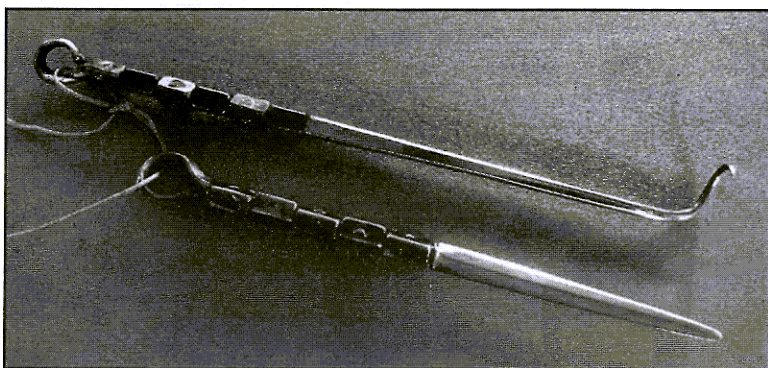
Louie Raffloer outlines some repousee. As usual, his table was full of students the entire weekend.





Larry Rose beginning his demo on forging a letter opener and steak turner.

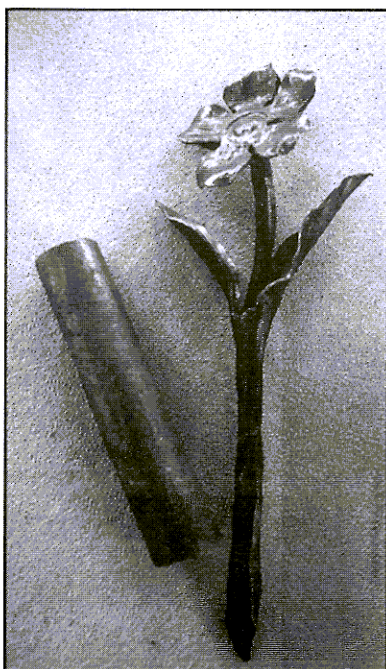
Drawings to make these Larry Rose pieces are on page 45 and 46.



Hands-on classes are a chance to learn something new, refine something old



Terry Carson's class taught forging a one piece flower, which he is at the beginning stages of below. The flower in the photo on the left began as a single piece of steel rod. Steps detailed above.





Maryhill Museum adds luster to Fall Conference

If you are planning to attend the NWBA Fall Conference in Stevenson, WA, you might want to add a day to visit the Maryhill Museum. It's one of Washington's hidden gems.

Perched on a stunning 5,000-acre site overlooking the scenic Columbia River Gorge, Maryhill Museum of Art contains a world-class collection of artwork ranging from early 20th century European works to Native American objects.

This award-winning museum, founded by Northwest entrepreneur and visionary Sam Hill, opened to the public in 1940. Outside the museum is an Outdoor Sculpture Garden, Lewis and Clark interpretive panels, and a life-sized replica of Stonehenge.

(Thanks to Lauren Osmolski for forwarding this piece. More detailed information about the Maryhill Museum will be in the fall Hot Iron News, published ahead of the conference.)

Fall Conference returns to Stevenson, WA

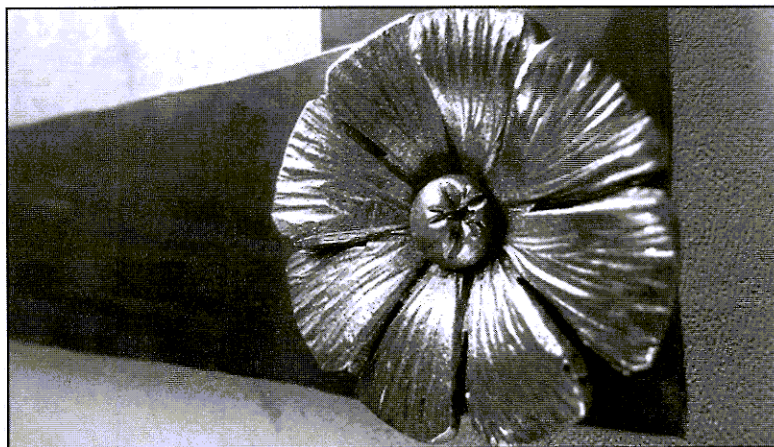
September 26-28

Tim Middaugh, Mike Neely, Coordinators

The return of "Thread The Needle!"

UPCOMING CONFERENCES

- Fall 2008 returns to Stevenson, WA, September 26-28; Tim Middaugh and Mike Neely, Coordinators.
- Spring 2009 will be in St. Helens, OR, May 29-31; Jerry Henderson and Dick Naven, Coordinators.
- Fall 2009, the NWBA's 30th Anniversary, in Chehalis, WA, September 18-20; Ina Culberson and John Simpkins, Coordinators.
- Spring 2010, Jeff Wester (Ponderosa Forge) answered the call to host a conference in Sisters, OR; Mark Manley has offered to assist.



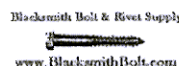
Detail from Mike Neely forged picture frame.

Spring Conference sponsors

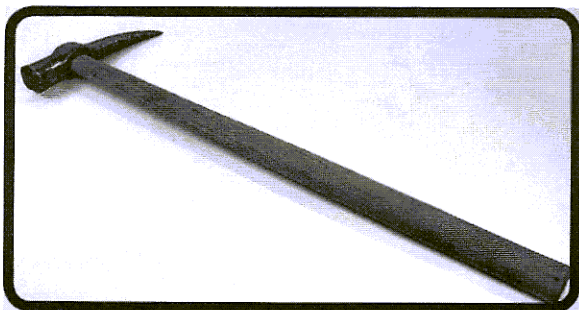
Thank You Sponsors



"We've upped our quality, now up yours!"



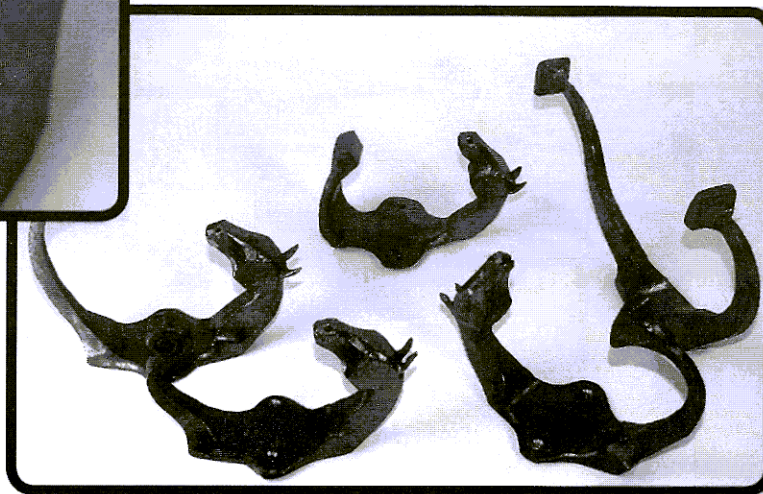
Spring Conference Gallery



War Pick
D.J. Stull



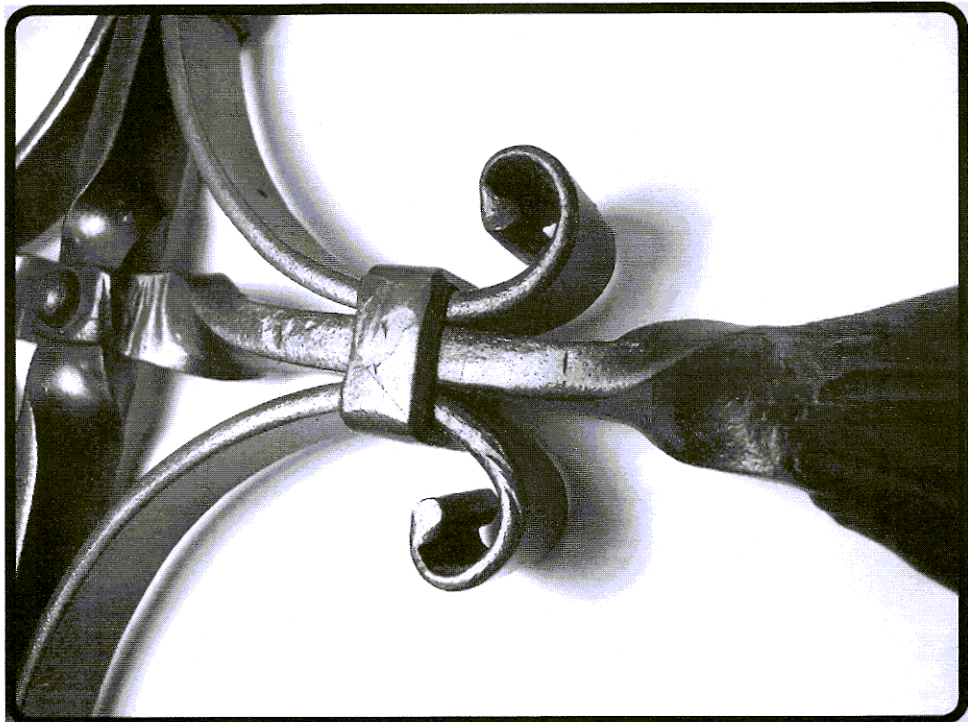
Stable Hooks
Roger Freeborn



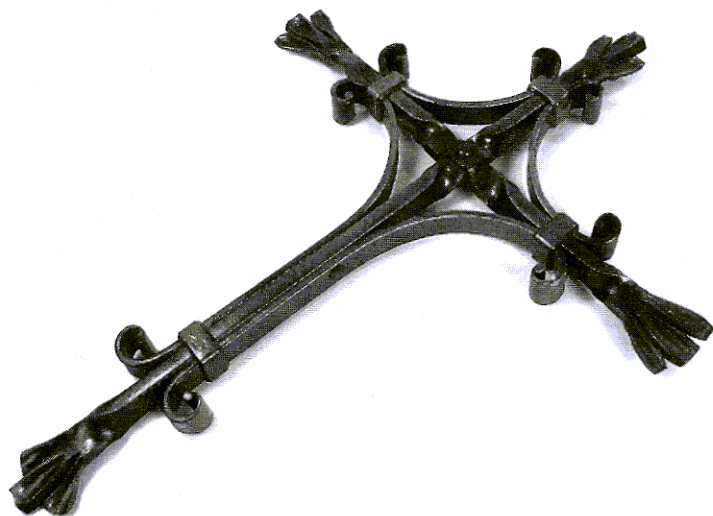
Spring
Conference
Gallery



Matt Sabo

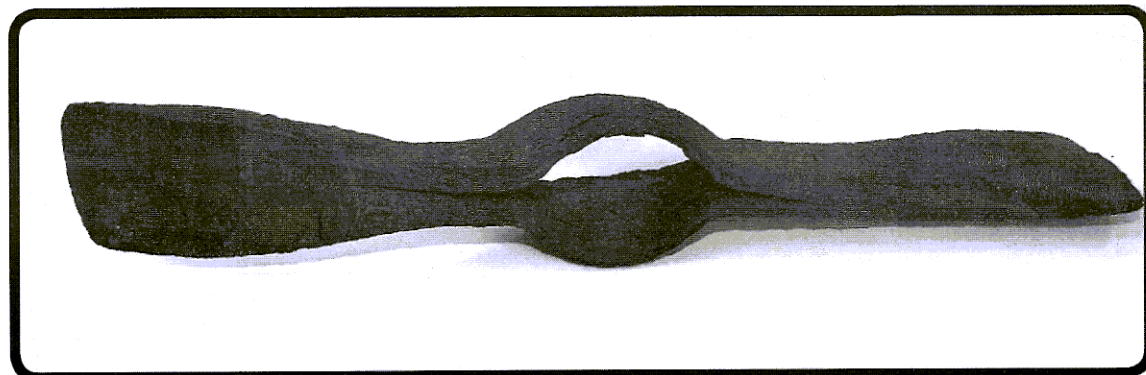


Matt Sabo



**Steeled Wrought Iron
(Artist unknown)**

Don Kemper



**Burl Bowl on
Steel Stand
Bob Johnson**



**Display Stand
Jim von Mosch**



Split Cross

Morning project at
Meridian School of
Blacksmithing

Ken Williams

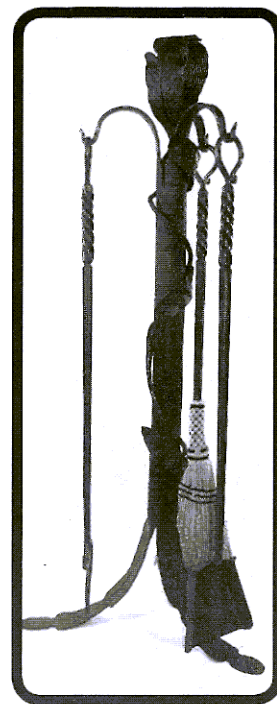
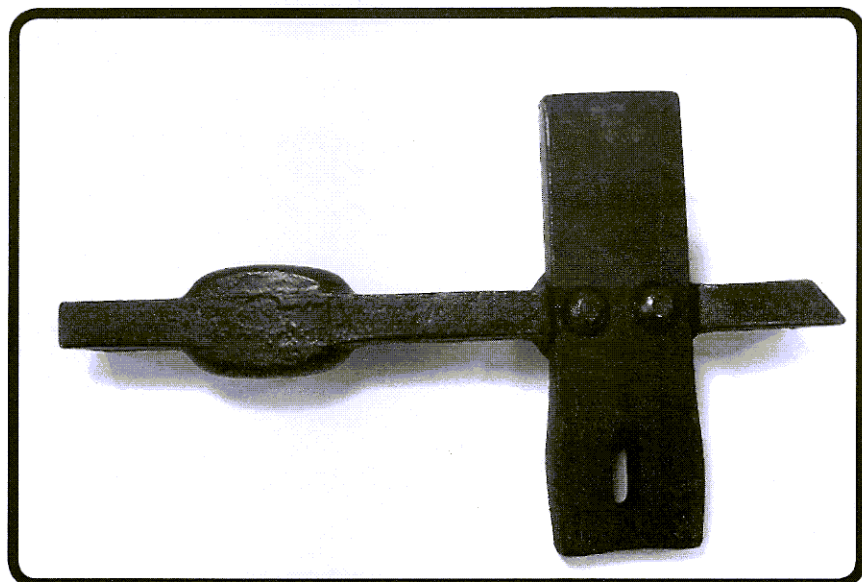
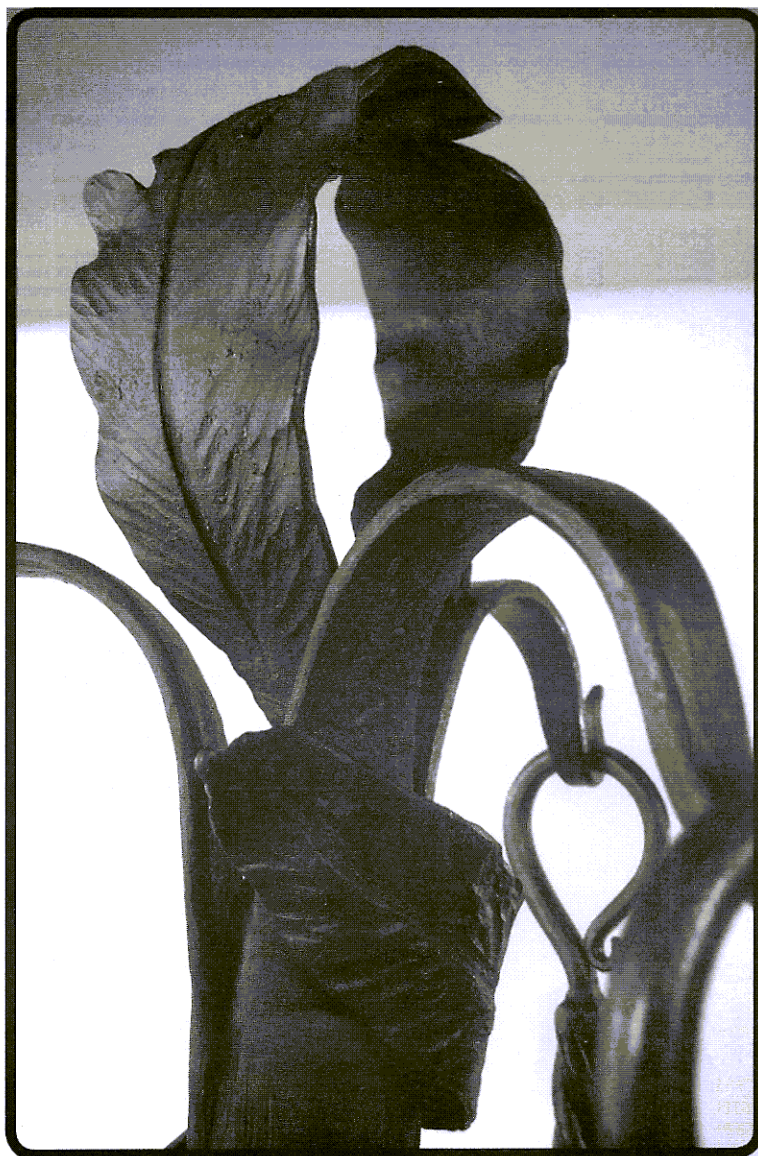


NUTZ!!

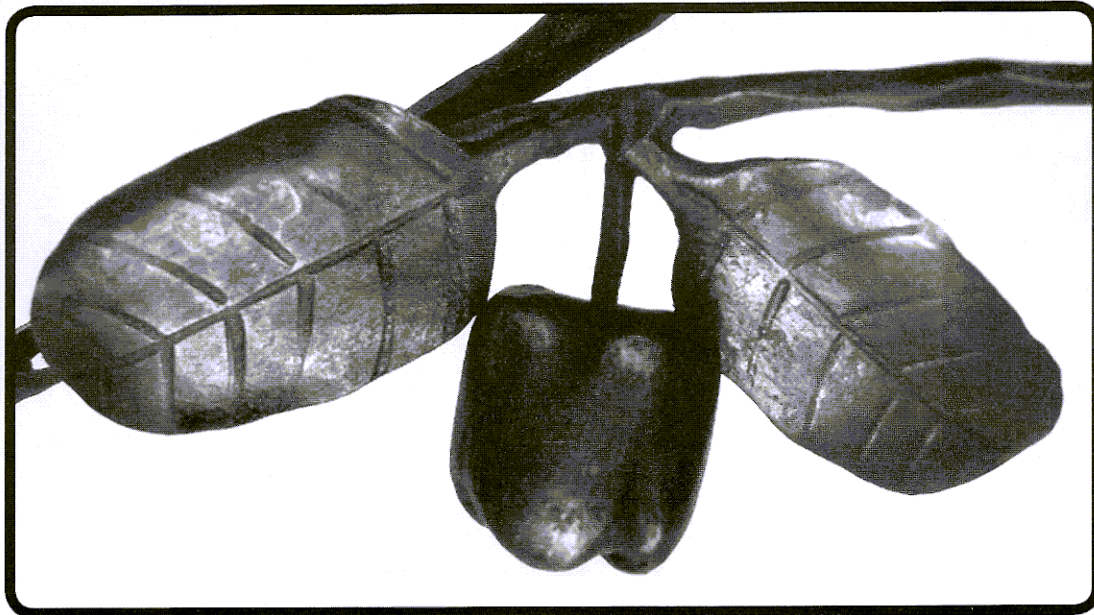
Steve Howell

Spring
Conference
Gallery

Railing Sample
Steve Howell



Fireplace Set
Larry Soule'



Grampa's Old Apple Tree
Dick Fedder



Stainless Steel Door
Ries Niemi



**Spring
Conference
Gallery**

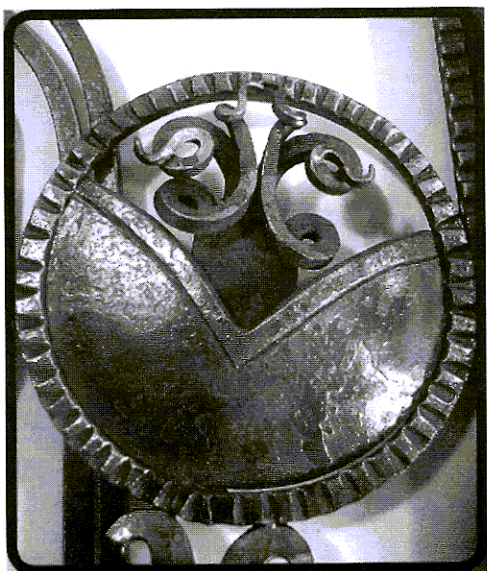
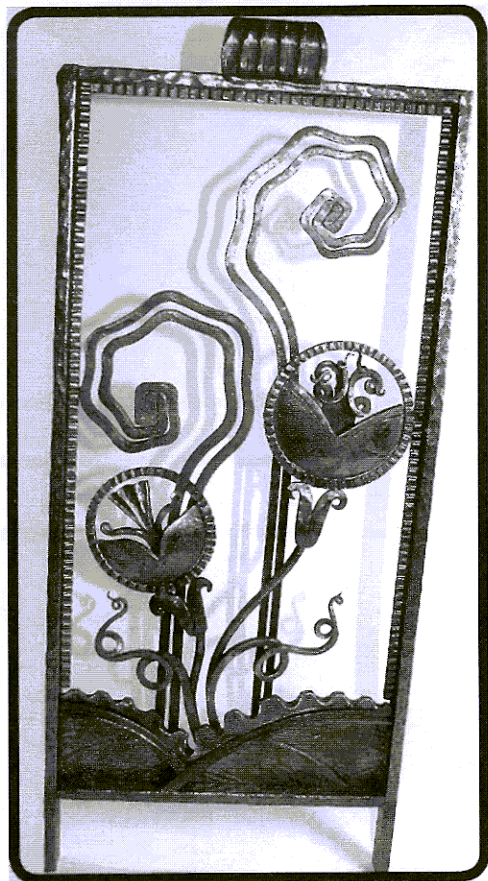
**Side Table and
Pillow Candy Dish
Larry Rose**



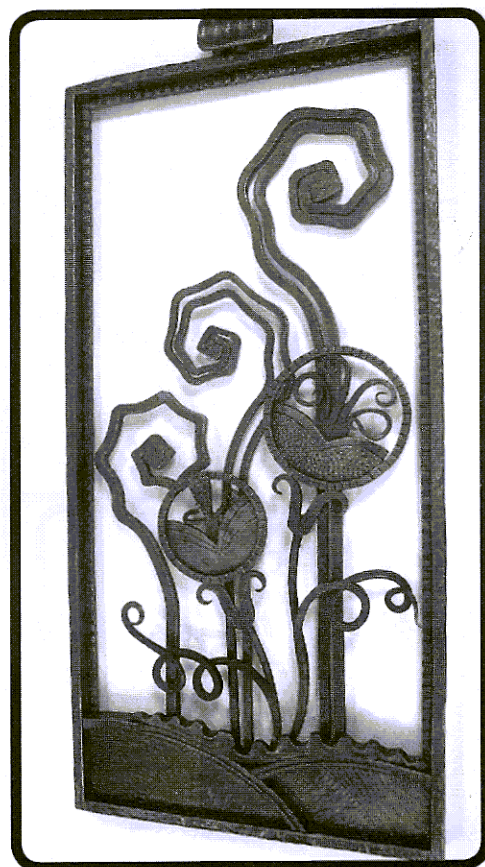
**Rose and Iron
Dick Fedder**



Seven Pieces from a Gary Eagle Art Deco Class

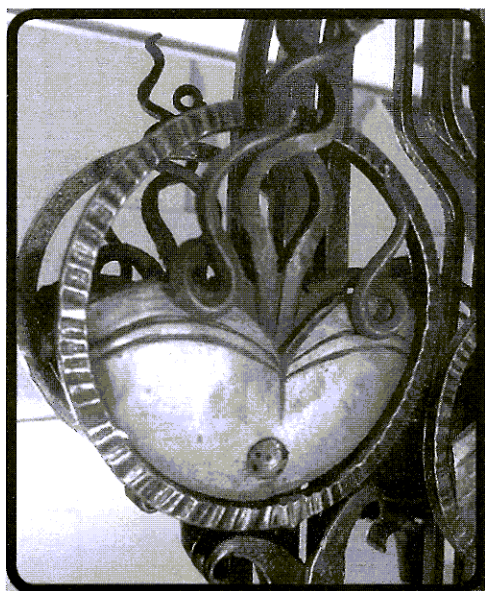
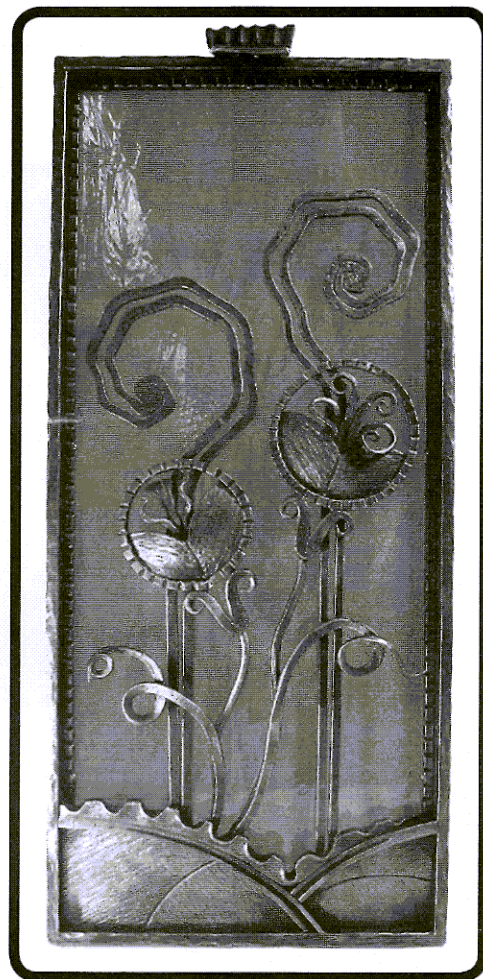


Lisa Gertsen



Dave Lisch

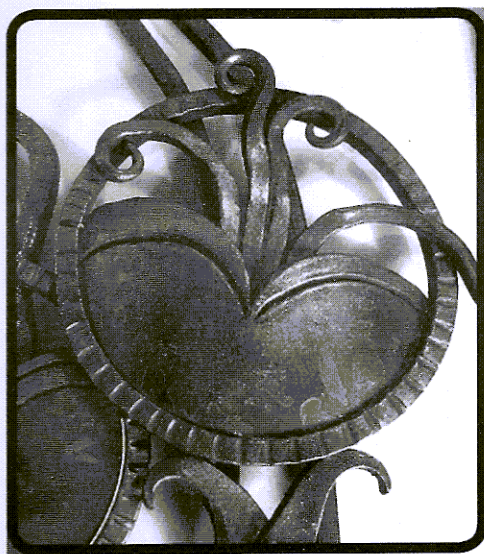
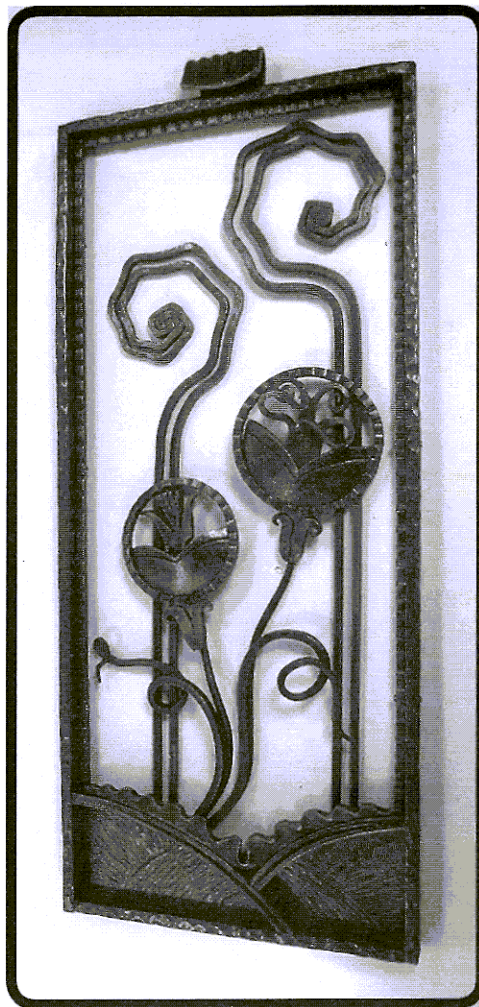
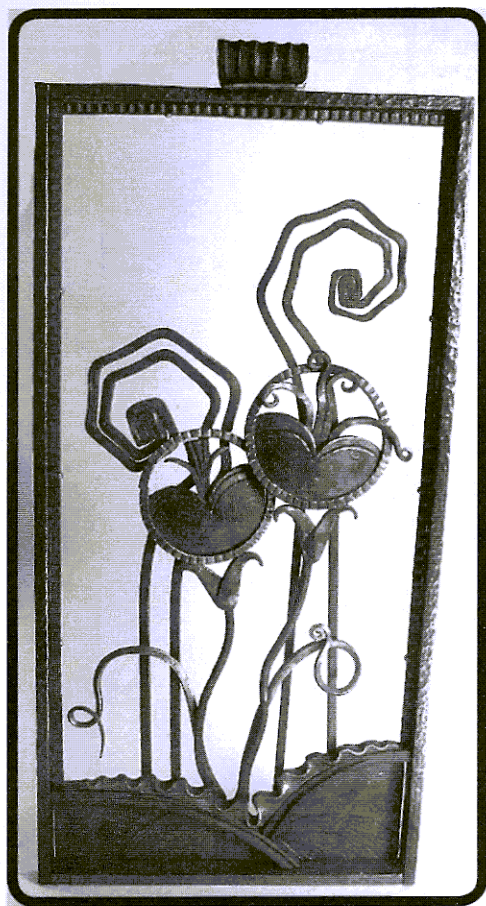
Spring
Conference
Gallery



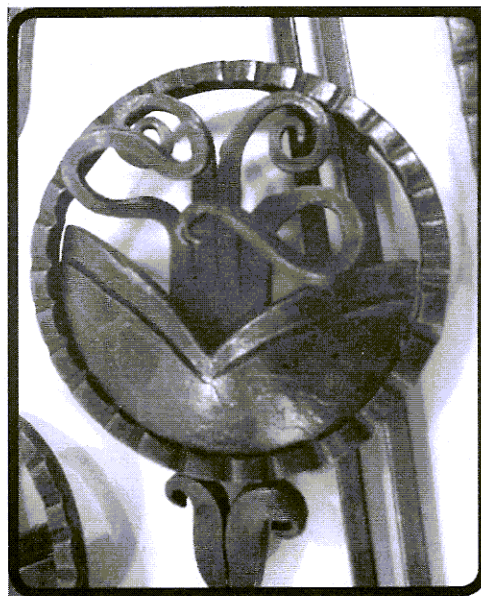
D. Nelson

Bill Apple

Spring
Conference
Gallery

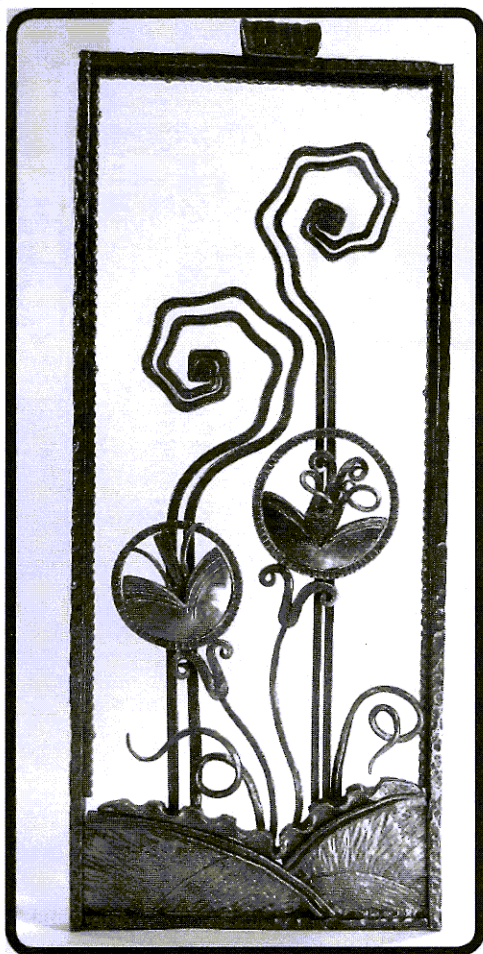


Andy Blakney



Lauren Osmolski

Spring
Conference
Gallery



Tulips
Jerry Nielsen

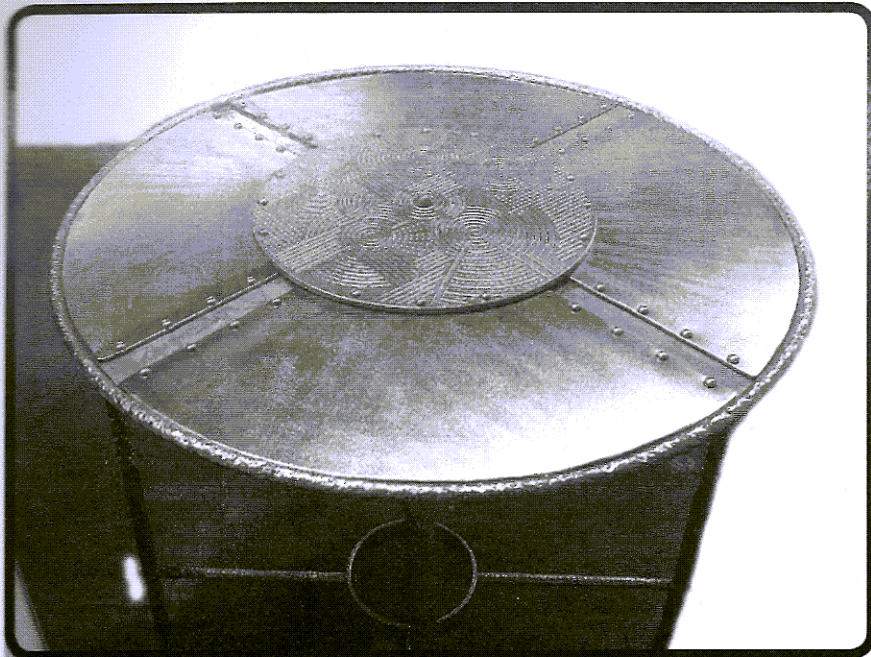


Jim Griswold



Rose in a Rock

Dick Fedder

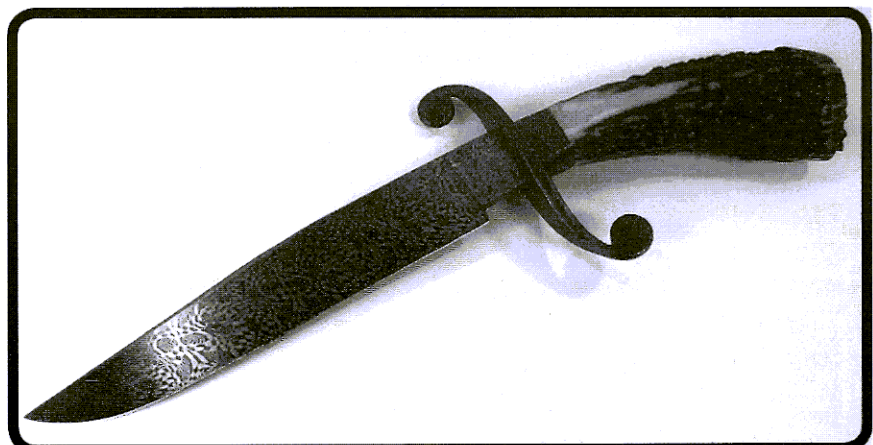


Stainless Table
with Brass

Ries Niemi

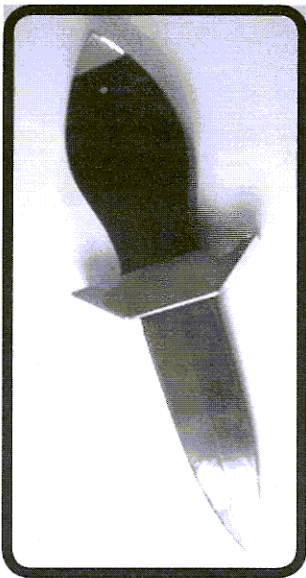
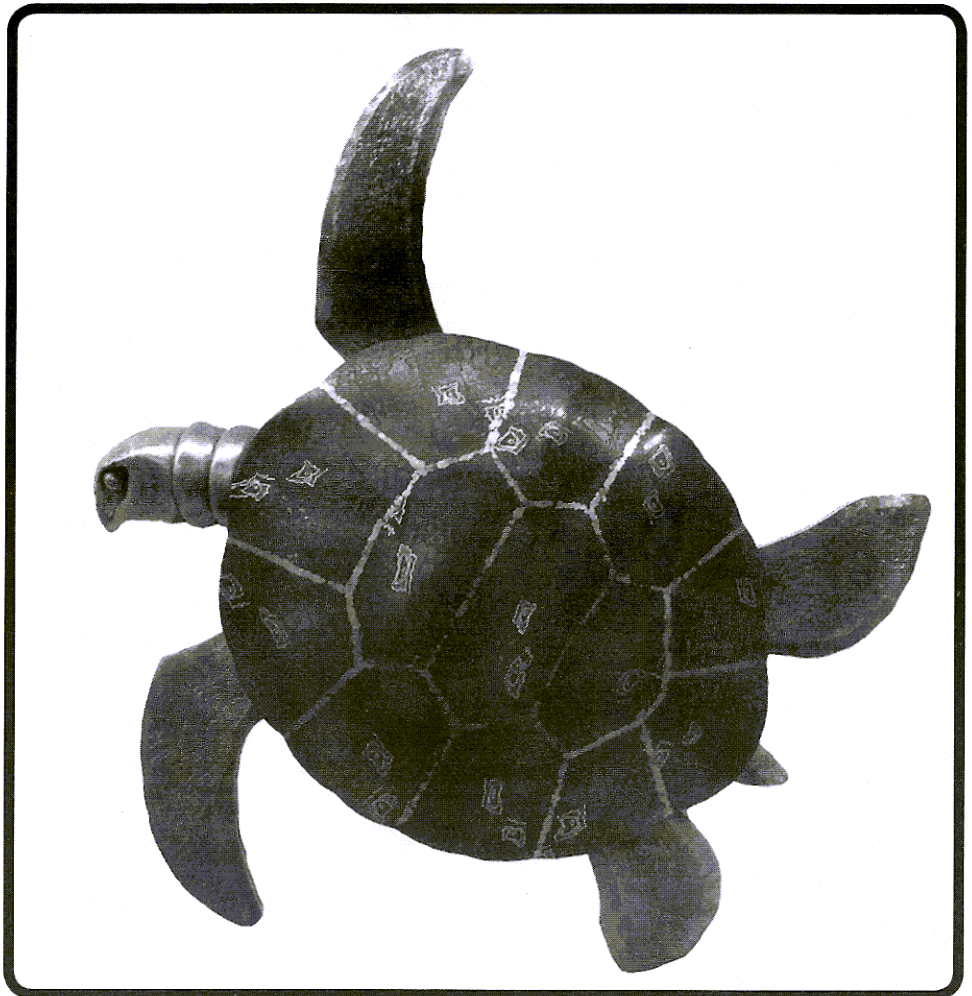
Damascus Knife

David Lisch

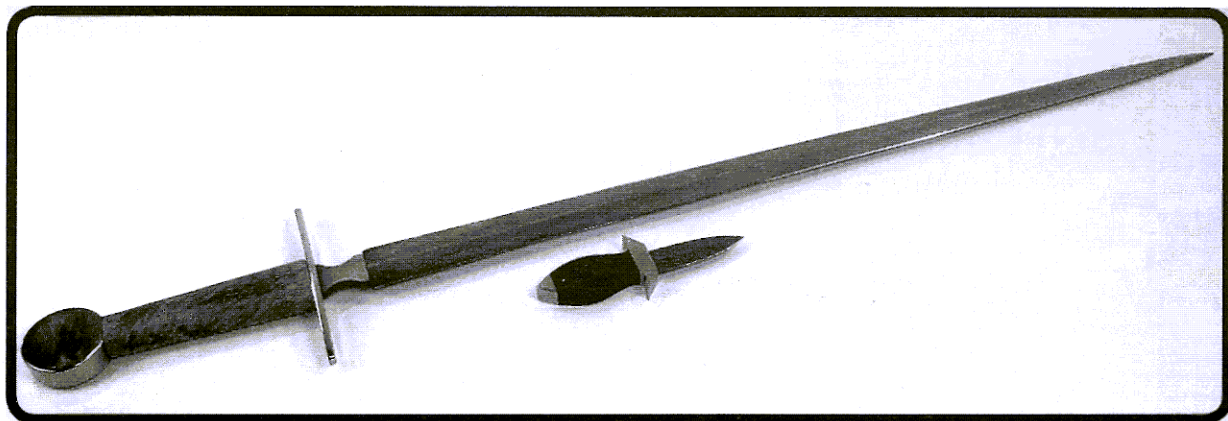
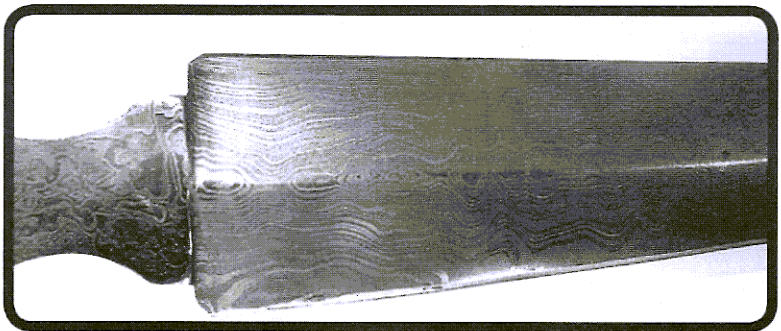


**Spring
Conference
Gallery**

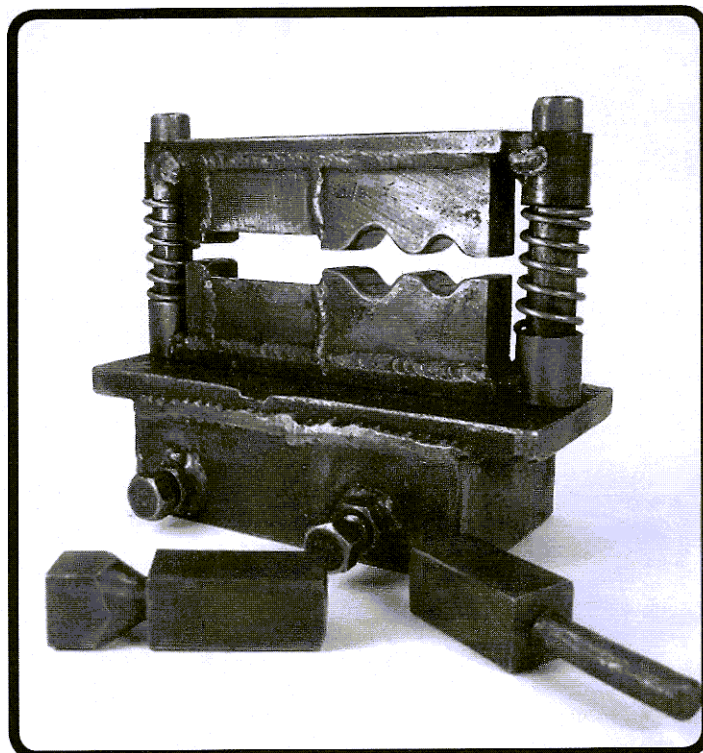
**Damascus
Sea Turtle
Tom Ferry**



**Dagger and Sword
Matthew Davis**



Power Hammer Jig, ONE HEAT
John Emmerling

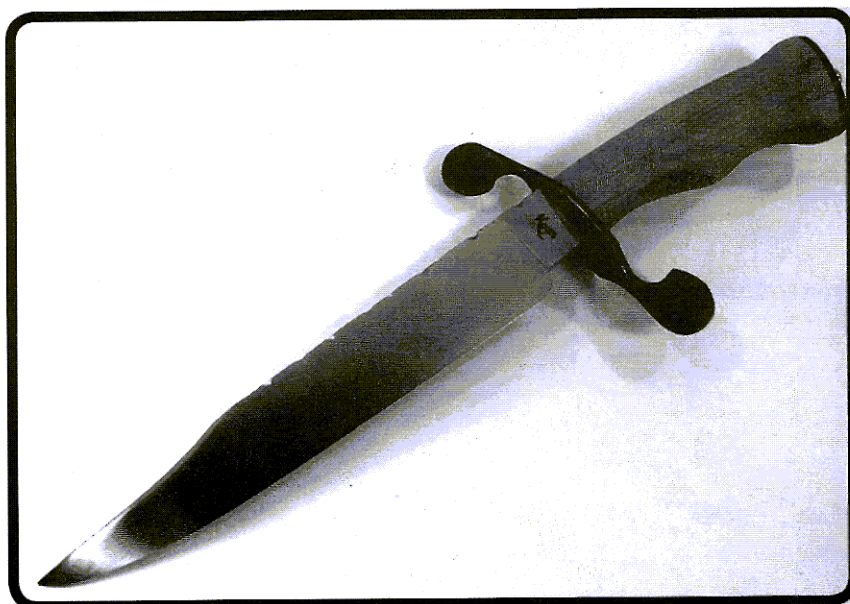


Bloodwood
15N20/1095

Mastodon Tooth
Nickel/1095

Madrone/Brass
1095/15N20

Jim Viall



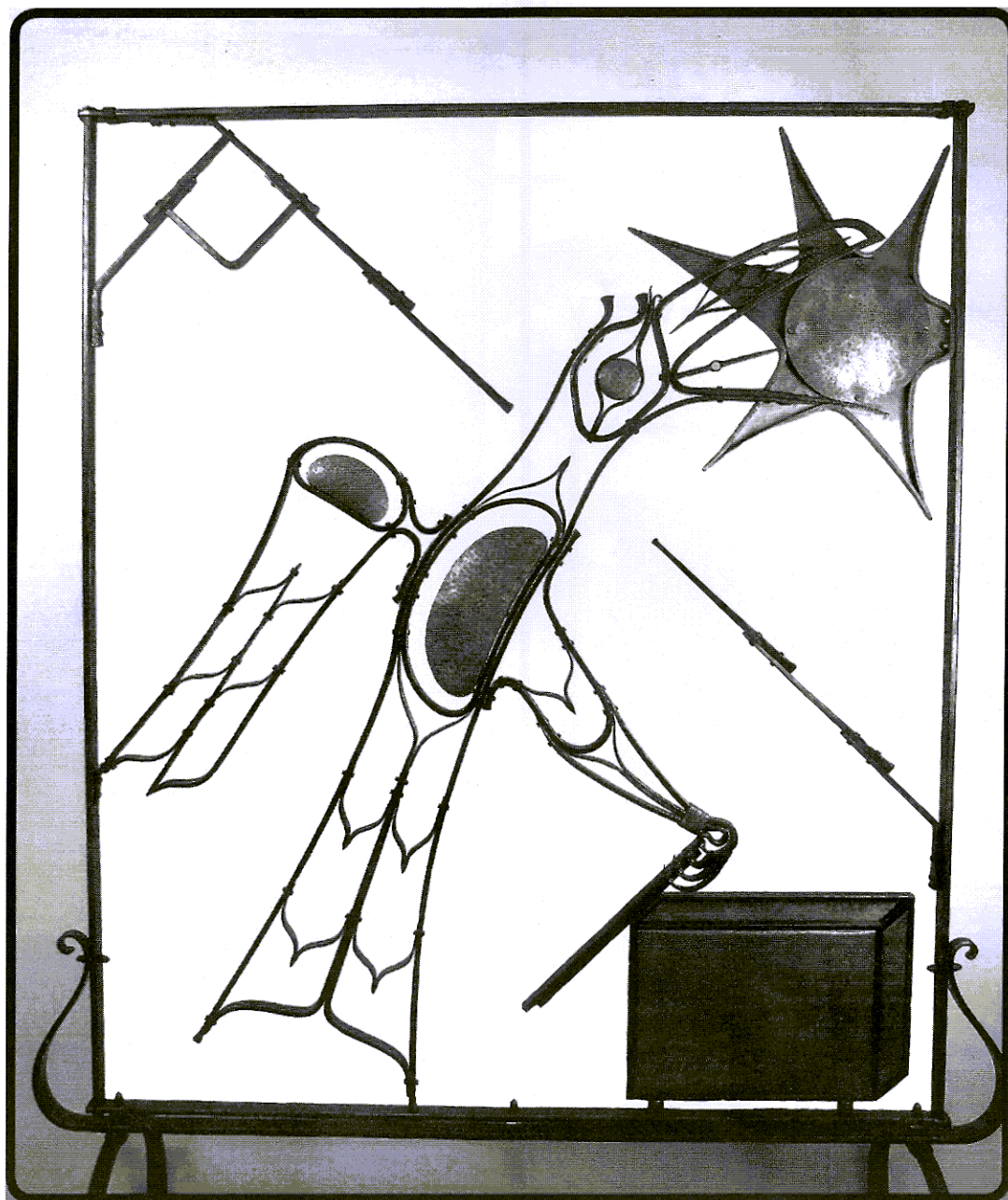
Osage Bowie
Geoff Keyes

Spring
Conference
Gallery

Wall
Hanging

Dean
Mook

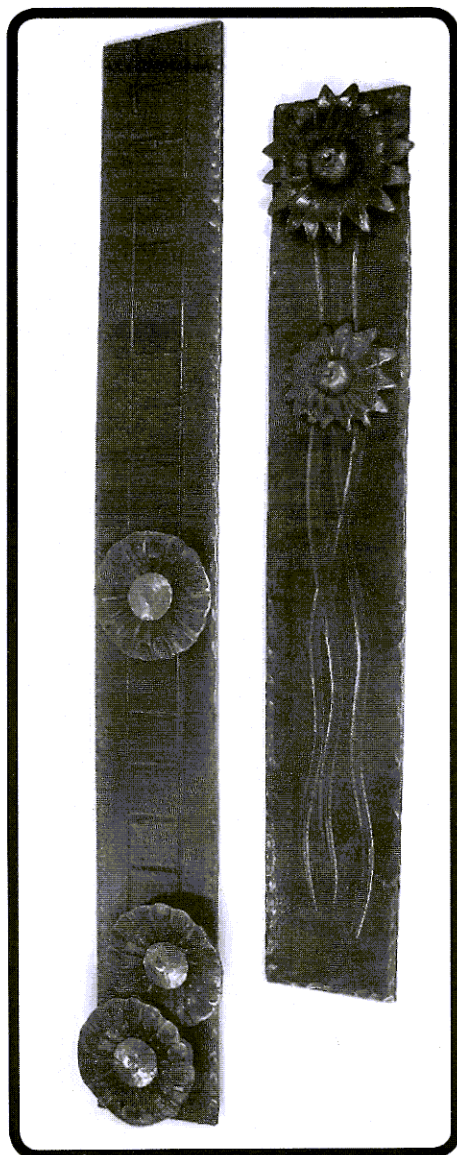
"Raven Setting Free the Sun"



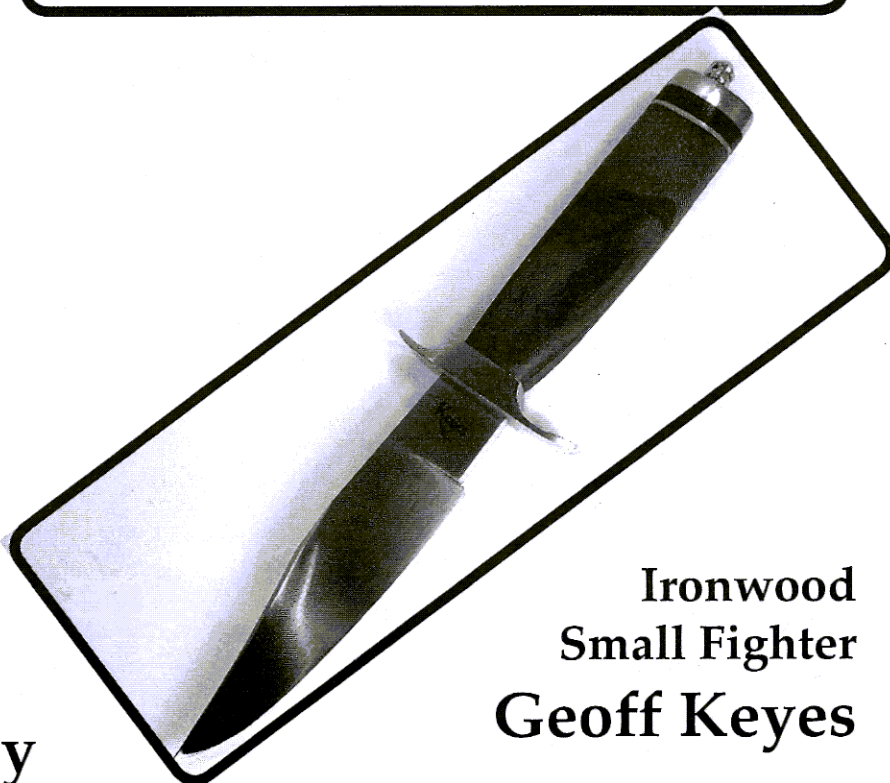
Drawer Pulls
John
McClain

**Spring
Conference
Gallery**

**Picture Frame
Mike Neely**

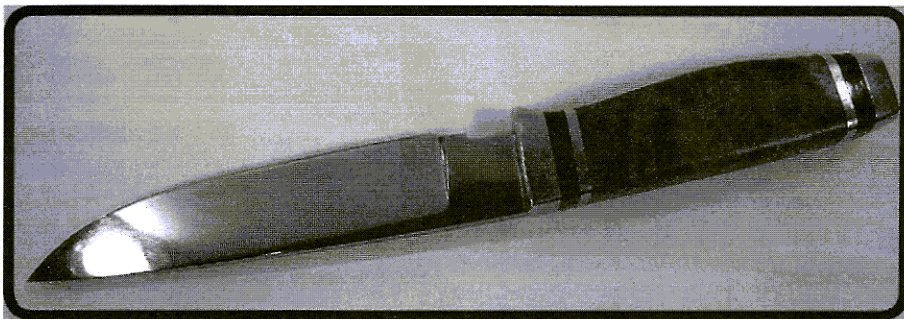


**Frame Samples
Mike Neely**



**Ironwood
Small Fighter
Geoff Keyes**

Night and Day
Jerry Nielsen



5160 Amboyna,
Buffalo Horn,
Brass

Jim Viall

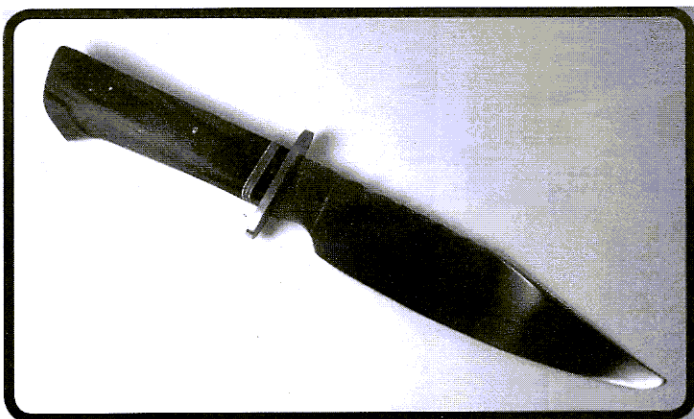
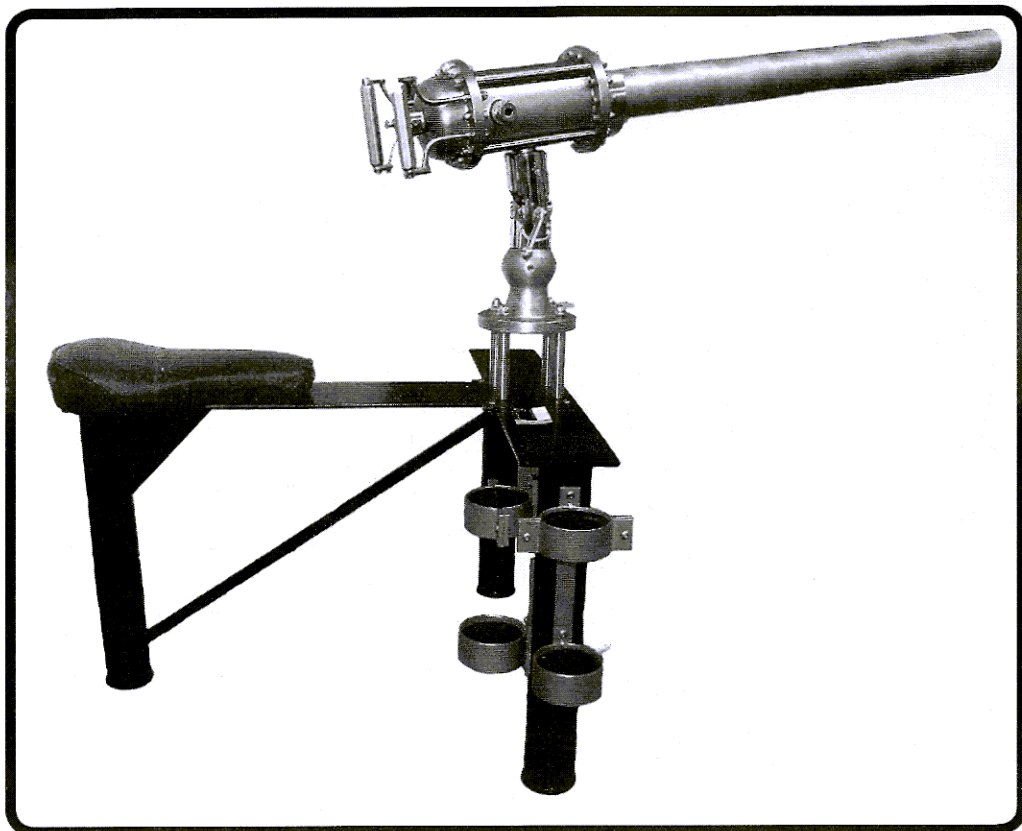


Stag Fighter **Geoff Keyes**

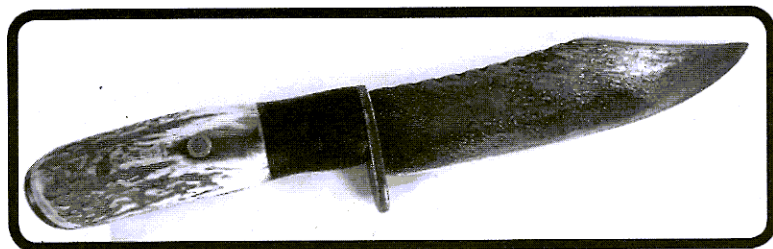
**Spring
Conference
Gallery**

**Oxy/Mapp
Cannon**

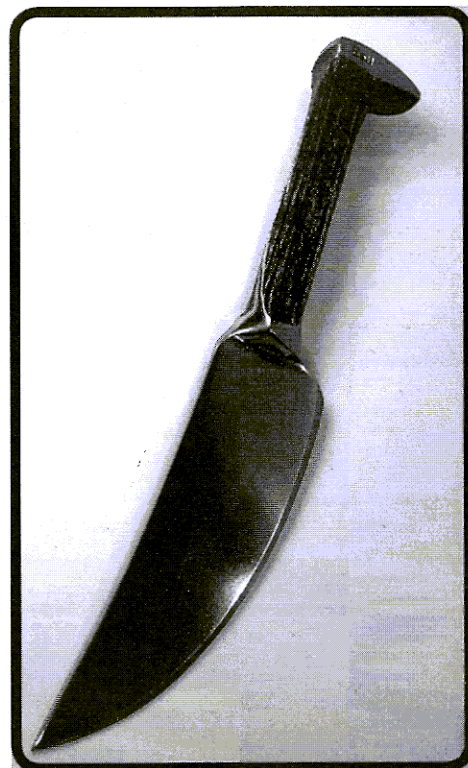
**James
Manson**



**Ironwood Bowie
Geoff Keyes**



**Cable Knife
Kris R. Ketchum**



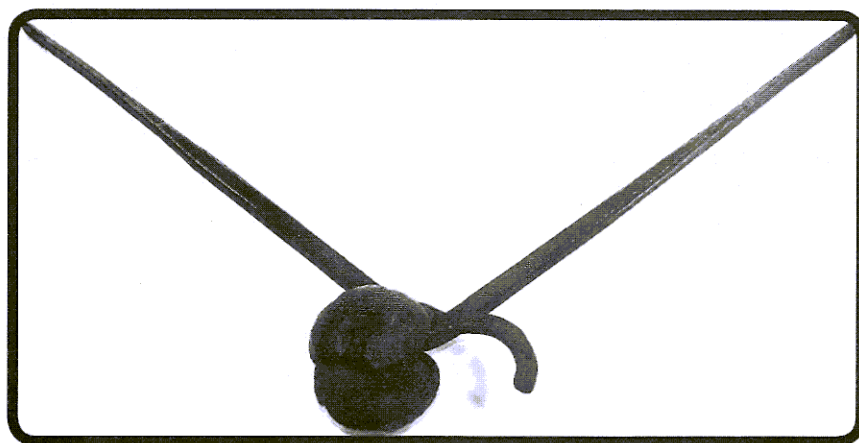
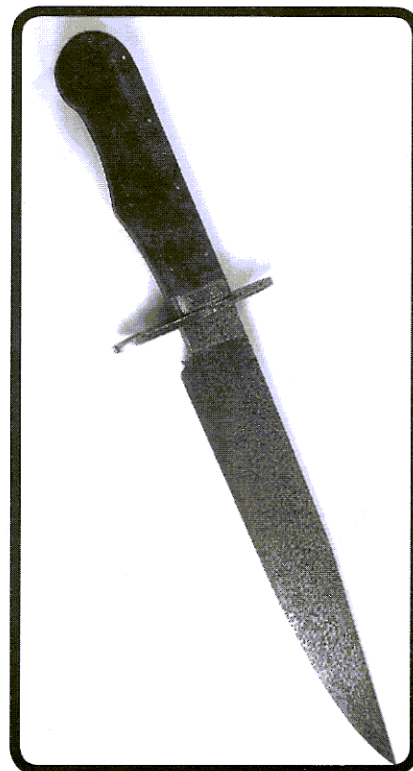
**Spike Knife
Tim Ball**

Untitled
Steve Howell

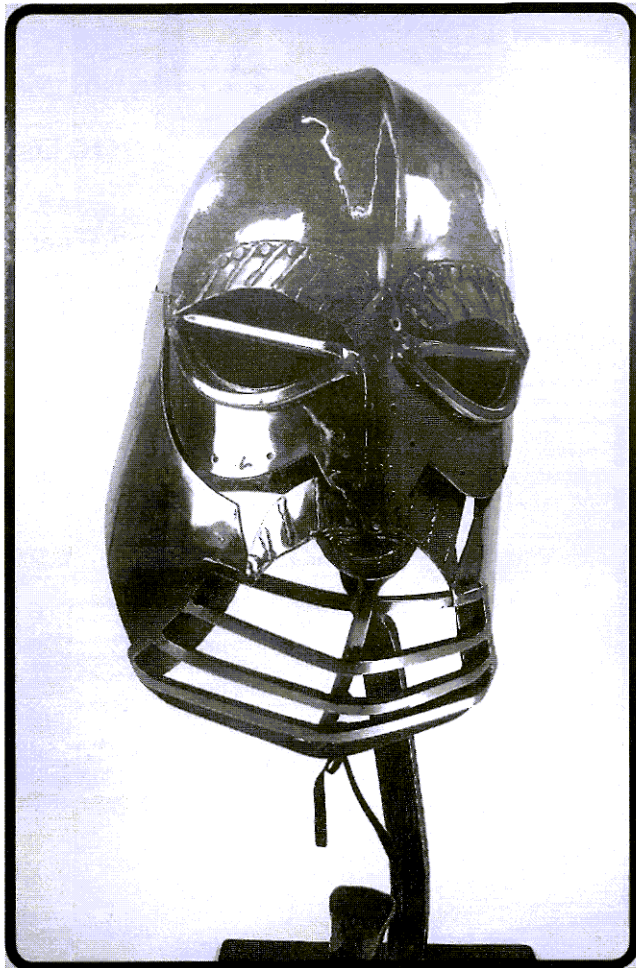


Andirons
Jorgen Harle

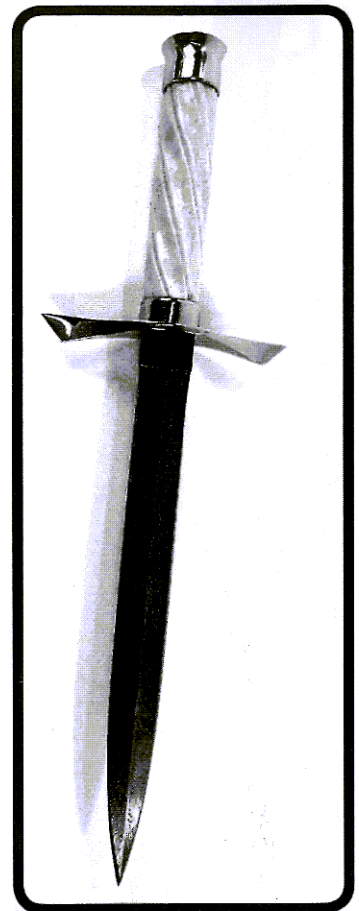
Damascus Knife
Tom Ferry



Rivet Tongs, Jorgen Harle



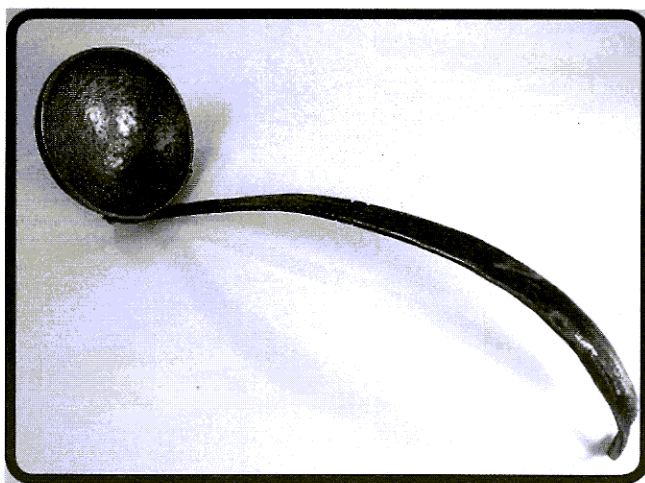
Stainless
Armour
Helmet and
Knees
**Matthew
Davis**



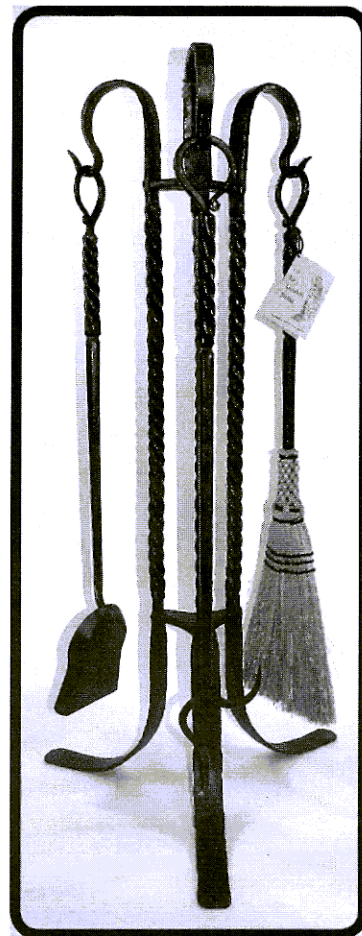
Bonehandle Dagger
Matthew Davis

**Spring
Conference
Gallery**

**Rose from a
Railroad Spike
Jerry Nielson**



**Ladle, One Scoop Soup Spoon
Ken Williams**



Fireplace Set

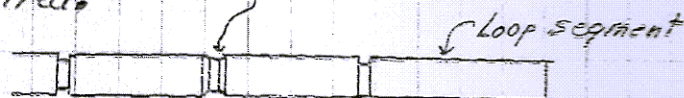
Larry Soule'

Letter Opener (LO) and/or Steak Turner (ST)
 Mt. Vernon Conference April 25-27 2008
 Hands-On Workshop by Larry Rose

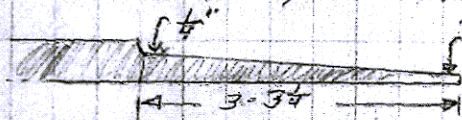
1

Using $\frac{3}{8}$ " x 12" square stock, already prepared w/ segments denoted, we'll draw handle loops. Same procedure for both projects. Next draw point or blade. Stamping design on handle & twisting is completed last.

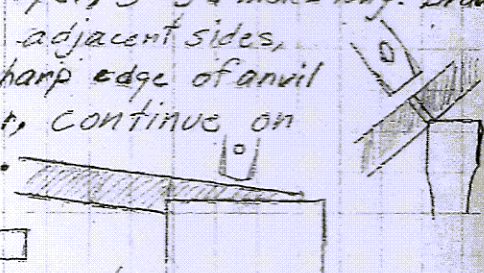
- 1) File all edges, grooves & corners of segments. Can do step 2 first if so desired.



- 2) Draw out 1st segment to form square taper, 3-3 $\frac{1}{4}$ inches long. Draw out 2 adjacent sides, using sharp edge of anvil as butcher, continue on face of anvil to dimensions shown.



Cool all of handle segments not being worked. If taper goes from square ☐ to diamond ☐ make immediate corrections.



Use set tool or flatter to finish a long crisp taper. Always work pointed tip hot - it's very easy to get a cold shut or split on the tip if worked cold. For Letter Opener (LO) go to 8

- 3) Begin ST tip by cutting off surplus stock $\frac{1}{2}$ " from front segment (on at punch marks). Heat & draw a sharp taper about 8" long, going from square to sharp, round point. Use flatter if needed for nice taper, then dress w/ file making round sharp tip. Keep all handle segments cool, hold w/ tongs provided.

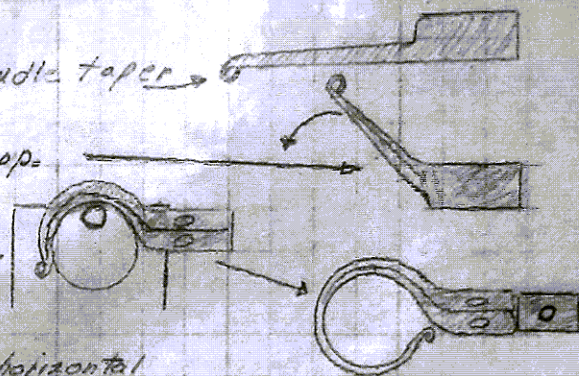
- 4) Stamp designs in segments - your choice, your pattern. Hold punch vertical, strike sharply 1-2 blows. Smaller punches require less force. Use flatter after stamping to true & straighten all segments.

- 5) Twist handle. Heat to dull cherry red, place in vise vertically or horizontally w/ rear segment exposed. Fit twisting wrench & twist $\frac{1}{2}$ turn or 45° in either direction. Reheat clamp in vise w/

2 segments exposed from jaws, twist same as before. Keep segments in line & straight, make corrections as you go - not after all twisting is complete.

6) Form small tight return on end of handle taper

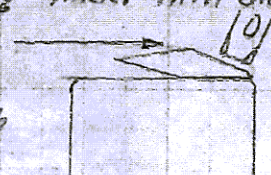
Bend taper down to begin forming loop. Bend over horn at about $\frac{3}{4}$ " ϕ . Use soft hammer, mallet or wood club so not to spoil crisp edges.



7) Form hook on tip. With handle loop in horizontal position & return crook facing right bend tip down over horn at about $\frac{3}{4}$ " ϕ on horn to form half circle, then twist cross-wise. Finish ST by wire brushing, filing edges & general tune-up. PUT ON THE STEAKS!

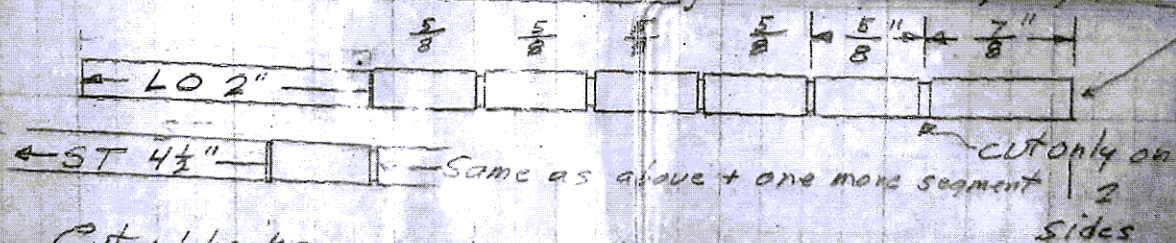


8) Cut blade end off to 2" beyond forward segment. With, as yet unformed handle loop, held horizontally, begin drawing blade out to a flat point 4-4 1/2" wide by $\frac{3}{16}$ " thick. Thin blade edges by flat faced blows on edge of anvil.



Blade finishing requires much filing and grinding. Profile the shape of blade you want, then work edges by filing until fairly sharp. Stamp & twist as in step 4. Tune-up & buff as needed - "OPEN THEM BILLS"

Layout Plan for Starting





Greetings Friends of Blacksmithing,

Spring has come with cherry blossoms and get out of the house weather. Conference season is starting for blacksmiths in many ABANA affiliates. And as usual there's news about ABANA happenings, news for Members, and news for Affiliate groups.

ABANA Happenings:

Long time ABANA board member Dorothy Stiegler stepped down from the board on February 17. Her statement is posted on the web site business main page. (www.ABANA.org/business/index.shtml) Three candidates were identified as potential replacements and in due course, Doug Kluender was appointed to the board. Doug's brief bio is also available on the web site business main page.

In other business news, the By-Laws committee with approval of the ABANA board has completed a thorough revision of the ABANA by-laws. This is posted on the ABANA web site and questions, suggestions and comments from members are sought so that your opinions can be taken into consideration. Comments from members and answers from the board are posted on the By-Laws Blog page. (www.abana.org/business/Bylaws_blog.shtml) The by-laws revision will be put to a members vote in August.

Please consider running for the ABANA Board. Contact Jim Masterson, Nominations chair. (Jim@ABANA.org)

News for Members:

Last time the members discount program was announced -- now it is fully operational. (See www.abana.org/resources/discount_program.shtml)

Now a brand new program is ready for ABANA members! ABANA has partnered with Grainger to offer members access to the all of the offerings in the mammoth Grainger catalog for at least 10% off catalog each prices and discounts of

up to 45 - 55% off list on hand tools from Proto, Blackhawk and Stanley, 46 - 48% off DeWalt and Milwaukee Power tools, 28% off motors and power transmission items, etc. Plus Grainger will pick up the freight cost to deliver these items to your door or you can do business with your local Grainger branch. John Cosenza is Grainger's contact person for ABANA members (800-237-3174 ext. 384 or john.cosenza@grainger.com.) To order you'll need ABANA's Grainger account number: 873522098 and your ABANA member id number -- your ABANA membership must be up to date.

Please get your ABANA dues payments in on time. Dues are payable during the entire quarter ending with your membership expiration date; if your dues are over 15 days late you will miss out on the next quarters Anvil's Ring. A year's membership will still get you 4 Anvil's Rings and 4 Hammer's Blows but late payment will result in a gap in your library.

News for Affiliate groups:

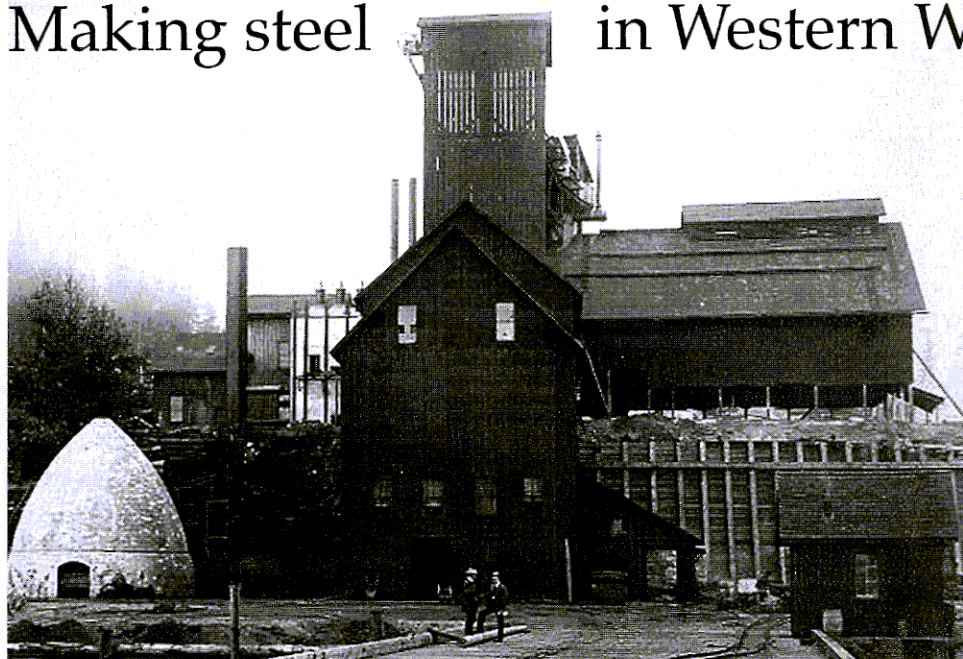
Affiliate libraries may subscribe to ABANA publications at library rates -- but subscriptions are not memberships and thus cannot participate in ABANA member discount programs. The Affiliate List on the web site (see www.abana.org/affiliates/affiliate_list.shtml) is being enhanced to have major events of affiliate groups. This is a cross reference to the Events calendar. Email me with requests.

The demonstrator list is seriously out of date. Please encourage all those talented demonstrators out there to check it out and submit updates. (see www.abana.org/downloads/demo_web.pdf)

Best Regards and please be in touch
(pboulay@abana.org).

Paul Boulay
ABANA Affiliate Relations Board Member

Making steel in Western Washington



Opened in 1881 outside Port Townsend, WA, steel making in Irondale survived many ownership and name changes before finally closing in 1919.

The Irondale Steel Company story

by Gene Chapman

During a recent road trip my wife and I took some back roads to Pt Townsend, WA and took a number of digital photos along the way. We drove through Irondale and I began thinking of its history. Many years ago there was a article in a local newspaper about Irondale's history which I should have kept. I called the Jefferson County Historical Society and they have files and old photos about Irondale which can be researched.

For grins I "Googled" Irondale and many sites about Irondale turned up. One interesting site is the Historic American Buildings Survey / Historic American Engineering Record which has a report on "Irondale Iron and Steel Plant", assembled by Diane and JD Britton, Washington State office of Archeology and Historic Preservation, dated

Nov. 1983. It is 69 pages long with some drawings and 42 black and white photos. The web pages are hosted by the Library of Congress (American Memory), type in Irondale and hit the search button <http://memory.loc.gov/ammem/index.html>

First established in 1881, Irondale is significant as the site of one of the first attempts to introduce heavy industry into western Washington, and was notable as an efficient and modern manufacturing facility. The Irondale Iron and Steel Plant is an historical / archaeological site located in Jefferson County, Washington. Crumbling brick and concrete foundations now hidden by blackberry bushes, maple and alder trees, are all that remain of the plant.

The central business district no longer exists. Irondale, a

bustling industrial town in its heyday, boasted an active commercial center and daily traffic of ocean steamers arriving and departing from its dock. The Puget Sound Iron Company opened the first blast furnace in 1881 and produced high quality pig iron through 1889. Its location in Jefferson County resulted from an agreement with the owners of a nearby iron ore deposit.

Only two other iron plants existed on the west coast at that time, in Oregon and California.

Pacific Steel Company restored the blast furnace in 1901 and ran it for a short time. In 1906 the Irondale Furnace Company purchased the property and later, as Western Steel Corporation, added a full-scale steel plant.

Irondale, unique during this era, was the only plant west of Pueblo, Colo. to produce steel

from its own raw materials.

After Western Steel's failure in 1911 the new owners, Pacific Coast Steel Company, dismantled and removed the steel plant. The blast furnace remained idle until it reopened between 1917-19 as an emergency war measure. Investors recognized the high profit potential of founding an iron and steel industry in the Puget Sound area. However, the increasing cost of fuel and necessity of importing iron ore kept expenses high. In addition, owners raised an insufficient amount of capital to maintain operations within the confines of modern improvements.

Despite its failure, the Irondale Plant drew eastern attention and population, but in true boom town tradition, Irondale and its industry prospered and declined together.

Here are some facts gleaned from the report. (Do go to the website if you're online, great reading about the history.)

Hard magnetic iron ore from Texada Island, BC, combined with the soft Chemicum bog ore produced a high quality pig iron. 70 men were employed at local charcoal pits to supply sufficient fuel estimated to consume 912 cords of fir a day.

The initial stone furnace was torn down after making 1200 tons of pig iron. A new steel plated furnace was installed with a capacity of 50 tons per day.

Limestone for flux was mined at San Juan and Orcas Island and barged to the site. Twenty brick kilns bound

with wrought iron bands were built, 30' X 30' and would hold 75 cords each. These were plastered with cement, thus the white looking kilns in the photos.

Between 1885 and 1888 an average of 3000 tons of iron was made each year. In 1889, 10,371 tons of iron was made. The products' high quality accounted for the demand at the Union Iron Works in San Francisco, some of which was used in the construction of the cruisers Charleston, San Francisco and the battleship Oregon.

Ironically, after it's highest annual production to date the plant closed and remained dormant for the next 11 years.

The foundry changed hands many times and newer more efficient furnaces were built in later years. Up to 150 new workers from back east were brought in around 1910 because of their first-hand knowledge in the iron making process.

Company employees constructed a sawmill, log splitting machine and conveyor to automatically feed wood into the kilns. As a result, efficiency increased and costs decreased. At this time the Irondale plant directly and indirectly employed 300 men, 100 in the smelter, 100 in the mines and 100 felling trees.


In 1909 an 1800 HP Corliss was installed to run 22 inch rolling mills for making steel.

It's A Party!!

Big Jerry is turning 70!

- Fun
- Food
- Beer
- Bluegrass
- Open Forge

70th



**Come and Celebrate
Saturday, July 12
Old Cedar Forge**

**Directions can be found at:
www.oldcedarforge.com**

Come anytime after noon,
we'll eat about 5 p.m.
If you'd like to bring an item
of food please call Ina at
360-275 6769 and let her
know so the rest of the menu
can be planned accordingly.

Announcements

English Head Tutors of Blacksmithing in Victoria this August

Adrian Legge and Henry Pomfrett. Head tutors of Blacksmithing at the Heferford Centre for Rural Crafts in England, will be demonstrating in Victoria, BC, on Thursday the 7th and Saturday the 9th of August 2008.

One day demo, \$120. Please book for either Thursday or Saturday. The demonstration will be a design and build project. Slide show on Thursday evening.

Call Jake James at 250-642-6984, or e-mail at jake@jakejames.ca.

Online Silent Auction of 30 Blacksmithing books

A small collection of about 30 books on blacksmithing are available through a silent auction.

Included are Vol 1 thru 1V of *Practical Blacksmithing* by Richardson. The auction will end July 15, 2008. Complete list of books available by e-mail. Contact horseshoeguy@earthlink.net. Seller reserves right of withdrawal if winning bid is not enough.

Reserve not for 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: \$350
Garden Class Fee: \$475
All classes have a \$100 non-refundable deposit.

Craft classes available with Darryl Nelson

The Village of Government Camp ARTS CABIN PROJECT in affiliation with The Mount Hood Cultural Center and Museum is offering a variety of Craft Classes, including Blacksmithing.

The Blacksmithing Classes are taught by Darryl Nelson and limited to 2 students per session. These semi-private sessions may be individually scheduled from 2 hrs. up to 6 hrs. at a rate of \$30 per hour and formatted around your needs and interests, from introductory to advanced.

Upcoming 2008/2009 Classes

Forge Welding in Gas Forge
One-Day, Oct. 4th., \$125.
Darryl Nelson, Instructor

Animal Head
Oct. 24, 25, 26
Darryl Nelson, Instructor

Tools for the Artist Blacksmith
Nov. 8, 9, 10
Mark Aspery, Instructor

Traditional Forged Leaves
Nov. 14, 15, 16
Mark Aspery, Instructor

Please forward your name, address and phone information along with the class you are requesting and deposit to:

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

Call Darryl at 360-832-6280, or Mt. Hood Cultural Center & Museum at 503-272-3301 to schedule a class.

2008 BLACKSMITH
SCHEDULE
June 28 & 29
JULY 28 Thru
AUG 3 --
BLACKSMITH WEEK

Sept 20 & 21
Nov 28 Thru 30 --

CHRISTMAS
SALE
Dec 20 & 21

Announcements

Fall classes for early registration at Old West Forge

Beginning Blacksmithing I

In this intensive 4 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 instructors anvil followed by immediate hands on work.

Date: Nov. 14, 15, 16, 17 2008

Place: Old West Forge
White Salmon, WA

Cost: \$425

Blacksmithing Basics and Beyond

In this intensive 4 day workshop we will review heat treating, punching, drifting, tapering drawing out, riveting, leaf making and more.

The focus of this class is on traditional joinery used in garden gate components. The components of this project include mortise and tenon joints, heel bars, hot collars, scrolls, and adornments. Tong making will also be emphasized.

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

Date: Sept. 12, 13, 14, 15

Place: Old West Forge

White Salmon, WA

Cost: \$425

Beginning Blacksmithing II

Date: Sept. 12, 13, 14, 15

Time: 8:00 am – 4:30 pm

Old West Forge,
White Salmon, WA

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.

Blacksmith Swap Meet (and a poem)

The anvils will be there,
knives and post vices too.
But what we really hope
shows up is **YOU!**

Saturday, July 26, 10-3.

3600 E. Marginal Way South,
Seattle, SW corner of the big
building on Spokane St. & E.
Marginal Way.

Low cost burgers and dogs.
Vendor fee \$5.

Sponsored by the Co-Lisch-
En for the Even Distributio
of Blacksmithing Tools &
Equipment.

206-706-1814

Chamber honors Tim Middaugh

Tim Middaugh was recently named Citizen of the Year for East Clakamas County by the Clakamas County Chamber of Commerce.

Third annual Blacksmith Week and Campout on Mount Hood, Oregon

Blacksmith Week and Campout will be July 29th thru Aug 3rd, Monday thru Sunday, come and take part in the festivities.

Daily Forge Demos, Classes, Contests, Prizes, Nightly Campfires, Camping. ALL FREE! Camping is on first come basis, come for the day or week. Tour the Ironwork of Timberline Lodge.

This years event also includes a RAVEN Theme Art Show. Bring something to show, Raven or otherwise.

SPONSORED BY THE MOUNT HOOD ARTS CABINS PROJECT - www.artscabins.org

For more information, contact Darryl Nelson at 360-832-6280 or firemtforge@hotmail.com



Peter Ross might show up at Mount Hood.

From the editor

I talk up smithing every time I'm in a group of two or more. My friends and social contacts are generally always interested, always surprised to learn about the beautiful, useful creations artist blacksmiths forge from cold, hard iron.

So when the chairmen of the just passed Spring Conference decided to invite the public to come and learn about blacksmithing I was glad to help.

A few press releases to newspapers and radio stations sent with half a dozen color photographs was enough to get my email buzzing, phone ringing.

Sure enough there was uniform amazement from editors and reporters at the other end. How could they not be interested? And baffled over how solid steel could become delicate leaves, animal heads of extraordinary detail.

It's a great story and I truly enjoy getting it out.

A reporter from the *Skagit Valley Herald* did a piece on the conference, concentrating on local Mount Vernon resident Larry Rose.

He agreed to drop by Thursday to do an interview, got so fascinated that he stayed all afternoon and spent most of Friday and Saturday at the fairgrounds. He used the line I remember from my newspaper days, "Boss, I have

to get some more background on this smith story," which is another way of saying, "you won't see me for the rest of the day."

What makes promoting blacksmithing so ideal is that the information is not only highly interesting and the pictures or video stunning, but you are such great interviews that two hours scheduled to talk to someone over at the smith conference turns into three days. Hope someone got a hammer in that guy's hands.

Jim

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

Classifieds

Refflinghaus Anvils

Premium quality German made ERNST REFFLINGHAUS ANVILS are now available in the U.S.A. through the Shady Grove Blacksmith Shop, Grand Island, Nebraska.

The Refflinghaus family has been producing premium anvils in the same location since 1886. There are over 100 sizes and styles available ranging in size from 77 lb. to 1250 lb. One of the most popular anvils is the double horn with upsetting block and side shelf. All anvil faces are guaranteed to be RC59. See at www.blksmith.com or call 308 384 1088. (3)

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.(2)

Studio/House for sale

Blacksmith/Welding Studio with mid-century, modern home in Bellingham, WA. Studio - 780 s.f. Built in 2002. One-ton carriage lift on rails. Ten hp industrial compressor. Floor sweep ventilation system. Space-Ray infrared heat. Forge area is natural gas. House - built in 1952. Professionally remodeled. 3 br, 2 bath, 1119 s.f., bamboo floors. Port Orford Cedar post and beam entry to kitchen. Custom cherry kitchen cabinets. Recycled old growth fir tri. Basement - 1119 s.f. woodworking shop with garage door entry. Sheds - kayak, garden, firewood, compressor, cat atrium. Rockwork, gardens and orchards. \$499,990, alice@seabik.com 360-223-5524 (2)

More details, see NWBA online ad

Kinyon style power hammer

Ron Kinyon style power hammer built by Ken Williams, \$1,800 OBO; two post vises, one mounted, 4 and 5 inches. Contact 350-293-7214 or email davelin1@verizon.net for pics or more details. (2)

Coal Forge For Sale

Open farm-style forge with a pump-style handle. Pictures and dimensions are available by email from smith@blacksmith4u.com. These are located at Point Defiance Park in Tacoma. (2)

Wanted

Old rivet sets, rivet guns and associated tooling working or not. \$\$paid. Steve Howell, Ballardforge@msn.com. 206-235-3246. (2)

Hot Iron News

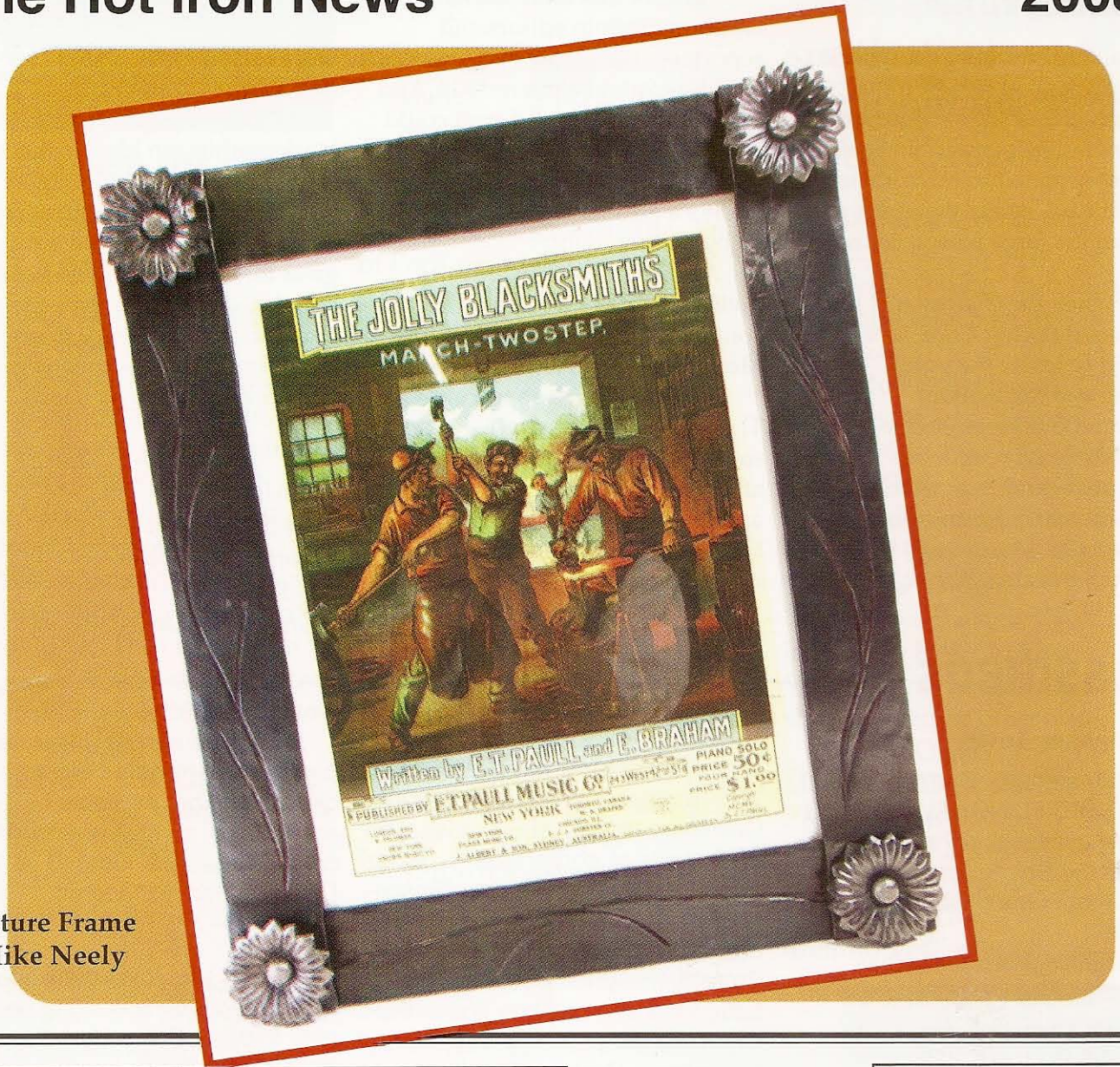
Classifieds are free to NWBA members! All others \$10 pre-paid.

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, July 15, Nov. 1
(Sooner is always better than later)



Picture Frame
Mike Neely

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Vancouver, WA 98665

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