

# Hot Iron News



A publication of the Northwest Blacksmith Association Third Quarter, 2008



New Home of the NWBA Archives



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### World class art museum close to Fall Conference in Stevenson

On your way to, or from the NWBA Fall Conference in Stevenson, WA, you might want to add the Maryhill Museum of Art to your stops.

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 was founded by Northwest entrepreneur and visionary Sam Hill and 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.

Maryhill Museum of Art will present its annual Outdoor Sculpture Invitational May 10 - October 31, 2008. The exhibition features large-scale works in a variety of media by Northwest artists Gregory Glynn, Stuart Jacobson, Alisa Looney, David Miller, Dennis Peacock, Mylan Rakich and Tom Urban.

Admission to the museum's sculpture garden is free. In addition to works in the 2008 Outdoor Sculpture Invitational, visitors to Maryhill can also see sculptures from the museum's collections that are on permanent display:

on the grounds — works by Brad Cloepfil, Tom Herrera, Mel Katz, Heath Krieger, Jill Torberson, Julian Voss-Andreae, Jeff Weitzel and Leon White, and in the museum — Auguste Rodin.

The museum is open daily from 9 a.m. to 5 p.m., March 15 to November 15.

Admission fees are \$7 for adults, \$6 for seniors and \$2 for children age 6-16. Maryhill is located off Highway 97, 12 miles south of Goldendale, Washington. Visit [www.maryhillmuseum.org](http://www.maryhillmuseum.org) for more information.

Oops....The last issue had some errors. The *Hot Iron News* would like to apologize to Darryl Nelson for the miss-type in the headline of his upcoming class announcement and to Lisa Geertsen for the misspelling of her name in the gallery area.

# Northwest Blacksmith Association



## Officers and Directors

### Directors:

#### President

**Ina Culberson**

220 E. Cronquist Rd  
Allyn, WA 98524  
360-275-6769  
oldcedarforge@wavecable.com

#### Vice President

**Clyde Caldwell**

15060 Barrett Road  
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laurenosmolski@gmail.com

**John Simpkins**

4106 North 36th St.  
Tacoma, WA 98407  
253-691-7246  
simtechinc@comcast.net

## Committees

### Standing Committees:

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

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

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

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

### Subcommittees:

Fall Conference 2008: Tim Middaugh, Mike Neely

Spring Conference 2009: Dick Naven, Jerry Henderson,  
John Emmerling

Fall Conference 2009: John Simpkins, Ina Culberson

Assets & Inventories: Dick Naven

Library: Mike Neely

Workshops and Education: Tim Middaugh

Insurance: Chair, Dick Naven, Ina Culberson

Archives: Chair, Jack Slack, Andrea Lisch, Jeff Sawyer,  
Gary Strausbaugh, Rebecca Thompson

Website: Ina Culberson, Dick Naven, Darrell Gehlsen,  
Webmaster

Hot Iron News: Chair, Ina Culberson, Jim Almy, Editor,  
Lauren Osmolski, Andrea Lisch, David Tuthill, John  
Simpkins, Louie Raffloer

Trailers & Storage: Chair, Ken Williams, Dick Naven

Equipment and Safety: Ken Williams

Registration: Ina Culberson, Joyce Kemper

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 welcome new members.

NWBA Website at [www.blacksmith.org](http://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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"The NWBA logo, with the hammer poised above the anvil and the accompanying NWBA acronym, is a Service Mark of the Northwest Blacksmith Association, and is reserved solely for the use of the NWBA, except that anyone may use it to advertise or promote the events, publications, or mission of the NWBA, which is Education in Blacksmithing and Related Metalcrafts."



# Update with the President...

Greetings NWBA Members. I hope you have been able to make the most of summer while it visited the Northwest briefly. Soon it will be time for our Fall Conference, Forging in the Gorge II, happens September 26-28 at the Skamania County Fairgrounds in Stevenson, WA.

Coordinators Tim Middaugh and Mike Neely have planned a full action-packed schedule of blacksmithing events and a couple of new venues. Featured demonstrators and NWBA members, Joe Elliott and Jake James are valued both for their forging acumen and entertainment styles. Joe Elliott will demonstrate tool-making and hand-forged forms that inspired him to pursue a career in blacksmithing. Jake James will demonstrate work that blends organic forms with the abstract. In addition, super home-grown smiths/instructors will offer opportunities for participation via hands-on workshops, two blacksmithing contests (with prizes), and a "Hot Tips Live" session on Sunday morning.

Something new this conference is Black Smoke Alley. Grassroots in nature, an experienced smith who would like to bring a coal forge and tools is invited to set up in Black Smoke Alley — a social setting where one can b.s. and possibly pick up a tip or two from those who have been there, done that. No time commitment required. NWBA will provide coal and/or coke.

You won't want to miss the bargains you can scoop up in the tail-gating area. Conference T-shirts and new NWBA sweatshirts will be available for sale. AND,



the NWBA will host a garage sale where one can pick up back issues of the *Hot Iron News* at bargain-basement prices. All this and much, much more. Camping is free on the grounds (hook-ups are extra) and motel space is limited so make reservations now. Conference details are on pages 12 to 22.

The General Membership meeting will be held on Saturday following dinner. At that time the floor will be open for nominations for board of director positions. Four positions will be open; positions are for a two-year term. Be thinking about who you would like to have represent you on the board, talk with him or her, and be sure you have a person's permission before nominating from the floor. If you have questions about what is involved, please feel free to talk with any board member about what it means to serve.

2009 conferences are in the works. Spring 2009 will be held in St. Helens, Oregon with the coordinator team of Dick Naven, John Emmerling and Jerry Henderson. 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.



## President's letter, continued

Maybe you're not ready to take on coordinating a conference, but you'd like to get involved in some capacity at conferences; volunteers are keenly needed in registration, sales, and refreshments. For more details, see page 7.

As we look ahead to Fall 2009, it is time to begin planning for the NWBA's 30<sup>th</sup> Anniversary. The Conference will be held September 17-20, 2009 at the Southwest Washington Fairgrounds in Chehalis, WA. The theme will be "30 Years of Forging Iron and Friendships." Some initial exciting planning is in the works, but more input from members is desired. What suggestions do you have that would contribute to our celebration of 30 years as an organization? A media presentation is planned and everyone's participation is invited. If you have photos, especially of the early years, and are willing to share them, it would be greatly appreciated. The photos will be scanned and returned to you in a timely manner. Also, we are looking for early editions of the newsletter, especially the years 1979-1983. Materials can be given to any board member (John Simpkins and I are coordinators) or sent to NWBA, 8002 NE Hwy 99, #405, Vancouver, WA, 98665.

On July 26 the Board met for an all-day meeting. There were many items on the agenda and much discussion, as is usual for our summer session. What is best for the good of the organization is the focus of the board in all its actions. Three major items at this session were membership dues, loan/rental of NWBA teaching trailer, and the membership brochure:

Motion: Raise annual membership dues by \$5 to \$45 (\$50 outside of US) effective 2009 membership year. (Membership dues are based on the cost of publishing the *Hot Iron News*. Management

of publishing expenses is monitored closely by the editor and the board, but the cost of everything has gone up. For the past 12 months the HIN has been subsidized from conference income. Thus, the raise in dues is necessary.)

Motion: Establish the policy that the NWBA teaching trailer is available under certain conditions to other blacksmithing organizations, but it is not available for other uses. All lending or renting of said trailer is subject to Board approval on a case-by-case basis.

Motion: Having discovered an error in publishing the membership brochure, the board shall issue a recall of all undistributed brochures. Undistributed brochures should be returned to the NWBA Secretary at PO Box 2105, White Salmon, WA 98672. This notice serves as issuing that recall.

I look forward to seeing you in Stevenson SEPTEMBER 26-28. Bring an auction item; a gallery item; a coal forge; your ideas, photos, or other materials for the 30<sup>th</sup> Anniversary celebration; your willingness to contribute a couple of volunteer hours during the conference; and cash. The NWBA is not equipped to process debit or credit cards. This is sure to be a conference you will remember for many years.

*Ina Culberson*



# ABANA is on the move

Dear NWBA Members,

ABANA announced on July 17, 2008, that Diane Walden, WH&L Associates, LLC, and her team have recently contracted with ABANA to provide services as the new ABANA Central Office Administrator.

Walden brings to her clients more than 24 years of experience in the for-profit and non-profit arenas. Walden and her team, Teresa Hannon, technical services, Victoria Lonergan, membership, and Denise Propps, finance, are looking forward to working with the ABANA organization to help guide and grow the membership.

Walden stated, "We realize the importance of preserving the integrity of blacksmithing and promoting the 'love of the craft.' Special thanks to ABANA for honoring us with the mission to

serve your membership."

Diane Walden is founder of WH&L Associates, LLC, a consulting and service company, located in Dumfries, VA. WH&L Associates specializes in assisting association and corporate leaders with leadership initiatives, marketing, public relations, and administrative support.

The new Central Office can be contacted at:

15754 Widewater Drive,  
Dumfries, VA 22025-1212  
Phone: 703-680-1632  
Fax: 703-680-6222

You can contact Diane or her team via email at [abana@abana.org](mailto:abana@abana.org)

ABANA wishes to thank Heather Hutton for her faithful service over the past two years.

Heather decided her talents would better suit moving hot steel than pushing papers so when the opportunity arose to take a position as a blacksmith she took it. Heather will continue to work with Diane and her staff at WHL to ensure a smooth transition for the ABANA membership over the next few months. Again, thanks Heather and best wishes for success in your blacksmithing career.

## Progress on the ABANA 2010 Conference:

The ABANA Board has approved Memphis, TN as the site and the first week in June as the date of the 2010 Conference. Final details will be forthcoming when a contract with the site has been obtained. Best Regards and please be in touch.

Sincerely,

Rome H. Hutchings, Chairman  
Membership Services Division

## Address Change?

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

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

### Northwest Blacksmith Association Second Quarter 2008 Profit & Loss Statement

Beginning Balance, Jan. 1: \$23,626.64

#### Income:

Dues & Advertising:	18,122.40
Conference Income:	16,365.00
Auctions/Donations:	6,961.00
Library Income:	10.00
Interest Income:	16.79

Total Income: \$41,475.19

#### Expenses:

Printing & Publishing:	9,999.97
Conference Expenses:	17,916.31
Continuing Education Grants:	700.00
Library Expenses:	55.00
Administration/Member Services:	2,138.33
Capital Equipment:	1,085.92

Total Expenses: \$31,895.53

Ending Balance, June 30: \$33,206.30

Submitted 26 July, 2008



# Conferences exist because of our volunteers — give us a couple hours

Want to have fun and get to know other NWBA members in an easy manner? Volunteer for a two-hour shift to assist with Registration or Sales at

the conference. No experience required. Shift is task specific so you don't need to worry about answering a lot of questions or knowing a lot of stuff.



Picture yourself here at upcoming Fall Conference. Shift volunteers at Registration, Neil Gustafson, Dick Naven, and Joyce Kemper register 2008 Spring Conference attendees.



Louise Carson puts in some time selling those great NWBA T-shirts.

Shifts are two hours Friday and Saturday:

8:00 – 10:00 a.m.

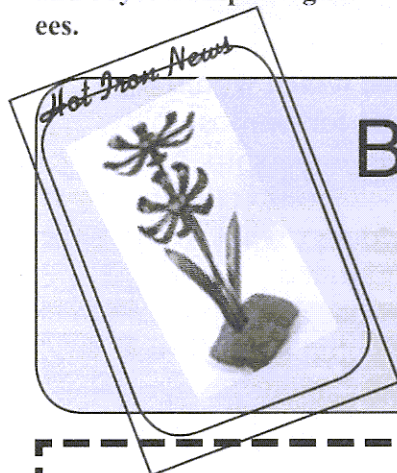
10:00 – 12 noon

1:00 – 3:00 p.m.

3:00 – 5:00 p.m.

5:00 – 7:00 p.m. (Friday only)

Call Ina in advance at 360.275.6769, or see Joyce or Ina at conference.



## Back Issues! *Hot Iron News*

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

You can also contact: Dick Naven, 503-245-3659

### 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 quarterly subscription to the *Hot Iron News*. Please make your check payable to NWBA and mail to the above address.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Phone \_\_\_\_\_

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



## Volunteers build storage and display museum

# One of the largest collections of forged iron in the country, our own archives

by Lauren Osmolski

The NWBA Archives consist principally of items representative of techniques as demonstrated at our various conferences, workshops and the like.

The archives also contain

and for a number of years the items were stored in old ammo boxes and what have you, and transported back and forth to the conferences. There was initially no formal plan to

conference, including the archive items. In the years since, a loyal band of stalwarts, most notably Jeff Sawyer and Gary Strausbaugh, have tirelessly taken on the task of unpacking, arranging for display, and repacking the archives at each conference.

By the Fall 2003 Conference at St Helens, it became obvious that the archive had outgrown the space available to store and transport it, so a committee was formed to suggest solutions. The alternative would have been the liquidation of some of the items, which would then have been forever lost to the general membership. As you view the collection today, one might wonder what would have been liquidated.

A proposal was put forth, later accepted by the Board, to find a permanent storage site where the complete archive could be displayed for all NWBA members to access, and to provide for transporting a subset for display at each conference.

Since that conference, the complete contents of the archive notebook have been entered into a database, and all new acquisitions have been cataloged. To date there are nearly 350 items in the archive.



The garage at Meridian Forge which Darryl Nelson donated to house thirty years of NWBA archives.

items pertinent to the history and development of the NWBA. New items for the archives are procured at each NWBA Conference, but items may also be acquired through donations, and with Board approval, by purchase. The Archives Committee may also acquire other items, e.g. media reports of NWBA activities, and the like.

From the earliest days we informally collected items made at our conferences; various people took charge of them,

archive the items, or recognition of their possible educational value.

At the 1993 Fall Conference, Babe Brandon and Ina Culberson volunteered to bring some order out of chaos to the NWBA Archives. They began that process on January 22, 1994, gathering, cataloging and either photographing or obtaining drawings of each piece. Eventually the NWBA acquired a trailer to store and transport the various paraphernalia needed at each





The garage is old enough that there is a pit in the floor for oil changes. Cleverly covered now by a display counter, the pit has been converted to archive storage space.



Grant Sarver wasn't alone on the re-model crew. Jack and Jennifer Slack, Darryl and Susan and Ruth Nelson also donated many hours of labor and creative construction.



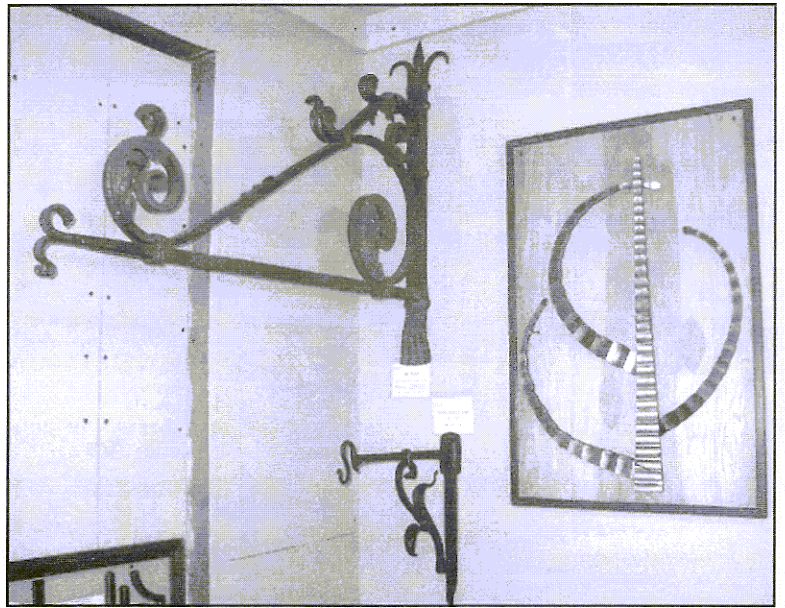
A ceiling, new lights, some carpet, it began to look less like an old building, more like a new display center.



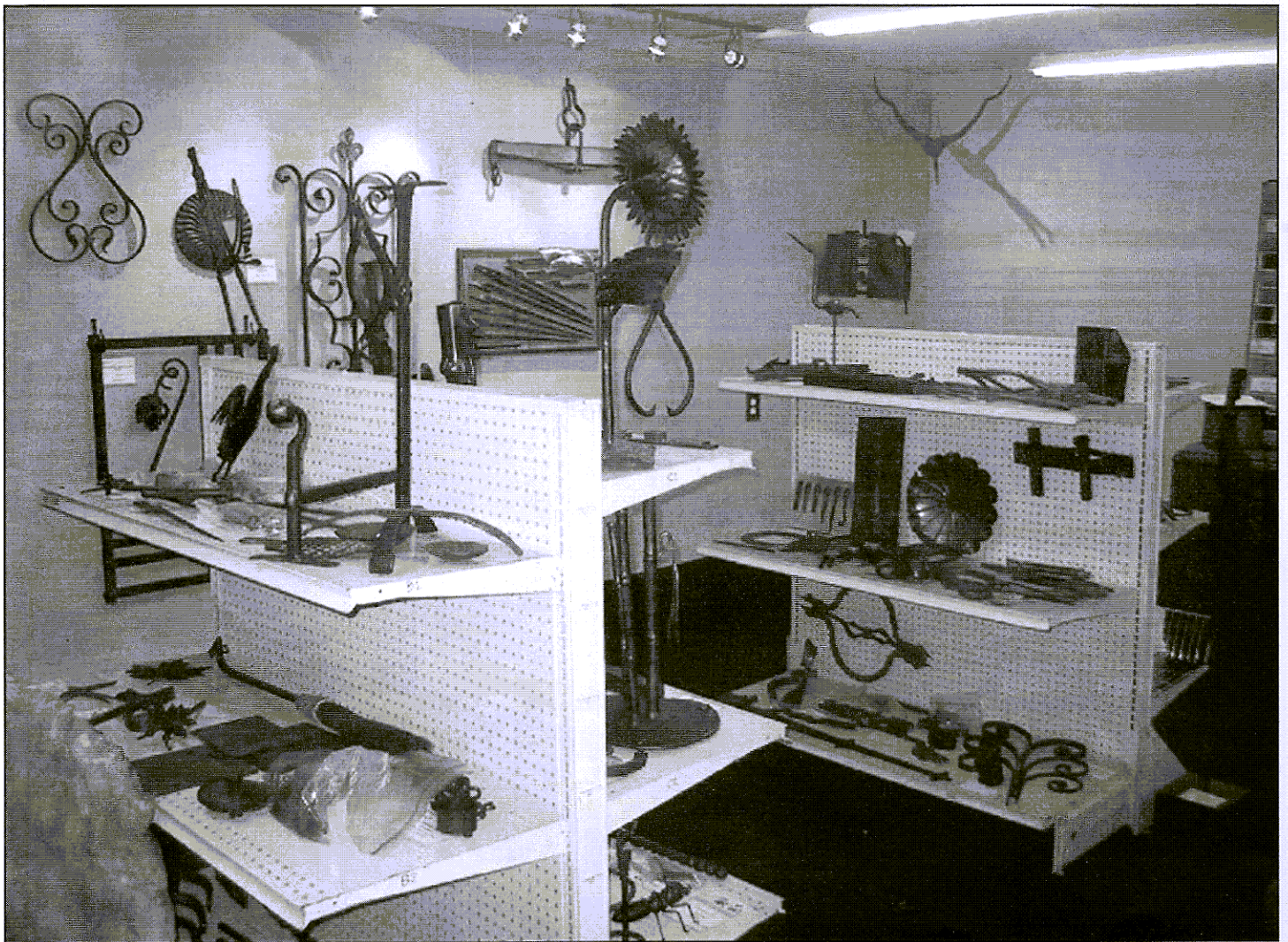


The Archive Committee has undertaken to digitally photograph all of the items. This process is well underway, but it will be an ongoing effort. The Archive Committee is also working to make the archive database and photographs web-compatible, furthering our mission to make the archive available to the widest possible audience. If you have experience with web databases in your "other life", please contact any member of the Archive Committee to offer your assistance to this unique project.

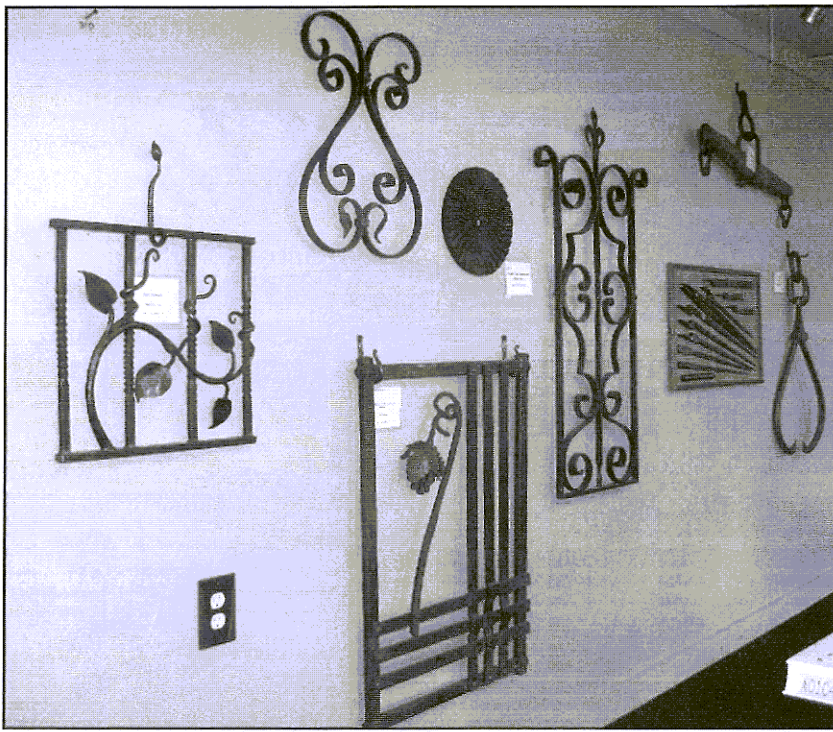
Presently the space to house our archives, as well as all materials to remodel the space to our needs, have been generously donated by Darryl Nelson, at no cost to the NWBA. Now, after a lot of hard work, it is ready for visitors. Use of this space will be long term and rentfree. The building is located on his property in Eatonville, WA. Formerly a



**Display racks and wall space showcase only a small part of the artwork Northwest smiths have created over the last thirty years. Items on display are changed from time to time. The work of any particular artist is available on request.**

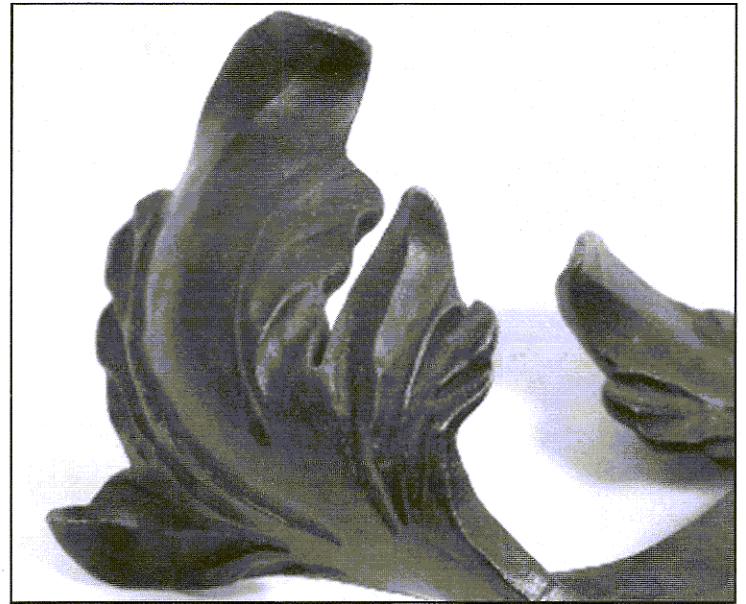
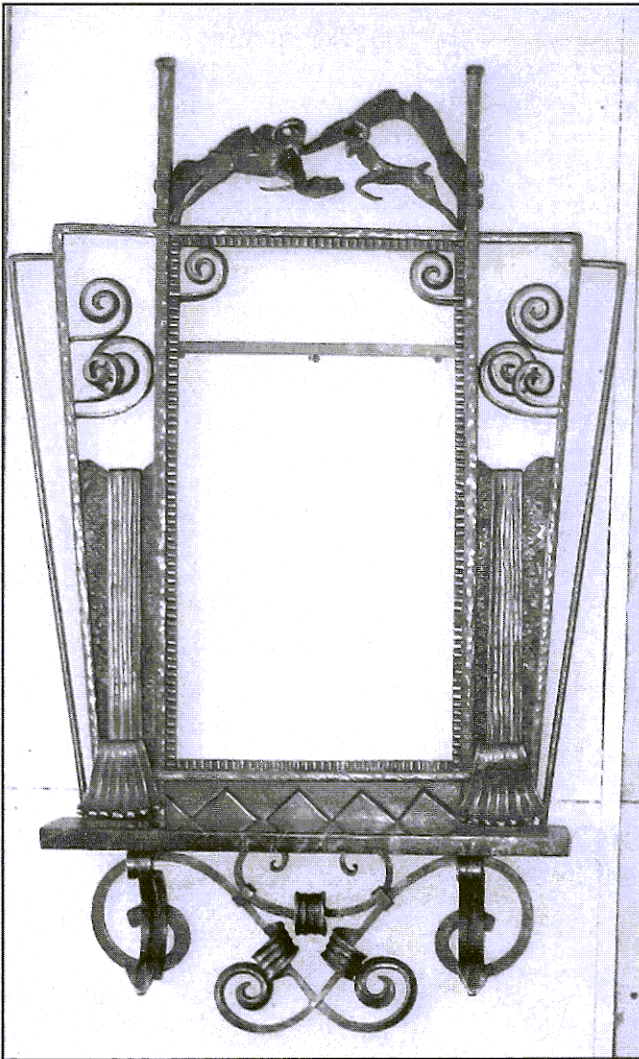






garage, many hours of labor have been donated by Jack Slack, Grant Sarver, Suzan Nelson and Darryl Nelson. Jennifer Slack and Ruth Nelson have also contributed their time to make it suitable for the display and safe storage of the collection. It truly is something to see and speculation has it that it just may be the largest collection of forged iron outside of the Ornamental Metals Museum. The archive is a valuable learning tool as well as a living history of contemporary blacksmithing.

If you are interested in visiting the archives or to check out an archive item for special study, please contact Jack Slack or Darryl Nelson to make an appointment. You can reach Darryl at 360-832-6280 or Jack at 206-935-4712 or email to [anvil@nwlink.com](mailto:anvil@nwlink.com).



**Two items from the collected archives, the picture frame Darryl Nelson and Gary Eagle made while demonstrating at the Fall, 2007, Conference in Stevenson and a leaf portion from a Maria Cristalli demonstration piece.**

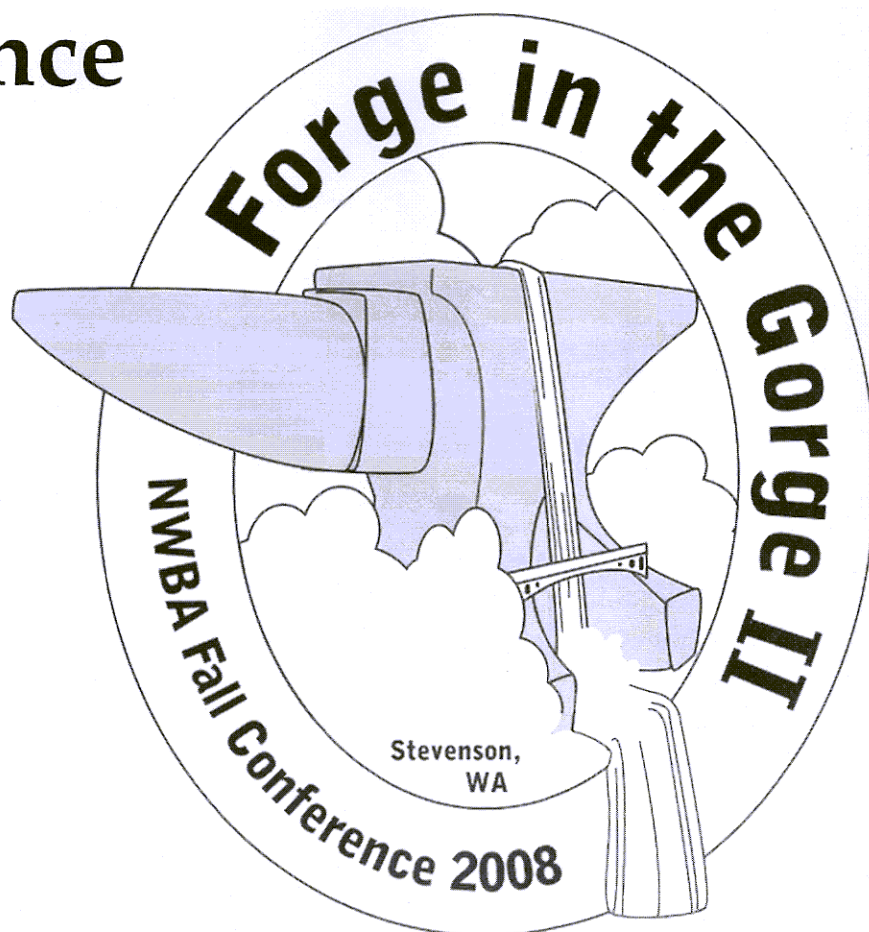


# Fall Conference returns to Stevenson

Sept. 26-28  
Skamania County  
Fair Grounds  
Stevenson, WA

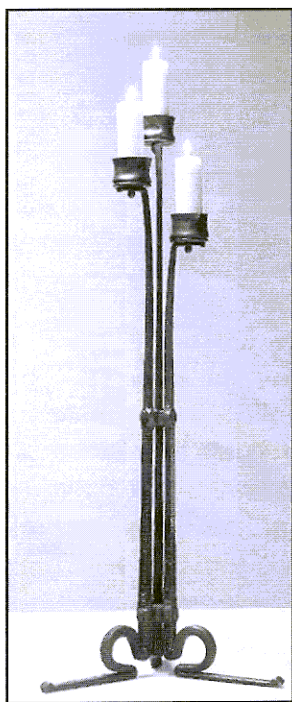
## Showcasing Ten Excellent NWBA Blacksmiths

(And one lousy one)



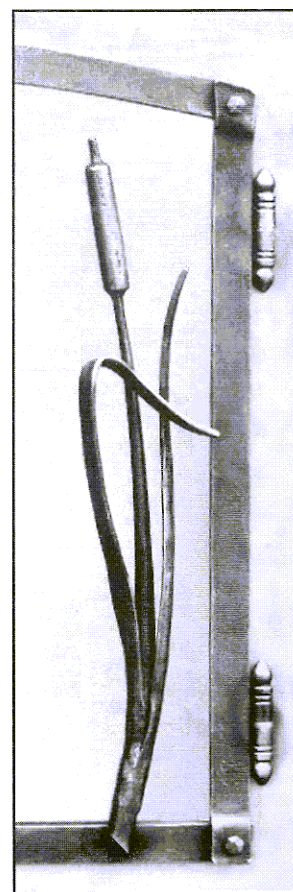
### **THREAD THE NEEDLE IS BACK! TONG MAKING COMPETITION ALSO!**

**Features include:** Forging demonstrations by highly 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 take a hand in pounding hot steel into whatever shape desired — Tailgate sales — Tool vendors — Forging competitions — Test your skill



**Candlesticks**

**Jake James  
Featured Smith**



**Cattails**

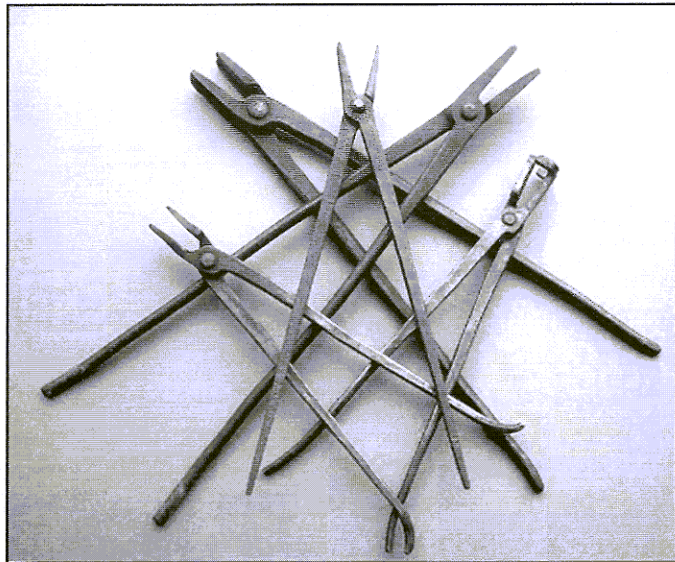
**Joe Elliott  
Featured Smith**





## Two competitions

- Thread the Needle
- Make a set of Tongs



### **Make a set of tongs**

**When:** Ongoing at the Fall Conference.

**Where:** Tong forging station near the hands on area.

**How:** 1) Fill out registration form; Write your name on the board; Cut your stock; Forge your tongs; Tag them with your number and set them on the table.

There will be prizes for two Categories:

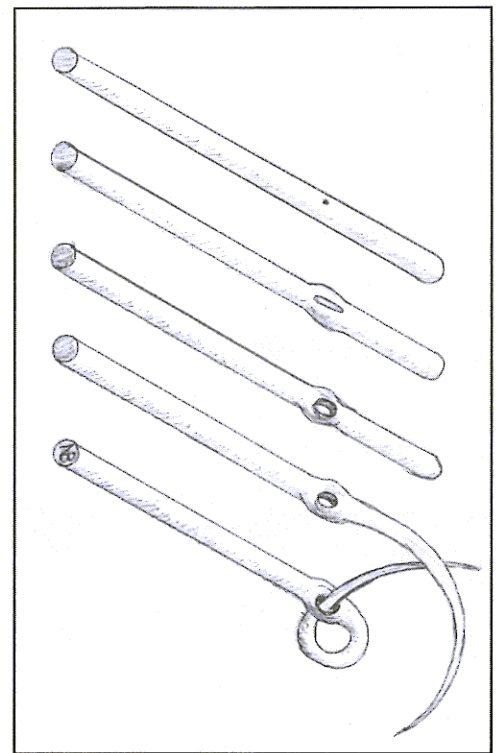
- 1) Most original
- 2) Most effective & Useful

Rivets and stock will be provided.

There is no time limit for the tong making. Please work steadily to complete your tongs in a timely manner. Winners will be announced Sunday morning at the tag team event.

Please note: Tong entries must be forged **at the conference.**

If you have any questions please contact Tim Middaugh at 509-493-4418 or [tim@oldwestforge.com](mailto:tim@oldwestforge.com).



### **Thread the needle**

**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. (Note: Special "Skirt the Rules" Clause)- If, during the forging the stock becomes more than one piece, it will need to be forge welded back together during the time allotted.

**SCHEDULE:** Friday, 5 p.m. to 7 p.m. and 8:30 p.m. to 10 p.m. Saturday 8:30 p.m. to 11 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" and gas forge.



**Registration:** On-site beginning  
Friday at 8:00 am

**Cost:** All three days, \$75 Member; \$35  
Spouse/Family Member, One Day, \$40,  
Member; Saturday Dinner Only, \$20

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

**Driving Directions:** From Portland, Oregon,  
and areas west of Stevenson, WA: Take I-84 East  
(approximately 42 miles. Take EXIT #44/Cascade  
Locks/Stevenson. Cross BRIDGE OF THE  
GODS. Turn RIGHT (EAST) onto State Route  
14. Drive approximately 3 miles. Turn LEFT on  
Rock Creek Drive. Drive approximately .5 miles.  
Turn RIGHT at Skamania County Fairgrounds  
sign, just prior to concrete bridge. From Hood  
River, Oregon, and areas East of Stevenson, WA:  
Take I-84 WEST. Take EXIT #64/Hood River/  
White Salmon. Cross HOOD RIVER BRIDGE.  
Turn LEFT (WEST) onto State Route 14. Drive  
approximately 22 miles. Enter the town of  
Stevenson, WA. Turn RIGHT onto Rock Creek  
Drive. Drive approximately .5 miles. 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.

Please adhere to the NWBA policies for dogs  
by: 1) Keeping them on a leash (with pooper/  
scooper, of course)(2) Keeping them out of all  
conference areas(3) Dogs must remain in the  
camping areas only

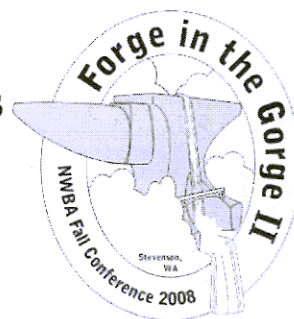
Thank you

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

## Primary Demonstrators

**Joe Elliott** will  
demonstrate hand forged  
tooling and hand forged  
samples.

**Jake James** will forge a wall hanging panel  
complete with an abstract figurine using a broad  
range of techniques and adornments.



**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).

### Coordinators:

Tim Middaugh – 509-493-4418; tim@  
oldwestforge.com

Mike Neely – 360-513-1355; nbforge@  
iinet.com





## The Details

### Hands-On Workshops:

Submit your name at time of conference registration for drawing of winners. Classes are limited to six participants per workshop. Others are welcome to watch and take notes.

**Tri Ficker** will be teaching how to make hand forged hinges.

**Ken Mermelstein** will demonstrate a split bottom candlestick.

**Steve Howell** will be teaching a class on lap joints and craftsman style joinery.

**Dean Mook** will teach his version of a thumb latch system.

### 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.

**Test your Mettle – Thread the Needle Blacksmithing Contest:** The times for the challenge are set up to run between all other forging demos and classes. Friday 5:00 – 7 pm and 8:30 to 10:00 pm,, Saturday 8:30pm – 11pm.

## Schedule of Events

### Friday, Sept. 26

- 8:00 am - Registration begins
- 9:00 am - 12:00 noon - Blacksmithing Demonstration by **Joe Elliott**
- 9:00 am - 12:00 noon - Hands-On with **Ken Mermelstein**, Split Bottom Candlestick
- 12:00 - 1:00 pm - Lunch Break
- 1:00 - 4:00 pm - Blacksmithing Demonstration by **Jake James**
- 1:00 - 4:00 pm - Hands-On with **Tri Ficker**, Hand Forged Hinges
- 4:00 - 6:00 pm - Dinner Break
- 5:00 - 6:00 pm - Board Meeting
- 5:00 - 7:00 pm - Blacksmithing Competition, Thread the Needle
- 7:00 - 8:30 pm - Presentation by **Jake James**
- 6:00 - 11:00 pm - Open Forge
- 8:30 - 10:00 pm - Blacksmithing Competition, Thread the Needle

### Saturday, Sept. 27

- 8:00 am - Registration
- 9:00 am - 12:00 pm - Blacksmithing Demonstration by **Joe Elliott**
- 9:00 am - 12:00 pm - Hands-On with **Steve Howell**, lap joints and craftsman style joinery
- 12:00 - 1:00 pm - Lunch Break
- 1:00 - 4:00 pm - Blacksmithing Demonstration by **Jake James**
- 1:00 - 4:00 pm - Hands-On with **Dean Mook**, forging a thumb latch system
- 5:00 - 6:30 pm - Dinner/General Membership Meeting
- 6:30 - 8:30 pm - Auction
- 8:30 - 11:00 pm - Open Forge
- 8:30 - 11:00pm - Blacksmithing competition, Thread the Needle

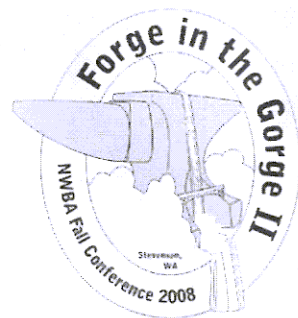
### Sunday, Sept. 28

- 9:00 – 12:30 - **Hot Tips Live** featuring short demonstrations by Tag Team Members **Paul Thorne, Dave Thompson, and Torvald Sorenson**.
- 9:00 - Announcement of Thread the Needle contest winners and Tong Making contest winner.
- 12:30 pm - Tear Down and Clean Up - Many hands make light the work.



# Safety at conferences important for the well being of all

by Dick Naven



(Editor's Note: This piece appeared in the first HIN of this year in advance of the Spring Conference. The issues raised and addressed are vital enough to call for a reminder in advance of the approaching Fall Conference.)

## **Safety is No Accident.**

We've all heard that slogan before. Sometimes the emphasis is on different words; how many different ways can you think of to say it?

At the January Board Meeting, one board member remarked that it seemed that there was much less compliance with our safety policies regarding safety glasses and earplugs at the last conference than there had been a few years ago. This was affirmed by others present.

The Board is concerned about this, especially in light of our intentions to make the conferences more accessible to the public in the near future. We do have a fairly comprehensive set of safety policies in place, although they are scattered around among several different committees and sub-committees in the Policy Manual. I have been given the task of consolidating them into an official Safety Manual, so that they can be found more easily. It is, and will continue to be, a work in progress.

**Safety is No Accident.** You have to plan for it.

Another concern the Board addressed was our lack of a

spokesperson for safety, and Ken Williams has stepped forward to accept the position of Safety Officer. You should expect to hear from him briefly several times during any given conference.

Most of us have long since learned our safety lessons; some of them were more painful, or consequential, than others. The Board is most concerned with the people who are new and unaware. We are the role models here; newcomers will be looking to us as examples.

In order to make sure that new members, guests, visitors, and the public become aware of our safety policies, we will also be compiling a short list of the most important policies for these people to pick up and read at the time of registration. An "ounce of prevention" sort of thing, this will also be a work in progress.

Yes, there is also an awareness that our insurance company would expect us to have a written Safety Manual, a Safety Officer, and periodic Safety Meetings, as if we were a business with employees.

**Safety is No Accident.** You have to practice it, all the time.

Finally, the Board addressed the issue of safety during Midnight Madness and other, off-the-schedule activities. Our new Safety Officer and others will be participating in helping us all to stay accident-free

while still having a great time. Anyone can be an unofficial Safety Officer for an activity. Prevention is a whole lot better than the alternative. Please consider how you can support safety in our shared activities.

**Safety is No Accident.** It's an investment in the future of blacksmithing.

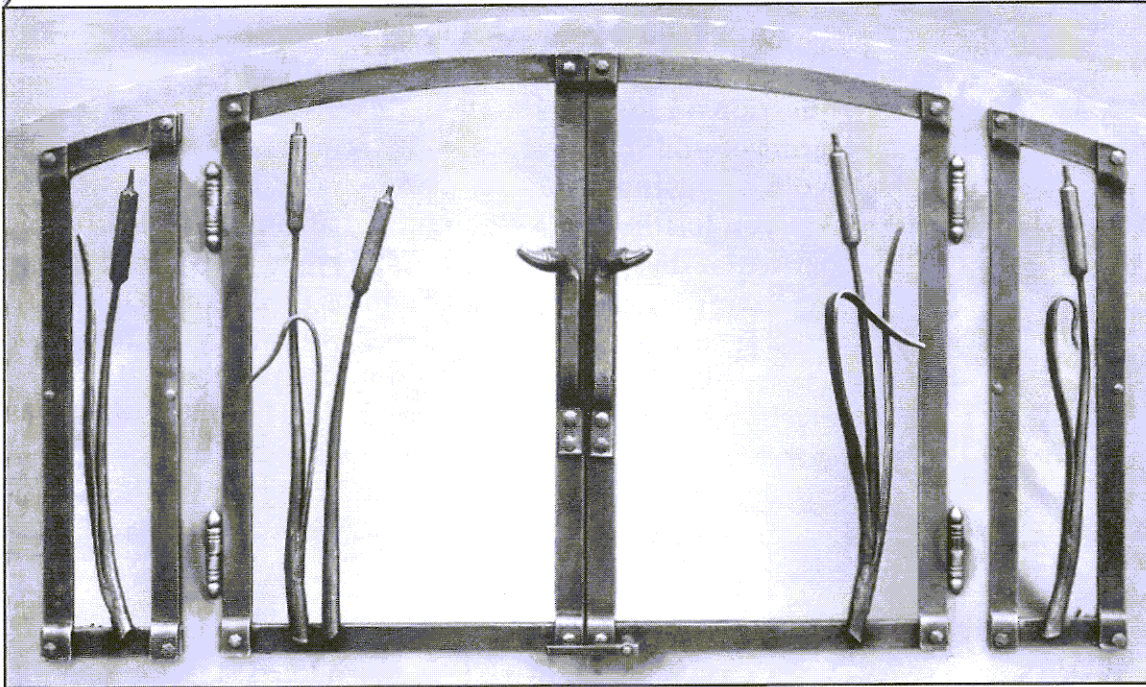
If we are to present blacksmithing as a viable career choice to the younger generation, we need to address their concerns. A career that threatens health and well being with needless injuries large and small, and possible loss of eyesight, hearing, respiratory capacity, or that fills noses with black, hairy boogers on a daily basis, isn't very appealing. On the other hand, with a safety-minded approach to all these challenges and more, these concerns can be overcome or avoided, making the blacksmithing career choice one we can all be enthusiastic about promoting.

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



# A conversation with featured demonstrator Joe Elliott

by Lauren Osmolski



Cattails

than my first shop. I had to do some purging - a healthy thing after 25 years of not making a decision to throw anything away. This also gave me the opportunity to set up some equipment I've had for years, including my 4B Nazel.

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

**JE:** It's good to see some slag on the anvil and around the power hammers and that the floor

hasn't been swept for a while. I like looking for the shinier, hand rubbed tools, the ones that get the most use. It's always good to go out back and see the scrap pile. You can probably tell as much about the smith by looking at what didn't make the "cut" as by the finished products.

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

**JE:** In these times we pretty much do anything except straight ahead fabrication. We do a fair amount of lighting since the shop has become U.L. certified.

**HIN: Do you work with designers and architects? How do you sell your work?**

**HIN: How long have you been a member of the NWBA?**

**JE:** I've been a member for about 25 years. It has been singularly the most important association for helping my career as a full time smith. I kinda miss the pig roast / kegger conferences, but I was younger then and midnight madness didn't hurt so much.

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

**JE:** I live in central Oregon, Bend. It's been a wonderful place to raise a family and for quality of life. It has also become fairly affluent, with many large homes and resorts being built, which has been good for business. When I began this business I just

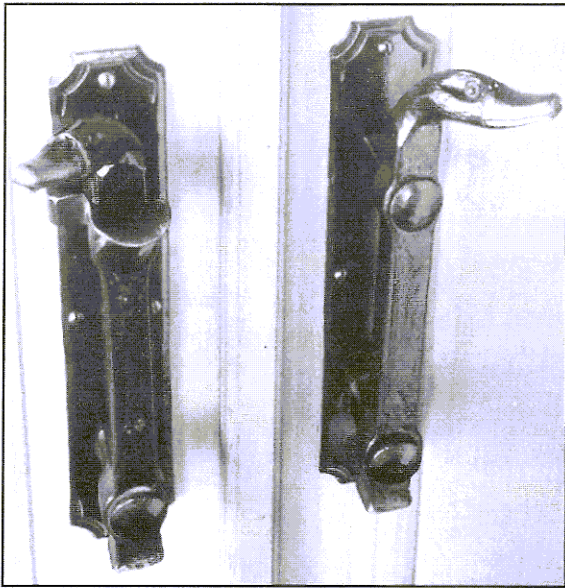
wanted to be as true to the craft as I could be, which eventually lead to a wealthy clientele.

I've been pleasantly surprised about how appreciative my clients are of my work and can count on one hand my negative experiences in regards to these relationships.

**HIN: Can you tell us about your shop?**

**JE:** My shop is called Dry Canyon Forge and is located pretty much in downtown Bend. I only recently moved my shop to this location because of a road being built and going through land condemnation. That ended up becoming very ugly and I don't wish it upon anyone, but I love my new shop. It's smaller (4,500 sq. ft...)





**Ducks**

I also use a tumbler for finishing the work and a gas forge. All of this relates directly to profit margin.

**HIN: What would you really like to be doing? (Besides answering these questions) I mean in terms of your creative work or business? Are you heading in a particular direction? For example, away from custom work, or towards architectural, public art, commissions, fine art, teaching...?**

**JE:** I never see myself not forging. In my retirement I would like to produce work that is not money motivated or customer based. The freedom to explore the medium without these constraints would be wonderful. I'm also feeling myself drifting back more into handwork and less equipment driven design. It's kind of an odd thing since my shop is now so well equipped with power tools.

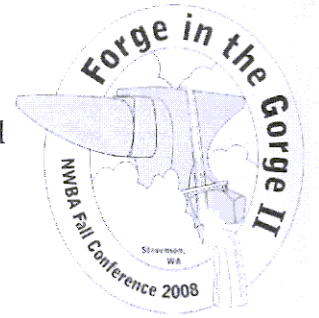
**HIN: Would you like to describe anything about your learning experiences as a beginner? Was there a person/teacher who was an inspiration to you?**

**JE:** When I first saw blacksmithing at the ABANA conference in 1976, it changed me

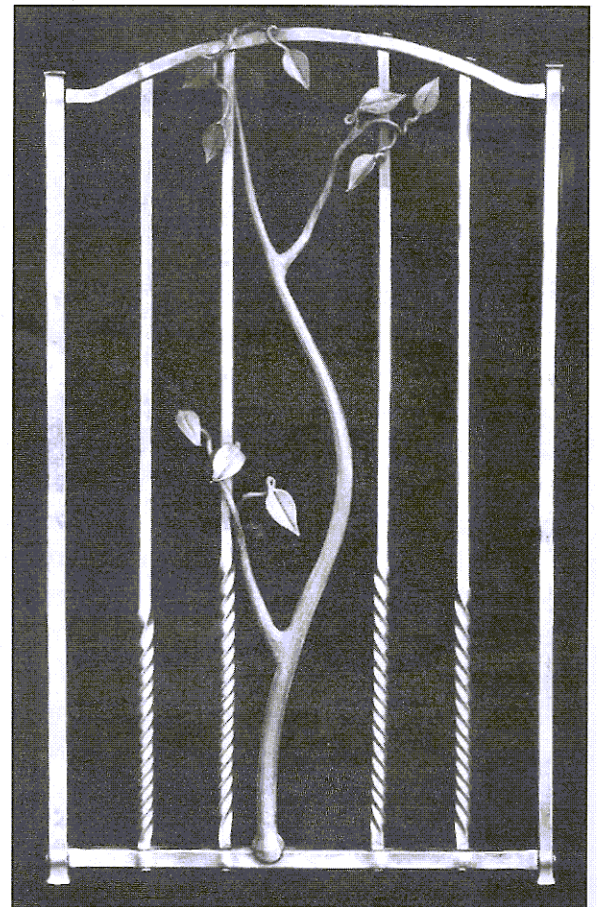
forever.

I was not only fascinated by the craft, but by those that had chosen to do this for a living. They made it look easy and I immediately went out and got an anvil and built a coal forge. I made crap for about 6 months then found Darryl Myers who was building a school. I helped build the school in exchange for an eight-week class. I stayed with him after that and did piece work. This was a great start for learning

**continued on page22**



**Garden Gate**



**JE:** I think longevity has been the key to selling our stuff. 95% of what goes out the door is custom work, both commercial and residential. Most of the time it's a contractor that brings by the homeowner, but we do work for half a dozen designers and architects. The nice thing about keeping the shop small is that we don't need a lot of work to have a lot of work.

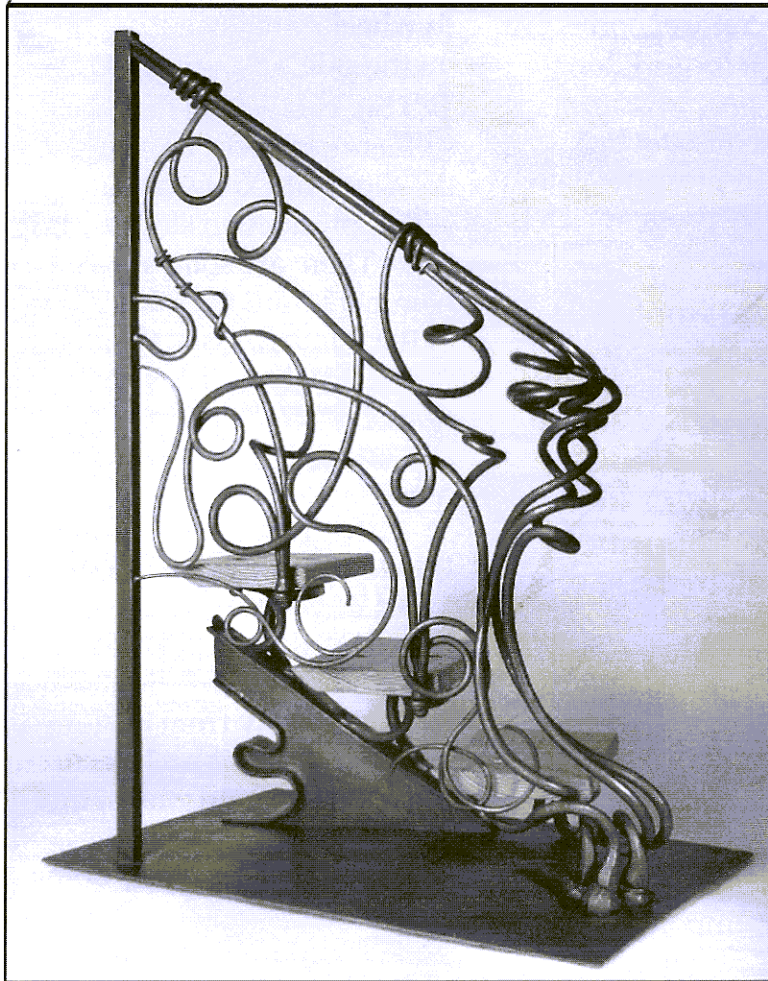
**HIN: Do you use any special tools to do your work?**

**JE:** I think that every successful smith is also a toolmaker. It is very seldom that I take on a new project and not make tooling to expedite the work. I have a lot of equipment that makes this phase of the job efficient. Power hammers are certainly part of it. The thing you learn about working under the bigger hammers is that they might not be the best tool for the job, but that they can do everything. I've recently started using my flypress and doing hot work under the ironworker.



# An interview with featured demonstrator Jake James

by Lauren Osmolski



Stair railing

**HIN: How long have you been a member of the NWBA?**

**JJ:** I've been a member on and off for three years

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

**JJ:** I live in Sooke, on the West Coast of Vancouver Island, BC. It's a bit nice- lots of trees, we're 10 minutes walk from the sea. My shop is a 10 minute drive away on some winding country roads. Downtown Victoria is about 45 minutes

from my home, but it's still pretty rural, at home or at the shop.

**HIN: Are you involved in a blacksmithing business? What is your blacksmith business called?**

**JJ:** Jake James Artist Blacksmith Inc.

**HIN: What is your shop like?**

**JJ:** Rustic: My shop is housed in two adjoined buildings that I rent from my (surrogate) Canadian parents!

The main forging area is a 26x16' lean-to with a dirt floor. It's got a coke side blast forge, two gas furnaces, my big anvil, platen table and power hammer. It's set up to be equally comfortable as a hand or power hammer working area.

The original building is a small barn, which is set up for assembly, machine work, and another double coke fire for teaching. Sometimes I get big shop envy, but then I look at the scenery and it all makes sense!

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

**JJ:** Usually a power hammer as they tend to be quite big, but I think what interests me the most is how the shop is set up for forging. For me the anvil is the altar and the fire the heart of a forge, so how these are set up in relation to everything else gives a shop a very distinctive flavour.

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

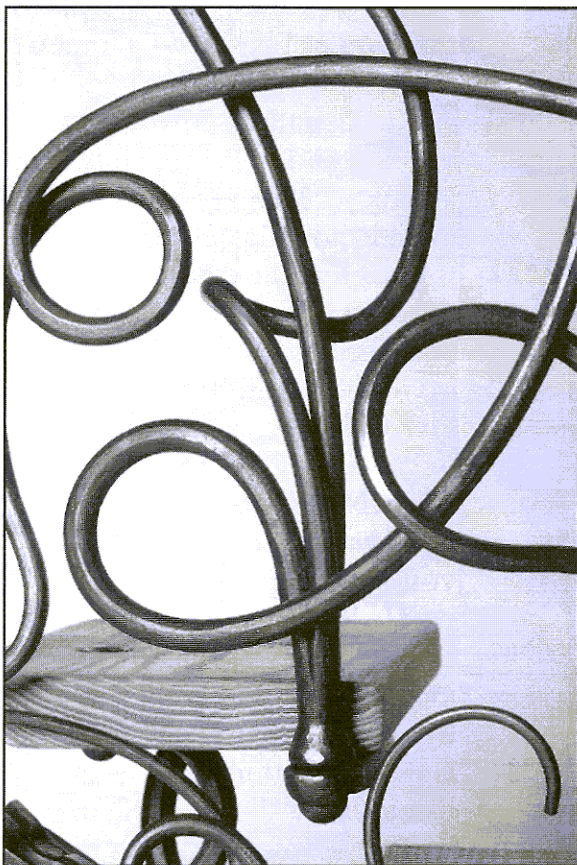
**JJ:** Really good work of course! Pretty much any forging job that comes in I'd be happy to have a go at. The main thing is that everything that goes through the shop is forged, and if it's going out with my name on it, then I like to have designed it.

I try to vary the style of my work; use different techniques, compositions and design. You always end up going to your comfort zone in a pinch, which for me is the free form stuff, so I end up doing a fair amount of that.



**HIN:** Do you work with designers and architects? How do you sell your work?

**JJ:** Not so much, but I've only been in business for a few years, so they (designers and architects) haven't had time to catch on yet. Vancouver Island, maybe BC, and maybe Canada seems to be extremely underexposed to, and therefore extremely unaware of, what blacksmiths are doing. The market here is wide open, but also a bit blinkered. I'm working



**Railing detail**

on it.

My biggest commissions to date have all come through clients seeing work in various small galleries in Victoria. Galleries have been lousy for direct sales, but they have been an excellent means for showcasing my work.

**HIN:** Do you use any special tools to do your work? Power hammers? How many, what kind? Do you have any opinions about power hammers? Have you designed any unique tooling during your career?

**JJ:** My secret weapon is my side blast coke forge: I don't think a lot of people realize what they are missing by forging only in propane. I also have a small fly press, which is a really useful tool.

My favorite blacksmithing tools, aside from hammers, are my bending forks. They're tools it's well worth getting really comfortable with as they allow me to control bends beautifully.

My power hammer is a 200lb Demoor - from Belgium. It's red and it's a beauty! My opinion of power hammers is that they rock! But I think it's really important to learn good hand skills. It's much easier to transfer knowledge from a hand hammer to a power hammer than the other way around.

**HIN:** European

**power hammers! You don't hear about those every day! Are there a lot of different types? What is the vintage of your Demoor? And how did you get it here?**

**JJ:** My Demoor came out of one of the shipyards here in BC. I've only seen one other, and

that is the one John Emmerling has in his shop. They are a great hammer with a flywheel on the side

and big cutaway in the throat so there's loads of room around the dies. All I know about them is that production stopped in 1976. There are some really nice hammers from the other side of the pond; Massey (England) made, probably, the Rolls Royce of air hammers. I'm sure there's still one over there with my name on it!!

**HIN:** What would you like to be doing; I mean in terms of your creative work or business? Are you heading in a particular direction? For example, away from custom work, or towards architectural, public art, commissions, fine art, teaching etc.?

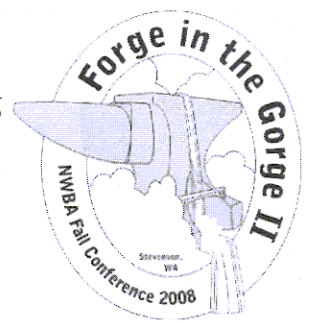
**JJ:** I'm pretty happy doing what I'm doing.

My commissions have been varied and interesting, I teach quite often, get to make sculpture for fun every now and then. No complaints.

**HIN:** How has your business evolved over the years?

**JJ:** The years...all three of them! I've been steadily pushing towards more large scale architectural work, and it's starting to come. So I guess we'll have to wait and see.

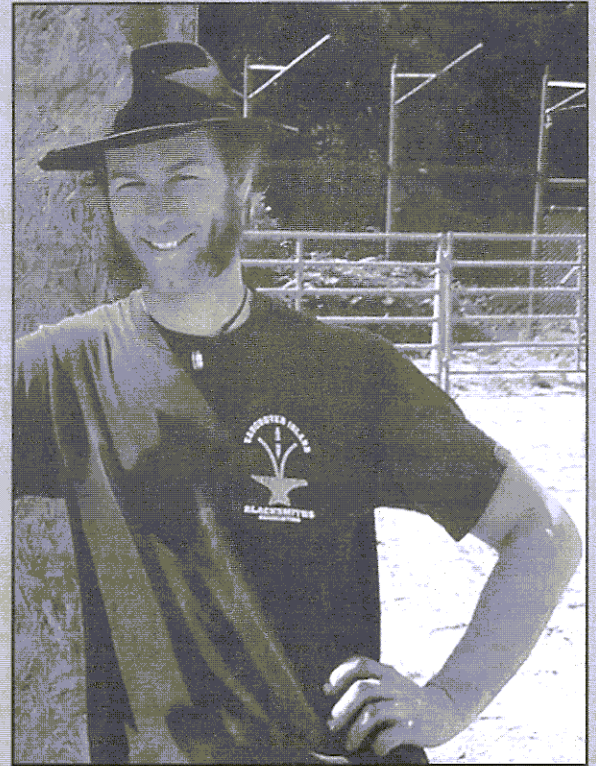
**HIN:** Would you like to describe anything about your







**Railing with that JJ touch.**



**Jake James**

**learning experiences as a beginner? Was there a person/teacher who was an inspiration to you?**

**JJ:** I went from total ignorance of blacksmithing to the Hereford College of Technology to take a full time blacksmithing program, with its complement of very good teachers. From there I spent three years with Master Blacksmith Richard Bent. He was the best employer I could possibly have had, for his technical skills, design skills, his philosophy about his work and the fact that he is (excuse the foreign slang) a great bloke. My learning curve was steep but as well guided as I could have hoped for.

I then spent a few years as a journeyman smith in Asia, Canada and the US.

**HIN: Do you have any**

**advice for those just starting out?**

**JJ:** It's a great investment of time and money to take as many classes as you can. Try to get the longest and most intensive schooling you can manage to obtain for yourself. The more skills you have the more employable you are. Given all the amazing smiths out there, I think that unless life won't let you work as a journeyman, you would be insane not to.

Don't be in any rush to set yourself up in business. There is so much to learn, and much of that requires so many hours of practice to get really good at, that it is worth doing it both under the eye of a skilled smith, and on their wage!!

**HIN: Have you traveled as a journeyman smith? Would you have a good story about**

**that?**

**JJ:** I recounted my exploits in a previous Hot Iron News article (Fall, 2006, *Hot Iron News*), but what really struck me was the level of satisfaction to be derived from the application of our craft. The most satisfaction I have ever had from a completed job came from watching a peasant farmer plowing his rice paddy with a blade I had forged, cost him \$2.

**HIN: Do you have previous teaching or demonstrating experience? Any highlights of locations or experiences?**

**JJ:** I've demonstrated for the Vancouver Island Blacksmiths Association, the Western Canadian Blacksmiths Guild, the Californian Blacksmiths Association, CanIron VI and coming soon to a fairground near you!

They all make me so



nervous my hands shake.

**HIN:** Please describe some influences on your work. For example: a particular artist, a historical period, a personal experience, a belief or philosophy.

**JJ:** I love the work that came out of Europe in the 70's. There was a new freedom in forging iron that took us all to where we are today. My old boss Richard has had an obvious influence in my work with all the freeform shapes. I also like his philosophy, "jazz blacksmithing" - there are no mistakes- only opportunities. I favor art nouveau as a classic style, and the most exposure to art I ever consciously took was the English sci-fi comic book 2000AD, when I was a teenager!

**HIN:** Can you recommend any books that are inspirational or of great use to you?

**JJ:** *Into the New Iron Age* was my first blacksmithing book, and still a favourite.

**HIN:** Would you like to talk about/describe your demo?

**JJ:** I'm going to build a sculptural panel with a blacksmith in it. All handwork, plenty of fire welding, got a couple of great strikers with me so we should be able to have some fun.

**HIN:** Thanks Jake!

## Joe Elliott, from page 18

skills, determination and endurance. As a full time smith, Darryl Nelson has been so important for helping me learn new things. Beyond blacksmithing skills he has helped define the etiquette of smithing, which, when in place, assures the survival of our craft and the sharing of information. I consider Darryl a good friend, and I am forever in his debt.

**HIN:** Do you have previous teaching or demonstrating experience? Any highlights of locations or experiences? (Happy or sad)

**JE:** The few times I've demonstrated have been terrifying. I learn as much about myself, and my skills, as anyone attending the demonstration. I'm going to try really hard to keep my zipper up and not catch myself on fire; which has been a highlight in past demos.

**HIN:** Would you like to talk about or describe your demo?

**JE:** I think it's going to be a sampler demo paying tribute to those I've learned from. Richard Pozniak was one of the first I watched forging complex shapes from a single bar. Everything was hot cut and forged and it was true magic to watch. I also worked for Jim Wallace for a while. He recently retired from the National Ornamental Metal Museum and

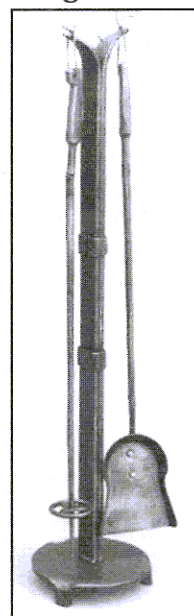
his wife has passed away. Although not much of his work has been seen, he is a genuinely talented smith and was very instrumental and helping me get started. The things I'll demo will not be things they made but rather the pathways they help send me down.

**HIN:** Thank you for taking the time to do this and for your contribution to our conference!

**JE:** Well thank you Lauren for spending this time with me. Always a delight to hang with you. By the way that's a great T-shirt. Is that your design?

**HIN:** Why yes it is! The fake fur anvil and sequin swage block are really eye

catching aren't they? I can never get enough blacksmith T-shirts!



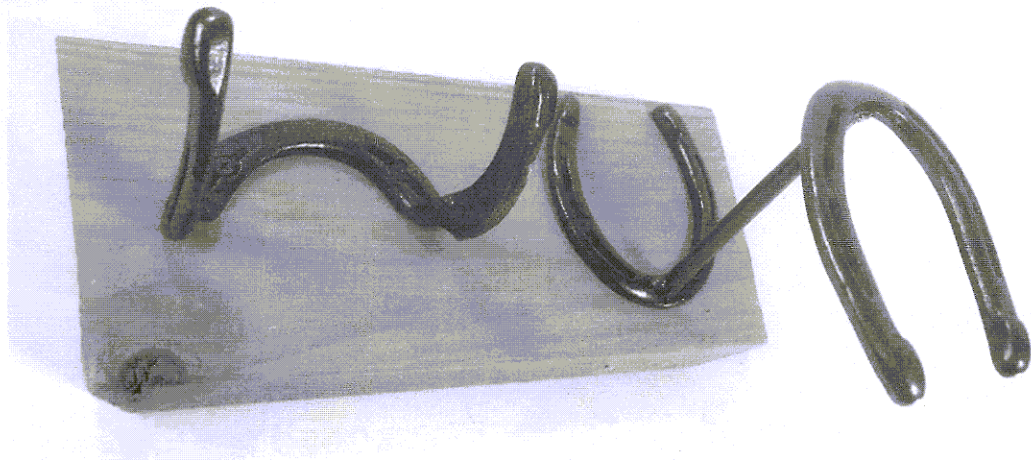
Ski Pole set,  
Joe Elliott



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

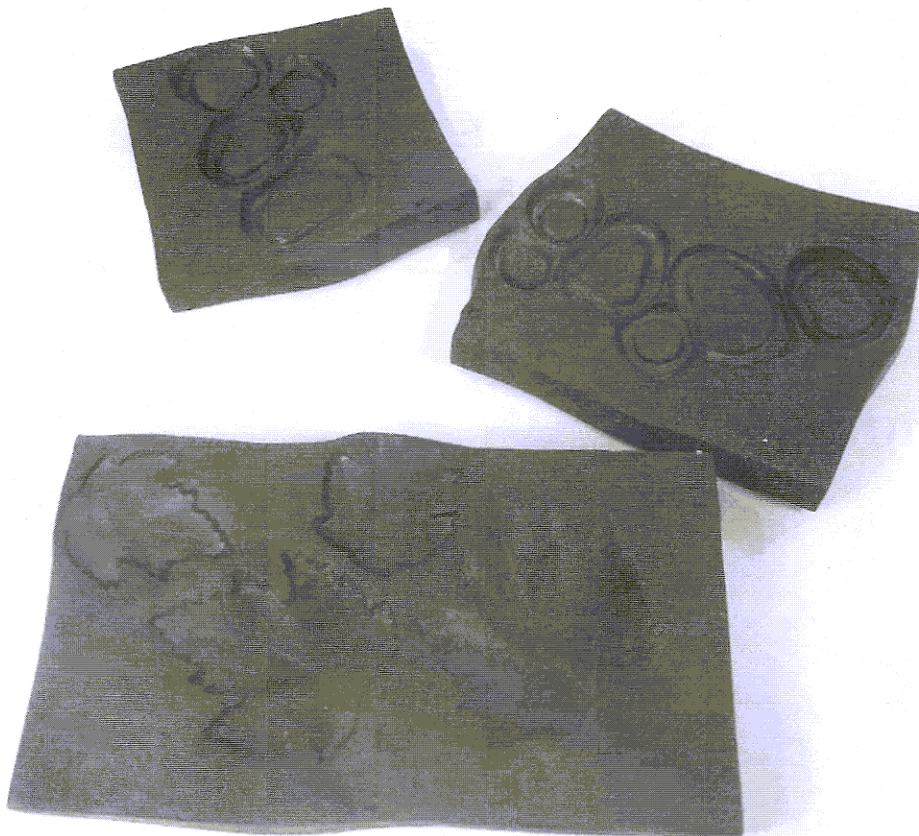


# *Auction Gallery 2008 Spring Conference*



**Cowboy Coat and Hat Rack**

**D.J. Stull**



**North Beach  
Plates,  
Maple Leaf Fossil**

**Jim & Lester  
Garrett**



*Auction Gallery  
2008 Spring Conference*



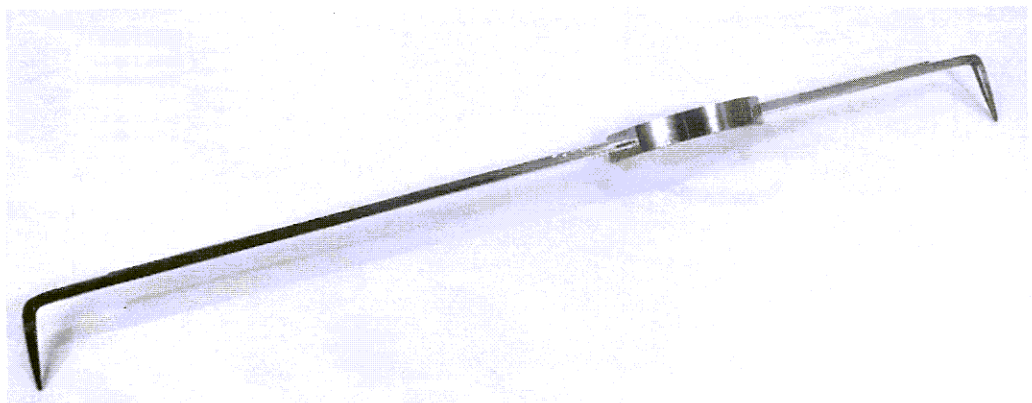
**Medium Door Knocker  
Bob Thomas**



**Flowers in Stone Base  
Ron Weston**

**Tenon Tool  
for Pickets**

**Don Kemper**

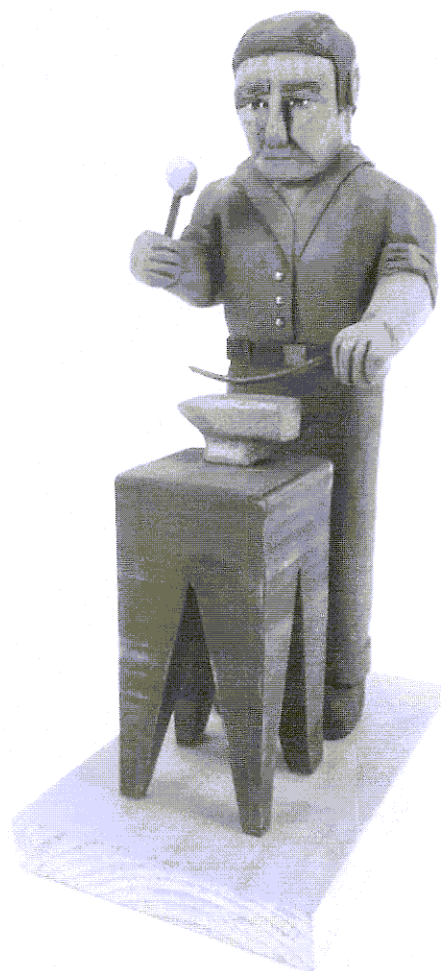




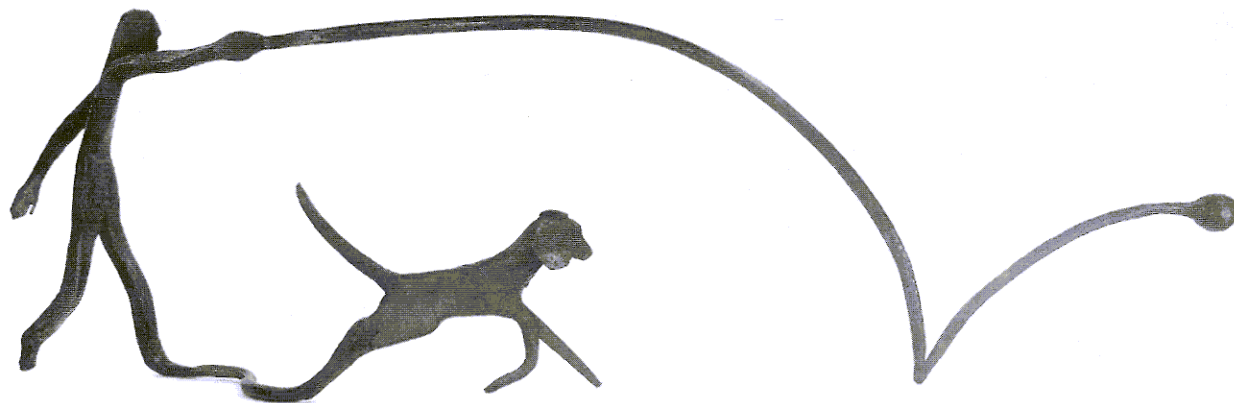
*Auction Gallery  
2008 Spring Conference*



**Copper Bird Head  
Lauren Osmolski**



**Blacksmith at Anvil Carving  
Dave Davelaar**

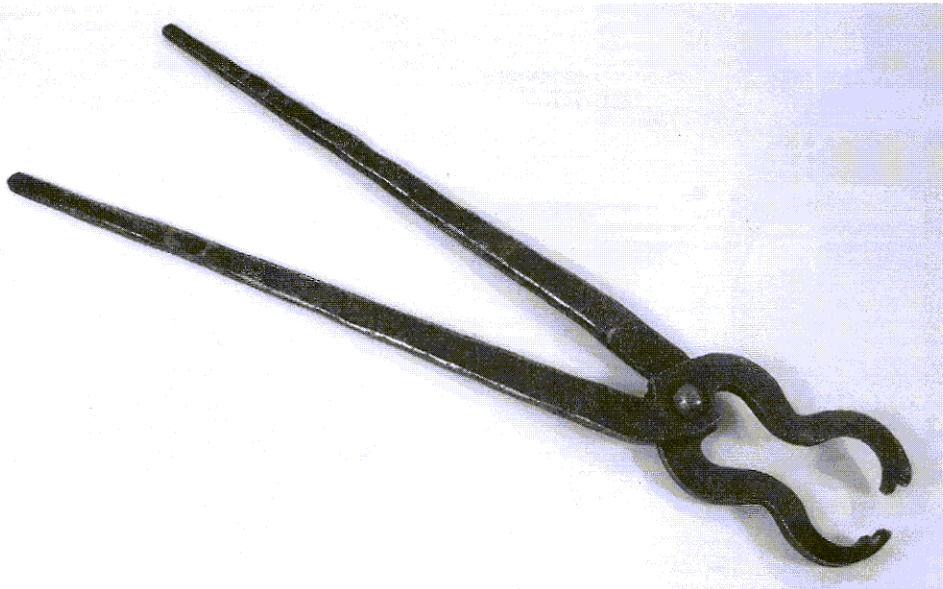


**No Dogs**

**Darryl Nelson**



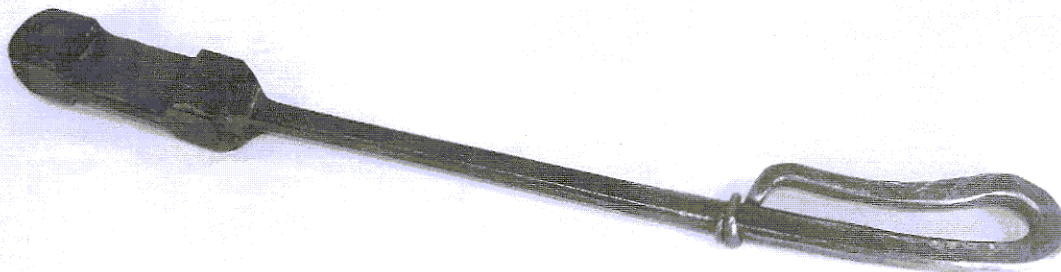
*Auction Gallery  
2008 Spring Conference*



**Bill Apple inspired Pick Up Tongs  
Steve Howell**



**Stable Hook  
Roger  
Freeborn**



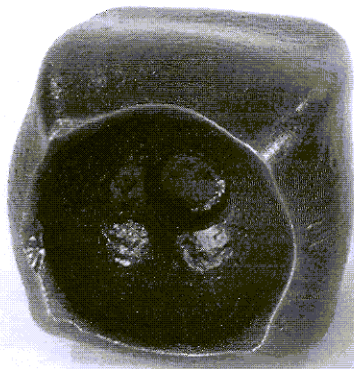
**Power Hammer Hack**

**Jim Hatmaker**



*Auction Gallery  
2008 Spring Conference*

**Iron Wrap Rock  
Jerry Nielson**

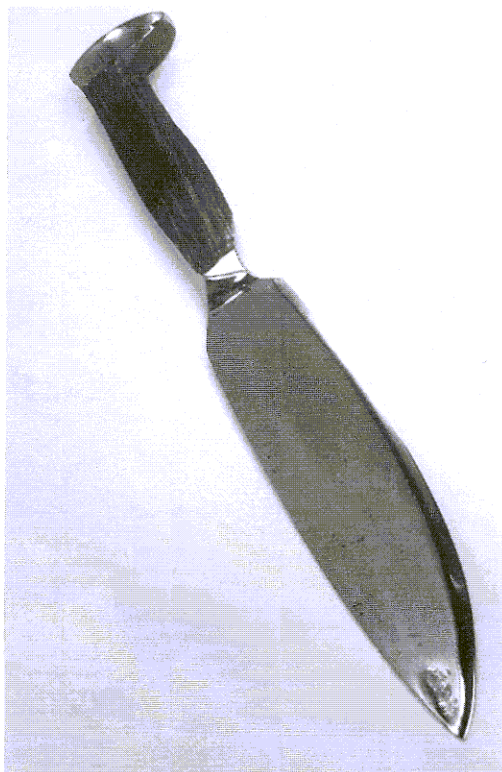


**Chinese  
Knockoffs of  
Culberson Style  
Candleholders**

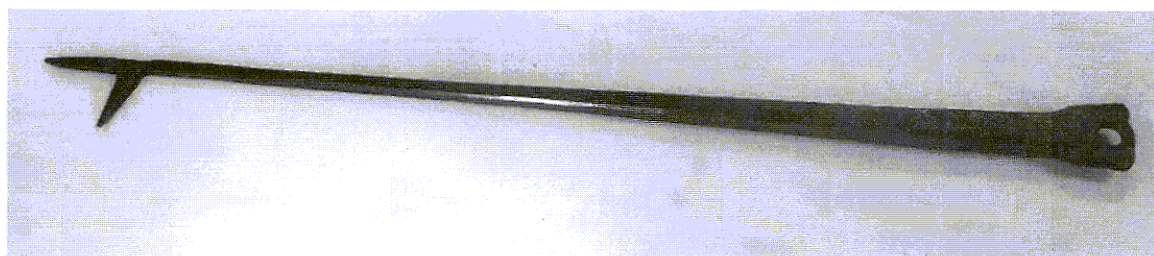
**World Forging Center, Sedro-Woolley, WA**



*Auction Gallery  
2008 Spring Conference*



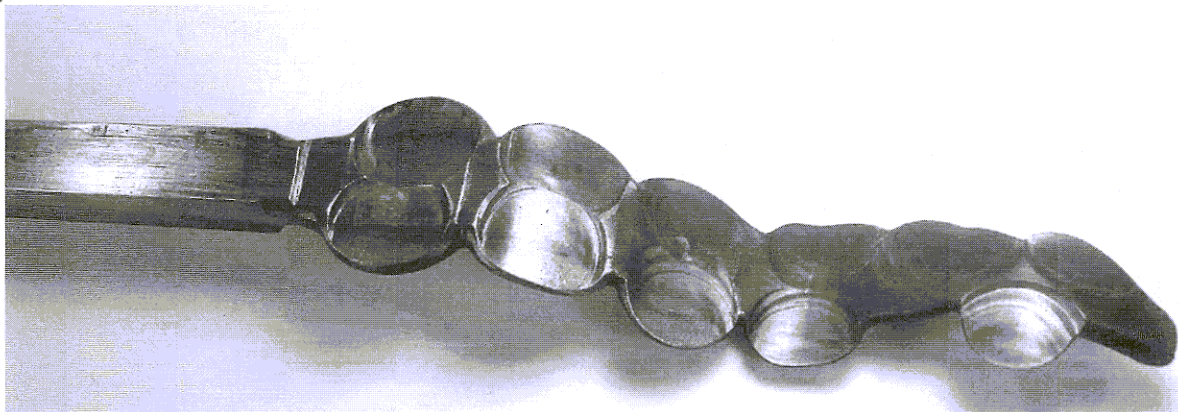
**RR Spike Knife  
Tim Ball**



Gorge conference, Jerry Culberson gave Gene Chapman an unfinished Russell Jaqua poker to finish for this conference. His son, Gary, squashed and punched the end and stamped dog prints on it. Russ liked dogs.



*Auction Gallery  
2008 Spring Conference*



**3/4" Naval Bronze**

**Ries Niemi**

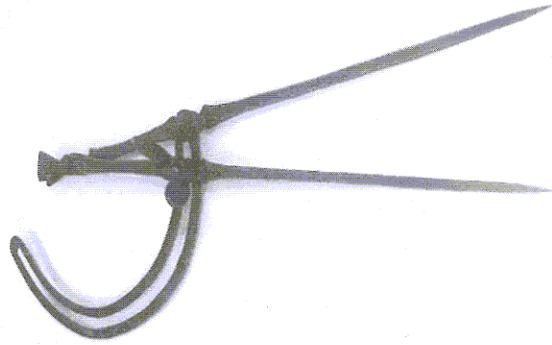


**Gate Lock**

**Jeff Holtby**

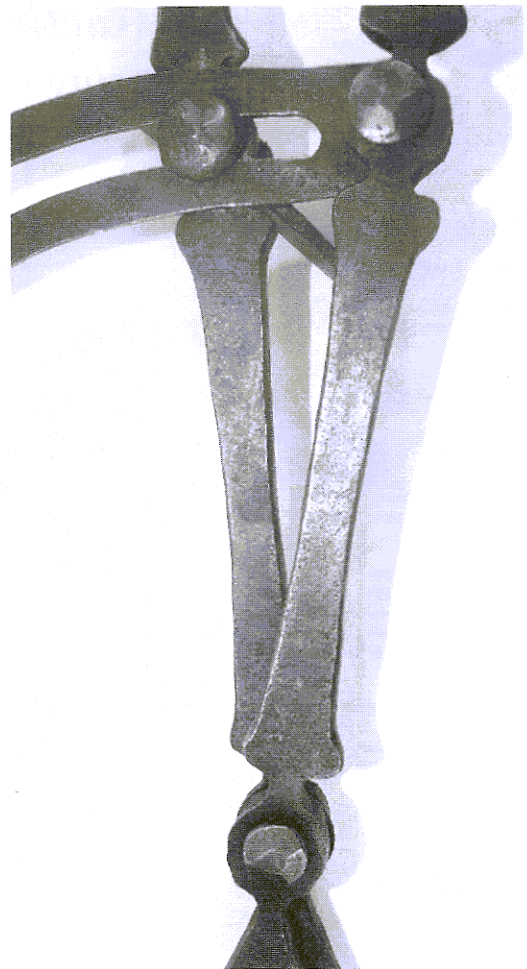


*Auction Gallery  
2008 Spring Conference*



**Dividers**

**Ken Mermelstein**



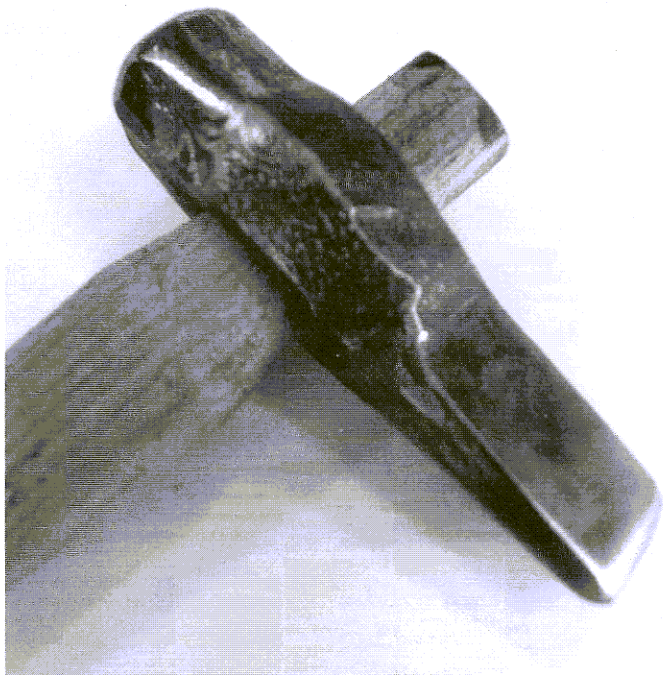
**Horseshoe  
Feathers**

**Bill Apple**





*Auction Gallery*  
*2008 Spring Conference*



**Top Tool from  
Demonstration**

**Bill Apple**



**Hand Felted  
and Hand Crafted  
Wool Anvil  
(for your most  
delicate work)**

**Beth Heia**



*Auction Gallery*

Six by  
**Mark Stender**

**Baby Delivery  
Service**

**Psycho**

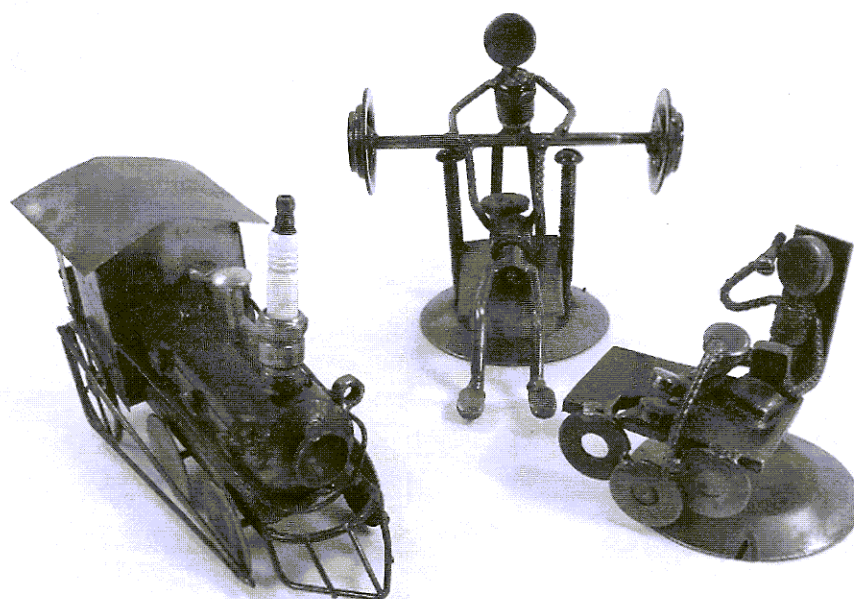
**Skiers**



**Weight Lifter**

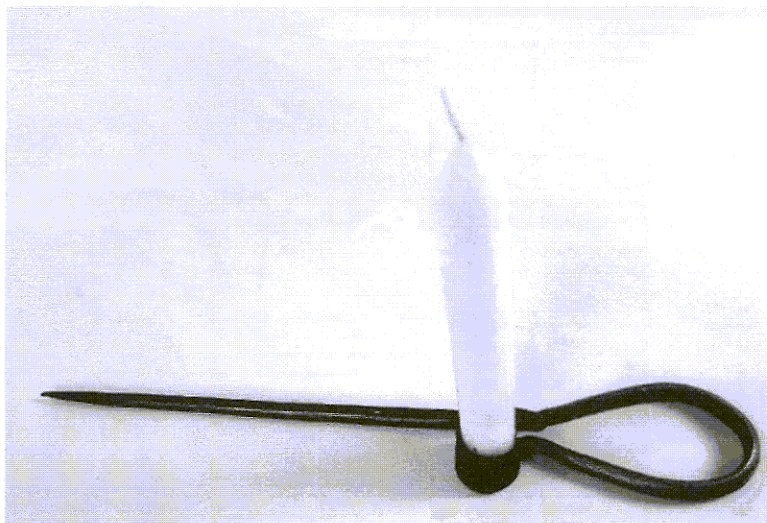
**Executive  
at Desk**

**Locomotive**

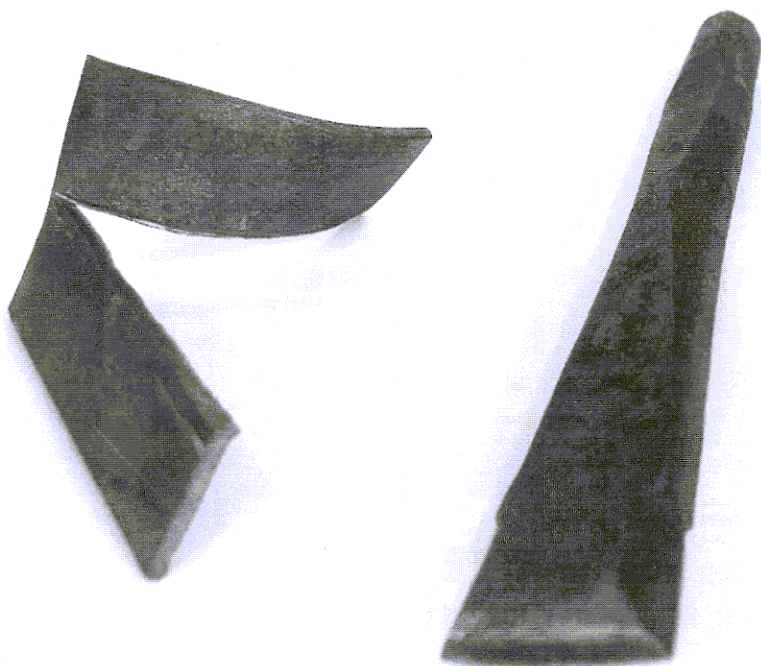




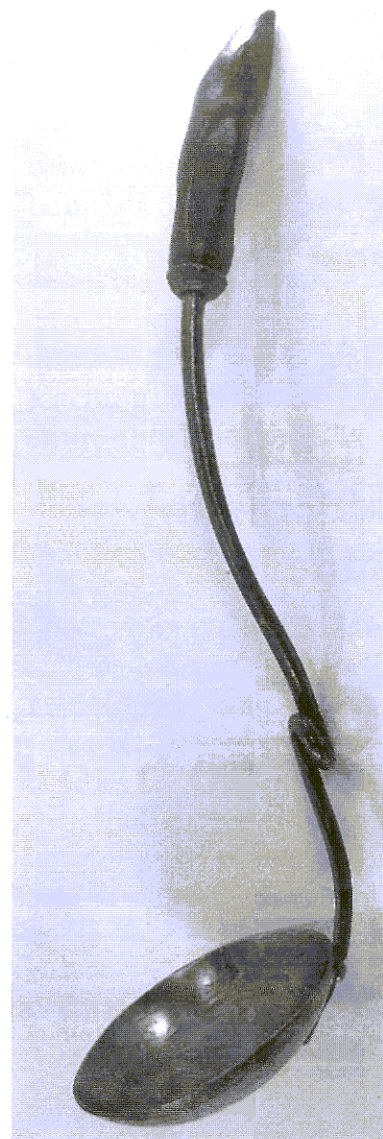
*Auction Gallery  
2008 Spring Conference*



**Miner's Candleholder  
Ryan Wilson**



**Chisel from Mark Aspery  
Class Demonstration**



**Chile Ladle  
Dean Mook**

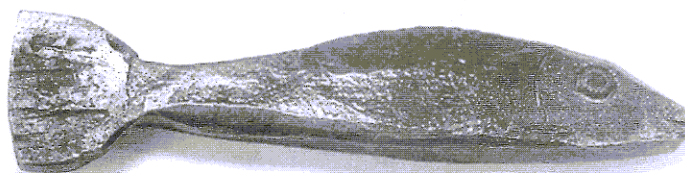


*Auction Gallery  
2008 Spring Conference*

**Wire  
Damascus  
Friction  
Folder with  
Cable Kit,  
Antler**



**Mario Suquamish**



**Marine Life**

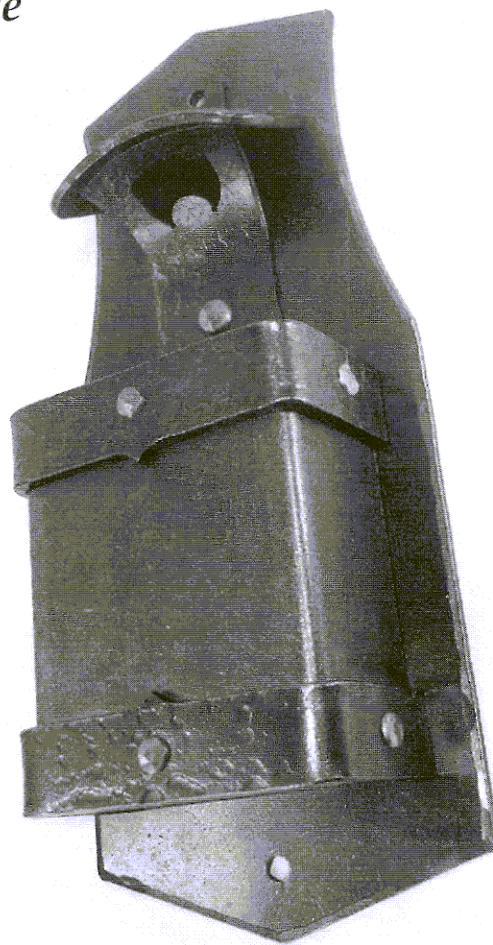
**Mark Stender**



*Auction Gallery  
2008 Spring Conference*

**Bottle Opener and  
Cap Catcher**

**Jeff Wester**



**Damascus Persian Knife**

**David Lisch**  
(blade and guard)



**Tom Ferry**  
(handle)



*Auction Gallery  
2008 Spring Conference*



**RR Spike Hatchet**

**Chas Low**

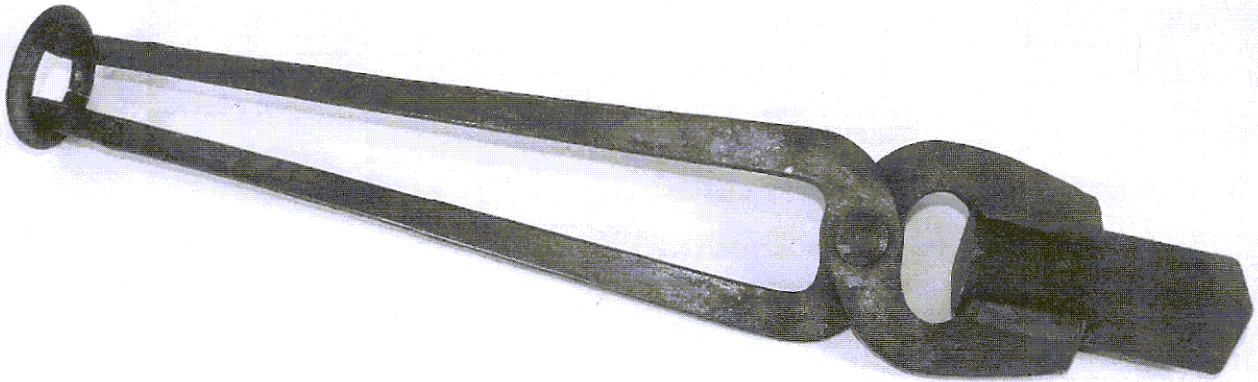


**Forged, Filed and Annealed  
01 Tool Steel Knife**

**Jorgen Harle**

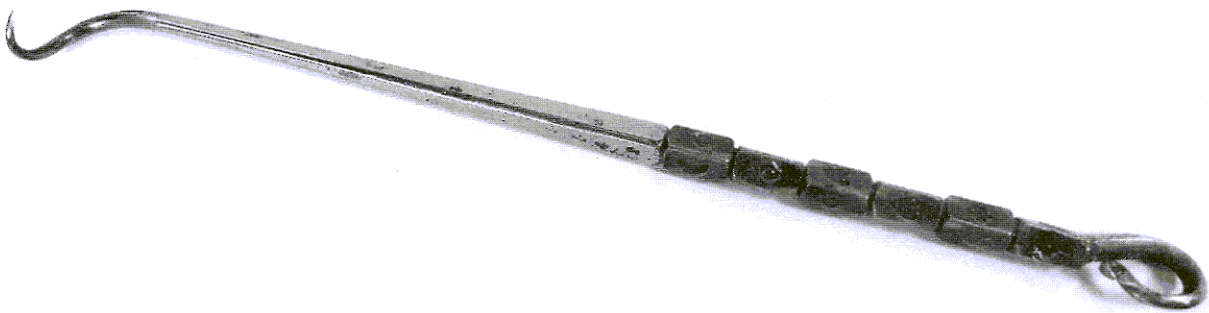


*Auction Gallery*  
*2008 Spring Conference*



**1&1/4" Poz Tongs**

**Tri Ficker**



**Steak Turner from Larry Rose Hands-On Class**





## *Auction Gallery 2008 Spring Conference*

We would also like to thank these people for the following donated items:

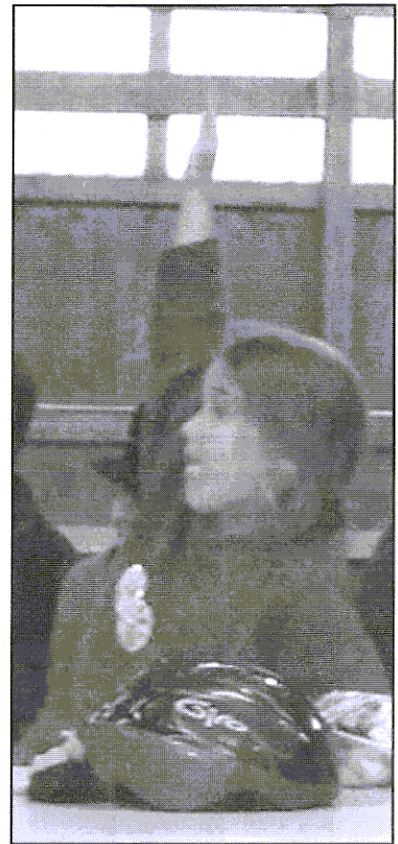
O.B. Dawson original business cards	Delores Dawson Ford
Bottle of Patrick M. Paul Blacksmith Wine	Gary Chapman
DIES Book	Mark Stender
Hand Stamped blank note cards	Nadine Sawyer
Bionic Wrench	Larry Rose
Guide to Tool Steels	Marie Churney
Brass Anvil paper weight	John Simpkins
Quote on Anvil, "I see no virtue where I smell no sweat"	
Two bottles Syrah wine made in LaConner	John McClain
100 Pound steel anvil	Grant Sarver
Case of Dragon King Beer	
made by Laughing Buddha Brewery, Seattle	Louie Raffloer
98% Kinyon Power Hammer Kit,	
including base and anvil	Douglas Hilty
Flamming Anvil cutout	Bruce Christiansen
Flower Making Kit	Terry Carson
Vase of fresh tulips	Janet Nielson
New Vise	Jeff Wester
Skagit Hammer, salesman's sample made	
of mild steel for display only	Ken Williams
3/8" to 3/4" Grant's Tongs	Jerry Culberson
Prized European Peddinghaus Forging Hammer	Paul Thorne
Lignum Vitae Knife Handle slab	Earl Rogak



## Auction Gallery 2008 Spring Conference



When the copper birdhouse that Mark Manley made for the Spring Conference auction came up for bid, auctioneer Dave Lisch saw a big wave from the small hand of Anita Valenzuela, who was not going to let herself be outbid. Anita, daughter of Kim Valenzuela, was helped with her bankroll (her limit was \$100) by Louie Raffloer and coached by mom. Kim and Louie are co-repousseurs who also refer to themselves as "sweet-hearts". Other bidders soon saw that they were overmatched by this young pro and dropped out. Anita was pretty happy.



Copper Birdhouse  
Mark Manley



## *Scott Wadsworth's adventures learning traditional joinery at Meridian Forge*

It will soon be three years since Bill Vian gave me the mother of all blacksmith tool collections, a story I told in the Spring, 2006, edition of this worthy rag.

Blacksmithing has pretty much dominated the cadence of my life since then to the point where, either alone or in collaboration with my partner/mentor Cy Swan, numerous architectural metalwork commissions have gone out of my shop. The concept of doing this on a full-time basis begins to seem almost feasible.

One of the not unexpected epiphanies that can dampen my enthusiasm and chill my optimism toward this notion has been the discovery of the scope of the body of work out there, and

the size of the Craft itself. I have found myself flipping from inspiration to frustration, from resolve to despair. Asking questions like, "Do I know ANYTHING? What do I WANT

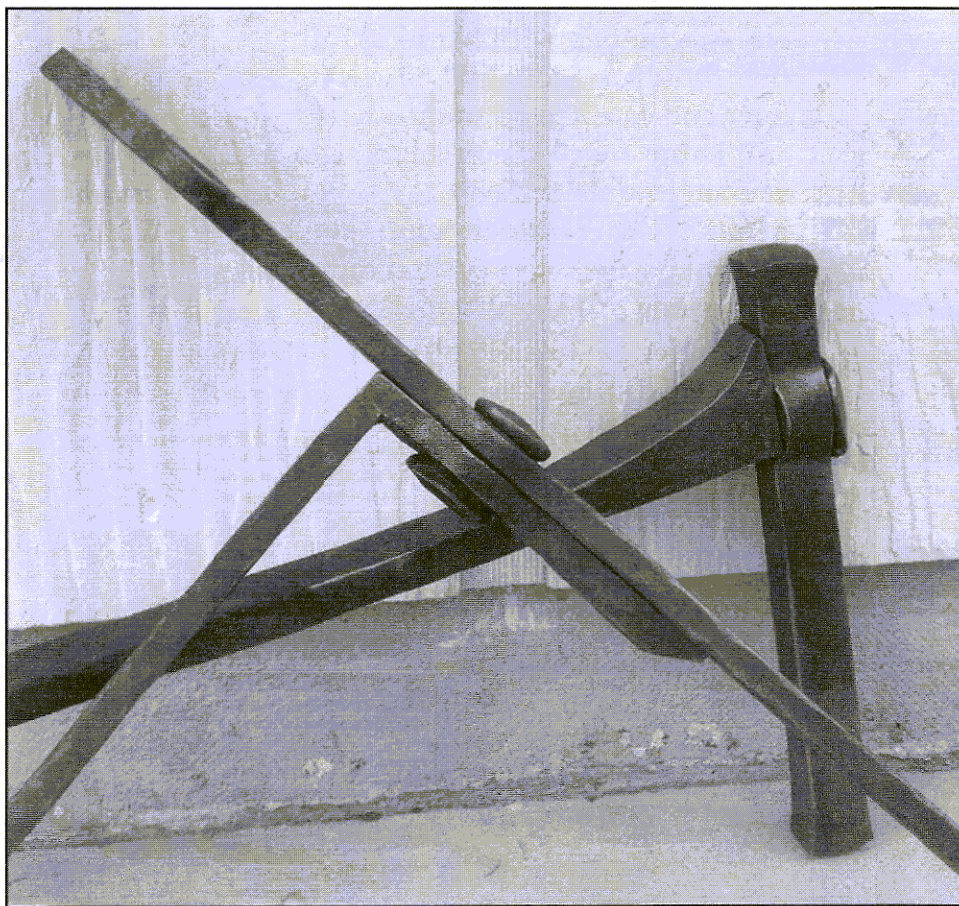
to know? How will I learn this before I die?"

Clearly books are helpful, and there is now a respectable corpus available. Getting acquainted with Cy has given

me a ten year jumpstart, and I have been to almost every conference since Alan Flashing's. But it was at last fall's conference, watching Darryl Nelson give what I think was the best demonstration I had ever seen, that it hit me, "I've got to get some individual instruction from this guy."

That conference was fantastic. I registered with Darryl for the spring class on Traditional Joinery which he teaches at Meridian Forge; filled out the paperwork for the Al Bart Grant Scholarship; traded a .45 ACP for a Wilton Band saw; had a

## **Blacksmithing dominates the cadence of my life, an Al Bart Grant added to the music**



Heel tenon and square corner upset with oval rivet, two pieces the author made in the traditional joinery class at Meridian Forge.

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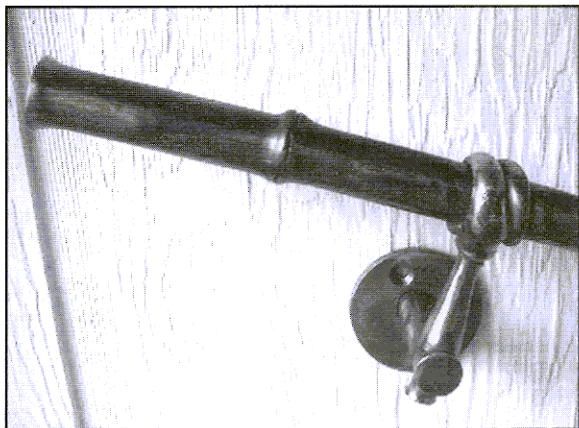
## **The Al Bart Memorial Grant**

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great conversation with Paul Thorne about the Artist Blacksmith Business/Marketing Paradigm; revitalized friendships and went home fired up.

It wasn't until sometime in January that I heard anything about the Al Bart Scholarship.



**Bamboo railing, part of a commission Scott and Cy Swan, standing next to Mark Aspery, (far right) completed in work outside the Meridian Forge instruction. Aspery was an instructor for the class Wadsworth and Swan attended.**

The news came as a message on my cell phone, I had been awarded the \$250, and there was no turning back now. It turned out that there was room for one more student, so Cy sent in his deposit and we were ready to launch! As anyone who is self-employed knows, nature abhors a vacuum (and a vacation) so all hell broke loose on departure day and we got a late start. Late enough that we got the brake lights and turn lights working on the camp trailer and called it good, no tail lights but shoot, we should have no problem getting there well before dark, right? So, barely,

(and I mean barely) making a scheduled stop in Portland for casting sand we courageously launched the GMC into the Washington Cascades, ran out of daylight somewhere between Morton and Timbuktu, and had to camp in a snow bank until sunrise made us legal again!

has two sliding doors, a gravel floor, and is ordered, efficient, and intriguing.

There was a very wide spectrum of personalities, backgrounds and skill levels among the eight students, including a couple of grandfather types, a



The drive on in through Eatonville to Meridian Forge was pleasant and very similar to central Douglas County, Oregon, with two primary differences, more houses and more elk.

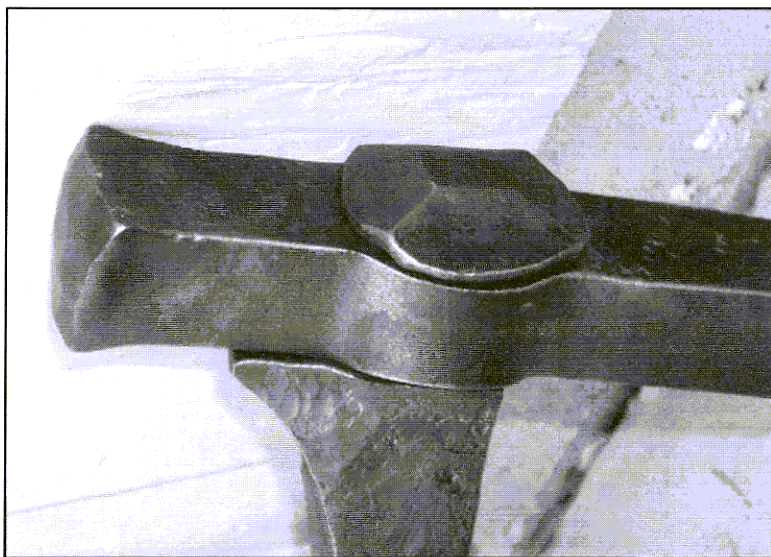
We found Darryl's place without too much trouble and as soon as I saw the tractors, shops, barn, and horses, I felt right at home. His school facility is set up with propane forges, anvils, vises and slack tubs for eight. It is high, wide and well lit, with samples, posters, certificates, photos and antiques covering the walls. It

grandmother type (Marie, about 100 pounds and fearless), three contractor types, a pipe fitter and a millwright.

When I learned that the Millwright, David Curl, had missed his own retirement party to be at the class I knew that I was in the right place. We were early, and so sort of milled about trying to keep warm, (it snowed most of the weekend) gradually meeting folks as they arrived and staked out their workstations. It was during this unstructured segment that I met the instructor. He was a

## The Al Bart Memorial Grant





**Square corner upset with oval rivet. "Much of what I learned came in conversation during breaks."**

personable and friendly fellow, but not at all extroverted and I assumed that he was another student. For about 10 minutes prior to class, after a very brief introduction and not expecting a thick British accent in Eatonville, I was sure that he was the first man I had ever met whose name was "Mock". I was somewhat relieved to learn that he was the teacher, Mark Aspery, and the accent had the effect of making every word he uttered sound like the erudite gospel truth. Turns out most of it WAS!

Mark's station was the only one with a coke fired forge, (his preference) and as soon as he had the fire in shape he launched into an extremely practical, systematic course on a wide range of forging projects and general artist blacksmith information.

The lectures included impressive theoretical detail on subjects as diverse as the "Cow Poop Theory Of Blacksmithing" and "the relative percentages

of austenite and martensite as an explanation for stress cracking." Much of what I learned came in conversation during breaks and when I was finished with a project. For instance, Mark attaches great importance to design as a skill that can be acquired. He seems to regard design skill as the key but under-appreciated

prerequisite to satisfaction and success. He recommends getting hold of early edition art history books, as they contain examples of what has and hasn't worked in art in the past. Early editions are best, he contends, because they haven't been "contaminated" by the "improvements" of academia and the art community. His opinion is that our design "sense" is much like a muscle and will become stronger with use. One recommendation that really resonated with me was to draw inspiration from the work of other smiths, but to not become discouraged by those with unapproachable talent, I quote, "let Tom Joyce GO!"

He had a ton of good information on business and marketing practices for the artist blacksmith. For instance, he described three broad



**Aspery lecturing by doing. Design sense is much like a muscle and will become stronger with use.**

## **The Al Bart Memorial Grant**



general categories of blacksmiths. Darryl added a fourth.

**First:** The starving blacksmith who has exceptional shop skills.

**Second:** The prosperous blacksmith who has exceptional design skills and moderate shop skill.

**Third:** The prosperous blacksmith who has moderate design skill, moderate shop skill, and good marketing skill.

**Fourth:** The prosperous smith who has marginal shop skill, marginal design skill, but exceptional marketing skill.

A couple of additional business tips from Darryl were tossed in, almost in passing, but were perspectives that I needed to have reinforced. How long it takes you to make something, **"has nothing to do with how much it is worth!!!"** And the other one, which Darryl learned from Francis Whitaker: Never give the client something that they didn't pay for, it is bad precedent.

Mark described a marketing strategy that he stumbled onto which we should all be using.

To soothe an antsy client when her commission was overdue, he sent her a well laid-out j-peg file with some photos of her piece, an explanation of the progress, schedule etc. What was the first thing she did after opening the e-mail? Forward it to all of her friends of similar socio/economic status with the header "look what my artist blacksmith is doing for



Aspery, Swan and Nelson. Darryl is using a "mondo" rosebud to heat Cy's heel tenon prior to Cy slipping on the mortised piece and riveting. The fellow in the background is the millright mentioned in the article who chose the class over his own retirement party!

me."

How could one hope to buy advertising like that? He also suggests that we submit to a local "Lifestyles" magazine or newspapers an article "The Ten Things That an Artist Blacksmith can do to embellish your home." Brilliant.

In terms of contracts he recommends that 'finish' be a separate line on your proposal, and that the proposal include the words, "no finish lasts forever, the finish you have chosen can be maintained as follows." Also, offer maintenance agreements. The finish he prefers is a Sherman Williams clear coat *"mixed with graphite!!!"* Two or three coats buffed up make a deep dimensional look. Further, he swears that a white vinegar bath will remove fire scale and leave a bright clean surface to which paint or clear coat will stick without wire brushing.

Now to the forging

instruction. From oilfield "sucker rod" we forged several nifty hand tools. A butcher, several slot punches, a "transmogriifier drift" (for oval hammer eyes), and a square blocking drift. A new twist on tempering for me was to continue to re-temper the piece to the desired color *as many times as the residual heat will facilitate*. Why didn't I think of that?

We practiced applying casenite to a drift, and learned that the casenite in Britain smells somewhat like a derivative of strawberries and rose petals. United States casenite, not so much.

We forged a large heel tenon. These are for applications where the connection is resisting both tension and compression. It is an ideal connection for gate corners. It requires a VERY big upset. Marie was a trooper on this. We learned that one must

## The Al Bart Memorial Grant



reference the bar to the edge of the forge in order not to let the bar creep further into the fire. This keeps the heat localized at the very end of the bar, about 1.5 times the width of the parent stock. We made a length specific square corner upset, then penetrated one side of it with a square blocking. We made several large five clout rivets using a set hammer to create even facets, and oval tenons and mortises by flattening a round section of a known diameter to a repeatable oval section. All of this tooling and joinery was explained with the supporting math and theoretical background, and with the admonition that if you are having trouble, go back through each of the basic steps to find the fundamental problem.

Now I had never spent

much time with a hot rasp, in fact pretty much none. Mark is a big fan, and explained that just as there has never been a pumping system built that can keep up with a crew of scared sailors with five gallon buckets, there is no grinding technology that can beat a motivated smith with a good, sharp rasp.

On welding, he described welding heat in a coal/coke forge as when the work is the same temperature as the fire. In a propane forge it is when little incandescent bubbles are forming on the surface, but do not allow a crust to form. In any case, the steel, with the flux on it, must look wet, or it will not weld. When the time comes to apply the hammer, NUDGE the pieces together. Do not hit or smash but NUDGE! You will feel and hear the weld.

Now a couple things to

wrap this up. First I was relying on sloppy notes and a sloppier memory in writing this. I hope that the details, names etc are correct. Mark, you are a Master Smith and a Jedi Master Teacher. I hope that I've not misspoken too egregiously, and for the inevitable blunders I'm sorry.

To the NWBA, thank you for the scholarship. It cemented my attendance. There were several individual tips/procedures/products which by themselves would have justified my entire expenditure of time and resources. In total they are a trove of information that has profoundly boosted my confidence that I can learn this.

I can learn this to the point that, God willing, I will have made something beautiful when my time as a blacksmith runs out.

## The Al Bart Memorial Grant

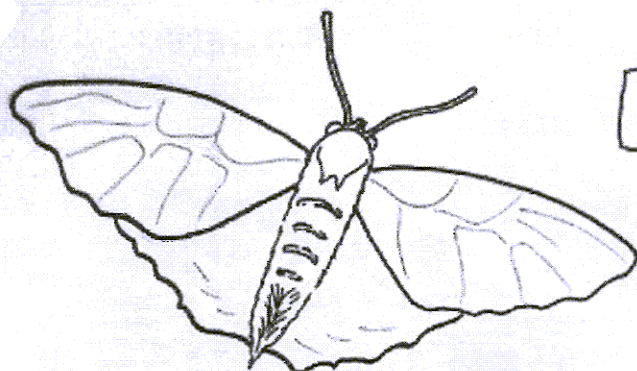
### Tall ships need a blacksmith

Ray Baker demonstrated as part of the Living History Encampment at the Tall Ships Festival in Tacoma over the July Fourth weekend. He was set up for six days.



During that time he demonstrated to the event staff the necessity of a blacksmith on site, making a piece for one of the food vendors who had left a part for a rotisserie at home; a couple of new pins (a replacement and an extra) for the mast bracket on one of the ships on display; and a marlin spike for one of the sailors on the Lady Washington.

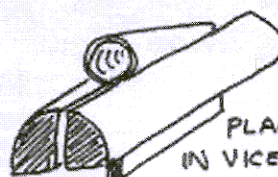




# BUTTERFLIES & MOTHS

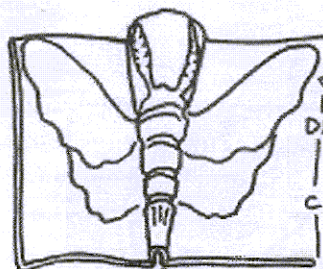
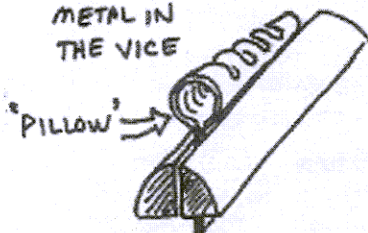


BEGIN WITH A LOOP FROM  
A RECTANGULAR PIECE OF  
METAL



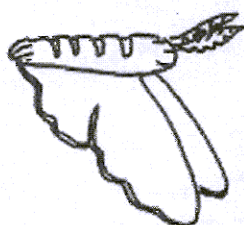
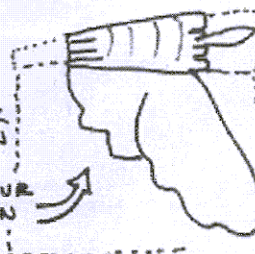
PLACE LOOP  
IN VICE & CLAMP

CHASE THE  
METAL IN  
THE VICE



DRAW YOUR  
DESIGN

CUT OUT YOUR  
DESIGN



FORMING: T-folds with or without pillow; Line-folds;  
Embossing

TEXTURING: Mordants=acid etch; Sanding; Chasing

## COLORING METALS

### PRISMACOLOR PENCILS

no single approach to style is advocated  
colored pencils are transparent (semi opaque)  
wax bloom = too many layers  
The "dimensions" of color:

Hue = a color's name (red, blue, etc...)

Value = lightness or darkness of a hue

Intensity = purity of color ... vivid or dull  
the key is to layer lightly on metal ... go slow!  
you can lift color with tape

Sgraffito Technique = inscribe lines w/ a sharp tool  
wax base pencils ... pigments w/ wax

### PERMANENT INK MARKERS (Sharpie)

nothing tricky here!  
unintimidating &  
inexpensive

### PERMANENT INKS (Daler Rowley ~~FW~~ Acrylic Artist Ink)

use as is, or  
mix w/ water, or  
mix w/ themselves...  
best to let dry overnight

### LIVER OF SULPHUR ... stinks!

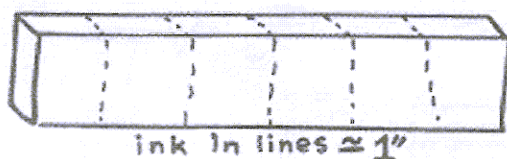
short life (1/2 hr. to 1 hr.)  
dispose down the drain w/ H<sub>2</sub>O  
turns copper & brass many  
colors but w/ exposure,  
brown (liver) to black

d.w. harden

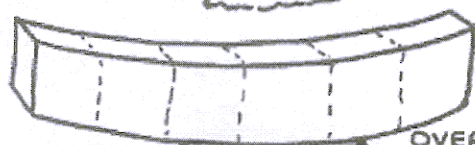
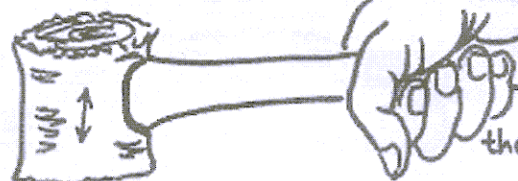


# COLD SHAPING HINTS : Shaping over a hole with a mallet (leather or aluminum) to prevent marring the metal bar... from Doug Kluender

METAL BAR



- KEYS :**
1. Using the inked lines on your metal bar, hammer from the center & hit out to your desired form.
  2. First hammer the line marks, then hammer in between.
  3. The closer the blows of the hammer, the smoother the curve.



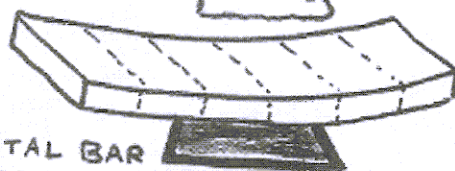
HIT METAL BAR VERTICALLY

HIT OVER THE HARDY HOLE

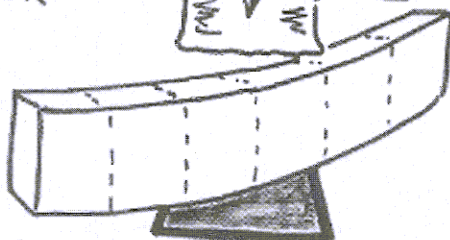
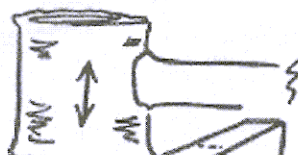
OR



HIT METAL BAR HORIZONTALLY

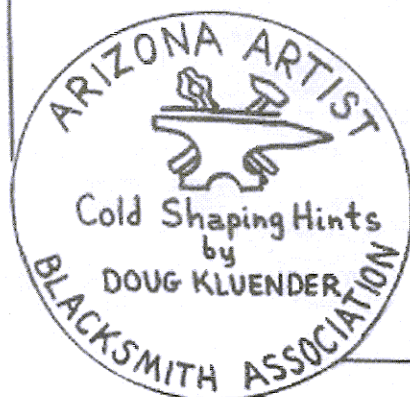
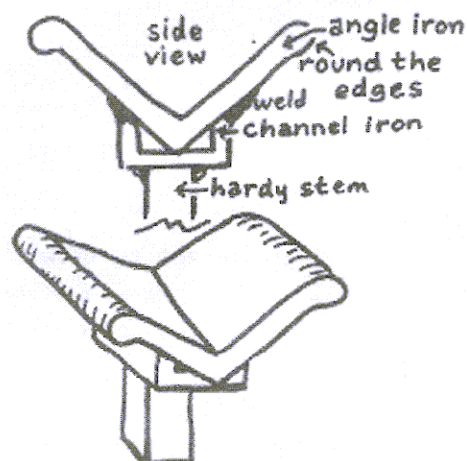
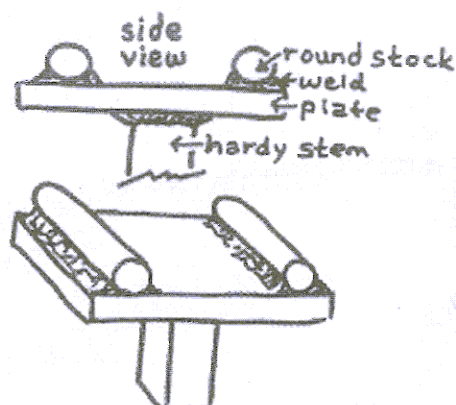


OR



COMBINE HITS TO MAKE A COMPOUND CURVE

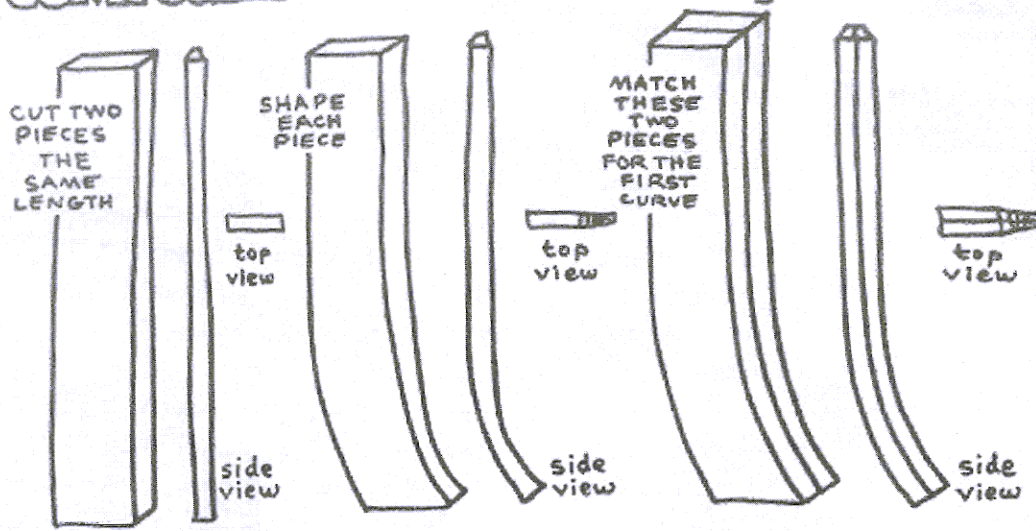
OTHER FORMS TO HIT OVER:



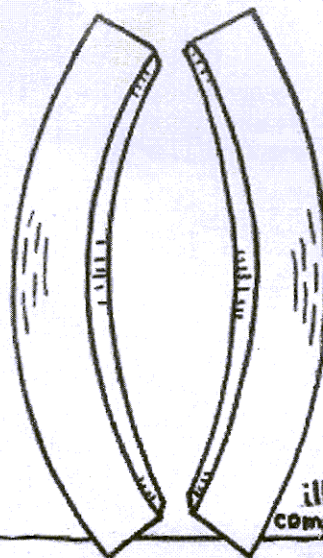
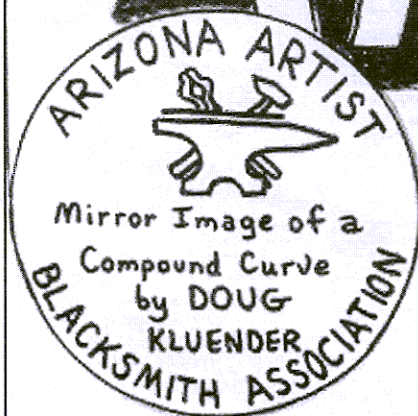
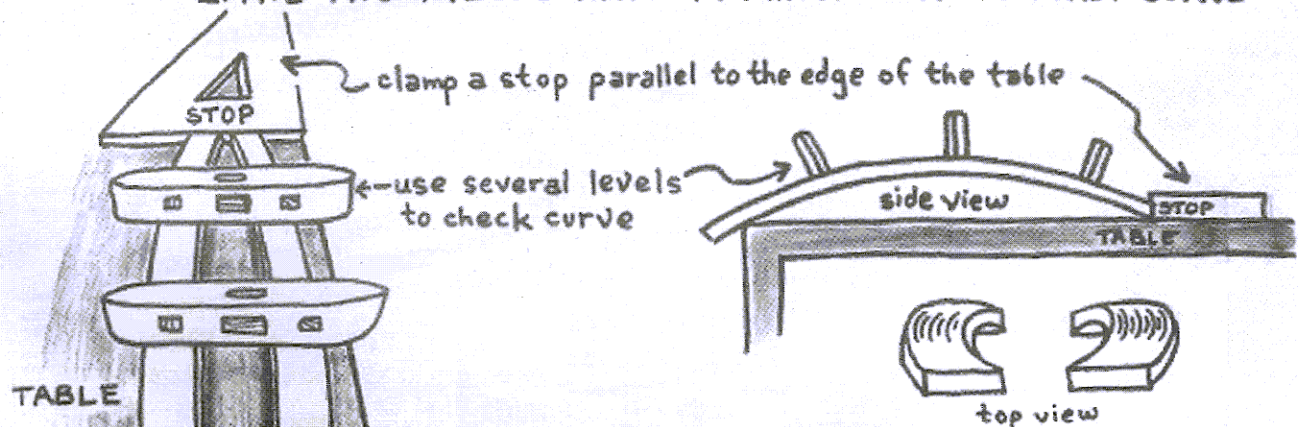
illustrations by d.w. harvey  
computer & photography by b.mekharvey



# TIP TO MAKE A MIRROR IMAGE OF A COMPOUND CURVE from Doug Kluender



- KEYS:**
1. CUT TWO PIECES THE SAME LENGTH TO START
  2. THE TWO PIECES HAVE TO MATCH FOR THE FIRST CURVE



illustrations by d.w. harvey  
computer & photography by b.m. kharvey



# A nnouncements

## Looking ahead at conferences

Spring, 2009, St Helens, OR - Dick Naven, Jerry Henderson, John Emmerling, coordinators.

Fall, 2009, Chelahis, WA

- John Simpkins and Ina Culberson, coordinators.

The Fall, 2009, Conference marks thirty years as an organization and the coordinators are asking for your ideas, remembrances.

## 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.

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

2008 BLACKSMITH SCHEDULE

Classes available:

Sept 20 & 21

Nov 28 Thru 30

Dec. 20 & 21

CHRISTMAS SALE

Dec 20 & 21

(No Model.)

G. M. BIRD.  
BLACKSMITH'S TONGS.

No. 281,437.

Patented July 17, 1883.

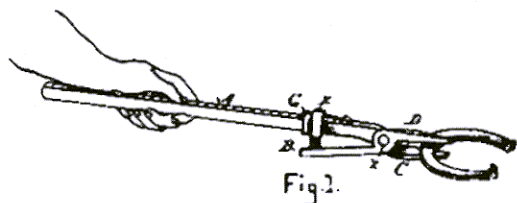


Fig. 1.

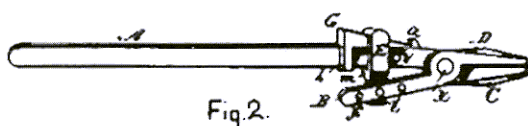


Fig. 2.



Fig. 3.

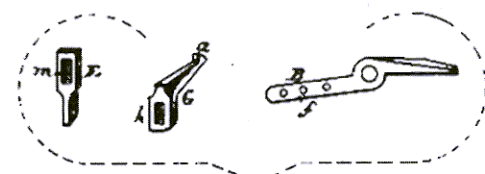


Fig. 4.

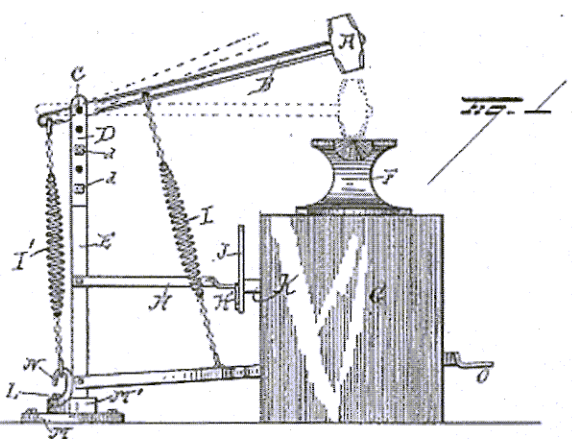
Two patents forwarded by Gene Chapman. Not sure if either was popular for very long, at least as they were envisioned. Maybe it's time to look around your forge for that little device that's worthy of its own patent.

(No Model.)

H. STEWART & W. B. WISWALL.  
SPRING HAMMER FOR BLACKSMITHS.

No. 385,018.

Patented June 26, 1888.





# A nnouncements

## Old Cedar Forge

### Workshops

2008 - 2009 Schedule

**Basics of Blacksmithing  
(beginning & intermediate)**

**November 14-16, 2008**

**February 20-22, 2009**

**March 20-22, 2009**

Registration/disclaimer form  
available on website at [www.  
oldcedarforge.com](http://www.oldcedarforge.com)

#### CLASS HOURS:

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

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

Sunday: 7:30 a.m. - 2:30 p.m.

#### LOCATION:

Old Cedar Forge

220 East Cronquist Road

Allyn, WA 98524

360-275-6769

#### INSTRUCTOR TEAM:

Jerry Culberson, Elijah Burnett,

Tri Ficker, Dean Mook

#### CURRICULUM:

**Beginning Basics:** Basic Blacksmithing Techniques (drawing, upsetting, punching, fullering, twisting, etc.) in structured learning environment. Instructors will work with students at their skill level. No prior experience required. Hands-on projects include punch, chisel, tongs, fireplace poker and your choice(s). Students take home what they produce. This is also a great refresher course if you've taken previous workshops at Old Cedar Forge or elsewhere.

**Intermediate Basics** is held concurrently with Beginning Basics with separate instruction

and hands-on experience. One-on-one instruction is geared to take you to your next level. Come prepared with either a project in mind or what it is you want to learn to take you to your next level

**COST:** Workshop size is limited to 12 students - first come (pay), first serve. \$400 for three days. \$200 non-refundable deposit required to guarantee your space. Remaining \$200 due at registration Friday morning. **ALL \$\$ ARE U.S. CURRENCY.**

#### TOOLS AND MATERIALS:

All are provided, but you are welcome to bring your favorite hammer. Mark your tools in some fashion for easy identification during checkout at end of workshop.

**GRUB:** Lunch is provided all three days. We eat blacksmith style—good and plenty of it!!

**LODGING:** Plenty of camping space at Old Cedar Forge (some electrical hook-ups; shower in the shop). There are a few local motels, one in Belfair, a couple in Shelton.

**THINGS TO BRING:** Dress warmly. Bring safety glasses, earplugs, and leather gloves. Wear cotton work clothes and sturdy boots or shoes. No tennis shoes. Bring a notebook and a couple of sharp pencils for taking notes.

**CONTACT:** Ina Culberson, Workshop Coordinator

Phone: 360-275-6769

E-mail: [oldcedarforge@  
wavecable.com](mailto:oldcedarforge@wavecable.com)

## Gauging the interest in a course in shop math

Would you like to learn more about shop math, layout, field measuring techniques and tips or trigonometry?

If so, please contact Wolfgang Rotbart at 503-429-7342 (office), 503-429-7343 (fax) or [wolfgang@  
wolfgangforge.com](mailto:wolfgang@wolfgangforge.com).

If there is enough interest, I will develop a course based on the input from you for the Fall Conference. The course will be by preregistration only, so don't expect it to happen if you don't contact me well before the conference. I need to know which topic folks are interested in since there is not enough time to cover them all in one or two classes.

See ya at the conference!

#### RECALL NOTICE

Having discovered an error in publishing the membership brochure, the board is issuing a recall and return of all undistributed brochures.

If brochures already distributed can be retrieved, that would be appreciated. Please return brochures to NWBA Secretary, PO Box 2105, White Salmon, WA 98672.

Thank You.

—NWBA Board of Directors



## Fall classes at Meridian Forge

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

Meridian Forge was designed to maximize the student's time spent on the project at hand. Small classes (limited to 8), individual workstations and all specialty 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 Gate Class Fee: \$475

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

### 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 Artists Blacksmith

Nov. 8, 9, 10

Mark Aspery, Instructor

#### Traditional Forged Leaves

Nov. 14, 15, 16

Mark Aspery, Instructor

2009

#### Art Deco

March 20, 21, 22

Gary Eagle, Instructor

#### Western States Blacksmithing Curriculum

April 4, 5, 6

Mark Aspery, Instructor

#### Western States Blacksmithing Curriculum, INTERMEDIATE

April 10, 11, 12

Mark Aspery, Instructor

#### Garden Gate Class

May 1, 2, 3

Darryl Nelson, 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

## Beginning Blacksmithing I At Old West Forge

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 instructor's anvil followed by immediate hands on work.

## A nnouncements

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

Place: Old West Forge

White Salmon, WA

Cost: \$425

## Blacksmithing Basics and Beyond at Old West Forge

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

We are located 70 miles east of Portland in the beautiful Columbia River Gorge region. Space is limited. Register early.

To secure your space in either class send a registration form, available online, 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).



## From the editor

You are holding in your hands the official Lauren Osmolski edition of the *Hot Iron News*.

Lauren conducted two great interviews of Jake James and Joe Elliott, featured demonstrators at the upcoming Fall Conference in Stevenson. She also wrote the fine article on the new storage and display space recently completed for the NWBA Archives. Her picture of the house of collected smith treasures, a garage donated by Darryl Nelson on the property of Meridian Forge near Eatonville, graces the cover of this edition. Most of the photos in the article are hers. And, she forwarded the article (page 2) on the Maryhill Museum, an attraction near Stevenson you

might want to visit on your way to or from the Fall Conference.

Thanks, Lauren, though I get a little nervous when a multi-talented smith comes along (and you're all renaissance men or women of some sort) who can write and take pictures. Seriously, how fortunate I am and we all are to have so much support continue being directed to the newsletter.

Great 70th birthday party for Jerry C. Estimated 300 or so showed up over the course of the day. Highlight was watching Jerry light all seventy candles with a blow torch, put them out with a fire extinguisher. Tools handled so well that most of the icing and the plastic motorcycle did not melt.

Thirtieth Anniversary Conference coming up next fall.

If you have something peculiar to the NWBA or blacksmithing in general, particularly if it has some historical significance, conference coordinators John Simpkins and Ina Culberson would like to hear from you. They are also just looking for any suggestions or ideas you might have.

Jim

Jim Almy  
1531 N. Prospect St.  
Tacoma, WA 98406  
253-879-8455

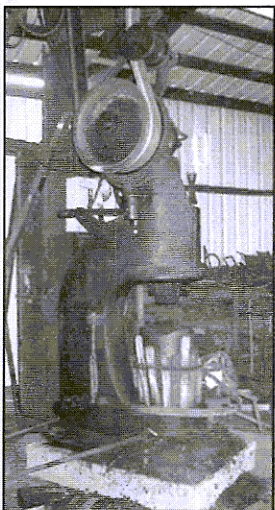


**Jerry lights his 70 candles with a blow torch.**

## Classifieds

### Hammer, swage block, steel

Hammer, Beaudry 125- 150 lb. hammer with running gear, excellent condition, \$5000.00  
Swage block 250 lbs. more or less. \$ 400.00



Steel - several hundred pounds at 75% the current price per lb. Various jigs and fixtures, make offer per unit.  
Contact  
Thad  
Adams

at 503-266-1469,  
[thadinpendleton@yahoo.com](mailto:thadinpendleton@yahoo.com)

### 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](http://www.blksmith.com) or call 308-384-1088. (3)

## Hot Iron News

Classifieds are free to NWBA members. All others \$10 pre-paid. Classified ads are pulled after two editions unless otherwise notified. Articles are invited — email (ideally by copying your text and photos onto the email), jpeg your art, or land mail original article and artwork. Always looking for story leads.

DEADLINES  
2008 Oct. 15  
2009

Jan. 15, March 27, July 5, Oct. 15  
(Sooner is always better than later)



Two Auction items donated to  
Spring, 2008, Conference



Flowers in Stone Base, Ron Weston

Bottle Opener and Cap Catcher, Jeff Wester

## Hot Iron News

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