

HOT IRON NEWS

30th

Anniversary

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Blacksmith Wars – Battle Plan

The 30th Anniversary conference is going to be action packed and time will be at a premium for participants and attendees alike. Blacksmith War participants need to be in the correct place at the correct time in order to receive maximum points for teamwork. Since every minute will count, you need to help each other stay on track.

There are four teams registered so far. We are going to limit the competition to eight (8) teams so it is important to register with me ASAP. All entries are confidential until Friday at the 11:30 team introductions. Some sort of team identification (matching hats, shirts, kilts, etc.) would be appreciated, but not mandatory.

Things to remember for your team – drawing equipment, plenty of liquids, complete safety equipment, and lots of enthusiasm!

Friday - 11:30-noon – Team Introduction and Trip to the Scrap Yard

12:00-1:30- Drawing for Themes and Drafting Session

Drawings to judges at 1:30pm for judging

8:00-12:00 Blacksmith Wars – Select materials and Forge

Saturday 11:30-1:30 Blacksmith Wars – Final Assault – Projects MUST be finished and ready for judging at 1:30pm.

Good luck to everyone and be safe. Mike Neely
– 360-513-1355 / rivercityforge@iinet.com

Cover art



30th Anniversary Repousse Louie Raffloer

Your auction item, any item, will earn you a discount

Have we got a deal for you! Bring an auction item and receive a \$15 discount off the registration fee, which remains at \$75/member and \$35/guest for the entire conference; \$40 one-day fee and yes, that is reduced to \$25 if you bring an auction item.

Maybe you don't pound iron. Maybe you make wine, can pickles or keep bees; sew or weave, make baskets, or have a surplus tool you no longer use--those are great auction items. Your contribution combined with projects from the Blacksmith Wars should render this auction the most profitable one yet--let's go for it!

Over the years the NWBA Auction has funded many educational projects as well as provide basic tools and equipment for the hands-on instruction classes, after-hours smithing get togethers, and learning experiences like the Al Bart Grant and the newly introduced Advanced Studies Program.

Northwest Blacksmith Association



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Committees

Standing Committees:

Finance & Audits: Chair, Dick Naven
Publications & Communications: Chair, Ina Culberson,
Louie Raffloer
Events & Programs: Chair, Tim Middaugh, Matt Sabo,
Bob Thomas
Member Services: Chair, Dave Davelaar

Subcommittees:

Fall Conference 2009: Ina Culberson, Tim Middaugh
Spring Conference 2010: Dave Davelaar, Bob Thomas
Fall Conference 2010: Ken Mermelstein, Mike Neely
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, Dick Naven
Website: Ina Culberson, Dick Naven, Darrell Gehlsen,
Webmaster
Hot Iron News: Chair, Lauren Osmolski, Jim Almy,
Editor, Andrea Lisch, David Tuthill, Louie Raffloer
HIN Archives: Dick Naven
Trailers & Storage: Chair, Ken Williams, Dick Naven
Equipment and Safety: Ken Williams
Registration: Ina Culberson, Joyce Kemper
Membership Questions: Ina Culberson
Membership Roster Manager: Tod Johnson
Al Bart Grants: Chair, Tim Middaugh, Bruce Crittenden,
Teacher-Student Guest Program: Tim Middaugh, Matt Sabo

NOTE TO ALL NWBA MEMBERS

All committees 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: \$45,(foreign, \$50), and include
a quarterly subscription to the *Hot Iron News*.
Dues may be paid online.

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Update With The President. . . .

Excitement abounds as we celebrate 30 Years of Forging Iron and Friendships this Fall. Much time and energy has been invested to insure that everyone can participate and have a memorable experience. For the hours and expertise of editor Jim Almy and the HIN subcommittee members, and to those who have shared timelines, photographs, stories, memories... a BIG thank you. For some this Special Edition HIN will be a stroll down memory lane with a look to the future; for others, this will be an opportunity to learn more about this organization dedicated to the craft and art of blacksmithing.

This publication also provides the details of the 30th Anniversary Conference on October 22-25 at the Southwest Washington Fairgrounds in Chehalis, WA (see pages 12 to 27). One feature for this conference is that registration begins on Thursday afternoon so that you can take in all the activities beginning early on Friday morning without standing in a long line.

Nationally recognized smiths Mark Aspery, Japheth Howard, Alice James and Darryl Nelson are the featured demonstrators (details in conference section).

On Friday evening a Forging Friendships social time is planned with a no-host wine bar, light refreshments, door prizes and a slide presentation of ironworks by Japheth Howard and Alice James followed by a roundtable panel discussion moderated by Ken Williams.

Food concessions will be available Friday, Saturday and Sunday for breakfast and lunch.

And, have we got a deal for you! Bring an auction item and receive a \$15 discount off the registration fee, which remains at



\$75/member and \$35/guest for the three-day conference; \$40 one-day fee and yes, the \$15 discount applies if you bring an auction item. Maybe you don't pound iron. Maybe you make wine, can pickles, or keep bees and gather honey; sew or weave, make baskets, or have a surplus tool you no longer use--these are great auction items. Your contribution combined with projects from the Blacksmith Wars competition should render this auction the most profitable one yet--let's go for it!

And, one more thing: There's free dry tent camping under cover for all you ground dwellers--even with picnic tables. Only one rule: No smoking, no stoves, no combustibles of any kind allowed in this area.

Congratulations to David Tuthill for winning the T-shirt Design Challenge competition. You can get your souvenir T-shirt at the sales table at conference, or on-line at the NWBA Store after conference. I'm sure David will be happy to autograph it for you.

Speaking of David, when he arrives at conference he will be toting an improved

lighter-weight version of the NWBA nail tree started years ago (details on page 11). You can bring a nail or make one at the conference to add to this project. Also, David is excited about re-introducing the pie contest. Details are on page 27.

On the business side, John Simpkins resigned from the Board effective July 28. His service on the board, contributions to the HIN and participation at conferences are much appreciated. Thank you, John.

The Board moved quickly, as is its mandate, to elect someone to fill the vacancy. I am pleased to announce that John Emmerling was elected and will serve the remainder of John Simpkins' term. John Emmerling has been self-employed for the last 35 years in two successful businesses involving the arts. For the past 18 years metal smithing has been his all-consuming passion and full-time trade. He's ready to assume board duties and sees outreach as his primary focus.

Outreach has been in the works for some time. The Guest Student/Teacher program was implemented three years ago and occurs at each conference. Up to eight students and their teacher are invited free of charge to be guests of the NWBA for one-half day (high school) or one day (college age). Students from Olympic College will be joining us at the upcoming Fall Conference along with their instructor (and NWBA member) Chris Hobson. In the past other groups have been invited as well, most notably the Boy Scouts participation at the Spring 2008 Conference.

To continue to move forward I have asked John Emmerling and board member Bob Thomas to work together on expanding outreach efforts. Members' ideas are critical to this endeavor, so give your input to them (contact information is listed in front of HIN and on website) and anticipate that they may call on you. In addition, a perfect opportunity is available

to you. Invite someone to come to the upcoming conference as your guest (it's a bargain at \$35 including Saturday night BBQ) and let them experience this world of blacksmithing about which we are so passionate. We are all ambassadors for blacksmithing.

For many years there have been conversations among members and discussions at board meetings regarding the possibility/feasibility of the NWBA having a permanent home. At the July 11 board meeting the first step was taken with a motion to "adopt Stevenson as the semi-permanent Fall venue and Mt. Vernon as the semi-permanent Spring venue with the openness to consider other venues as opportunities present themselves." Motion passed unanimously. Conferences are scheduled two years out. More details on Strategic Planning, Phase I, can be found in Dick Naven's article on page eight.

In other business a motion was made and passed to "expend up to \$1,200 for a video camera meeting minimum requirements as set forth in Darrell Gehlsen's recommendation." This motion passed. However, in the meantime another opportunity has presented itself. A professional videographer is interested in helping us out. He has agreed to video the 30th. He will use his equipment and take care of all the editing. The board will discuss this opportunity following presentation of work and terms. Stay tuned on this one.

On behalf of the NWBA, I want to thank Darrell Gehlsen for his dedication and donation of time spent videoing, editing and producing CD's for the NWBA library and archives. He can now enjoy the conferences with a wider angle. Thanks, Darrell.

Tim Middaugh, Education Chair,

President's letter continued on page 6

President's letter, continued

proposed an Advanced Studies Program for up to two scholarships per year in the amount of \$1,000 each. Motion passed unanimously to accept the Advanced Studies Program as proposed. Details of this new program can be found on page nine.

It's Fall which means time to nominate folks for the Board. Five positions are open; four current members will be running for re-election. Because the Fall Conference is later than usual and in order to take care of year-end business in a timely manner, there will be a slight change in the process. At Spring Conference the nominations process was started, though officially the 30-day window for nominations begins September 24 and ends at close of nominations at the General Membership (GM) meeting on October 24. Nominations should be submitted to Nominations Chair Terry Carson or to Secretary Dave Davelaar prior to GM. Seconds for nominations will be done, one by one, at Fall Conference. Nominations can also be made from the floor at GM meeting. A candidate's statement follows the nomination process and is due no later than October 31 for mailout with ballots. A candidate's statement must be limited to 175 words or less and

submitted to Jim Almy (jma66mn@thewiredcity.net) Photos of candidates will be taken at the Fall Conference by Jim.

In May I decided that I would not run for re-election to the board and on July 11 informed the board. I believe to everything there is a season and I believe that all NWBA board members serve and/or served for a season...and for a specific reason--each had a role to play in the various stages of the organization. I have served on the board for six years--as a director, VP, and president. I believe and know that I have served for my season and have contributed in significant ways to effect positive change, good governance and strong, open accountability--with no personal agenda. The greatest compliment I have received from members is their thanks for leading the organization into the 21st Century. I am honored to have done so.

For me there is still much work to be done until the January 2010 board meeting. Fall Conference will be here before you know it. Coordinators Tim Middaugh and I and many, many participants are excited about the jam-packed schedule lined up for this, the NWBA's grand 30th Anniversary celebration. The schedule and all manner of details are included in this

issue and on the website. Look it over! I'm sure you won't want to miss a single day. Be sure and bring your auction and gallery items. See you there!

Ina Culberson

New Board Member John Emmerling, left, was elected to fill the vacancy created by the recent resignation of board member John Simpkins.

Emmerling has been self-employed for the last 35 years in two successful businesses involving the arts. For the past 18 years metal smithing has been his all-consuming passion and full-time trade.

He's ready to assume board duties and sees outreach as his primary focus.



How to navigate your website

Some helpful hints to get you around www.blacksmith.org

Did you know that on the NWBA website (www.blacksmith.org) there are many ways for members to communicate and post? The list provided below offers some examples of opportunities:

"Announcements": Here members can post information regarding hammer-in's, open forges, get-togethers for fun projects, and other events of interest.

"Things To Do": A wide-open category where members can share common interests or inform one another of things to do, places to go, etc.

"Conferences": As its category indicates, this is the place to look for upcoming conference information. It is posted as soon as it is available and updated as plans unfold.

"NWBA Positions" are the subheadings "Board Members" and "Committees": Want to know who is on a certain committee, who might be able to answer your question, or want to contact a board member? It's available at your fingertips.

"Calendar": This section has the dates for the upcoming Board meetings and Conferences.

"Training" has sub headings: "Classes", "Workshops" and "Schools". Look here for information or post what you

have to offer.

The **"Hot Iron News"** section has "Articles", "Back Issues" and "Reference Only Copies". Under the "Reference Only Copies" you will find PDF files containing the entire issue that you can read on line or print off for your own copy.

The **"Library"** heading has listings of the books, pamphlets and videos in the library. Using PayPal you can order any of them to be delivered to you from the website.

"Links to Others" has

pages of business cards from members, schools and vendors who have submitted their card for placement. Have you submitted yours (submit to Dick

Continued on page 11



Northwest Blacksmith Association Second Quarter 2009 Profit & Loss Statement

Beginning Balance, Jan. 1: \$32,498.80

Income:

Dues & Advertising:	8,557.30
Conference Income:	13,459.89
Donations: Auction:	4,828.00
Library Income:	74.24
Interest Income:	15.13
Deposit Refunds:	250.00

Total Income: \$27,184.56

Expenses:

Printing & Publishing:	7,724.06
Conference Expenses:	20,136.56
Continuing Education: Library:	2.93
Continuing Education: Grants:	900.00
Administration/Member Services:	1,693.19
Capital Equipment:	530.00

Total Expenses: \$30,986.74

Ending Balance, June 30: \$28,696.62

July 11, 2009

Is there a difference between strategic thinking and strategic planning? Yes.

Strategic thinking is what we do when we plan our conferences; always looking to do things better, and always on the lookout for ways to add value to a conference for the members who attend. Strategic thinking is a relatively short-term tool, and does involve a certain amount of looking in the rear-view mirror. It builds on the latest program successes, without regard for the context of the longer term; still, it is an important tool. A tool of optimization.

Strategic planning is used to determine what your organization should look like in the future. The intermediate to long-term goals that come from strategic planning provide the above-mentioned context for your individual programs and events. This helps to keep them "on track."

The NWBA Board provides opportunities for current and incoming board members to attend a one-day Non-Profit Board Member Training Seminar in January each year. In this way, the NWBA invests in sharpening board members' skill sets in leadership, technical aspects and innovations in subjects pertinent to non-profit leadership. Navigating the legal and fiduciary responsibilities of being a board member is much more complicated than it was twenty, ten, or even five years ago.

One of the three sessions I attended this last January dealt

with a dialogue on strategic thinking and strategic planning for Non-Profits. Subsequently, I brought up and pursued the subject at both the Spring and Summer Board Meetings.

There is no set time when an organization HAS TO do strategic planning, and in all too many groups, it never

Strategic planning Part One



by Dick
Naven

really gets accomplished. I think it's fair to say that now that the Association has a good foundation of up-dated By-Laws, Conference Manuals, and a set of written Policies and Procedures in place, focussing some of our efforts and attention on strategic planning would be time well spent. And, when I say "our" attention, I'm not only referring to the board members, I'm being inclusive of all NWBA members' input to the Board

The Board has already taken preliminary steps in strategic planning. Challenged in obtaining suitable conference sites on optimum dates, we

have adopted semi-permanent venues, using Mount Vernon as our northern, spring site, and Stevenson as our southern, fall site. This will allow us to lock in the best dates up to 2 years out, with the flexibility to go elsewhere if an opportunity arises. It also recognizes that we may, in time, progress to a more permanent site or sites, either leased or owned by the Association, without rushing into something now that we may later regret.

A second challenge the board is meeting head-on is with the issue of a depot or long-term storage site for the trailers. Many commercial storage options are rather expensive, and we have already worn out our welcome at some members' locations. We currently have someone actively looking for a storage site, or sites, located at or between the two conference venues. Clearly, a storage site amenable to also being used as a workshop, hammer-in, or conference site is a viable option as well. The highest value would be placed on a site within 20 miles of the I-5 corridor.

With regard to both these subjects, the Board recognizes that we are in the early stages of strategic planning, and intends to keep as many options open as possible. Although we don't have a finished strategic plan, per se, just the recognition that we are working towards one puts a different perspective on our deliberations.

The Board will be asking for your input soon.

Advanced Studies Program will fund added education for blacksmiths

by Tim Middaugh

Vice President, Chair: Education Committee

The NWBA Board is proud to announce the NWBA Advanced Studies Program. It is designed to work in concert with the existing Al Bart Grant Program. There are no changes in the Al Bart Grants. Our goal remains funding five \$300 grants per year.

The NWBA is an organization that is committed to education. The Advanced Studies Program will assist members that have demonstrated substantial commitment to our craft. By drafting this program I believe that it will serve the NWBA in the following ways:

It will allow us to help committed smiths pursue a course of study on a long term basis, beyond the 3 – 4 day class. It will allow us to “give back” and invest in the future of blacksmithing. It will provide an “exit strategy” for accumulated NWBA funds.

If you have questions about this new program, please contact Tim Middaugh at (509) 493-4418 or tim@oldwestforge.com

**How to apply and
other advanced
studies information
on page 10.**

Northwest Blacksmith Association

Spring 2009 Conference Recap, as of June 15, 2009

Income:

Conference Registrations:	\$11,407.00
Merchandise Sales:	1,934.00
Refreshments Petty Cash:	47.00
Donations: Auctions:	4,828.00

Total Income:\$18,216.00

Expenses:

Site Rental:	\$2,000.00
Main Demonstrators:	\$2,500.00
Travel/Lodging:	1,476.00
Hands-On:	800.00
Repousse:	200.00
Sub Total:	\$4,976.00

Catering:	\$4,779.00
Refreshments:	697.17
Sub Total:	\$5,476.17

Advertising:	27.04
Supplies:	883.08
Equipment Rental:	1,372.80
Transport & Storage:	558.00
Sales Merchandise:	1,394.70
Sub Total:	\$4,235.62

Total Expenses:\$16,687.79

Income Less Expenses:\$1,528.21

Notes:

1. 27 memberships received at conference.
 - a. 17 renewals.
 - b. 10 new members.
 - c. \$1,220.00 total receipts for memberships.
 - d. Memberships not included in conference figures above.
2. 135 Registered, plus 80 guests.
3. About 205 served at Saturday dinner.

NWBA Advanced Studies Program

*Take your skill set
to a new level*

Purpose

The intent of the Advanced Studies Program (ASP) is to provide a stipend to blacksmiths who are in pursuit of an extended program of work or study in the field of blacksmithing. The study may be in a class or in a tutorial form with a highly experienced smith. The work in a blacksmith shop may be paid or unpaid. In any case, the duration of the program must be two weeks or more.

Qualifications

Applicants must have a minimum of 3 years experience in the field of blacksmithing. The experience may include any of the following:

- Working directly under an experienced smith
- Working in a “self directed apprenticeship”
 - By taking several 3 – 4 day classes and working diligently in his or her home shop
- Working independently in a home shop developing a successful product line and significant commission work

The applicant must be a NWBA member.

The ASP is not a “needs based program”.

Grants are awarded on the basis of an applicant’s demonstrated commitment, skill, eagerness to learn, and ability to share the craft with others.

Goals

The goal of the ASP is to offset the expenses of a smith who needs to journey in order to increase his or her knowledge base. The stipend may be used to offset tuition, travel, or living expenses.

The goal of the ASP is not:

- To supplement the income of a smith at an existing position of study or employment.
- To offset any costs for work or study in his or her own home shop.

Simply stated, the goal of the ASP is to support the experienced smith on his or her journey as they develop and acquire new blacksmithing skills.

Application

The ASP application is a simple one page form stating the smith’s goals and what he or she intends to accomplish by this next stage of their journey.

The ASP application shall also include two references. They shall be senior blacksmiths that are qualified to comment on the commitment of the applicant, the applicant’s skill level, and ability to follow through.

Photographs of existing work are helpful but not essential.

A cover letter shall accompany the application stating the details of the course of study and the role it will play in the smith’s development.

Deadlines

There are no application deadlines. It is recommended that the application be submitted 5 – 6 months prior to the new course of study. This will increase the likelihood of funding.

Stipend

The stipend amount is \$1000 per grant and shall be disbursed by the NWBA treasurer at the direction of the grants committee and the education chairman. It is the preference of the committee to reimburse the recipient for costs incurred. Generally, a cash award is not paid directly to the recipient until expenses have been incurred and receipts have been recorded.

Obligations

Upon the completion of the study, the ASP recipient shall write an article for the Hot Iron News, teach a hands on class and/or do a demo as mutually agreed by the recipient and the grants committee.

Administration

The ASP shall be administered by the education chairman and the AI Bart Grants committee. It is the intent of the committee to award up to two ASP grants per year.

Website tips, from page 7

Naven for posting?)

"Market Place" is where you can post want ads or for sale ads. You just have to be a member and logged in to post.

"Membership" is here you can join or renew your membership, read the minutes of the meetings, peruse the by-laws, and find information on how to submit your change of address information.

From time to time new sections are added (called "menu tabs" located on left of screen), e.g., an **"Elections 2009"** category has just been added so that those interested in running for a board position may post their bio and/or candidate's statement (unlimited version, if desired). (This is not a blog or forum, but is an opportunity to provide informa-

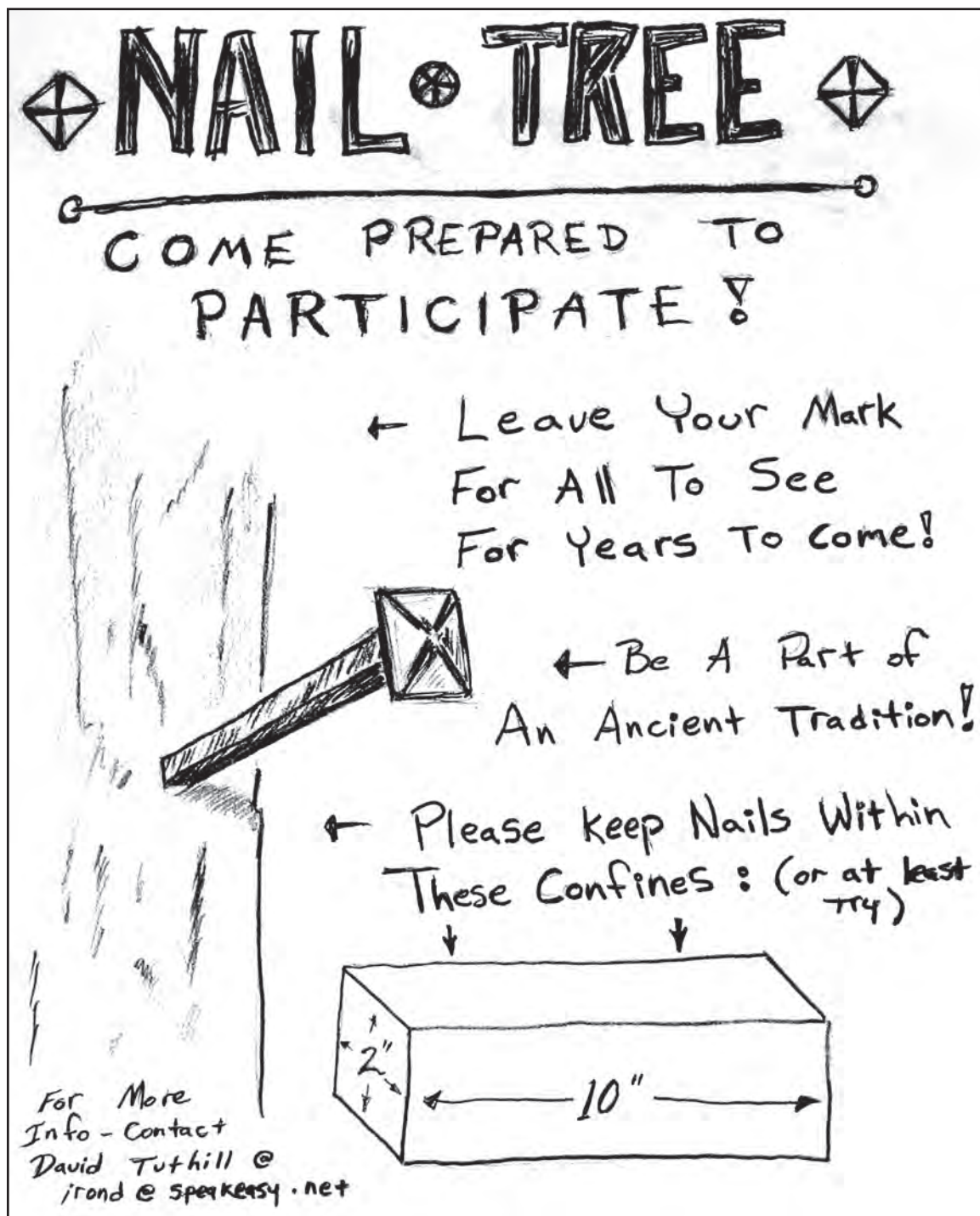
tion.)

The NWBA website is a great tool for members, and others who desire more information about the organization. The website is not intended to be an end-all for blacksmithing information. There are several other websites already in existence who do an excellent job of this. For starters you can go

to www.iforgeiron.com or www.anvil-fire.com.

I challenge each member to go to <http://www.blacksmith.org> and click on the anvil that says "Enter Here". Get acquainted, post something and if you have any questions or need assistance, please call.

Darrell Gehlsen, Webmaster, www.blacksmith.org, 360-539-5089.



Fall Conference

Chehalis, Oct. 22 - 25, 2009
Southwest Washington Fairgrounds

30 years of
forging iron
and friendships

Celebrate three decades of the
Northwest Blacksmith Association.
Renew old acquaintances.

Remember this crew from 1980? Identified (with some accuracy) on page 37. Expect they might look a little different when you bump into them at the Fall Conference.





Featured Demonstrators

**Mark Aspery
Japheth Howard
Alice James
Darryl Nelson**

Round Table Discussion Hosted by Ken Williams

Blacksmith Wars Still time to form your team

Auction of the Century Anything you donate is worth \$15 off conference fees

Power Hammer Demo Berkley on the Striker 88

Hands-On classes Learn from the pros all weekend

30th Anniversary - Fall Conference 2009 Chehalis, WA October 22-25, 2009

Coordinators: Ina Culberson (360-275-6769)
and Tim Middaugh (509-493-4418)

Theme: 30 Years Forging Iron and Friendships

Facilities: Southwest Washington Fairgrounds
in Chehalis. Two large buildings: The Blue
Pavilion for Registration, Sales, Archives,
Photo Studio, Gallery, Library, Seminar
Classes, Refreshments, Auction, Dinner, Social
time, Slide Show, Roundtable

Dairy Barn: Main Demonstrations, Hands-On,
Blacksmith Wars, Vendors, Open Forging area,
Tailgaters, Black Smoke Alley

Tenting: Arrangements have been made so
that there is covered tent camping at no charge
to tenters. The area is next to Dairy Barn
with some picnic tables provided. Showers
on grounds. NO COMBUSTIBLES OF ANY
KIND ALLOWED IN THIS AREA. NO
SMOKING, NO STOVES.

RV Parking: \$22/day with or without hook-
up; showers on grounds; Fairgrounds staff
collect the money. RV dump on site.

Dogs: Allowed in camping areas only--not in
Blue Pavilion or Dairy Barn.

Lodging Nearby: See lists of hotels with this
posting.

Food: Combs Concessions will have breakfast
available on-site Friday, Saturday and Sunday
mornings; lunch on Friday, Saturday and
Sunday. Saturday night BBQ is included in
price of registration.

Registration Fees:

Three days: \$75.00/member with \$15 auction item
discount

One Day Only: \$40/member with \$15 auction item
discount

Guests remain at \$35 each
Saturday Dinner only: \$20

Conference Schedule



Important notes to add value to your conference experience

NOTE 1: All forging activities take place in the Dairy Barn. Classroom classes are held in the Blue Pavilion by the Gallery.

Dinner and Auction will be in the Blue Pavilion.

NOTE 2: Open Forging Stations Instruction, Tim Middaugh, Coordinator On Friday and Saturday adjacent to the Hands-On area there will be eight open forging stations. They will be staffed by one or two experienced NWBA smiths. These volunteers will work in two-hour shifts as they demonstrate various forging techniques. All are welcome to participate on a "first-come, first-served basis."

NOTE 3: Repousse Workshop, Louie Raffloer, Instructor Open each day and evening, Louie's work table is always a favorite diversion, or obsession. It is open at all

Thursday, October 22, 2009

12:00- through rest of day - Set-up - Volunteers welcome
3:00 - 5:00 Registration Open
5:00 - 7:00 Board Meeting
7:00 - 8:30 Registration Open

ALL FORGING ACTIVITIES TAKE PLACE IN THE DAIRY BARN
Classroom classes are held in the Blue Pavilion by the Gallery

Friday, October 23, 2009

Breakfast & Lunch Vendor on-Site

8:00 am Registration Open all day (closed 12-1 for lunch)
8:30 - 11:30 Demonstration by Japheth Howard and Alice James
"Design & Build" project w/ sketches, material selections, processes
8:30 - 11:30 Hands-On - Scrolling Tongs, Patrick Maher
11:30 - 1:30 Blacksmith Wars: Intro & Q&A
12:00 - 1:00 Lunch Break - Vendor on-site
1:30 - 4:30 Demonstration by Mark Aspery - Traditional Joinery
1:30 - 4:30 Hands-On - Three-Heat Shoe, Doug McGuire
2:00 - 4:00 Seminar - *Building a Custom Fireplace Surround*, Dean Mook
4:30 - 6:00 Power hammer instruction by Berkley Tack on Jerry Culberson's Striker 88
4:30 - 6:30 Friendship Social Time with no-host wine bar (Blue Pavilion)
Washington Wines from Widgeon Hill Winery
Joel P. Mills, Winemaker, Chehalis, WA
You won't want to miss drawings for door prizes, pie contest and a slide presentation of ironwork by Howard & James
6:00 - 7:45 Blacksmith Roundtable moderated by Ken Williams
8:30 - 12:00 Blacksmith Wars: Design and Forge
8:00 - 12:00 Open Forge - A Time to Forge Iron and Friendships

Saturday, October 24, 2009

Breakfast & Lunch Vendor on-Site

8:00 Registration Open all day (12-1 closed for lunch)
8:30 - 11:30 Demonstration by Darryl Nelson - Silcox Motif
8:30 - 11:30 Hands-On - Nail Header & Nails, Scott Szloch
11:30 - 1:30 Blacksmith Wars: Final Assault
12:00 - 1:00 Lunch Break - Vendor on-Site
1:30 - 4:30 Demonstration by Howard/James Team
1:30 - 4:30 Hands-On - Forging Tools for Decorative Ironwork, Berkley Tack

Conference Schedule

Saturday continued

- 2:00 - 4:00 Seminar: *Design and The Blacksmith* - Steve Lopes
5:00 - 6:45 Traditional BBQ Dinner / General Membership Meeting
6:45 - 9:00 30th Anniversary Auction and Blacksmith Wars Awards
9:00 - ? Open Forge - A Time to Forge Iron and Friendships

Sunday, 6 May 2007

Breakfast & Lunch Vendor on Site

- 9:00 - 12:00 Demonstration by Mark Aspery - Traditional Joinery
12:30 Tear Down and Clean Up - Many hands make light the work.

Cast Iron Pour at Dairy Barn

Alex Montgomery and crew from the University of Washington will demonstrate a spectacular cast iron pour. Alex is an eager teacher who will explain the process and provide 25-30 casting units for members to have fun with. It takes roughly a ton of gear to support this demonstration. Look for the demo in the Dairy Barn.

Conference Bonus: Blacksmith's Roundtable

By Tim Middaugh

In keeping with the 30th Anniversary's theme of forging iron and friendships, Friday, October 24th from 8 – 9:15 we will be having a blacksmiths round table discussion. The six guests come from varied backgrounds. Some have decades of experience others have much less. Each have stepped forward to discuss how they got started, the challenges they have faced, the type of work they do, and what inspires them.

We hope that others will find inspiration from these folks as they discuss their relationship to the craft of blacksmithing. All are encouraged to attend and participate in a question and answer period immediately following the discussion.

Many thanks to those who have agreed to serve on this project.

Guests: Mark Aspery
Andy Blakney
Elijah Burnett
Lisa Geertsen
Ken Mermelstein
Darryl Nelson

Moderator: Ken Williams
Coordinator: Tim Middaugh



times to all comers attending the conference. Work with 10-ounce copper sheet, using the chasing hammers, chisels and punches supplied, or bring your own special tools.

NOTE 4: Black Smoke Alley, Ken Mermelstein, Coordinator

This is a social setting where one can BS and possibly pick up a tip or two from those who have "been there, done that." Experienced smiths work in coal during the conference, no specified time frame. Look for the smoke!

NOTE 5: Blacksmith Wars, Mike Neely, Coordinator
Don't miss this FUN contest event. The purpose of this contest is to generate a great deal of fun. Beyond that, the purpose is to demonstrate smithing skills, teamwork and performance under pressure. The format is designed to create drama and interest, not to mention a few dollars for the NWBA! It takes place on Friday and Saturday in the Hands-On Area when there is not a class in session. Check the rules at the on-site location and in the Hot Iron News 2009 Qtr 2 issue for more details.



Driving Directions to the Southwest Washington Fair Grounds

2555 North National Avenue,
Chehalis, WA 98532
Phone: 360-740-1495 or 360-736-
6072

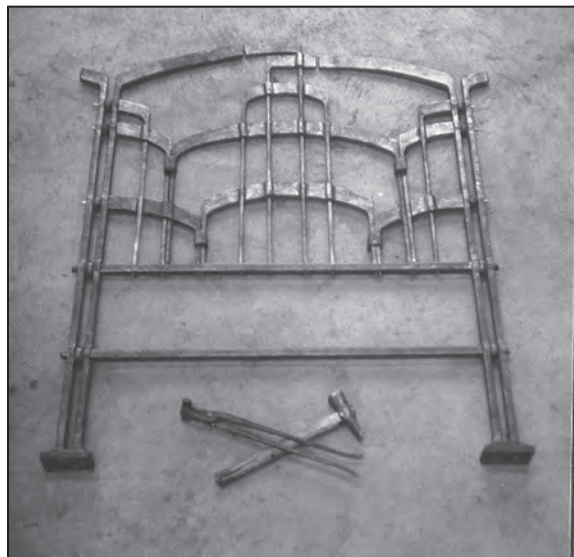
From the North

Take second Centralia Exit #81, Mellen Street. Turn left under the overpass and drive approximately six blocks to the second stop light. Turn right on Pearl Street (one-way street going south). Cross over the viaduct and Pearl Street turns into Gold Street. Proceed south on Gold Street, and it turns into National Avenue. You will see the fairgrounds on the right side. Enter on the South Gate Entrance.

From the South

Take the third Chehalis Exit #79, Chamber Way. Turn right off the exit onto Chamber Way. Go to the second stop light and turn left onto National Avenue, which is a one-way street going north. National Avenue turns into Kresky Avenue. For the South Entrance and South Parking Lot, turn left on Exhibitor Road. Turn left at the next stop sign onto National Avenue. You will want to get into the right lane immediately for the fair office or the South Parking Lot. For the North Parking Lot, continue north on Kresky Avenue and turn left on Fair Street, then left on Gold Street. The North Parking Lot will be on the right side. Enter at the South Gate Entrance

**This head-
board from a
1987 Tom Joyce
lead workshop at
Old Cedar Forge
will be on display
at the Fall Con-
ference.**



Area hotels

Chehalis Inn
122 Interstate Ave.
Chehalis, WA 98532
360-740-5339

King Oscar Motel
1049 Eckerson Rd
Centralia, WA 98531
360-736-1661

Parkplace Best Western
201 SW Interstate Ave
Chehalis, WA 98532
360-748-4040

Holiday Inn Express
1233 Alder St
Centralia, WA 98531
360-330-9441

Holiday Inn Express & Suites
730 Liberty Plaza
Chehalis, WA 98532
360-740-1800

Motel 6
1310 Belmont Ave
Centralia, WA 98531
360-330-2057

Travelodge Centralia
1325 Lakeshore Drive
Centralia, WA 98531
360-736-9344

Ferryman's Inn Centralia
1103 Eckerson Rd
Centralia, WA 98531
360-330-2094

The Inn at Centralia
702 Harrison Ave
Centralia, WA 98531
360-736-2875

Interview with Featured Demonstrators Alice James and Japheth Howard

The HIN interviewed our featured demonstrators Alice James (AJ) and her husband Japheth Howard (JH)

by Andrea Lisch



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

AJ: I have been a member from 1992-2000.

JH: I cannot remember if I had been a member before moving to Seattle in 1992. However, I was from then until 2000 when we left the area.

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

AJ: We are recent immigrants to Alberta Canada (May 2009) after living in Missouri from 2000- 2008. We live in the foothills of the Canadian Rockies.

JH: Our move to Canada is little like a return home for me since it reminds me of the rural ranching area in Southwestern New Mexico where I grew up.

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

AJ: I have always maintained my own interests in blacksmithing, making stuff just for myself, invitational exhibition or teaching somewhere. I have been very involved in Japheth's business, Flicker Forge, but really admitted to this collaboration since 2002, which coincided with when we started a family.

JH: I have been self-employed as a blacksmith since I was 19. There have always been short periods where I worked for others and now for the first time I am employed full time but doing the same things I did for in my own business.

HIN: What is your shop like?

AJ: Japheth and I share the shop as we can combine efforts, tools, and utilities. I get a chuckle when I think of a comment that Jim Garrett once made; that we were the only couple he knew that had a "his" and "hers" platen tables. We also just really enjoy each other's company. Our forges are positioned like the old



partner desks that might be found in an office. Here at the museum we now have a double coke forge that was manufactured by Alldays and Onions in England.

JH: We have a shop which reflects my twenty some years of making and repairing old tools. Now we left most of our large equipment in the US and have use of the power hammers and other large tools in the museum shop.

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

AJ: How big their scrap pile is. I think it is important not to be afraid of throwing an unsuccessful project or part of away into the scrap pile



**Bird
candle
sconce by
Alice James.**

and starting over. I have many forgings I started for one thing that I thought too cool to continue so I kept it and forged another. I also have a digital sketchbook of chalk drawings and forgings when I can't keep the image or piece.

JH: Whether there are any windows in it. I like light and air.

HIN: What kind of work does your shop produce?

AJ: Usually functional in some capacity. But often more about function following form. I like thinking of ideas while I work and designing them in. The literal poem or story is not really important in the end, but it helps me enjoy the process. And often the viewer knows there is something else there, so they may spend a little longer holding onto it or looking at it trying to figure out "what is different here? What is it that I do not know?"

JH: I make mostly architectural work. I try to make each piece like I have to keep it. That is the best I can.

HIN: Do you work with designers and architects, how do you sell your work?

AJ: Since Japheth and I started our family; I have only been selling work through invitational exhibitions or incorporated into the work produced by Flicker Forge. In most cases, the client knows my areas of input within the project. And really, it is obvious as Japheth and I approach blacksmithing from very different points of view.

JH: Word of mouth referral is the most important. This is why you must always do the very best you can and maybe make it just a bit better than the client expected. I refer work to others I don't think is my style or won't fit into my time line. What goes around comes around. Do a good job charge a fair price and tell every one you meet what you do. Who knows what the person sitting next to you on the airplane does or who they know?

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

AJ: My hammer, which I made early on while assisting Jeffery Funk at Penland School of Craft in 1992. It is the one tool that can do anything.

HIN: Have you designed any unique tooling during your career?



AJ: I like to move metal, displace the masses and I could not image forging without one, for very long at least. A hammer helps you get an idea into fruition efficiently and without wearing yourself out. I hope to do this for a long time, and the better mechanics I use the longer I can work.

JH: My over all thing about tools is if it does not work or pay for itself, I should not have it. I try not to design to fit my tools but figure out how to make my designs with the tools I have.

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 etc.?

AJ: I am doing what I think is right for me at this time, my work will change, and mature as I do because my thoughts will change.

JH: I feel very fortunate to be a blacksmith and to have had so many good friends whom I have met through my work. I think it is very important for all of us to make our work relevant to our time. I don't want to be just a bit of interesting history recreated. I want to make a place for new people to take up forging and know the true respect and kinship of a dedicated group of peers as I have.

HIN: Would you like to describe anything about your learning experiences as a beginner?

AJ: There was a lot of art in my life as a young person mostly drawing and painting, I admired the “Old Masters” and I was frustrated by the lack of technical training available in art college. The metal arts gave this to me, as even if it is gold it still has to be well made to be a successful piece of work. And steel has such low “esthetic value” that good craftsmanship is a must.

HIN: Was there a person/teacher that was an inspiration to you?

AJ: My metal arts professor, Richard Mawdsly and of course Darryl Nelson. Two craftsmen who are genuine people with fresh ideas and incidentally, fabulous craftsmen, I was lucky they were there for me and we found each other as times most timely.

HIN: Do you have any advice for those just starting out?

AJ: Don't get hung up on mistakes! Just keep a good outlook and LEARN!

JH: Make work that is your own. Design skills are very important. The work is hard and the pay low, only by making things you really care about is it going to be satisfying.

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

AJ: The only official Journeyman program available that I knew of was the one ABANA endorsed in the 1980's. However, the program in Aachen Germany did not accept females. So, I just kept doing what I felt I should be doing and would return to Penland (NC) once or twice every summer as the studio assistant in the Iron Studio. Here I met and worked with craftsmen who taught in very different ways and whose work was always different from the others. But they all believed they were doing it the “right” way and that is how I learned how important positive thoughts were in making good work and how important enjoying yourself was.

HIN: Do you have previous teaching or demonstrating experience?

AJ: I have demonstrated for ABANA and many regional blacksmith groups. I have taught at Penland in NC, and Haystack, ME and The Appalachian Center for Craft in Tennessee.

HIN: Any highlights of locations or experiences? (Happy or sad)

AJ: Teaching the first Iron Class called “Iron Continuum” in the new studio at Penland with Japheth. Penland really lead me to working with iron and it was a great honor for me. As well, the gate we built during that class was the cover image for the book honoring Penland's 75th anniversary.

JH: Being asked to be part of Russell Jaqua's sculpture project, “for Willene” meant a great deal to me. Many of the other participants were examples for me and I was honored to be part of it.

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

AJ: Nelson and Mawdsly, as well as architecture, machines, the natural world and life itself.

“...life is too short to make ugly ironwork.”

JH: James A. Wallace Director of the Metal Museum saying “life is too short to make ugly ironwork.”

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

AJ: Reading anything opens your mind, and exercises the brain. Read what keeps your nose in a book, inspiration will come from the imagination being used.

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

AJ: I will definitely cover the mechanics of what I am making, but I would also like to talk about what inspires me too. I will have thought out what I am making before hand and will offer those sketches, material selection, and processes while I work.

JH: I will try to do as good a job as Alice.

Thank you both, for taking the time to do this and for your contribution to our conference!



Interview with Featured Demonstrator Darryl Nelson

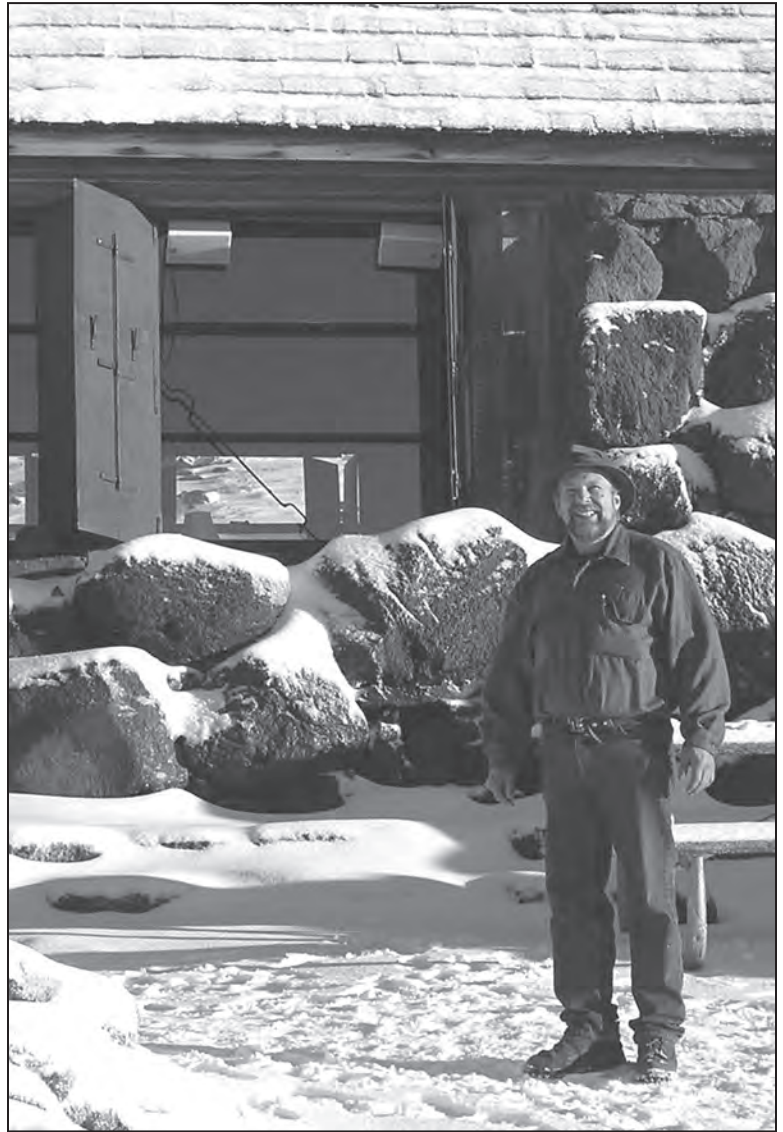
by Andrea Lisch

We had the chance to speak with Darryl Nelson, one of our featured demonstrators for the Fall Conference. The following are his thoughts and comments.

I am honored to have been provided the privilege of demonstrating for you at our 30th Anniversary Conference. As it approaches, I can't help but reflect on the opportunities of education and friendships within NWBA. For me, I would have to credit 90% of my education and friends to the NWBA. I would also credit in large part a purchase in our first ever auction for sustaining my business for the past 24 years. You just never know what's going to be in the auction. There's of course always a lot of nice iron objects and tools. There's art in prints, glass and fabrics, good food like pies, honey and jams and sometimes gift certificates for a variety of things.

At our first auction, which was during a conference held at Timberline Lodge on Mt. Hood in 1985, the non-profit group called Friends of Timberline were co-hosting the auction, so there were items you wouldn't expect to see at a blacksmith auction, like skis, parkas, snowboard lessons. I bought a gift certificate for a guided cross-country ski trip to Silcox Hut which included a gourmet lunch at the hut.

Silcox Hut was built by the W.P.A. in 1939 after completing Timberline Lodge; it is located 1,000 feet above the lodge at the 7,000 foot level. It was the wheel house and snack/warming hut to the second chair lift in the world, "The Magic Mile". By 1962 it was considered archaic and replaced by a faster longer lift that carried two people per chair, a mile west of the original location. The Hut was abandoned and allowed to fall into disrepair. For 22 years it had deteriorated to



Nelson at one of his favorite places, Silcox Hut.

the point that the U.S. Forest Service, who owns the Timberline complex, felt it was a liability and had slated it for demolition. What a terrible loss that would have been had it not been for a group of climbers and mountain enthusiasts who petitioned the U.S.F.S. for permission to restore the hut for use as an overnight facility. To say that the U.S.F.S. was less than confident that the badly vandalized and weather damaged building could be saved would be a huge understatement. I

Continued on page 22



Interview with Featured Demonstrator Mark Aspery



by Andrea Lisch

The HIN recently spoke with Mark Aspery, to catch up with him and find out what he has been up to since he last demonstrated for the NWBA. His comments follow:

I am looking forward to demonstrating for the NWBA again this fall. It is surprising to see how many smiths I actually know in the NWBA. A good many of those attend some of the blacksmith functions in California. Knowing the audience does help take the pressure off...a little.

Since I last demonstrated for the NWBA, I have been working on, and have just published the second of my blacksmith "how-to" books. This second volume deals with leaf-work and the related tooling. With 300 pages and 1,300 photographs, this volume supports the Western States Blacksmithing Curriculum. In order to promote the book on the east coast, I arranged, cajoled and in some cases just plain stole some demonstrator slots at a number of the eastern conferences this spring. Magically, it seems that the planets aligned and the conferences arranged themselves in an order that allowed me to ride my motorcycle (Triumph Bonneville) out to the east coast — much to my wife's chagrin. Nancy (said wife) was right on a number of issues as she so often times is. I don't really remember getting any old-

er than 27, but multiple days riding high miles on a bike didn't seem to rest as well upon my body as they used to. Still, I was due for an adventure and that is what I received, in some cases an inch an hour of rain.

Everything seemed to come in biblical proportions. Filling the gaps between the demonstrator slots with a little teaching helped to keep me gainfully employed while I was on the road. The original concept of writing the books was to cut down on the travel and allow me more time at home. The trip east was very successful for me, but I think it will be a little while before I contemplate another such trip. I enjoy teaching, but the time away from home is a high price to pay. I would like to restrict my classes to the west coast. I currently teach at Darryl Nelson's School in Eatonville, Washington, a couple of times a year and that works well for me. He has a good facil-

Continued on page 22



Aspery C scroll

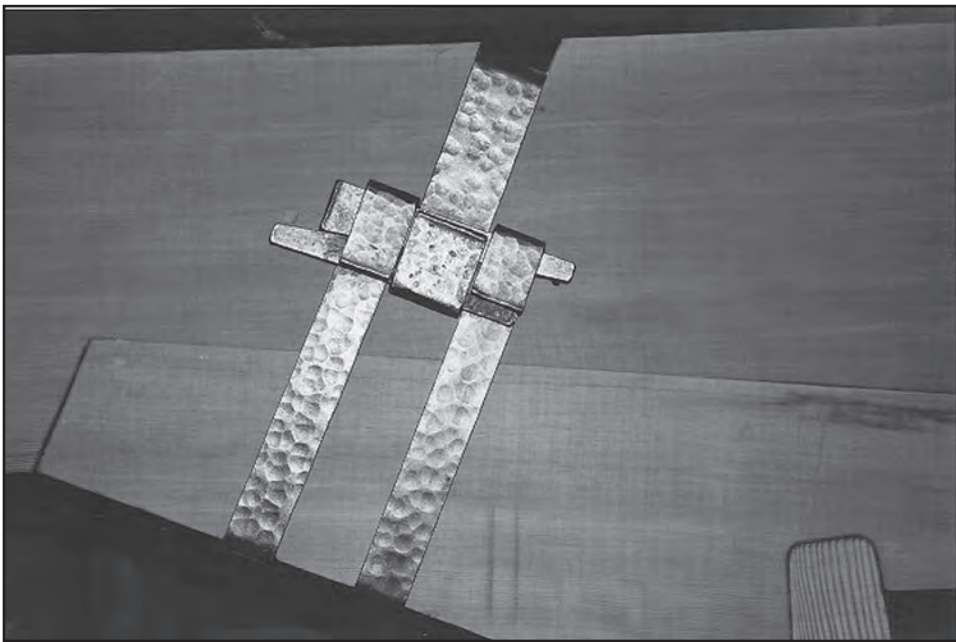
Interview with Darryl Nelson, from page 20

think mostly due to the fear of public ridicule, they lamented. The project, however, was to be done entirely through donations and grants as the U.S.F.S. had NO MONEY in their budget for the hut.

To raise donations a non-profit group called Friends of Silcox Hut was formed. It was this group who had donated to the auction the gift certificate disguised as a cross country ski trip and gourmet lunch at Silcox Hut. Had only all the other smiths and I known what it really was, it would have gone for a lot more. As it was presented, I myself never would have bid on it were I not the conference chairperson, but in a failed attempt to drive the bid up, I got “stuck with it” for a bid of

\$13.00. Never having been on snow skis, I opted for a hike and lunch. Not until I arrived at the hut and was met not only by a chef in full chef regalia but also project manager, contractor, and architect, with blueprints and artists renderings of Silcox Hut in hand, did I get a hint of what I had actually purchased. It was a job opportunity and an adventure in blacksmithing that spanned seven years and provided an exciting life experience. Twenty-four years later, it continues to provide me with job opportunities through its high profile public exposure.

The moral of this story is never underestimate the value of an auction item. For my demonstration, I will forge some of the unique motifs and joinery used at Silcox Hut.



Beam tie strap at Timberline Lodge by Featured Demonstrator Darryl Nelson.

Mark Aspery from page 21

ity and time with Darryl and Suzan is like a home away from home.

Darryl and I will be running the ABANA teaching station at their 2010 Conference in Memphis — please join us!

Once a year I join a handful of professional smiths and invite an accomplished blacksmith to run a clinic for our group. This year our clinician was Tsur Sadan, an Israeli smith. Tsur is a protege of Uri Hofi. I learned a tremendous amount from him. I try to take at least one class a year to further my development as a smith. I have heard it said that there is no one more evangelical than the recently converted. In my early days of smithing, I had a very clear understanding as to what was and more importantly what was not blacksmithing.

It was very black and white. These days it seems a lot more of my blacksmithing world is shrouded in gray. I am very careful where I refuse information. I had a helper at the Southern Regional Blacksmith Conference who was 12 years old. He was a skinny lad who must have weighed 70 lbs soaking wet. Conner was his name. He was a very confident character. He struck for me, fetched tools and all the other jobs that go with being a demonstrator's helper. His fresh eyes and questions kept me on my toes as well as entertained the crowd. I learnt a lot from him.

I hope to explore aspects of joinery for this conference. My demonstration will address

the step-by-step skills of joinery and related tooling rather than a specific project. Pass-throughs are high on the agenda. Round through round, round through round on the angle, round through square (and at the angle) and square through square – finishing with square through square on the diamond at an angle – and of course all the tools that go with each technique. I shall be bringing some copies of the new book with me!!



Aspery beveled scroll

Hands-On Class Schedule

30th Anniversary Conference offers expanded learning

by Tim Middaugh, Educational Committee Chairman



In addition to the usual slate of four Hands on Classes, the NWBA will offer open forging throughout the conference. We will also offer two seminar style classes. One is on building a custom fireplace surround, the other is on design and how it relates to our craft. Evenings will feature power hammer open forging sessions with instruction. This line up truly has something for everyone. Many thanks to those who have stepped up to help out.

Seminar-Style Classes

Building a Custom Fireplace Surround

Friday 2:00 – 4:00 pm

Instructor: Dean Mook

Dean will offer his thoughts concerning measurements needed, doors vs. no doors and glass vs. screen, and gaining client agreement. He will also outline the do's and don'ts, pricing, and the fastest way to lose money on a project. Be sure to sign up for this one!

Continued on page 24



Seminar-Style Classes

Design and The Blacksmith

Saturday 2:00 – 4:00 pm

Instructor: Steve Lopes

Steve will discuss design in general as well as how it directly relates to our craft. He will discuss the ins and outs of meeting with clients and potential clients. Bring a pencil and your sketch book. Steve has a great deal to share in this area. All are welcome.

The seminar classes will be held in the dining area near the gallery. There is no drawing for these classes. We ask that you kindly register for the class, however. In that way we can best meet the needs of the group.

Hands-on Classes

Scrolling Tongs

Friday 8:30 - 11:30 a.m.

Instructor: Patrick Maher

Pat will teach how to make a very nice pair of scrolling tongs out of ½" round bar. He will use traditional techniques and simple tools to make some great tongs to add to your collection. Time permitting, he will also demonstrate a roasting fork.

Three Heat shoe

Friday 1:30 – 4:30 pm

Instructor: Doug McGuire

Doug, a professional farrier, will demonstrate how to make a "3 heat shoe" in a very short amount of time. He will then demonstrate a step by step method to help you make a horseshoe. Now when they say "my grandfather was a blacksmith! Can you make a horseshoe?" the answer should be "yes." Doug is teaching the class as his repayment for an Al Bart Grant he used to take a traditional joinery class at Old West Forge.

Nail Header and Nails

Saturday 8:30 – 11:30 a.m.

Instructor: Scott Szloch

Using teamwork and a striker Scott will demonstrate making a nail header from a piece of mild steel. Students will then develop their skill in making nails using traditional techniques. This is a great opportunity to learn a time honored skill.

Making hand tooling for Decorative Ironwork

Saturday 1:30 - 4:30 pm

Instructor: Berkley Tack

Berkley will demonstrate tooling needed for decorative hand-forged elements. The emphasis will be on "opening new doors to new ideas." This is not a beginner class. It is designed for those with a strong command of hand forging procedures. The concepts presented will also be helpful in making tooling for your power hammer at home.

Open Forging Stations

Adjacent to the hands on area will be eight open forging stations. They will be staffed by one or two experienced NWBA smiths. These volunteers will work in two hour shifts as they demonstrate various forging techniques. All are welcome to participate on a "first come first served basis."

The open forge will be an excellent opportunity for conference attendees to get in on the action even if they come up short on the drawing for hands-on classes. All are encouraged to learn and practice new skills in this informal setting. Come and join in and have some fun with it.

**More learning activities
on the next page.**

Many thanks to the following highly experienced NWBA smiths who have volunteered to teach and help out in the open forging area.

Jerry Culberson, Bob Race, Bruce Crittendon, John Emmerling, Larry Rose, Neil Gustafson, Matt Sabo, Steve Howell, Torvald Sorenson, Jake James, Bob Thomas, Dave Lisch, Paul Thorne, Ken Mermelstein, Bruce Weakley, Dave Winestock

If you wish to serve as an instructor in the open forging area, please contact Tim Middaugh at — tim@oldwestforge.com.

Other Features

Louie Raffloer's Repousse Workshop, always a favorite diversion, or obsession, is open at all times to all comers attending the conference. Work with 10-ounce copper sheet. Use the chasing hammers and chisels and punches supplied,

or bring your own special tools.

Black Smoke Alley is a social setting where one can BS and possibly pick up a tip or two from those who have "been there, done that." Experienced smiths work in coal during the conference, no specified time frame. Look for the smoke!

Power Hammer Forging and Instruction will be hosted by Berkley Tack Friday evening 4:30-6:00. Berkley will review basic power hammer techniques and the use of some specialized tooling for decorative work. This will be held in the main demo area using Jerry Culberson's Striker 88.



Form your team now

Blacksmith Wars!

Announcing the official rules for Blacksmith Wars, an event of skill and fun for all at the Fall NWBA Conference this October in Chehalis. Open to all. Form your team and get ready.

OFFICIAL RULES

PURPOSE OF COMPETITION

The purpose of this contest is to generate a great deal of fun. Beyond that, the purpose is to demonstrate smithing skills, teamwork, and performance under pressure. The format is designed to create drama and public interest, not to mention a few dollars for the NWBA!

FORMAT

FRIDAY AFTERNOON- Introduction of teams, visit to the Scrap Yard, Q&A session.

FRIDAY EVENING- Drawing for Themes, submission of panel sketch, and preliminary forging (during Midnight Madness.)

SATURDAY MIDDAY- 2 hour forging session ends with the submission of the finished pieces to the judges.

SATURDAY EVENING- Pieces are auctioned, scores are tallied and winners announced.

TEAMS

Each team will consist of up to six (6) NWBA members. Receiving help from anyone other than a team mate will result in points being deducted from overall score. All members can forge and/or fabricate on the project. All NWBA safety rules apply.

More Rules on page 26

Blacksmith Wars

TOOLS

NWBA Contest Committee will provide a substantial work table and post vise for each team. Hands On area will be available when not in use by classes. Teams should provide anvil(s), forge(s), and any additional equipment they might need to complete a wall panel project. NWBA will NOT provide any power tools, torches, power hammers, or any tools not mentioned above.

SCRAP YARD

All material used in the project must come from the officially sanctioned NWBA Scrap Yard which will be located near the forging area. Only contestants will be allowed in the Scrap Yard. Scrap will consist of bar stock, round stock, and assorted flat bar stock from vendors as well as buckets of "recycled scrap" from shops around the area. There will also be some copper sheet scrap. Points will be deducted for hoarding and/or hiding of material.

PANEL AND PANEL THEMES

All panels will be the same size determined by measuring the overall outside diameter. This allows for any shape panel within the given dimension. Measure will include any piece(s) projecting from the piece. Size of panel will be determined prior to the contest and based on material on hand vs. number of teams and the time allowed for the contest.

Themes will be suggested by the membership and drawn from a hat just before the design session on Friday evening.

DESIGN SESSION

Once the themes are drawn and announced, each team will have thirty (30) minutes to submit a panel design to the judges. Final design must be drawn on paper provided by the contest committee at the beginning of the design session. Designs will be displayed at each team's work table. Loss of design sheet will result in a deduction of points. Change in design sheet will be cause for disqualification.

PRELIMINARY FORGING SESSION

Teams will be allowed to forge at their table or in the Hands-On area on Friday evening until 12

midnight. Forging after midnight will result in the loss of points. Receiving help from anyone other than a team mate will result in the loss of points.

SATURDAY FORGING SESSION

On Saturday, each team will have two (2) hours only to complete their panel. This will be a timed session during which forging, fitting, and finishing skills, as well as teamwork will be judged. At the end of the session, panels will be surrendered to the judges.

AUCTION

During Saturday evening's auction, each panel will be offered at auction to the highest bidder.

JUDGING

Judging will consist of five (5) major categories:

- 1.) DESIGN
- 2.) EXECUTION OF DESIGN AS DRAFTED
- 3.) FORGING SKILLS AND TEAMWORK
- 4.) FIT AND FINISH
- 5.) CUSTOMER APPEAL

Each category will count for twenty (20) percent of the overall score. Judges will be awarding points in each category using criteria established by the contest committee.

Design- How your team's design represents the theme selected, balance and style of the design, participation in the design process, complexity of design, etc.

Execution of Design as Drafted- Does the completed project represent the design, are any added embellishments an improvement to the original design, etc.

Forging Skills and Teamwork- Are proper forge and shop techniques being used, is the work load evenly distributed and are all members working together, etc.

Fit and Finish- Is the finished piece to the same specifications and overall dimensions of the original design, are all joints, connections, collars, etc. done properly, does the final patina and/or finish fit the intended application, etc.

Customer Appeal- Just how much is the finished project worth? This special category will be judged by the entire membership at the NWBA

auction on Saturday evening. The winning team will be the team that generates the most auction revenue from their piece.

FINAL SCORES AND PRIZE AWARDS

Final score announcement and the awarding of prizes will begin at the end of the auction. Scores from the first four categories will not be

announced until after the auction.

The decision of the judges will be final.

GOOD LUCK !


CONTEST

WHO DOESN'T LOVE

PIE

FRIDAY
OCT. 23rd

5:00 to
6:00 PM



Categories:

- Best fruit pie
- Best Savory pie
- Best crust
- Best over all pie
- Most original recipe
- Most awful pie

Criteria :

- All entries must be Made from Scratch
- 2 Pies of each recipe entered (2nd pie goes to Auction!)

12 Judges will be Selected by lottery
(to make bribes more difficult)

For Additional info - email David Tutthill
➔ iron@speakeasy.net

There are no secrets

A legacy of sharing

From its beginning in 1979 the small group who joined to form the Northwest Blacksmith Association dedicated themselves to a rebirth of the art and craft of blacksmithing. They saw education for themselves and for the others who would come along over the years as the primary purpose of the nascent NWBA. They learned from each other and from the many skilled smiths of national and international reputation who came gladly, repeatedly to this far corner of the country to share their knowledge of the smithing craft. There were no secrets.

The first item in the official by-laws of the association — first after stating the name, of course — is a definition of purpose that reads, in part, "... is organized for educational purposes, including, but not limited to: encouraging and facilitating training programs and conferences to promote high standards for the art and craft of blacksmithing and related metal crafts....".

Put less formally, but more accurately, founding member Jack Slack said in 1994 that, "...the NWBA has never been individuals as much as it's been about blacksmithing. The purpose of the group, then and now, was to get together to



David Tuthill's winning design for the NWBA 30th Anniversary Conference

learn and to teach, to share in our love for and fascination with the art of blacksmithing..."

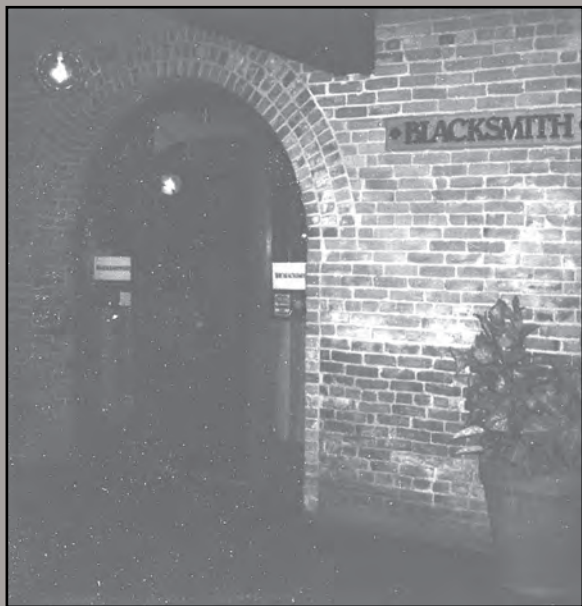
Jack was running a retail shop at the Grand Central Arcade in Seattle's Pioneer Square, a downstairs operation where he used his electric forge (when word of that got out a general, 'what the Hell!?' was heard behind the coal forges burning around the Pacific Northwest). Venting out of a basement of a multi-story downtown building presented challenges. Next to the Blacksmith Shop was a glass blowing facility. Both used the same flue. When the blowers

were working Jack was selling at his counter. When the glass makers left their furnaces to deal with customers, Jack went back to his forge. "It worked, in an odd way," Slack said. "They'd put their pipes down, I'd start hammering."

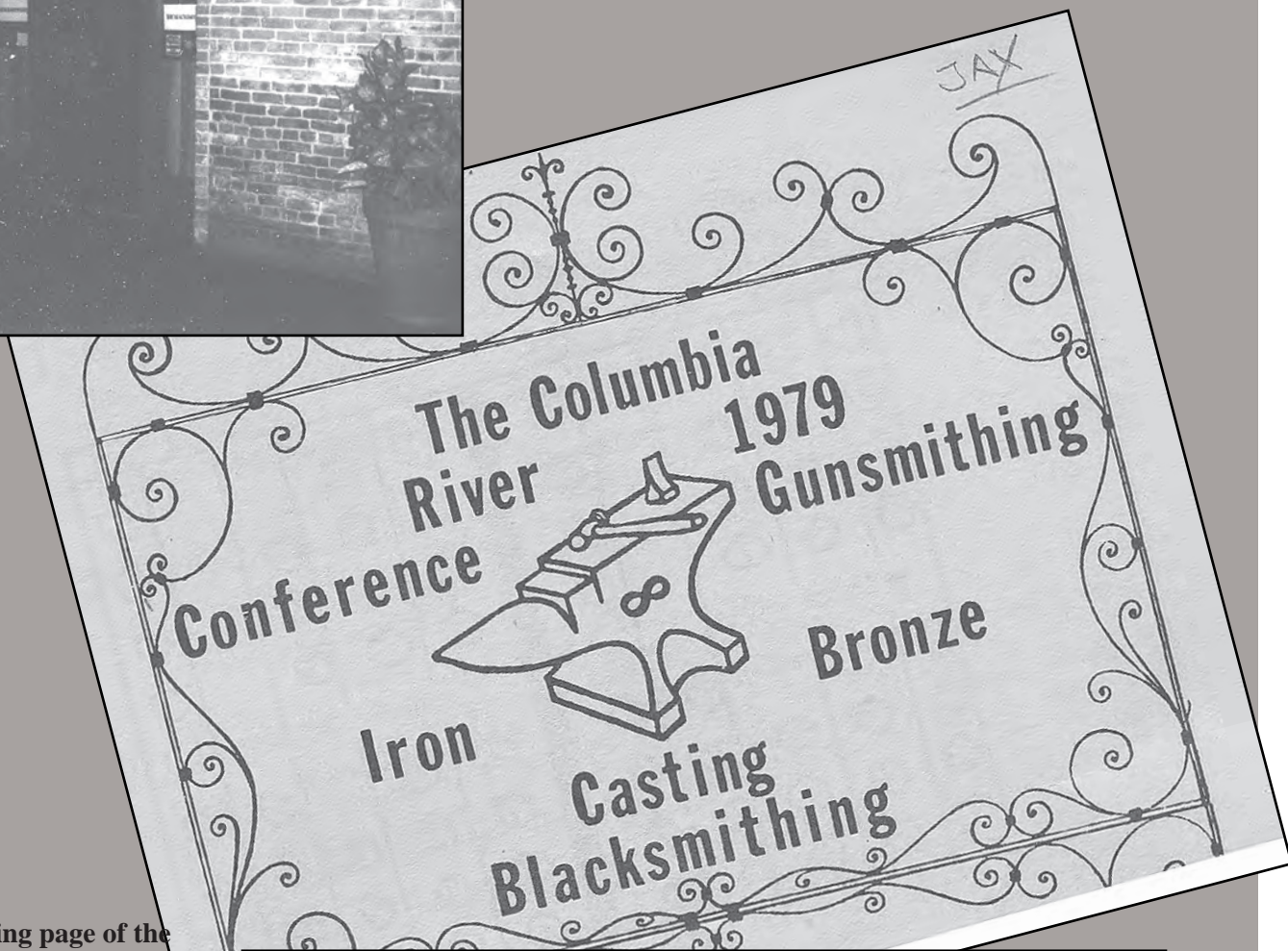
He claims that Alex Bealer is to be blamed for the germination of the NWBA, ABANA and other smithing associations.

Writing in the Hot Iron News in 1994 in observance of the group's fifteenth anniversary Slack said, "If he hadn't written that book in the early

Continued on page 30

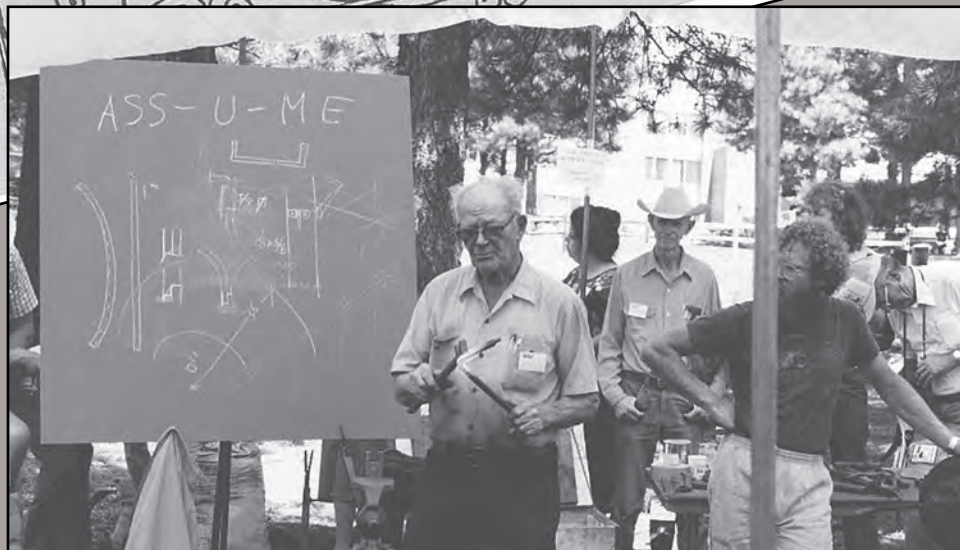


The Blacksmith shop in the Grand Central Arcade, Pioneer Square, Seattle. One of only two retail blacksmith shops on the west coast when Jack Slack, first NWBA President, ran it.



Opening page of the agenda for the conference that gave impetus to the formation of the NWBA.

Master Blacksmith Francis Whitaker, an early demonstrator at NWBA Conferences, explains an old adage that everyone learns, usually painfully, sometime in life.



From page 28

not have been bitten by the hot iron bug, and we might not have traveled 900 miles to Sacramento to attend a California Blacksmith's Association meeting in April of 1979. A chance to meet and talk with other blacksmiths, and to find that there were indeed other like-minded crazies living in the Northwest; we had so much fun, in fact, that we left there determined to start a group back home, where we could meet and share ideas about the craft we were just beginning to rediscover."

Jack said that from 1976 to '79 there were casual get togethers of area smiths.

Things got serious in 1979.

The book Jack was referring to by Alex Bealer is *The Art of Blacksmithing*. Bealer, not a smith himself, wrote the book from the perspective that civilization was losing the craft. Old masters around the world were dying. No one was taking their place. The giant forges of modern industry were making the traditional blacksmith obsolete. Or, one might have asked, "Who bakes their own bread anymore?"

baking was being done thirty years ago.

And a lot of people were interested in blacksmithing.

Down in the south end of Pierce County, about at the end of the known world, Darryl Nelson and Terry Carson were smithing together at Fire Mountain Forge. Who else shared their interest in forging hot iron

Successful pour at Second Columbia River Conference.

they wondered.

Ike Bay had a small forge and took some early instruction from Phil Baldwin at the Oregon School of Arts and Crafts. Phil also sent him up to Fire Mt Forge to take the beginners

weekend class from Darryl and Terry. Over the years Ike has worked in support of and at Fort Vancouver National Historic Site, the original site of the district headquarters for Hudson Bay Company in the Northwest.

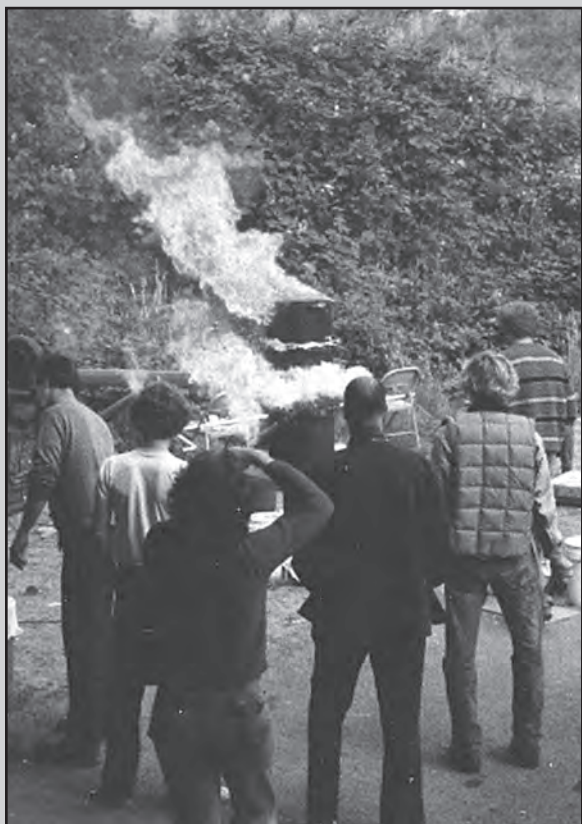
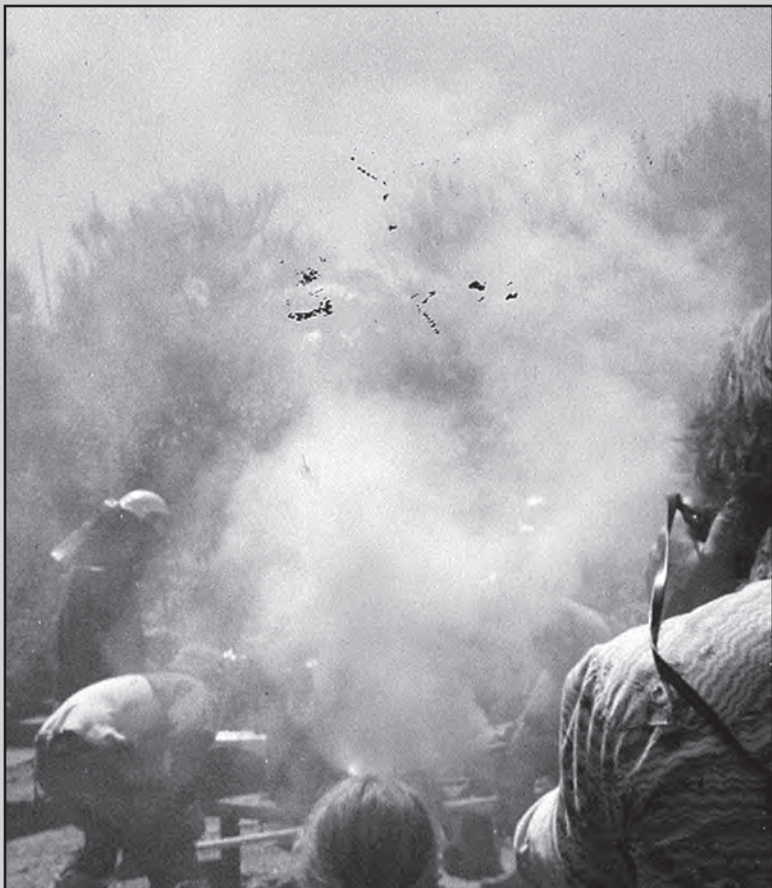
What was labeled the first edition of the *Hot Iron News* was a post card Jack sent out in 1979 announcing a "...general meeting of all interested blacksmiths and friends Monday, Sept. 17, at 7:30 PM at the Shoreline Museum (old Ronald School), 175th and Linden N. The agenda is open, but we will discuss formation of small local groups and the regional North west Blacksmiths Assn. as proposed at the Columbia River Conference. Hope to see you all Monday night. Jack Slack."

Columbia River Conference

The Columbia Conference Jack was referring to took place that previous July on the weekend of the 28th at Camp Rilea in Warrenton, Oregon.

It was sponsored by the Clatsop Community College, Columbia River Metal Smithing Association and what could be defined at the time as the budding NWBA. Because of the community college endorsement of the conference those who attended earned some college credit for the weekend.

Nine demonstrators were featured over the weekend, an



It's called a 'bot'. When it plugs up a cupola full of melted iron bad things happen. Only pride was hurt here.

ambitious gathering except that the function was billed as a combination gunsmithing, iron, bronze casting and blacksmithing event.

The iron pour had a problem, but Darryl will tell you that it was the most spectacular demonstration he's seen in the past thirty years.

An article in the 1998 *Hot Iron News* explains that the demonstrators included Francis Whitaker, then just a 73-year-old youngster who was billed, among other things, as a "politican, ski-

Spectacular!

Darryl Nelson called it a complete failure, but the most dramatic and entertaining demo he'd ever seen.

Writing in 1998 Terry Carson, who watched with Darryl, explained that an attempt at pouring cast iron by a team led by Dwight Irish went very badly. "The pyrotechnics were awesome as a more and more agitated group of demonstrators used every means known to them to pierce a stuck "bot" (the plug in the bottom of the cupola)."

Time was running out for the pour.

"Included in the attempts to pierce the bot," Carson continued, "were oxygen lances and eight-foot lengths of black iron pipe hooked to an O2 bottle. The pipe was consumed or scrolled as fast as they could push it forward. Even this valiant attempt failed to burn through the now solid layer of iron at the bottom of the cupola. I'm sure that somewhere that sculpture still exists!"

The following year a pour at the next Columbia River gathering was a success.

er, interesting person and super demonstrator." Whitaker was recognized at the time as one of the twenty-five master blacksmiths in the United States.

Other demonstrators were Gary Brumfield, Master Gunsmith from Colonial Williamsburg who demo'ed long rifle forging techniques; Al Bart, who opened a blacksmith shop in Yreka, California, in 1949, demo'ed general blacksmithing; Jim Flemming, who studied with Frank Turley, showcased cutlery and ornamental hardware; Thomas Gipe, Assistant Professor of Sculpture and Drawing at Southern Illinois University, teamed up with Dwight Irish, sculptor from Astoria, Oregon, to do a casting demo; James Gannaway, also from Astoria, who did stainless steel forging; John Biggs demo'ed sheet steel sculpture and Ed Reed showed flame hardening.

There were somewhere around 100 attendees, including Terry Carson, Berkley Tack, Norman Larson, Darryl Nelson, Jack Slack, Dave Thompson and other NWBA members.

That September about twenty five showed up for the meeting at the old Ronald school. A second *Hot Iron News*, now a little longer than a postcard, was sent out in October of 1979. It reported that an open forge had been held on Oct. 7 at The Blacksmith Shop in Seattle and that, "Fellowship was high as we all got to know one another better; many subjects were discussed/argued about, and several people tried their hand at the forge."

The one-page second issue also carried the first want ad. It read, "TRADE - 150 lb. Howe for 25 or 50 lb. Little Giant (got a big one, need a fast one) Grant Sarver 486-7635."

A contest - next one held twenty-seven years later

At the Second Columbia River Two Conference at Camp Rilea, in addition to the successful casting pour, there was a contest, the last contest at an NWBA conference until two years ago when the famous "thread the needle" test of skills separated the men from the boys, the women from the girls, and some blacksmiths from

other blacksmiths.

The contest at CR2 was a team event inviting husbands and wives or at least a male and female smith to compete in making tools together. Darryl and Suzan Nelson won, but the competition was spirited. Some of the others entering were Jack and Jennifer Slack, Terry and Louise Carson, and Jess Stromberg and Kathy Dobek. The event generated two quarter-page photos in the Oct. 29, 1980 edition of the Columbia Press. Page one featured the Nelsons, page three Kathy and Jess. Quoted about Kathy by an unnamed spectator, "She's just a little bitty thing, but she's giving it fits."

First Roster

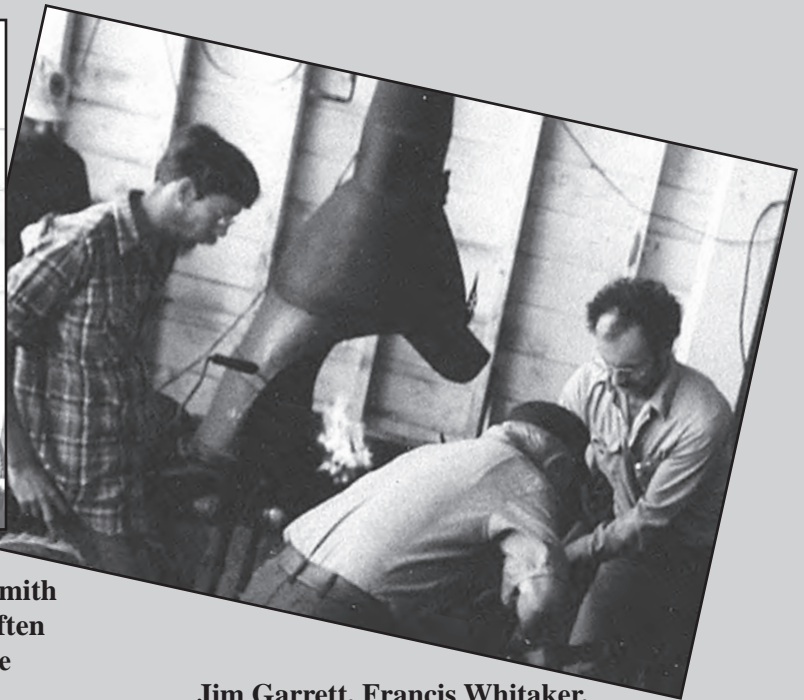
Published in May, 1980, the first roster of the NWBA lists 45 members. The charter members or those who have been members continuously for the first fifteen years of the association is shorter and can be viewed as a reflection of the founders of the NWBA.

**Smokey Adams
Ike Bay
Clyde Caldwell
Terry Carson
Richard Fackler
Jim Garrett
Edwin Hoem
Fred Holder
Liz Howell
Dwight Irish
Stuart Kendall
Donald Kuehne
Russell Maugans
William Morrell**

**Darryl Nelson
Michael Platt
Charles Powell
Harry Robinson
George Rolstad
Grant Sarver
Jack Slack
Karen Sjostrom
Jess Spromberg
Corky Storer
Howard Swanson
David Thompson
Francis Whitaker**



Jack Slack and Deb Stenoien at The Blacksmith Shop in the early '80s. Young women would often come down the hill, as Jack identified the space between Pioneer Square and the University of Washington campus, asking for a chance to really pound iron after taking a jewelry class at the U in which the professor was more interested in keeping his tables and anvils clean than in hammering hot metal.



Jim Garrett, Francis Whitaker, Terry Carson. Garrett used to have long hair but got it caught in a drill press one day. Grant Sarver came in the next morning and thought there was a dead rat in the press. That episode caused Russell Jaqua to cut his hair.

It's called the "Anvil Dance", a group of smiths all inspecting the back bar they have just mutually pounded flat to see if it really is flat. From the lower left there is Darryl Nelson, Jim Garrett, Jack Slack, Ken White and Terry Carson. White was the first demonstrator from overseas to appear before the NWBA.





A member-forged spit held the day's meal as it slowly roasted. Maria Cristalli at a pig roast in 1999, Jennifer Slack at a roast in 1982. You might notice Chet (everyone loved Chet) waiting in hopes Maria will drop her trophy.



Food, second only to forging as part of any get together

A bigger, more serious and much more skilled NWBA met in the spring of 1981 at Fort Worden in Port Townsend.

They built a 28-foot gate which is still in use at one of the main entrances to the federal park.

And there was a food epiphany that led to five years of pig feeds.

But first the story of a Los Angeles film studio and an Oregon/Washington blacksmith association coming together in



little old Port Townsend.

As Darryl relates it, he was manning the reception desk. Another group was also at Fort Worden filming a movie. One of the actors walked up to the NWBA reception desk, and Mr. Nelson.

"Are you here to register for the blacksmith's conference?" Darryl politely asked the tall,

handsome black man.

Lou Gossett Jr. politely replied that he wasn't and walked away chuckling.

The film was *An Officer and a Gentleman*. The feeding of the film crew led to the pig feeds.

"We ate in a divided cafeteria," said Nelson. "Film crew on one side, smiths on the other. While they were getting steaks

Bill and Rose Martinez in 1985.
They owned a restaurant in Bellingham, Dos Padres, which is still in operation, and would show up at NWBA conferences with a rig full of steaks and salmon, set up their grill and feed everyone.



In the spring of 1995 the blacksmith ladies prepare another delicious meal. Back row, Janet Nielsen, Peg Chapman, Phyllis Tice, Pat Cane, Vernell Henderson, Dianne Kemper. Front row, Babe Brandon, Hwa Sarver, Carol Stull, Ina Culberson.



and pies and endless other items off the top of the menu we were offered one tube steak. And they meant 'one'," Darryl said. "I thought, 'we can do better than this!'"

The first pig feed was at Fire Mountain Forge in the fall of that year. It switched for the next five years as the confer-

ences switched, one each year at Fire Mountain hosted by Carson and Nelson and one each year at Ike Bay's forge near Portland.

The rule was that you could only touch the pig with a tool you had made, including the well-forged and serviceable spit on which the unfortunate Wilbur offered him or herself up for

the betterment and continuance of blacksmithing.

In 1982 the weather was so hot that lit forges forced everyone out of the building. So the forges were turned off, the attendees instead focused on the pig feed and spent most of the rest of the conference in the cool nearby woods.

The beginnings of the unbroken chain

There is a chain hanging in the NWBA Archives Building which was started by Harry Robinson, maybe one of the last of the passing occupation of Railroad Blacksmith. Harry got everyone at the workshop to help forge a link in the chain, including a fourteen-year-old

who showed up not knowing he would be forging anything. An early example of this group's, and probably every working group of smiths', efforts to enlist young people in their craft.

That chain project started the ongoing chain making that Berkley Tack leads at most conferences today.

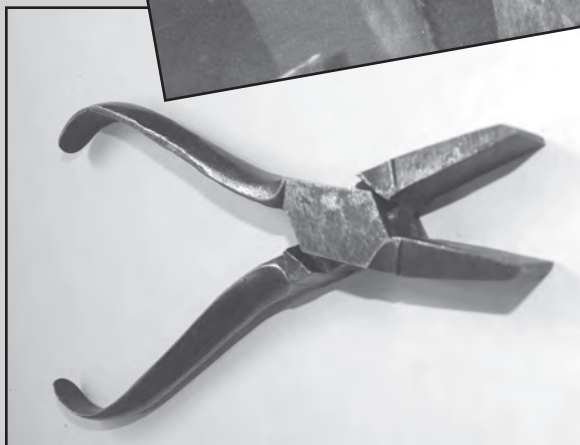
Harry closed his demonstrations with a unique bit of

showmanship that has become legend. When finished working the last with his ball peen hammer (he always forged with a ball peen hammer) Harry would pound down on the anvil with the hammer. It would fly up and flip and he would catch it, all in one effortless, faster-than-the-eye, sequence that would bring the house down.

Harry Robinson in 1984 working an antique powerhand.



Chain hanging in the NWBA Archives which Harry and work-shops completed over two years.



Pair of box jaw pliers made by Peter Ross at a conference workshop. Gary Brumfield was then asked to engrave on the pliers, maybe making them the only piece ever worked on by both storied smiths. The pliers are in the association archives.





During a 1980 workshop at Fire Mountain Forge the crew built an English Style pedestrian gate. The gate, only assembled once, has been lying around the forge in pieces for most of these past three decades. It will be on display, assembled, at the Fall Conference in Chehalis. Look close as you try to place the faces above with their present appearance. Back row

from left, Joe Burger, Terry Carson, Dwight Irish, Darryl Nelson, Jack Slack, Jim Garrett. Front, left to right, Paco Dispacio, Jennifer Slack, Ken and Nina White, Dave Philips. Missing from the photo is George Rolstad. The Whites, from England, traced their smithing lineage back at least five generations. There was a White aboard the Mayflower as official smith. Nina is a silversmith.



Haphaestus and his Golden Hand-Maidens. Beau Hickory, center, a born showman, had demonstrated at the ABANA/CBA conference in Santa Cruz. His demo closed with a vignette depicting Hephaestus and the Golden Handmaidens, complete with scantily-clad young women bearing wine and food on silver salvers. Not to be outdone, but unable to find the requisite young women, Jim Garrett and Jack Slack walked on stage at the end of a Hickory demonstration at their shop in Southpark in 1980 as the golden handmaidens. Hickory reportedly didn't miss a beat. Many in the audience, however were said to have given up drinking for months.



Al Bart demonstrating at the tenth anniversary of the NWBA, a conference held at Mount Rainier at the site of the old Tenas Creek Railway and Logging Company.



Ken White, Burcot, UK, a featured demonstrator at the tenth anniversary conference. White was introduced to the NWBA through Jack Slack, who had visited England early in his quest to learn about smithing and had taken classes from White.



Richard Pozniak was the last official blacksmith for the City of Chicago and still working for the city when he came out to demonstrate for an NWBA conference. On his own time Pozniak had studied closely the work of Samuel Yellin and Karl Wyland. Pozniak shared his expertise in splitting and fuller-ing to achieve traditional floral designs.



The NWBA has had a long association with Timberline Lodge at Mount Hood outside of Portland. You can read some detail of its beginnings in the interview of Darryl Nelson in this edition. In 1986 the Marx Brothers installed gates they had built for the lodge. In some order they are Terry Marx, Jerry Marx, Russell Marx and Darryl Marx.



It didn't take long for Old Cedar Forge, Jerry and Ina Culberson's forge in Allyn on the Kitsap Peninsula, to become a center for blacksmithing classes, workshops and retail operations. Here is a class from a 1987 Tom Joyce workshop. In the back

row, from left, is Lloyd Hedglin, Ben Atherley, Clayton Carr, Monty Day, Jerry Culberson, Hugh Eddy and Gene Chapman. Front row, from left, Tom Joyce, Jeff Holtby, Dorothy Stiegler, Kevin Donahoe and Bill Martinez.



Gary Brumfield, Master Gunsmith from Colonial Williamsburg, who demonstrated at the first Columbia River Conference in 1979.



Jim Garrett and Russell Maugans remove some scale during a Timberline Lodge Conference.



Gary Brumfield and Peter Ross at a spring conference in 1986 hosted by Ike and Kathy Bay in Hillsboro, Oregon.



Renato Ferrari, left, and Terry Carson at Timberline Lodge on Mount Hood during Mountain High V. Ferrari, a word meaning “blacksmith” in Italian, and Carson are working on *The Tortured Man*, which is now part of the NWBA archives.



“Tortured Man” Work of Renato Ferrari at a 1985 conference at Timberline Lodge.

Many Masters have brought their knowledge to Northwest smiths

Tom Joyce at an NWBA workshop in 1988. Joyce is but one example of the many outstanding blacksmiths who bring world level reputations with them when they come to the Northwest. Most return many times as they see their skill level and appreciation for the craft reflected in the local audience.

Recycling scrap metal in his pieces has become a trademark of his work. A baptismal font at Santa Maria de la Paz Catholic Community in New Mexico began by asking members of the congregation to donate scraps of steel from an object of meaning to them. Each piece was forged into the final work.

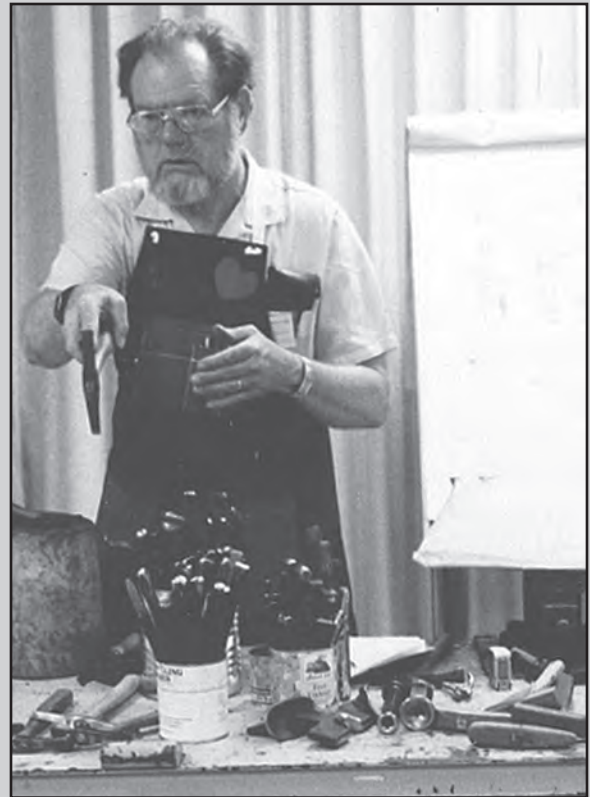
Joyce was one of the 2003 recipients of the MacArthur Foundation fellowship, nicknamed the "genius grant", which included a \$500,000 stipend. His response to receiving the honor, "But I'm a blacksmith."



Repousse artist Nahum Hersom always had a good story during his NWBA demos. And a good demonstration.

Hersom was recognized in 2008 by the State of Idaho, receiving the Idaho Governor's Award in Arts. He is credited with reviving the art form of repousse in the United States, beginning with lessons he started taking in 1948 in Los Angeles from master metal worker Valentin Goelz.

An article in the Winter, 2000, *Hot Iron News* tells how he makes hammer handles from old pallets.



Former Master of the Shop at Colonial Williamsburg's Anderson Forge for twenty-one years, Peter Ross has been a favorite demonstrator for NWBA members.

Ross attended the Rhode Island School of Design, then worked with Dick Everett of Connecticut who specializes in the restoration and reproduction of seventeenth and eighteenth century hardware and furnishings. He ran a one-man shop in Deer Isle, Maine, concentrating on the restoration and reproduction of English hardware, tools and cooking utensils from the eighteenth and nineteenth centuries. After three years of working as a journeyman blacksmith at Colonial Williamsburg he was appointed Master of the Shop.

Dues of \$10 a year, picking a president by drawing cards

After a couple letters, and a post card, the *Hot Iron News* became part of a publication known as the *Blacksmith Gazette*. It was often tardy in delivery, thus requiring special mailings to keep members apprised of upcoming meetings and events,

and was soon reestablished as a publication of the association directly.

Ten dollars a year would have been your dues back when the NWBA was formed. Of that \$8 went to the Gazette for carrying the association's newsletter.

There were about a hundred members when dues and newsletters became official.

The first president was selected by drawing cards from a deck. Jack Slack had the honors for a year, then Jim Garrett was picked in an actual election.



Matt Tilton knew how to keep big hammer thumping from rattling his brains. Peshastin, 1997.

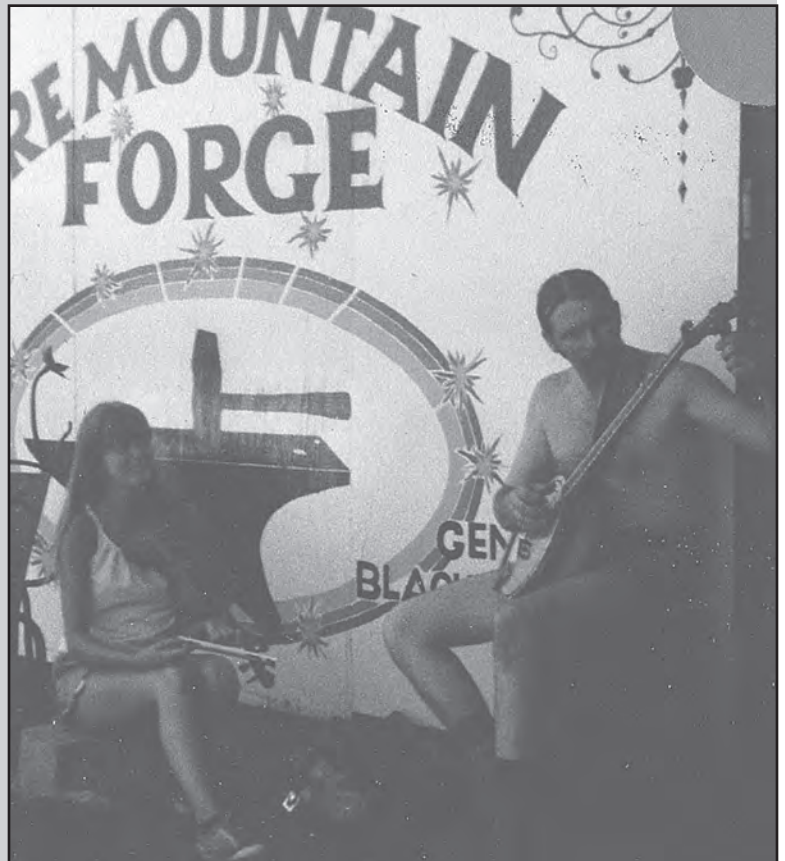


Wearing a single pair of greatly oversized jeans they had actually borrowed from a clown, Terry Carson, left, and Darryl Nelson yuk it up at one of the many "Build a Gate in Three Hours" demonstrations they gave. In the early years of their forging experiences the duo figured out how to do just that, build a gate in three hours. They were invited all over the country to give that demonstration.



The Red Camero Stop Gates at Fort Worden built by NWBA smiths during their 1981 Conference at the Port Townsend site.

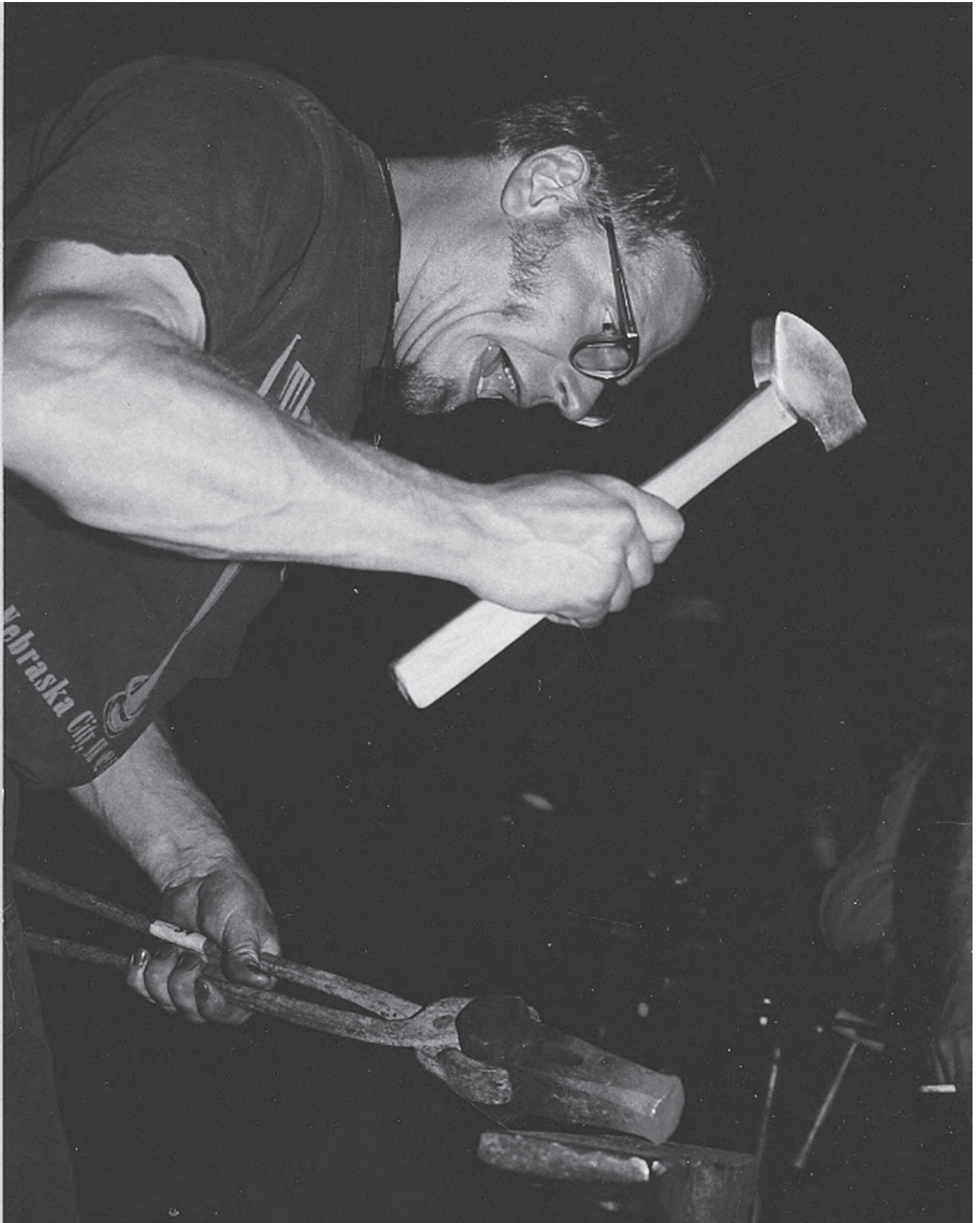
**When not making music
on the anvil smiths pick
up other instruments**



Jess Spromberg and Georgia Gerber brought banjo and flute to Fire Mountain Forge in the early eighties. Georgia sculpted the husky mascot which you can see standing guard at the University of Washington football stadium. She also made the gorilla sculpture which greets visitors at the Woodland Park Zoo in Seattle. Jess forged the ring around the soundbox of his banjo from 125 lb. titanium.

Elijah Burnett, second from left, and Jess Spromberg, maybe with the same banjo pictured above but many years later, 2005, in Corvallis. Not sure who the other gentlemen are, but they all sounded pretty good.





We make our way through the eighties and into the nineties

Growing into and through the eighties and nineties the NWBA was well on its way to becoming the second-largest regional blacksmith group in the country, possibly world (as Jack Slack noted in a 1999 *Hot Iron News* article). The pattern of two get-togethers a year, spring and fall, was pretty well established. Smaller meetings and workshops happened whenever and wherever time and space would allow.

The ABANA conference in 1982 saw the first time that an Iron Curtain smith was allowed "out". Fredi Haberman of Czechoslovakia, a wonderfully puckish fellow in Lederhosen, amazed the crowd with his skill. He was so popular that an impromptu "whirlwind tour" of regional groups around the country was hastily arranged to make good use of his remaining "free" time, and we were fortunate to have Fredi stop off for a few days in the Northwest.

Fredi spoke little English, but we had no trouble understanding that we were watching a master at work. Associations would take up collections to buy him a ticket to the next group and leave him at the airport with the name of his next destination pinned on his jacket.

In it's first ten years the NWBA had grown to nearly 200 members in nine states and one province. Members of the

group were beginning to establish themselves and starting to become outside demonstrators. Especially noted should be Darryl Nelson, who was awarded the internationally prestigious "Wally" Award at the Flagstaff ABANA Conference for his "perfectly useless Damascus giraffe."

Not to forget Mark Solomon, a free thinker whose political leanings caused him to move there immediately when he learned there was a place in the United States named Moscow. In this case, Moscow, Idaho. A get-together was hosted there and billed as a catapult building workshop. Mark may be best remembered for his fire-breathing dragon, a vehicle mounted on an ancient truck chassis complete with a toothy grill that could shoot flames ten feet in front of it. Volkswagens were his particular target and if he pulled up behind your VW and you made the mistake of catching his eye in your rearview mirror, the next thing you were likely to see was a giant ball of flame roaring over your car.

The Fifteenth Anniversary Conference was held at Barney Coski's forge in Fife, Washington. Demonstrators included: Phil Baldwin, whose subject was hot forging of non-ferrous metals; Al Bart, traditional joinery; Jerry Culberson showing a new kind of box jaw tongs;

Steve Lopes on door handles and exterior finishes, bringing a minimum of eighteen smiths explaining their specialties.

Looking back in 1999, Jerry Culberson told about coming into Jack's shop in Pioneer Square in 1981. He was surprised to discover that there was another human who liked and practiced blacksmithing. It was here he learned that there was a fledgling group called the NWBA.

He saw the twentieth anniversary as a gift from God but just an infant in the history of the craft. A very promising beginning for a craft that was nearly dead.

Craftmanship is the key to the future, he said. Each person must strive to do his or her very best to create each and every piece of work with the utmost care. It is easier to educate the public in the ways of well-executed ironwork if that ironwork has been made lovingly, piece-by-piece, with true craftsmanship every step of the way. Our clients are our future, and the only way to proceed with the future is to build it one client at a time.

Conferences, hammer-ins, workshops, all help build skill and confidence which helps promote craftsmanship. We may not achieve excellence, but maybe we can help lay the foundation for the next true craftsman.

Culberson dedicated his forge and workshops to achieving that end.



Barney Coski and Lulu at Peshastin during the Fall, 1997, Conference. Barney, who hosted the Fifteenth Anniversary Conference at his forge in Fife, Washington, was a coordinator for the get together in Peshastin. Not a smith herself, Lulu brought smiles to every conference she attended.

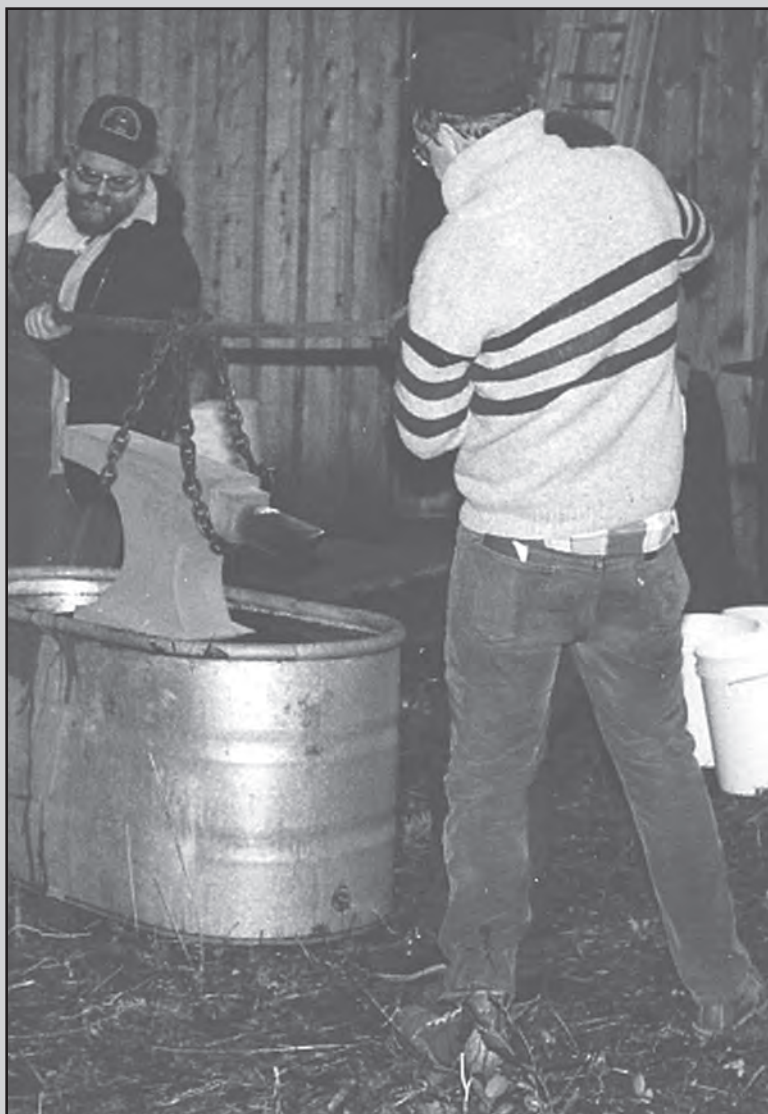
An anvil repair at Culberson's Old Cedar Forge in 1991.

If an anvil has to be totally repaired and re-heat treated, Culberson explained, build a kaowool blanket propane forge fire on the ground outside your shop. The best way to handle the quenching of the anvil is to get a big cattle tank and lots of water, plus have a couple of extra buckets of water on hand.

That part of the operation is visible here.

Take a complete heat of the anvil. Suspending the anvil upside down, submerge the anvil in the tank to the waist and be sure to keep the water moving until you harden the top. Leave heat in the waist and feet. By using temple sticks you can draw to the desired hardness you want.

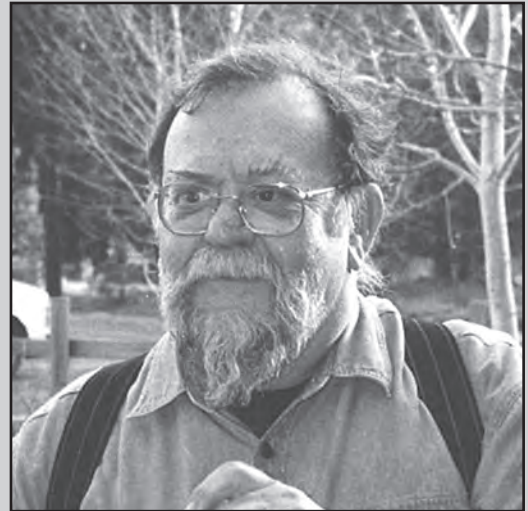
The anvil in this photo is orange hot.





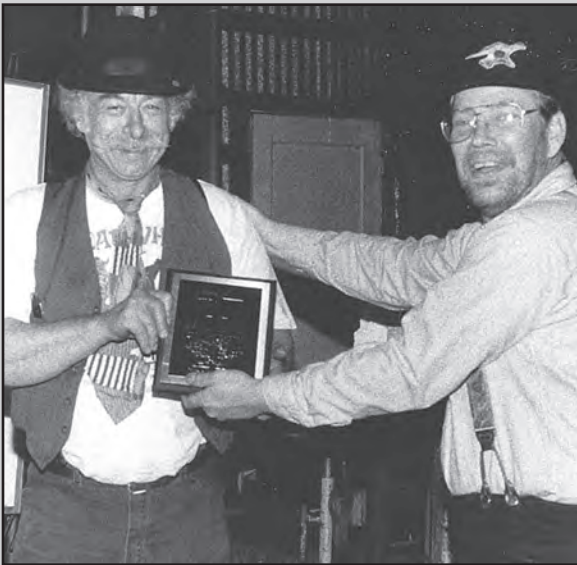
Dorothy Stiegler, who began her smithing career in a farrier class given by Frank Turley in 1973, was an early member of the NWBA. Stiegler, valued for her demonstration skills, gave up to 30 workshops and demos a year. She later rose to become president of ABANA, but should be recognized as one of the first women smiths to come along in the Northwest. Nationwide it is generally accepted that the NWBA has always had more female smiths and, as one member pointed out, not just more but better. Many of them, including Maria Cristalli, Erica Gordon and Alice James, have followed Stiegler, giving workshops and demonstrations for groups across the country.

Joe Elliott, one of many demonstrators at the 1994 fifteenth anniversary conference. Sometimes you just have to pause and wait for the heat to get there.



Mike Linn, connected with The Blacksmith Shop, is credited with introducing a number of people to blacksmithing. Louie Raffloer credits Mike for hiring him and for helping to launch the smithing careers of Matt Tilton, Patrick Maher, Paul Casey, Scott Szloch, Lauren Osmolski, Donee Deschler, Craig Hollow, and others.





Grant Sarver presents Jerry Culberson with a plaque in 1995 as a thank you from his many students. The acknowledgement also included a lifetime NWBA membership.



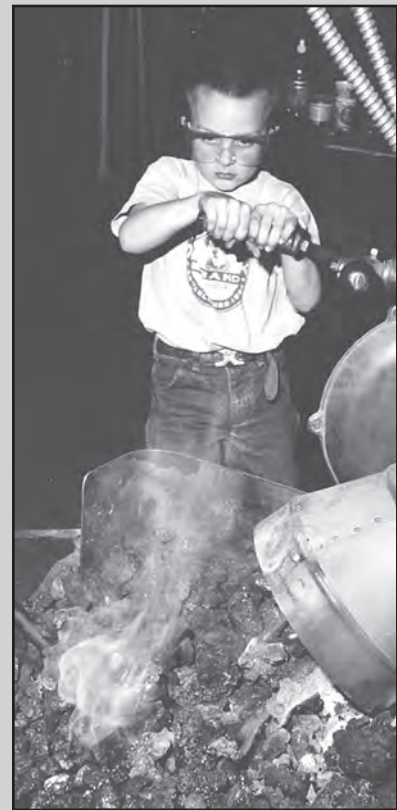
Patrick Maher and Dennis Prince at the Fall Conference, 1996, held at Nimba Forge in Port Townsend.



Kent Rudisill built the bleachers that have comfortably held the backsides of conference attendees over the years. Basic and elegant in their structure, much like Kent's forge creations, the bleachers are easily broken down for storage in the NWBA trailer and easily re-assembled as they have been cleverly marked to provide guidance.



Russell Jaqua proving that smithing is hard work. He takes a break at his place, Nimba Forge, where he hosted the 1996 Fall Conference.



Hayden Wester knew his job during the 1998 Spring Conference hosted by his folks, Jeff and Heather, at Ponderosa Forge in Sisters, Oregon.



Blacksmithing in the NWBA is as much about fellowship as it is about passing on the art and craft of working hot iron. Kent Rudisill, Don Kemper (properly togged to help with the auction), Featured Demonstrator Doug Wilson from Deer Isle, Maine, and Joe Elliott.

The brain trust

by Lauren Osmolski

There is much to learn beyond the bleachers at a demo. There's bound to be someone who has done or at least attempted what you want to learn about. We have vast resources of knowledge and experience pooled in our membership. I wanted to see if I could get some folks who have been at the anvil for some time, and have run a business in the field, to share some of their experience that they have collected along the way. So I posed this question: "Has there been one thing that you have learned, or something that motivates you, that has kept your blacksmithing business alive over the years?"

"To make a business profitable you have to find a way to please your customer efficiently. To keep your business motivating, you must please yourself. A good balance of the two will bring you joy, making you and your business thrive."
- Jeff Wester

"Teaching the craft has been the most rewarding thing about these past 29 years of blacksmithing—it keeps my fire lit!"
- Jerry Culberson

"The reason I have a love for the craft is that for every project I do, I get ideas for multiple other projects. Forging seems to be a never-ending learning experience with endless possibilities. This has kept my interest in the business of blacksmithing alive."
- Mark Manley

"Hanging out with other smiths and giving back" are the nourishment I need on that sometimes lonely road. Hanging out to me is both; the creativity and the business end of things. As many of us work by ourselves without much contact with others; it is the time spent talking about the business of being in business, new techniques, new folks, a good bullshit session, fart machine, etc. That is the stuff I put away in that quiet place way down inside of me. And when the days get long and the left-brain goes into

retardation mode, I reach down and pull some of that stuff out and I am once again able to feel gratitude for this thing I am allowed to do."

- Ken Williams

"Excellence. Do the very best you can. The end product is the most important beyond customer satisfaction or profit. Design, fabricate and install with sensitivity to the material and the space."

- Dave Thompson

"SHARING—Techniques, ideas that spark one's creative fire, friendships –and one's time—that makes the N.W.B.A, one of the worlds BEST blacksmith groups!"

- Don Kemper

"There is always something else to make, and something else to get better at, and more mistakes to be made."

- Scott Szloch

"NWBA Networking"

- DJ Stull

"I try to take full advantage of every opportunity that presents itself."

- Matt Tilton

"Developing successful small forged products that sold."

- Gene Chapman

"What keeps me going after many years of metalworking, is the belief that there is always something more interesting to discover and the hope that I might one day help contribute something to the craft."

- Paul Casey

"I have found that there is no one thing that makes it work for me. Sure, you have to do a good job when you take a job. However, it is

more important to know what job to take and what job not to take, as the wrong job will make you hate your life and your work. What I think has been the most important key to staying afloat and happy is to diversify. So here is a list of things I do to make ends meet; custom iron work, teach classes, make tools, make knives and damascus, make products, texture steel for the industry, & make butt ugly fab rail when I can find it. So there is never a day when I say damn, I wish I had some work to do, there is always work to do and I love my job."

- Dave Lisch

"Emphatically: passion"

- John Emmerling

To which Lauren asked, "What I am wondering is it passion for the craft? Is it the discovery of the capabilities of the material? Or is it a drive that comes from within yourself to make something amazing?"

"I think it is a combination of all three, with an overwhelming drive to continually engage in the creative process. To me, satisfaction derived in the completion of a new piece has always been, and will always be ephemeral. The next new piece will always be the favorite, as well as the next step to whatever challenges and enlightenment we are seeking. As metal artists, we are fortunate to be involved in a craft that can continue for a lifetime in various forms depending upon our physical abilities."

- John Emmerling

"FEAR!"

- Jim Garrett

"I love making things, fire, & hard physical labor. So in answer to your question "Has there been one thing that you have learned, or something that motivates you, that has kept your blacksmithing business alive?" The answer is Passion, I just plain love doing the work."

- Torvald Sorenson

"I think the greatest thing that has kept me motivated and successful in my business is my constant desire for the unknown. Over the years, this has been the one item that I can count on to

push me to the next level. Sometimes it has been a technique or tooling, other times it has been collectors or finances. There are many unknowns in life and how one reacts to them will often make or break you and a business. I personally have learned to readily accept and sometimes seek out the challenges of the unknown whether they are good or bad as you always come away with more knowledge to apply to the next unknown in the future. The best unknowns are the people you meet who possess a drive and desire for the craft that you take for granted, as this has always recharged my creativity and forced me to step up my art."

- Tom Ferry

"I have learned that I enjoy the process of forging enough that I cannot afford to be without an adequate shop."

- Terry Carson

"I think the very most important thing I have learned is to educate yourself. Invest in yourself whether through classes, hammer-ins, public demonstrations, or teaching others. It is important to keep growing. We share a tradition in a trade in which we must spend time to acquire skills. Learning from each other not only keeps the trade alive but also equally gives to others whether a master or a newcomer. We can learn from one another, which is both humbling and rewarding. Perfect for a lifetime of learning."

- Ken Mermelstein

"I guess what keeps me going is constantly trying to re-invent the wheel (laughs). How many times have you done something with iron and found out that it's all been done before? I like trying to come up with new approaches to old problems and put my own spin on it. It takes time to develop your own vocabulary but stick with it and you will succeed."

- Steve Howell

"In one word: Independence. In one sentence complete un-employability due to an excess of Independence"

- Louie Raffloer

Continued on page 54

Brain Trust, from page 53

"Listen, watch, learn, experiment; that'll better equip you to do more work, to a higher standard, and at a better price than the competition. " 'Do it right when it doesn't matter, so you'll know how when it does.' Practice, practice, practice, but do it on your own time, not with your customer's money. 'Just because you can, doesn't mean you should.' Resist the temptation to give the customer that 'something extra' on a job you have already bid and accepted; it only devalues your worth. Do the best job you can for the money offered, and then decide if there is time/money enough to add that extra personal touch."

- Jack Slack

"Attention to detail. Attention to detail not only separates the mechanic from the craftsman, and the craftsman from the artist, it largely determines whether you will get referrals from your work."

- Dick Naven

"It's all about the challenge- Waking up every morning knowing that I will do something that I have never done before."

- Michael Neely

"Do something you are passionate about and believe in the beauty of your own dreams, even if you are the only one dreaming them. Most importantly, keep your eye on God; He has your back".

- Dorothy Stiegler

"Don't be afraid to ask questions, of your teachers, of your clients and always question yourself- but I don't need to tell you that do I?"

- Lauren Osmolski

"Try and keep it fun, enjoy the craft, and keep your overhead low. A bit of some type of advertising to get your work out in front of potential buyers is always a good thing. Persevere to Endeavor."

- Alan Flashing

"Learn how to do bookkeeping!! Keeping good track of your money will keep you out of trouble. Office work is the worst part about this business, but unfortunately, it needs to be done. Learn how to write and present a bid, and cover and save your ass when writing a proposal."

- Maria Cristalli

An extraordinary library



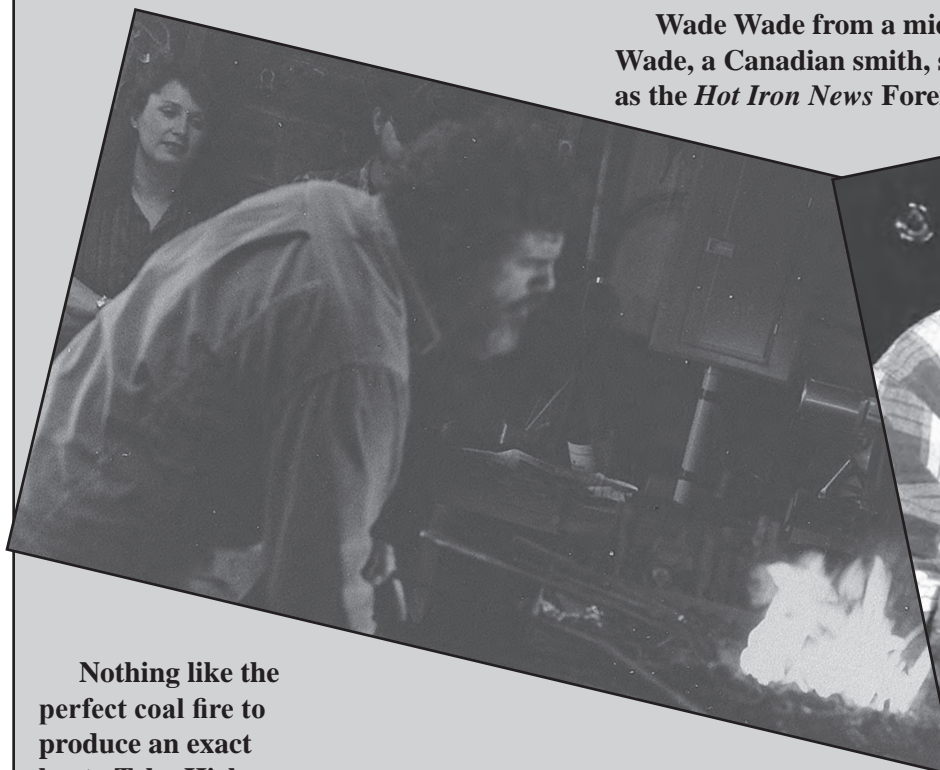
The NWBA Library has evolved over the years from a collection of basic smithing books to the addition of tapes, dvds and other, newer electronic information packages. It comes to every conference, the one above in Corvallis in 1996, and is freely available for reading, watching video, research or to check out resources on nearly every smithing topic. Present Librarian Mike Neely keeps the contents current, topical, and informative.



World Class Bladesmith Wayne Goddard with a knife-to-be at the 1988 conference in Kettle Falls.



Wade Wade from a mid-nineties workshop. Wade, a Canadian smith, served for many years as the *Hot Iron News* Foreign Correspondent.

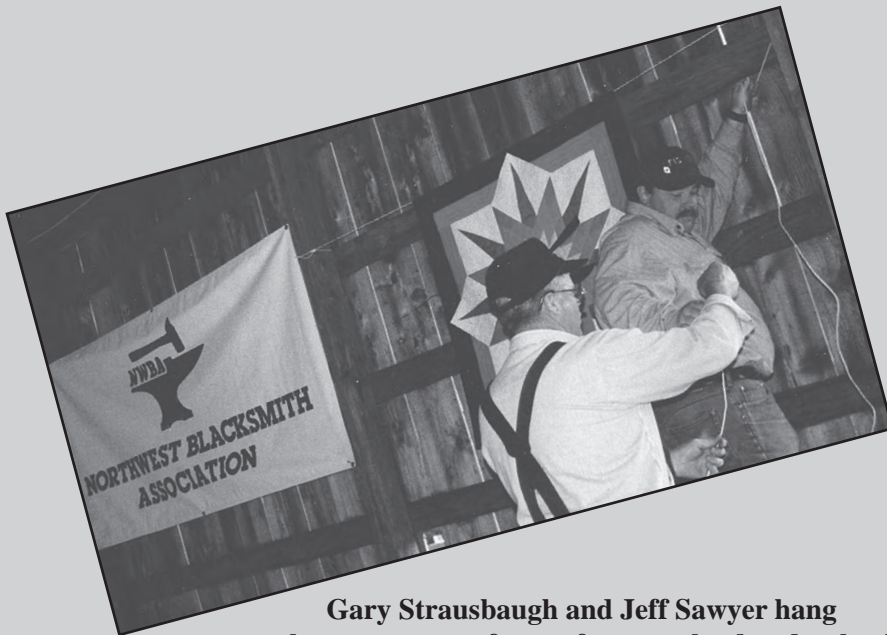


Nothing like the perfect coal fire to produce an exact heat. Toby Hickman from a workshop at Ike Bay's.



Gene Chapman was an instructor in a 1994 workshop where this photo was taken. He also put in many years turning out one delightful edition of the *Hot Iron News* after another.

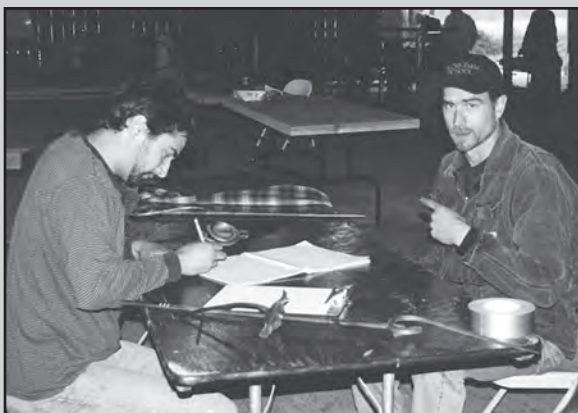
Conference volunteers, they make it all run smoothly



Gary Strausbaugh and Jeff Sawyer hang banners, set up for conferences, load and unload archives and work the auctions. It's all volunteered and conferences would not run as smoothly without the great behind the scenes help Gary and Jeff offer.



Pat Cane volunteered her time to help with sales at a conference in 2006.



Patrick Maher and Scott Szloch, part of the crew recording additions to the archives at the Fall 2000 Conference at Smoke Farm.



Even something as basic as identification badges takes time and effort to assemble. Phyllis and Ken Tice put in that time in Arlington in 2000.



A woman who has worn many hats over the years, most of them with a Harley Davidson or NWBA logo, Ina Culberson makes sure enough people offer their time that all the work necessary to run a conference, the work seldom seen or recognized, goes unnoticed because it is done so efficiently.



It's a fun job, but serious. Laura Gomaat, Treasurer, Al Karg and Maria Cristalli, Conference Coordinators, count the money at the end of the day.



All kinds of things are for sale at each conference from t-shirts to hats to tools and just general geegaws. Beth Heia makes sure you find what you want and leave a little for the NWBA.



Keeping the ladies warm and dry at soggy Smoke Farm during a wet conference.

The Blacksmith Boondoggle



**Russell, George Rolstad,
Jess Spromberg.**



Finishing and fabrications crew in Steve Lopes shop.



Dean Mook, Elijah Burnett, hammer driver, and Jerry Culberson.



Heavy forging crew surrounds Willene Jaqua in the near completed sculpture.

A premier smith in a part of the country where exceptional smithing is the norm, Russell Jaqua left us in 2006 after a battle with ALS (Lou Gehrig's disease). His design for an imposing and impressive birthday gift for wife Willene (both celebrated birthdates of Feb. 17) was turned into reality over a weekend that saw fellow smiths from the NWBA and from around the country convene at Nimba Forge in Port Townsend. Russell's dream stands today, a monument to himself, his wife, and to the fellowship shared by this group of blacksmiths.

Long time auctioneer Jerry Culberson, right, and the guy who took over without a hitch, Dave Lisch, below.



There's got to be story to Culberson sitting on this coffin in his auctioneer's uniform at Sisters in 1996. You should ask him.

Dave Lisch, below, center, works the crowds with the help of reliable spotters Bill Apple and Don Kemper.

The auction evolved from the "Iron in the Hat" raffle, part of the earliest conferences. In 1994, at the Fifteenth Anniversary Conference, the raffle raised \$3,677.50 (ask Culberson about the fifty cents). At the twentieth the pot grew to about \$11,000.

Money raised at the auction has helped fund many educational articles and activities over the years, including the trailers that ferry stuff between conferences; hands-on and after-hours work stations, and the Al Bart Grant.





Alan Flashing in Chehalis at the Fall, 2002, Conference.



**Jay Burnham-Kidwell,
Featured Demonstrator in
Corvallis, 1995.**



**Sarah Parker offering instruction while
conducting her first hands-on class.**

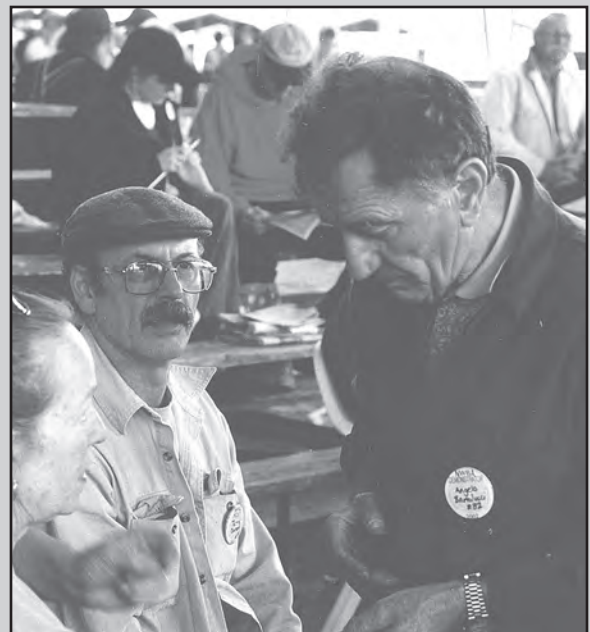


**German blacksmiths Paul and Heiner
Zimmerman, Featured Demonstrators at the
Spring, 2000, Conference at Flashing Forge.**

Enough hammers to move this piece of glowing iron. From lower left, Maria Cristalli, Scott Szloch, Craig Hollow, Alan Flashing, Patrick Maher, David Tutill.



Lisa Geertsen, owner of the invisible dog, removes extra iron at the Spring, 2006, Conference in Corvallis.



Terry Carson, cap, brought Featured Demonstrator Angelo Bartolucci from Italy to Enumclaw for the Spring, 2002, Conference.



Kelly Gilliam and Mary Gioia would paint anyone's fingernails, as they did here for Ethan Froney, left, and Jennifer Slack, right, in Enumclaw, 2002.



This was the first quilt made by the ladies of the NWBA, generating spirited auction bidding. For the Fifteenth Anniversary a quilt was made inspired by a letter from Nahum Hersom. Members were asked to submit a business card or drawing. You can find the names of the individuals who made each block placed somewhere in the block. Ina Culberson designed the 15th Anniversary quilt, 85 inches square, and it was hand quilted by Vernell Henderson, Betty Hedglin, Phyllis Tice and Ina. It is now part of the NWBA Archives. The Twenty-Fifth Anniversary quilt was made of conference and blacksmith t-shirts collected in the archives over the years and quilted by Bernice Nigh. A new quilt will be part of the Thirtieth Anniversary Conference. It will be composed of t-shirts from all the past NWBA Conferences where t-shirts were part of conference collectables.



In Chelalis at the Fall, 2002, Conference Elizabeth Brim was the featured demonstrator.



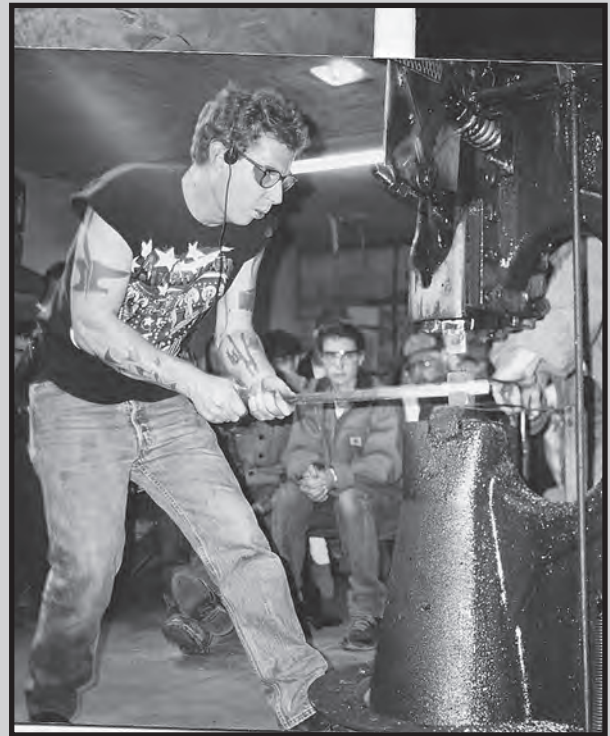
David Thompson in Enumclaw, 2002.



First appearance of Louie Raffloer's repousse table, now a fixture of every conference, at the 2006 Spring Conference.



Featured Demonstrator Louie Raffloer, right, making a set of handcuffs in Peshastin, WA, at the 1997 Fall Conference. Babe Brandon wears one of Louie's collars. The type of iron Louie turns out at his downtown Seattle operation, Black Dog Forge, in Belltown, appeals to a certain crowd. Appeals enough that Louie says he may have sold a few hundred thousand dollars worth over the years.



Kelly "Buffy" Gilliam at a Fire Mountain Forge workshop in 2003.



The drawing was made during a trip to England to attend the initial British Artist Blacksmith Association (BABA) meeting. Thirty-plus years later Jack Slack still has the hat.



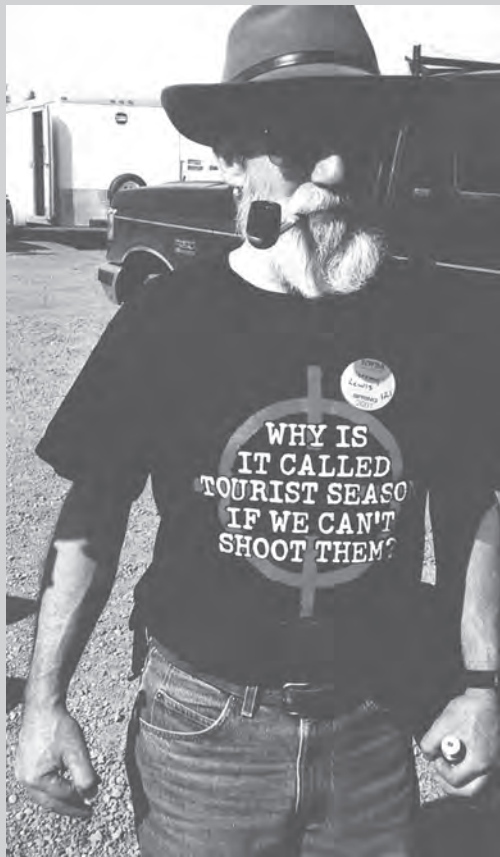
Some late night forging by a crew of David Tuthill, Steve Howell and Bart Turner in Enumclaw, 2002.



Always interested in your opinion, Torvald Sorenson listens intently in Enumclaw in '02.



Mary Gioia carving in earnest her mold for a molten iron pour in Peshastin.



Jeremy Lewis and the perfect t-shirt to wear in tourist town Sisters, Oregon, for the Spring, 2001, Conference at Ponderosa Forge.



A few Canadians come to most NWBA Conferences. Local members cross the border into Canada regularly also. Martin Reinhard, Willow Creek Forge, Nanton, Alberta, was at the Spring Conference, 2000, in Oakland, Oregon.



Tami Bernstein and Babe Brandon at Ponderosa Forge.



Kelly Gilliam and Mary Gioia demonstrating at the Twentieth Anniversary Conference in Chehalis.

The HIN spoke with Mike Turner in putting together a special issue for the 30th Anniversary. Because he is a new (maybe newest) member, Mike's first conference was this past spring, and he recently answered a few questions about his experience.

What brought you to NWBA?

Well I met Dave Lisch at the Eugene show, we got to talking, and we both found we have great passion for smithing, especially crazy damascus patterns. Talking with Dave at the Eugene show he told me he also makes forges. I expressed I was having trouble with my forge and he told me he would make me one if I wanted. Well just before the Sisters Conference Dave mentioned it to me about the conference, and said I might want to go and he would have forges there if I wanted to see them working. So, we called up and joined. We could only do one day on such short notice.

What do you expect?

Well from what we saw at

the conference, my expectations have changed a whole lot. I was very impressed with all the workmanship presented at the conference. Sadly I was not impressed with the demonstrations. So I would like to see better organized demo's that don't just run on losing the crowds' interest and demo things we can put to use in our everyday smithing.

Do you work as a smith?

Yes! I make my living as a full time farrier so I have to

smith all day making horse-shoes and repair or make tools for my trade. After I am done shoeing for the day, I switch to a bladesmith role were I just love making damascus. I also do some general blacksmithing.

What do you think of my first conference?

I was literally blown away. I was very impressed and very glad I joined.

Will you attend another conference?

Most definitely. I am looking forward to it.

What do you think would make the group better?

Well all I saw that needed work was the demos. I love seeing working shops and I was seriously blown away at the one in Sisters. It is funny as I have been a member of other blacksmithing organizations but all the others were more like a reason to hang out and drink beer. When I went to the conference I was expecting something along those lines so needless to say I was in AWE!!!!

Thanks for taking a few moments and sharing your experience.

New member reflects praise many have for blacksmiths they meet

Interviewed by Andrea Lisch



Mike Turner, a farrier who loves making Damascus.

One man's assessment of the NWBA, past, present and future

Member of the NWBA since close to its beginnings in 1979, Jerry Culberson has taught over 200 classes, operated a successful retail outlet at Old Cedar Forge, and volunteered in many positions. He talked recently about this unique blacksmithing group.

JC: The NWBA's evolution has been mostly positive and forward-looking, with bumpy growing pains about every five years. Recent years have seen a fairly large increase in membership, and we seem to be at another fork in the road. As "Yogi" says, "We will take it and see what happens."

HIN: Where do you hope to see the NWBA in its future?

JC: I hope its future is both positive and futuristic, with focus on the good of the entire organization and not on personal interests that do nothing to contribute to the organization's success. Each member brings a new and valuable contribution to our success as an organization.

HIN: The NWBA seems to be the most active group of smiths in the country when it comes to introducing women to the art of blacksmithing. As a result the NWBA also seems to boast the highest number of accomplished, artistic and nationally known female smiths. Is that your take?

JC: Over the years I have held over 217 classes at my shop. We have had instruction

in knife making, tool making, repousse, novice, intermediate and advanced workshops--and held at least two open forges per year. I have been instrumental in teaching and demonstrating basic and fundamental blacksmithing, creating 14 apprentice-type smiths along the way--including Laura Goemaat, Tri Ficker, Elijah Burnett, Jeremy Anderson, Kevin Anderson and others. I have introduced blacksmithing to at least 210 women, some of whom have distinguished themselves over the years.

HIN: What were the pivotal events, as you remember, that helped the Association grow, maintain its membership and keep its vitality?

JC: 1) Gene Chapman taking the editorship of the *Hot Iron News* was not only pivotal but he took the newsletter to national recognition, increased membership and set a standard which has continued to this day.

2) Russell Jaqua also set a standard to which we all could aspire. His vision for this craft continues to inspire me every day. The Blacksmith Boondoggle (February 2006) will remain the most significant event of my life.

3) Ina Culberson, who happens to be my wife and of whom I am very proud, has been the glue that pulled this organization back together from the depths of distraction and caused it to prosper for the last

five years. She has worked selflessly for this organization as an administrator, VP, president and advocate to effect lasting, positive change, structure and goodwill.

HIN: How many tons of iron have moved through the business at Old Cedar Forge?

JC: Roughly 610 tons of steel has moved through my shop; \$3,712,000 worth of products and custom work (\$868,000 in one residence alone). We have supplied 360 different wholesale products plus custom work to more than 30 businesses in California, British Columbia, Idaho, Montana, Oregon and Washington with an 8-10 percent profit margin. This requires volume and production. Apprentices would have to produce 260,000 hand-forged leaves per year, 300 fire pokers in six styles, etc., forever; 300 dinner bells in three sizes and three styles per year, forever; and the list goes on--fire sets, log racks, andirons, wine racks, pot racks, candle holders, hooks, tables, lamps, bathroom accessories, etc.--forever.

Through all this, my fire is still lit. My apprentices, my students, my customers, the friends that I have had the pleasure to b.s. with--all teach and inspire, and what I learn from them I will treasure to the end of my life. People like David Lisch remind me of an RPG coming my way--they focus my mind and inspire me to be the best BS (that's bull shitter) I can be! And it's people like David (a rocket-propelled blacksmith) that make teaching worth every minute of my teaching life.

Strong future for this ancient craft

Many stepped forward in the Northwest and across the country when the craft of blacksmithing struggled for continued existence.

Now thriving, respected and, occasionally profitable, some NWBA founders offered their view of blacksmithing's future and what must be done to keep it viable.

Terry Carson "We must keep involving young people in the ongoing basics of blacksmithing. I think there is quite a bit of outreach out there. The NWBA is going to have to stay on a sound economic footing and remain open and democratic."

Dave Thompson "The future of blacksmithing is in education. Education is the technology and the product. I feel that the NWBA should make more of an effort to open their conferences to interested newcomers and the public."

Jack Slack "Part of the evolution of this craft is the plethora of resources now available. I always worry about and am concerned that we don't want to be complacent. The immediate danger of losing the art is over, but we always want to be looking for fresh faces."



NWBA members have always promoted their craft. Public demonstrations at fairs, community festivals and major attractions like the Western Washington Fair in Puyallup draw large crowds who have generally never seen artistic iron work and who leave introduced to a whole new (and very old) art. They also often leave with some of it under their arms. John Simpkins spent a day at the Proctor Arts Festival in Tacoma this summer pounding hot iron for a delighted audience. *Tacoma News Tribune* reporter Debbie Cafasso interviews John, above, for a story that appeared in the paper the next day.

Northwest Blacksmith Association

We Remember

1979-2009

Ron Thompson	1991	A.J. Girard	2001	Doug Adelman	2007	Bob Baxter	
Ed Stiegler	1994	Stephen Bondi	2004	Terry Willis	2008	John Castle	
William Martinez	1995	Russell Jaqua	2006	Arthur Daar	2008	Monty Day	Unable
Michael C. Falk	1996	Dona Meilach	2006	Alfred Habermann	2008	Don Hawley	to verify
Albert Bart	1996	Paul Hinds	2006	J. Keith Jones	2008	Edward Hoem	dates
Russell Maugans	1997	David W. Dye	2006	Phyllis Tice	2008	Andy Jewell	with these
Francis Whitaker	1999	Roger Olsen	2006	Barney Coski	2009	Bill Morell	names.
Dianne Kemper	1999	Elias Schultz	2006	Dolores L. Ford	2009	Russell Savaren	
John Hern	1999	Rod Shippey	2007	Van Kellems	2009	Lil Swanson	
Harry A. Robinson	2001	Tom Richards	2007			John Woods	

Our wish is always to acknowledge all those involved with our group who have passed and those who have contributed to and influenced the growth of our organization. Our apologies for any we may have inadvertently omitted.

Announcements

SOBs invite you to visit their web site

Whether you're a Sole Occupation Blacksmith, a Seriously Occasional Blacksmith, or even a Sorta Optional Blacksmith, we're all SOB's. Come see what the S.O.B.'s are all about at: tinyurl.com/5nwsobs

Sign up early for Meridian Forge classes in '09, '10

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 on-site camping, with hotel and restaurants in nearby 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.

Making and Throwing Tomahawks

Darryl Nelson Sept. 26, 2009

One Day, limited to 5 students, \$125

Forge Welding

Darryl Nelson Oct. 3, 2009

One Day, limited to 5 students, \$125

Animal Heads

Darryl Nelson Oct. 9-11, 2009

Western States Blacksmithing Curriculum Basics

Mark Aspery

Oct. 30 - Nov. 1 2009

Tools for the Blacksmith

Shel Browder, Master smith from Colonial Williamsburg (detailed information below)

Nov. 6-8, 2009

Project: Hacksaw Frame, Brace & Bits

Limited to 9 students

Art Deco Grill

Gary Eagle March 19-21, 2010

Garden Gate

Darryl Nelson May 14-16, 2010

\$475 - limited to 5 students

18th Century style, methods as practiced at Colonial Williamsburg

"Tools – Hacksaw and more"

Dates: November 6-7-8 2009, (Fri-Sat-Sunday)

Subject: Tools for the blacksmith shop but a different approach than the normal tongs, punches, chisels, etc. Students will make a hacksaw and brace with metal working bits, all in the 18th century style and methods as practiced at Colo-

nial Williamsburg.

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

Instructor: Shel Browder is the last journeyman blacksmith at Colonial Williamsburg to have all his training and qualification under Peter Ross. He has been traveling to the NW for several years doing demonstrations at Fort Vancouver Historical Site. He is an exceptional smith and a gifted instructor. Shel will also be teaching at Fort Vancouver Oct 29-30-31 2009 (Thurs, Fri, Sat)

Cost: \$350, \$100 up front to register, down payment not refundable for cancellations in which a replacement student can not be found. Class limited to 9 students. If the class is full, ask to be put on the waiting list as opportunities may arise. Send your checks to Meridian Forge.

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

For more details contact Darryl Nelson @ Meridian Forge (see above) or Ike Bay, 16353 NW Brandberry Dr, Portland, OR 97229, 503-645-2790, dasbayhaus@comcast.net

A nnouncements

Time to get rid of my many books on blacksmithing

I quit blacksmithing in 1988 when my shoulder gave out from the hammering. Finally, in December 2006, I stopped publishing Blacksmith's Gazette. Now, I've finally decided to start getting rid of my many books on blacksmithing. I've set up a page on my More Woodturning web site to list the blacksmithing books. That page can be reached at the following URL:
<http://www.morewoodturning.net/BlacksmithingBooks.htm>

At this time, there are only a few books listed, but I will be adding to the list over the next week or so as I have time.

Fred Holder, former publisher of Blacksmith's Gazette

Fall classes at Old West Forge

We are located 70 miles East of Portland in the beautiful Columbia River Gorge region. The curriculum is a series of demonstrations at the instructor's anvil, followed by immediate hands on work.

All tools, materials, and well equipped work stations are provided.

Beginning Blacksmithing

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.

This class is designed for beginners and those with some forging experience who are seeking a solid foundation in this craft.

Date: Oct. 9, 10, 11, 12

Tuition: \$425

Blacksmithing Basics and Beyond

In day one of this intensive 4 day class we forge the tools and tongs needed to forge the project.

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.

Date: Sept. 25, 26, 27, 28

Tuition: \$445

Intermediate Blacksmithing

In this 4 day intensive class, we will forge the tools and tongs needed to build the project. The project is a very nice free standing adjustable reading lamp approximately 60" tall.

A good command of basic forging skills are needed in order to take full advantage of this class.

Date: Nov. 13, 14, 15, 16

Tuition: \$465

All classes at Old West Forge, White Salmon, WA

To secure your space in any of the above classes, send a \$200 non-refundable deposit to Old West Forge, PO BOX 2105, White Salmon, WA 98672. Space is limited. Register early.

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

NOW AVAILABLE

DARRYL NELSON'S FORGED ANIMAL HEAD DVDS

THE BEAR and THE LYNX



Unit Price \$35.00 ea plus \$2.50 shipping

WA Residents add applicable sales tax for your area

Contact Darryl Nelson at 360-832-6280 or firemtforge@hotmail.com

Meridian Forge 37010 Meridian E, Eatonville, WA, 98328

From the editor

Some notes and thoughts on this 30th Anniversary edition of the *Hot Iron News* —

The status of the NWBA in 2009 as one of the premier blacksmith associations in the country owes much to the hundreds of members and thousands of hours they have volunteered over the past thirty years.

In this edition we tried to acknowledge as many of those people as possible within the limits of the material members offered us. No doubt some were missed, and for that we offer apologies in advance.

It took the effort of a truckload of those same volunteers to get this HIN out, and maybe another thousand hours or so.

Many members who have been part of the association

since its inception responded to our questions, interviews, fact-checking phone calls and emails with infinite patience; with hilarious stories. None of this would have been possible without them, so stand aside while I grab some tongs and toss a big, hot "Thank You!" their way.

The Publications Committee has been in overdrive for the past month. Miraculously some still managed to pound out work at the same time.

Lauren Osmolski, Ina Culberson, Andrea Lisch, David Tuthill and Louie Raffloer read the same pages of copy multiple times, each time making editorial corrections and improvements. They scratched the recesses of their memories seeking names to attach to faces looking at them out of photos two and three decades old.

Louie's cover is a beautiful

introduction to the entire publication. David supplied great drawings for the pie making contest and nail tree. He also entered the winning 30th Anniversary design. Lauren and Andrea both conducted great interviews of demonstrators and members, eliciting the kind of detailed answers that will likely have readers going through stories more than once. Ina, as she so masterfully does, kept all the elements in line, made sure everything possible received coverage, recognition.

This has been a fun HIN to put together. We hope you enjoy it as much in the reading as we did in the making.

Jim Almy

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Classifieds

Anvils, other shop stuff

Leg vises, anvils, 50 pound Little Giant, lots of other stuff. Call Bill Apple, 360-876-8405 ³

Nasel 4N

Nasel 4N, serial # 236, manufactured 1918, Running condition, \$6000.00 OBO. Can provide rotary phase converter if needed. (425) 486-5559 ¹

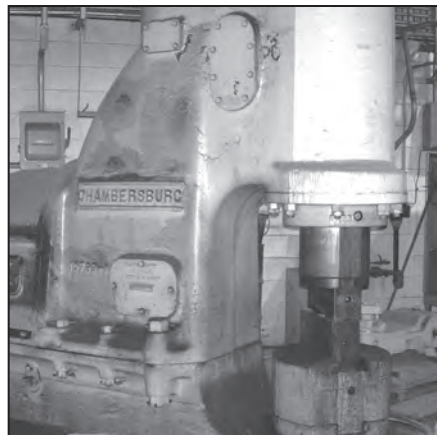
Chambersburg 750

Chambersburg 750#-rated self-contained pneumatic power hammer in good condition. Asking price is \$22,000 FOB Vernonia, Oregon.

Price includes factory installation drawings and white oak foundation timbers. The ham-

mer is powered by a 40 hp., 3-phase electric motor. It operates at 125 blows per minute and has a total weight of about 35,000 pounds. Approximate dimensions are: 10' tall x 12' long x 4' wide.

Contact Gary Everett at 503-429-7231 for further details. ¹



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

2009

Nov. 1

(Sooner is always better than later)

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**Alice James, Fall Conference
Featured Demonstrator**



**Voice of the Northwest
Blacksmith Association**