

HOT IRON NEWS



VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION





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QUICK REFERENCE FOR NWBA MEMBERS

Submit articles, photos, how-to's to HIN: nwbainfo@gmail.com

NWBA Website: www.blacksmith.org

For NWBA correspondence or membership, or to change your address (must be in writing) send to:

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Annual dues: \$45 (foreign, \$50)

Dues include quarterly subscription to *Hot Iron News*.

Dues may also be paid online.

Hot Iron News Submission Deadlines 2011

– April 26th for second issue

– June 12th for third issue

– Sept 29th for third issue

NWBA MISSION: To promote and preserve the Art and Craft of Blacksmithing while building friendship and good will through educational programs and member gatherings.



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Get Involved!

All committees need and welcome new volunteers.

Show us your strengths,
learn something new.



COVER PHOTO: Bart Turner's croissants may not be light and flaky but they sure are yummy!

A Board meeting will be held on April 28 at 5 pm at the Fairgrounds in Mt. Vernon. All are welcome to attend. The General Membership Meeting will be held on April 30, following Saturday's dinner, at the Fairgrounds at Mt. Vernon.

THE NWBA LOGO, with the hammer poised above the anvil and the accompanying NWBA acronym, is a Service Mark of the Northwest Blacksmith Association, and is reserved solely for the use of the NWBA, except that anyone may use it to advertise or promote the events, publications, or mission of the NWBA, which is Education in Blacksmithing and Related Metalcrafts.

UPDATE WITH THE PRESIDENT...

I'd like to thank all of the candidates who participated in the 2011 board election. More than 220 ballots were returned and tallied and we have 4 new board members: Bill Apple, Harold Heia, and Dean Mook. Congratulations to all of them. Tom Ferry was appointed by the board to replace Tim Middaugh, who resigned in November.



Tom had the next highest votes in the last election and as our bylaws state, he was asked first. Oh, and I've been voted back for another term. Thank you to all who voted. And thank you to the election committee, chaired by Terry Carson, for making the process happen.

We had our January board meeting and elected Tom Ferry to Vice President, Andrea Lisch as Secretary, Darryl Nelson treasurer and I'm back as your president. We also have a new "scribe" to take minutes of the meetings, Beth Heia.

The meeting covered a number of agenda items that included discussion of the **Western States Conference**, chaired by Darryl Nelson and Grant Sarver, and the Spring Conference, chaired by Andrea Lisch. Both events will have great activities for our members to participate in.

Spring conference, will be held in Mt Vernon this year April 28 thru May 1. It is going to have Blacksmith wars, hands-on workshops, open forge, and now a permanent repoussé station thanks to Dave Lisch and Tom Ferry & company. You will see more about the conference in this issue of HIN.

We are hosting the Western States Conference this August.

The last combined meeting of thirteen blacksmith organizations was back in 1985. This conference will feature the first ever Blacksmith Wars World Championship, where

teams from around the world will build a project during the conference. There will be five world-class demonstrators, and a hands-on area run by Mark Aspery. Bring your best work to be displayed in a beautiful true art gallery setting, it can even be for sale. There will be a special raven-

to charge no fees to participants between the ages of 13 to 18 but maintain the \$20 fee for all others as before.

We had a long discussion about bylaw changes proposed by our Pro-Bono attorneys at the meeting. There were changes made to the

The Museum in Government Camp will have a special gallery available where our entire archives will be on display.

themed art show. The Museum in Government Camp will have a special gallery available where our entire archives will be on display. And, of course, lots of hammering going on in Government Camp, Oregon on August 18th thru 21st. This event will take the place of our fall conference, so make your plans now to show up. As you might imagine, this will be a huge undertaking please consider volunteering to help make this an outstanding experience. Find more information at: www.westernstates2011.com or contact Grant Sarver and Darryl Nelson the conference coordinators to volunteer. Their contact information can be found on the inside cover.

Also during our January meeting, discussion about hands-on workshop fees took place and the resulting decision by the board is

draft and, based on those changes being made, the board ratified the bylaws and Articles of incorporation for presentation to our membership for approval. This effort is all in the interest of making the association a true non-profit. We will be voting on accepting the bylaws and articles at the general meeting in April.

You will also be getting information in the mail about the conferences, and reminder about membership dues.

Our website has been up and operating for about a year now and we have had very active participation from many sources. One that you should check out is the archived Hot Iron News magazines that go back to 1980. Some very cool history that was accomplished be Jeff Wilson, take a look.

Continued on next page

The board also discussed looking into having a conference in Longview, Washington. We received a ton of information on the city, the county fairgrounds, and amenities. Dean Mook and Bill Apple are charged with investigating this venue for our Spring 2012 conference.

The board decided to meet again on January 24, 2011 to clarify two issues that came up after the January 15 meeting. The issues were committee structure and assignments, and the new board "forum" protocol. The meeting was held in Seattle with 8 of 9 members attending. We restructured the committee posts and combined some committees where there was

redundancy. When you look at the HIN committee section, note the changes. We feel that the changes will make our efforts more focused. And, by the way, there are always volunteers needed to work on the committees so don't be afraid to step up. We need your help.

We also discussed how our Board Forum was to be used and, eventually, all agreed on the procedure. The forum is used, only by board members, to discuss upcoming topics that need additional interaction by all members prior to a board meeting. This allows us to have enough information about the topic while not taking up valuable board meeting time.

The meeting was adjourned and most everyone went on to work on making tools and stuff needed for our NWBA Repousse station.

I would like to thank Dave Davelaar, Matt Sabo, Louie Raffloer, and Tim Middaugh for their service to NWBA. Our board was fortunate to have these great people work for the association. For all the hours of effort and energy put in by this group, we are a better association. Thank you.

So, enjoy the Spring Conference, bring your hammer and I'll see you there.

Bob

Bob Thomas

NWBA Board President

On making

Developing an apologetic for our creative activity.

By Jonathan Carmichael

Recently I was part of a crew of local smiths who helped move a friend into a new shop. If you've ever been involved with moving a blacksmith shop you know that it involves lots of careful lifting, moving and placing of really heavy thing – anvils, platen tables, power hammers and so on.

When we got up the next morning, nothing would do after breakfast but to go down to the half-finished, disorganized, stuff-everywhere shop, light the forge, and make something – aching backs notwithstanding. What struck me was that almost the whole crew are professional smiths; people who make their living – every day in shops not unlike the one we had just moved - by making things. In this particular shop, as in any shop, the first imperative was to make something. I believe that this was a way to honor each other, and more specifically to honor the person who will occupy that shop and work there.

I've been making things all my life, and my guess is that most smiths have a similar history. When I turned six, my grandfather gave me tools for my birthday – not toys but real, grown-up tools, some of which I still have and use. Throughout my growing up years, I could be found in the basement making something: little boats with matchstick masts and toothpick spars, miniature aluminum baseball bats turned with a file against a pop-rivet shank chucked in a Dremel... I made sports gear, tools, knickknacks... Why?

I have come to understand that being a "maker" is a significant part of who I am and to several conclusions about why I make things. One is that I make because I am made. The creation story of the Judeo/Christian bible says that God created mankind "in His image." We are all of us "made," we bear the image of our creator; we are in significant and identifiable and particular ways like our creator. Some bear that image by being themselves creators, makers of things. We make to

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Hay Budden: All American Anvils

From The Blacksmith and Wheelwright, January Edition, 1899

Historical Sketch of an Enterprising Concern

Not many years ago the solid wrought anvils used by American Blacksmiths were all imported. It has been since demonstrated, however, that wrought anvils could be produced in this country not only equal but superior to many foreign-made anvils.

The Hay-Budden Manufacturing Co. Were the American pioneers in this line, and as thousands of readers of The Blacksmith and Wheelwright are users of these anvils, there is no doubt but what many will be interested to learn more about this enterprising establishment.

The officers of the company are as follows: James Hay, president; Frederick C. Budden, vice-president, Walter F. Ring, secretary and treasurer. In connection with this article, we are fortunate in being able to present faithfully correct portraits of these three gentlemen.

James Hay was born in Elgin, Scotland, and arrived in this country about 1880 with practically no means, but with considerable experience as a blacksmith. After securing employment at various times at horseshoeing and general blacksmithing, he finally obtained employment with E.W. Bliss Co., of Brooklyn as a die forger. This position he held until about 1890, when he formed a partnership with Mr. Budden for the manufacture of die forgings.

The business was established at Frost Street, Brooklyn, in a small building and in a small way. Mr. Hay and Mr. Budden personally worked at the forge, and their only helpers were the few employees. Oftentimes in the morning the result of the previous day's labor would be delivered by wheelbarrows to the various customers, while the labor of getting out the work would be continued far into the night.

By hard work and strict attention to business the business prospered, and additions were continually being made to the plant, until about 1893 the manufacture of anvils was called to the attention of Messrs. Hay & Budden, and they decided to furnish the blacksmiths of this country with an anvil made

in America. It was then evident that their facilities at hand and buildings were not large enough to meet the requirements of this growing business.

About this time Walter F. Ring, who was a native of New York City and had experience in the hardware line and in the rolling mill business, joined forces with Mr. Hay and Mr. Budden, with the result that the business was incorporated under the style of the "The Hay-Budden Manufacturing Company." And it was decided to move the entire business to its present location.

It was soon demonstrated that anvils could be manufactured in this country not only equal, but superior, to those manufactured elsewhere, and hearty encouragement was given by the blacksmiths to this industry, with the result that the present plant occupies 52,000 square feet of ground and gives employment to 250 hands, and that \$150,000 are paid out in yearly wages. This concern not only supplies the wants of the home trade, but ships their anvils to all parts of the world.

The great success of the Hay-Budden anvil, not only at home but abroad, fully demonstrates its superior quality. Hundreds of testimonials could be printed here from blacksmiths who have used these anvils. They are made with the greatest care from start to finish, the intention of the manufacturers vein to make each anvil as perfect as science and skill can produce. Many readers will be interested in the following graphic description of how anvils are made in the Hay-Budden works. We are indebted for the following article and accompanying illustrations to *The Iron Age*, said article having appeared in the issue of that publication dated May 11, 1899.

Making a Solid Wrought Iron Steel-Faced Anvil

(From the The Iron Age, May 11, 1899)

Although the ordinary anvil is being gradually displaced by steam and drop-hammers, it is more than doubtful if it will ever be entirely superseded by any other device or appliance upon which to pound and shape things. It is essentially an adjunct upon which the skill of the blacksmith depends in the closest degree, and without which his vocation would be seriously hampered. Its

Continued on next page

form has not been changed materially in the memory of man; the only alterations being such as have been required by special operations or the whims of the user.

The blacksmith must as prerequisites embody certain features. The body and horn should be able to withstand the severest usage, while the face should be able to resist the blows of a hard face hammer, to resist chipping or flaking and to be unaffected by the heat imparted by the article operated upon. It is essentially a rough-and-ready tool, in the use of which but little discretion is exercised, and which, if it fails from any cause, will undoubtedly be emphatically condemned.

The tone of an anvil, upon which more or less stress has always been laid, may or may not mean that it is a superior anvil. While all anvils could not enter an "anvil chorus", it yet remains a fact that a poor anvil may have a rich and perfect tone and at the same time be weak in its structure. On the other hand, it may be put down as being almost axiomatic that the good anvil is invariably of good tone. Judging, therefore, its physical characteristics is not always a safe and sure guide. The old blacksmith who pounded for years upon the same anvil probably appreciates its ring more than any other feature, and to him it means a harmonious instrument of high grade.

Solid Wrought Steel-Faced Anvil

The wrought solid body steel-faced anvil built by the Hay-Budden Manufacturing Co., of Brooklyn, whose works a representative of *The Iron Age* recently had the privilege of visiting, is made essentially of three parts: the wrought iron base, a wrought iron body and a steel face of special composition. In the making of an anvil these three parts are manipulated separately and brought as near as possible to their final form, when they are united by welding, the anvil brought to its true form, tempered and finished. The method of manufacture and the material employed in all the parts insure the integrity of the finished article.

It is very evident that the selection of material is of prime importance, since it controls the quality of the output. Skill in the manipulation insures good

results as far as workmanship is concerned, but without perfectly adapted materials to start with the utmost skill and experience would be thrown away. The best material, of course, spoiled in the handling, but a quality of the highest grade is necessary to perfect results. Wrought iron is used for the body of the anvil, for the reason that it is less liable to be injured by the successive heatings and hammerings to which it is subjected than steel, and for this reason the result can be more surely relied upon.

In watching the various operations, one cannot but be impressed with the proportion of handwork. At every single step except one, the man is the important factor. It is the individual who judges the heat, controls the hammer and finally influences the form of the finished article. This dependence upon skill makes it impossible to produce close and accurate standards as far as size and contour are concerned, and since this is not absolutely essential but little attention is paid to it. One anvil may and does differ from another in magnitude, and since the work to be performed upon it is not of the accurate kind as understood in some mechanical operations; there is not good reason why any attempt should be made to follow a pattern closely. In order to satisfy the whims and to meet the various views of blacksmiths, it is desirable to have a varied assortment of different widths, length and proportions for the same weight of anvil. This permits every blacksmith to find an anvil that suits his ideas.

As has been said, in only one step is the workmanship overshadowed by a machine—namely, in forming the base. This is an operation which has little to do with the final product, as it is simply a pedestal supporting the working face, and the method here pursued in making it is merely introduced as a labor-saving and economical operation.

The Wrought Iron Billet

The wrought iron scrap for the base and upper part of the body is cut to proper size, bundled, heated in a furnace and welded into a compact mass under the steam hammer, as shown in **Figure 1**. The billets then pass to a second furnace, after which their paths diverge. The one which is to be incorporated into the upper part of the

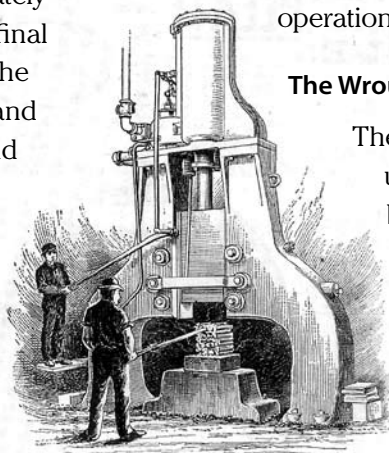


FIGURE 1

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Is he twice as good?

Spring Conference demonstrator Bart Turner juggles two mediums

by Lauren Osmolski

HIN: Hi Bart, how long have you been a member of the NWBA?

BT: I've been a member on and off since 1999.

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

BT: I live in Seattle where it is rainy and expensive, but I love it.

HIN: Are you involved in a blacksmithing business?

BT: My shop is called Flying Anvil Studio. I do custom metal forging, fabrication and kiln cast glass.

HIN: What is your shop like?

BT: It's a hot bed of creative activity.

My shop is divided, half for metal and half for glass.

I like my space to be clean and organized.

Well, it could be cleaner and more organized, but it suits me fine.

I've dreamed of a shop where I could close my eyes and visualize a tool then walk to get it, but I'm afraid that if tried that now I would end up in the ER.

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

BT: How organized it is, the next thing I look for is an anvil.

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

BT: On the metal side, I make gates, railings, tables, chandeliers, fireplace screens and tools.

On the glass side, I make architectural glass, lighting, bowls and glass table tops.

I also build and install metal and/or glass sculptures for other artists.

My specialty would have to be making projects that involve both kiln cast glass and forged metal. I think that one of the strengths of my shop is the ability to work with both mediums. I just finished a job making some big light pendants. I curved the glass into two half cylinders to fit perfectly with the metal supports and the job is done, whereas making the metal in one place and the glass in another can sometimes cause problems.

Also when the metal business is slow the glass keeps me going and vice versa.

Not that I am ever slow. Hah!

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

BT: I have never had to advertise, I've been lucky. It's all been word of mouth.

I mainly do custom work for architects, designers, contractors and home owners. I also make components for other company's

product lines, for instance I just finished a 500 lb glass table top for a company that makes the base and then sells the coffee table through a show room. This last one was bound for Morocco.

HIN: How about tools, do you use any special tools to do your work?

BT: Most of my special tools have nicknames, "Grendel" a Nazel 2B power hammer. I love this machine, but sometimes I cuss at it.

I've made my own kiln "Hells Bells". I've found this kiln to be a very versatile tool. It is 108" x 66" x 20" h. I can use it to flatten textured metal panels. I can also stress relieve welded projects. I can slump curvatures in glass, and can cast thick pieces of glass. I've cast an 1100 lb glass table top, it took a month to come down in temperature.

I also have a smaller kiln "H. Dumpty" which I use for glass casting and heat-treating steel.

HIN: That's really interesting to put the kiln to use for metal as well as glass. Why not? You have the controlled temperature and the large size. I have seen some of those textured panels that you have worked with and it would have been really hard to flatten them without sacrificing the texture, not to mention the awkward size.

HIN: What kind of work would you really like to be doing?

BT: I would love to be doing more sculpture. Seems like a popular dream among us.

You can get lost in just trying to make a living, but if you can



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find a few things to do that gives energy back, recharges you, it makes all the difference. Sculpture is one of those things for me.

I would also like to collaborate more with other artists. I have in the past and had a great time.

I'm also working to establish my own product line soon, so I don't have to rely on the custom work so much.

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

BT: I worked for a glass artist named Peter David for seven years. That's where I found that I could make things. I started out sweeping floors and before long I was his main assistant. I learned a lot about kiln casting and also about dealing with clients from watching him. He had a way of establishing that trust with the client; they would just turn him loose and the next thing you know he would be telling them what they wanted, and then he would do it. Many times people do not know what they want; they want you to take the reins.

As far as my start in blacksmithing...

It's all Scott Shaddock and Dave Lisch's fault.

I took a beginning class from Scott Shaddock in 1999 and got the bug, real bad. Scott told me at the end of that class "you're pretty good Bart... but don't quit your day job."

Anyways, the last day of class he took us around to check out real live blacksmith shops. We were at Dave Lisch and Steve Howell's shop and after Dave's demo; he announced that he had a small area in his shop for rent. I signed up and started forging as much as I could. At that time, Dave's shop

was in the old Fenpro building in the Ballard area of Seattle. There were at least 15 smiths working in that building at that time, Maria Cristalli, Lauren Osmolski, Patrick Maher, Scott Szloch, Andy Blakeny, and Dylan Anderson to name a few. Everything I learned after that initial class was from asking people and watching demos at the NWBA conferences. I also bought every book on blacksmithing I could afford. I was lucky to have landed in such a welcoming group of talented blacksmiths. That was a pretty exciting time of my life, and I have to say they all inspired me to try to make a living doing something I love. I want to take this time to thank all of you that inspired me to do this for a living. I'm really poor but happy...well...most of the time... in between the really stressful times. I called up Scott Shaddock a couple of years later and said "hey Scott, I quit my day job!" he laughed at me.

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

BT: Drink loads of water and stretch a lot.

Be a journeyman smith. Travel with your hammer.

The more you learn the more you realize how much you don't know. I hope I said that right.

Blacksmithing can be humbling. But we like challenges...right!?



And if you want to start your own business, take some business classes.

This business can be hard, you wear so many hats, you are creative but you also have to have good business sense. You have to convey trust be able to make the sale as well as make the product.

Hire someone to help you work that has good work ethics and wants to be there. And if they laugh at your jokes, that's worth \$2/hr more. Also, stop messing around and hire a bookkeeper.

HIN: Have you traveled as a journeyman smith?

BT: No. I wish I had though. I was too eager to start my own shop.

HIN: Have you done any teaching?

BT: I taught Hapkido, a Korean martial art, for several years and I teach blacksmithing classes in my shop. Teaching can be one of the best ways to learn, you end up explaining the process in so many different ways that you're bound to come out of it with something new.

HIN: Can you describe some influences on your work for us?

BT: Several years ago, I watched a demonstration by Paul and Heiner Zimmerman. That demo really opened my eyes to some different possibilities. Watching how they worked together and the "Zen" of Paul as he spoke about design.

I've seen Francisco Gazitua demonstrate, He also had that pure

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REPOUSSÉ TOOL MAKING WORKSHOP

Thanks to the combined efforts of Bill Apple, Andy Blakney, Bruce Crittenden, Nate Ellis, Tom Ferry, Tri Ficker, Lisa Geertsen, Beth & Harold Heia, Geoff Keyes, Larry Langdon, Andrea & Dave Lisch, Dean Mook, Bailey & his grandpa, Darryl Nelson, Grant Sarver, Scott Szloch, and Bob Thomas the NWBA now has its very own Repousse Station for our Conferences.

Because of the overwhelming demand by our members for a repousse station to be a permanent part of our conferences, this group of NWBA volunteers got together one grey Saturday to forge, finish, and assemble 6 complete workstations that will be available to all our members during the conferences. Each station consists of 21 chisels, a mat and sandbag to use, with lighting and hammers. Our new Repousse Station will debut at the Spring Conference, and will be a staple at all future conferences. Be sure to stop by, sit down and hammer something out. ♦



Larry Langdon & Geoff Keyes



Scott Szloch



Andy Blakney checks his work



Bailey & his grandpa filling bags



Tri Ficker & Dean Mook look for safety supplies before they start sanding



Grant Sarver working!



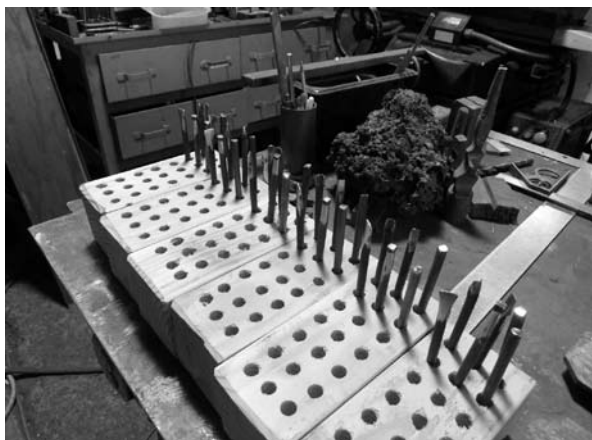
Tom Ferry and Bruce Crittenden



Harold Heia polishing chisels



Sanding the Chisels



Chisels in the making



Dave Lisch puts the burgers on



Nate Ellis making boxes



Bailey, the real bbq chef



Ready for the conference



Full boxes



Workshop complete

2011 SPRING CONFERENCE

NORTHWEST BLACKSMITH ASSOCIATION PRESENTS...



Northwest Blacksmith Association
Spring Conference - Mt. Vernon, WA
April 29th - May 1st 2011

Locally Known & Locally Grown

FEATURED DEMONSTRATORS

Ries Neimi

from Edison, WA

Bart Turner

from Seattle, WA

HANDS-ON DEMONSTRATORS

John Emmerling

from Gearhart, OR

Scott Szloch

from Seattle, WA

Jake James

from Sooke, BC

David Lisch

from Seattle, WA

Firelight Forge

from Seattle, WA

PLUS

Tamahagane Demo

**Blacksmith War unplugged • NWBA Repousse Station
Black Smoke Alley • Midnight Madness • NWBA Library**

THE IRONWOOD DERBY CONTINUES

SCHEDULE OF EVENTS

Thursday, April 28 2011

Set up, trailers at fairgrounds, arrive early to help
5:00pm – Board meeting

Friday, April 29, 2011

8:00am – Registration begins
8:00-11:00 – Blacksmith demonstration by Bart Turner
8:00-11:00 – Hands-On class with David Lisch
11:00-12:00 – Lunch Break
12:00-2:00 – Blacksmith Wars Round 1
2:00-5:00 – Blacksmith demonstration by Ries Niemi
2:00-5:00 – Hands-On class with Firelight Forge
2:00-5:00 – Hands-On class with John Emmerling
5:00-6:00 – Dinner
6:00-11:00 – Blacksmith Wars Round 2
ALL DAY – Repousse Station
Black Smoke Alley
Tailgate Sales

Saturday, April 30, 2011

8:00 am – Registration
8:00-11:00 – Demonstration by Ries Niemi
8:00-11:00 – Hands-On with Jake James
ALL DAY – Tamahagane Demonstration with Dave Lisch and Tom Ferry
11:00-12:00 – Lunch Break
12:00-2:00 – Blacksmith Wars Final Round
2:00-5:00 – Demonstration by Bart Turner
2:00-5:00 – Hands-On with Scott Szloch
2:00-5:00 – Hands-On class with Firelight Forge
5:00-6:30 – Dinner Break
6:00 -7:00 – General Meeting
7:00 – 8:30 – Auction
7:00-11:00 – Midnight Madness
ALL DAY – Repousse Station
Black Smoke Alley
Tailgate Sales

Sunday May 1, 2011

9:00-noon – Hot Tips
noon – pack up

DRIVING DIRECTIONS

To Skagit County Fairgrounds

From I-5 North or South: take exit 226, proceed west on Kincaid to Cleveland, turn left(south) to Hazel. Turn Left on Virginia to Fairgrounds entrance.

**Bring a Item for the
MEMBERS GALLERY!
We want to see what
you have been doing
all winter.**

HANDS ON INFO



This Spring Conference will feature another excellent group of hands-on instructors, all NWBA members with lots of enthusiasm and expertise to share.

Submit your name when you register for the conference at the sign up area near the registration tables. Each class is limited to six students. If you are picked, a \$20 fee is requested, unless noted at the time. If you do not win a place in class, you are welcome to stick around and take notes. Drawings will take place before class. Winners must be present in the hands on area at the start of the class in order to retain the spot.

The Hands-on Instructors include John Emmerling, Jake James, David Lisch, Scott Szloch, Firelight Forge.

Hot Tips Sunday

We will feature a Round Robin morning of fantastic blacksmiths to answer questions and offer great tips.

CONFERENCE FEES

We have simplified our conference fee schedule. These new fees will be consistent for several conferences for your convenience. We have better defined the categories and made Dinner an option for you.

Dinner tickets will be used to better estimate how much food we need from the caterer. Finally, a guest to the conference will now become a new member.

THREE DAY FEES

Member: \$65, plus \$15 dinner fee (optional).

Household (at same residence): \$100 plus \$15 dinner fee/person (optional).

New Member: (not previously NWBA): \$45, which includes one-year membership and admission to this conference, plus \$15 Dinner Fee

ONE DAY FEES

Member: \$40, plus \$15 dinner fee (optional).

Household: (at the same residence) \$50, plus \$15/person dinner fee (optional).

New Member: (not previously in the NWBA): \$45, which includes one-year membership and admission to this conference, plus \$15 dinner fee (optional)

Dinner only: \$15. Dinner will be served only to meal ticket holders (issued and sold at registration).

Auction Item Donation: \$5 for hand-crafted item, get cash back!

Safety Glasses will be required of all attendees; \$2 fee or bring your own.

Hands-On class participants will pay a \$20 fee after being drawn for a class.

ARE YOU READY TO PUMMEL?

IT'S TIME TO GATHER YOUR FORCES, SHARPEN YOUR TOOLS,
AND PREPARE FOR THE SPRING CONFERENCE

BLACKSMITH WARS II

unplugged

NEW RULES – NEW TEAMS – MONSTER PRIZE!

The 4 team members who win this contest will represent the Northwest Blacksmith Association in the "Blacksmith Wars" at the

Western States Blacksmith Conference 2011.

They will also receive the coveted Golden Hammer Award.

The 2 volunteer members pulled will have the opportunity to join another team at Western States.

Changes for this contest:

- ◆ Teams will organize in advance of the conference and each team will have 4 members plus 2 pulled from a hat at the conference.
- ◆ NO POWER TOOLS. Electric forge blowers may be used.
- ◆ Teams supply ALL equipment including fuel. Use of NWBA equipment not allowed.
- ◆ Teams will know what the project is upon registering online at contest HQ (rivercityforge@iinet.com).

This is going to be a huge event and teams should get registered ASAP so that they can plan their attack.

To register your team, for any questions please contact Mike at rivercityforge@iinet.com or call 360-513-1355



BLACKSMITH WARS II *Unplugged*

OFFICIAL RULES New rules underlined



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, and to help generate funds for the NWBA's continuing educational programs.

TEAMS

Each team will consist of six (6) NWBA members. Two (2) members will be pulled from a bucket before the contest begins. 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.

TOOLS

The NWBA will not provide any tools or equipment for this event. NWBA equipment may not be used. ALL fuel, forges, tools and non-powered equipment must be provided by each team. No power equipment of any kind may be used during any part of the construction of your project. This includes electric saws, grinders, wire brushes, etc. Electric forge blowers may be used. Power will not be available for induction forges.

MATERIALS

Each team will provide their own **raw** materials. No pre-forged pieces will be allowed. Teams will be reimbursed for materials to a maximum of fifty (50) dollars.

DRAWING

A drawing of your project must be displayed at your forging station during forging sessions and submitted with your finished project to the judges.

FORGING SESSIONS

Teams will be allowed to forge at their stations on Friday, from 12noon until 2pm, and from 6pm until 11pm. On Saturday, the final session will be from 12noon until 2pm.

These will be timed sessions, during which forging, fitting, and finishing skills, as well as teamwork will be judged. At the end of the Saturday session, items will be surrendered to the judges.

TEAMS MUST SURRENDER THEIR PROJECTS AT 2 PM, ON SATURDAY. Teams surrendering their projects after 2pm are disqualified from competition. No exceptions. No, never, never, ever.

AUCTION

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

JUDGING

Judging will consist of five (5) major categories:

- 1.) DESIGN
- 2.) FORGING SKILLS
- 3.) TEAMWORK
- 4.) FIT AND FINISH
- 5.) PEOPLES CHOICE

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.

FORGING SKILLS - Are proper forge and shop techniques being used?

TEAMWORK - Is the work load evenly distributed and are all members working together?

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.?

PEOPLES CHOICE- This special category will be judged by the entire membership of the NWBA present at the conference by vote on Saturday.

FINAL SCORES AND PRIZE AWARDS

Final score announcement and the awarding of prizes will be after the general meeting. The 4 original team members of the 1st Place team will represent the NWBA at Western States Blacksmith Wars. The 2 volunteers names will go in the bucket to be pulled from at Western States. They will have chance to join a team there. **The decision of the judges will be final.**

GOOD LUCK !

ACCOMMODATIONS

Motels

Cocusa Motel (360)757-6044

Please call them directly for a special rate, and tell them you are with the Northwest Blacksmith Association.
(\$47 single/\$54double)

370 West Rio Vista Avenue
Burlington, WA 98233
exit 230 from I-5

Days Inn Mt Vernon (360)424-4141

Please call them directly for a special rate, and tell them you are with the Northwest Blacksmith Association
2009 Riverside Drive
College Way & Riverside Drive
Mt Vernon, WA 98273
exit 227 from I-5

Hampton Inn & Suites (360)757-7100

Please call them directly, before March 31, for a special rate. Tell them you are with the Northwest Blacksmith Association.

1860 S Burlington Blvd
Burlington WA 98233
exit 229 from I-5

Tulip Inn 360-428-5969 36

Toll Free Reservations: 1-800-599-59692200
2200 Freeway Dr
Mt Vernon, WA 98273
exit 227 from I-5

Best Western College Way Inn (360)424-4287

300 W College Way
Mount Vernon, Washington 98273-5424
exit 227 from I-5

Camping

The Fairgrounds are ours to use. Trailer hook-ups w/ water & electric for \$20 per night. Dry camping, \$10 per night, many undercover areas for tents are available.

Pay at registration desk, please.



Look good from behind....Volunteer!

Spring 2011 Conference Preregistration Form

Sign Up Early

Avoid Long Lines

Get a Free T-shirt!

THREE DAY CONFERENCE FEES:

☐ Member \$65 ☐ Household \$100

Meal \$15 each, please indicate how many _____

Name _____

Address _____

Phone _____

Email _____

T-shirt size, select one: ☐ M ☐ L ☐ XL ☐ XXL

Return this form with your check as soon as possible.

All payment must be made in U.S. dollars.

Mail entire page to:

NWBA
8002 NE Highway 99 #405
Vancouver, WA 98665

You can also preregister online at **www.blacksmith.org**

Last day early registration is accepted April 18, 2011.

Pick up your badges and dinner tickets at the registration desk.

Camping fees need to be paid in person at the registration area.



North West Blacksmith Association

The Northwest Blacksmith Association Is a Washington corporation and 501 (c) 6 non-profit trade association, which was founded in 1979. Now at 500 strong and growing, our Mission is Education in Blacksmithing and related Metalcrafts. We have something to offer to anyone with an interest in blacksmithing, from the beginner to the serious professional.



Semi-annual Conferences



Hands-On Workshops

Members of the N.W.B.A. receive our award-winning newsletter, **The Hot Iron News** and the opportunity to attend N.W.B.A. events.

Name: _____

Dues are: \$45.00 U.S.
\$50.00 outside US

Address: _____

City: _____ State: _____ Zip: _____

☐ New Member

☐ Renewing Member

Phone: _____

E-Mail: _____

Mail to: Northwest Blacksmith Association
8002 NE Hwy 99 #405
Vancouver, WA 98665

To apply on-line and pay by credit/debit card go to **www.blacksmith.org**

Trying everything at least once

A look into the life of Ries Niemi, Industrial Artist

by Lauren Osmolski

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

RN: I can't honestly remember when I first joined NWBA, but I would guess at least ten years ago. I have been working with metal since 1980 or so, and bought my first anvil and forge in about 1989.

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

I live in Edison WA, in the Skagit Valley. I live on a farm, with lots of space and no neighbors, so I can make as much noise as I want. There is great food- most of what I eat is grown or caught within a few miles of me, the steelyard delivers twice a week, and I can see mountains and water from my shop.

HIN: Are you involved in a blacksmithing business?

RN: I usually call myself an Industrial Artist. Blacksmithing is part of what I do, but far from all of it. I do all kinds of metalworking, including welding and machining, as well as a wide variety of other artwork techniques. I have gallery shows of smaller work, and for the last 30 years, have made my living making ornamental iron, parts of buildings, and public art.

My business is called Manmade. Because I am a man, and I made it.

HIN: Simple and to the point, makes sense.

HIN: What's your shop like?

RN: The music is very loud.

HIN: That's important.

RN: I have a lot of tools in my shop- its 2500 sq feet, with sections for sheet metal, plasma cutting, machining, welding, woodworking, and, of course, forging.

I have a relatively small hammer- an 88lb Anyang. My favorite anvil is my Nimba, and besides being functional, it reminds me of Russell Jacqua, who was a friend of mine. I also do a lot of hot twisting on my Hebo, and hot bending with my Hossfeld.

I clean up my shop a lot- really- and yet, there are still always snowdrifts of half finished projects, scraps that are too good

to throw away, and important notes to myself in illegible writing.

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

RN: I am a tool lover, so I always check out the tools first, both hand and power. I also look at the work being done, of course.

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

RN: The bread and butter of my shop are large-scale stainless steel pieces- seating, fences, railings, and sculptures. Forging is often only 30% to 50% of a project, as it is just too labor intensive for the budget on many of my jobs. I also make a lot of smaller pieces- chairs, tables, candlesticks, and so on.

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

RN: I have, over the years, done it all.

I used to do a line of furniture and knickknacks, and I sold that wholesale to around 200 stores around the country, so at that time, I had a rep and I did big wholesale shows.

I have also sold my work through shows at fine arts galleries. I have been lucky enough to have gotten a lot of public art commissions with government agencies, so I have big pieces at places like Safeco Field. I have done a fair amount of work with architects and contractors, both residential and commercial. And.... I have fixed stuff for walk-ins, bartered things for food, and done my share of signs, store fixtures, light fixtures, shelf brackets, toilet paper holders and pizza spatulas.

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

RN: I have an Anyang 88lb Chambersburg copy. I wish I had bought the 165lb size, but at the time, as my first hammer, it seemed big enough. Mine is a two-piece, so it weighs about 3500lbs.

While at times, I have lusted after Nazel 4B's and the like, I already have a wife- and recognize I am not able to make two commitments on that scale.

I do make my share of power hammer tooling, I also do a fair amount of work with a hydraulic press, and I have made tooling for that as well.

Continued on page 18



Trying everything

Cont'd from page 17

I have a pretty complete machine shop, so I can make tooling for both machines.

I often do large projects that justify making special tooling. For example, I recently finished a project for Coupeville High School, where I made a complete set of alphabet dies for the hydraulic press, in 2" tall reverse lettering.

One of the tools I use everyday is the Hossfeld bender. I have owned one since about 1978, and I find it indispensable. I do a fair amount of hot bending on it, and lots of cold bending as well.

HIN: How has your business evolved over the years?

RN: Well, I started out by going to Sears and buying a tape measure and a claw hammer. Then, bit-by-bit, tool-by-tool, I bootstrapped my shop by taking on jobs, getting down payments, and buying the tools to do them.

I started out doing a lot of jobs for architects and contractors, then spent about 15 years making and selling small products. Starting with my first public art project in 1978, I slowly got the track record and skills to get bigger work.

HIN: Where do you see your creativity taking you these days and into the future?

RN: I enjoy a mix of projects. Many of my larger projects can stretch of for literally years- it's not uncommon for a public art project to take 3 years, start to finish, with the actual working in the shop part taking place a year or two after design. So, to balance it out and keep myself sane, I am always making small things- spatulas and door pulls, tables and chairs, candlesticks and sculptures- that are quicker and more personal.

As my kids get older, I would like to travel more, and do residencies in other countries, working with smiths and artists in other places. I have gotten more interested in writing lately, too, and would love to photograph and write a book about ironwork in Buenos Aires, or on the bridges in Amsterdam, both places with amazing ironwork that is hardly documented.

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

RN: Although I am primarily self taught, I did take a couple of years of night school in machining at LA Trade Tech in the late 80's, and my teacher, Tommy Honda, who was a retired machinist from McDonnell Douglas, taught me a lot- as much about being patient and doing things right as about actually



running machines. Since then, I have been to a lot of ABANA conferences, starting with San Luis Obispo in 1992. I love seeing how different people approach forging, and how many ways there are to do different things from the same materials.

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

RN: Study, in the traditional sense, in terms of looking at books and videos, go to as many local and national conferences as you can, and see actual smiths making things- and then, based on what you have seen, try to do a little work as often as you can. One smith I respect a lot, James Garvey of New York, says you should forge something, anything, every day.

HIN: Do you have previous teaching or demonstrating experience?

RN: I haven't done a lot of demo-ing at blacksmithing conferences, but I have taught various art related things for a long time- and spoken about metalworking at a variety of places- including ABANA conferences, colleges and high schools, museums and galleries. I once had 100 fifth graders for a week at Fort Worden- 1000 years of accumulated knowledge- and I learned to use the word "barf" in many wondrous ways.

HIN: Can you share with us some influences on your work?

RN: My favorite period of metalworking is just post-industrial revolution- when the widest range of tools became available. I had the great good fortune to see Steve Bondi give his Mazzucatelli talk at Flagstaff, and then travel to Italy and see much of the work in person. I also really like Michelucci, who was the Florence, Italy master smith at the same time. He did some amazing Art Deco work. The ironwork in Amsterdam is another thing that really inspires me- there is almost nothing published about it, but Dutch blacksmiths, particularly from 1900 to 1940, did really wonderful, big and beefy work, including railings on all the bridges over the canals. Most of my art influences are not blacksmiths, but artists who worked in a wide variety of mediums. Duchamp, Mario Merz, Andy Warhol, William Wiley, Howard Kottler, Bill Woodruff, and many more modern artists.

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

RN: One of my favorite books is "The Nature and Art of Workmanship", by David Pye, a British teacher and craftsman. It is almost a philosophy book for craftspeople, which talks about why we do what we do, and why it's important.

Continued on next page

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I have a pretty big library of blacksmithing books, and I like the Dover books about Art Deco and Art Nouveau, the Dona Meilach books, and the Horta and Paley coffee table books.

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

RN: Generally, when talking about constant volume forging, people say there are five basic techniques, and everything comes from them: Tapering, Upsetting, Forge Welding, Punching, and Bending. Pretty much everything a blacksmith does is some combination of those five.

I am really interested in two subcategories- Twisting, which is a type of Bending, and Texturing, which is basically punching, only you don't go all the way through.

I have been exploring the range of those two techniques for years, and that is what I will be demonstrating. You would think twisting is simple- and, of course, basically, it is- but there is a really wide range of effects you can get from that one simple technique. I will talk about the theory, about linear lines, and what happens when you add horizontal lines as well, and show a wide range of twists in a lot of different



shapes and profiles. I will be bringing my big twisting machine, but mostly just for muscle, and will show how it can all be done by hand, too, of course.

In terms of texturing, there is also an incredible range of things you can do with relatively simple tools. Especially

spring swages, on a power hammer, offer quick ways to make crazy stuff.

I will be using simple homemade tooling, along with misusing some of Grant Sarver's products. He tends to make things that he thinks do one thing, but, in reality, can be made to do a whole lot more.

One of the great advantages to being self taught is you don't know when you are doing it wrong, and hence you can invent things that you would never discover, doing it "right".

Lately I have been using many of the parts I make to create small tables, and tableware- spoons, spatulas, and things like that.

HIN: Thanks Ries! It's great to get to know you better and it seems like it's going to be a great demo. We'll be seeing you at the conference, good luck with your demonstration! ◆

On making

Cont'd from page 3

honor our general created-ness as well as the particular created-ness which made us makers.

By implication, this means that those things which we make bear our image into the world. If we will engage the question of what our own image is, I believe that we will arrive at a more truthful basis for our creations. We will know when a piece is finished. If we can understand how successfully our making aligns with our intention for the work we have a way to evaluate its quality. We will be able to observe personal progress and achievement in how accurately our body of work represents us.

In Greek mythology, the smith Hephaestus was lame and thus considered grotesque, nevertheless he created the tools of the gods – Hermes' wings, Achilles' armor, and Eros' bow and arrow - among others. Hardly a thing moved in the heavens or on the earth that was not somehow a product of the forge at Lemnos. He made the chariot in which Helios the sun god drove daily across the sky; he also made a chariot to provide for

his own transportation, and several automatons to do his bidding. In these mythological themes is another reason for making – we make to meet our own and our community's need of implements for living, for working, and for enjoyment.

When I attend NWBA conferences and walk through the gallery, I am always inspired at the variety, the inventiveness, and the ingenuity of the smiths who are working in our area. The same goes for the demonstrations, seminars, and lectures – without fail there is something worthwhile being said, being shown, being created and passed on. I find here a final reason that we make: to honor our craft and to honor the ideal of craftsmanship. Some find this honor in embracing – in a particular piece or over the course of their career – the traditional tools, methods, and perspectives of blacksmithing. Others find their way to honor the craft by adopting new technologies, new processes, and new ideas; by pushing the boundaries of what is possible with a piece of iron. In every case, may we honor craftsmanship by "making well" – creating pieces of enduring function, elegant design and execution, and great beauty. ◆

Western States Blacksmith Conference And Blacksmith Wars World Championship ~ August 18 - 21, 2011

After more than twenty-five years, blacksmiths still speak with reverence of the first Western States Blacksmith Conference at Mount Hood. Do you remember Mountain High? Don't miss your chance to be a part of the Woodstock of blacksmithing. This is the event you'll still be talking about twenty-five years from now!

Blacksmith Wars Is Back!

Blacksmith Wars was the high point of the 30th Anniversary and the most exciting conference event in many years.

With the participation of other associations, we will be taking it to the next level with the:

Blacksmith Wars World Championships!

Don't miss it!

An Event for The Whole Family!

Mark your calendars! You're all invited To Mount Hood and the Village of Government Camp. Bring the whole family, there are so many things to do here. Skiing, boating, and hiking in one of the most beautiful areas of the Cascade Mountains. Enjoy all the recreation within walking distance. Zip lines, go carts, putt-putt golf, and the incredible Alpine slide. Make your reservations early!



This conference is going to be the one that nobody wants to miss. If I have to crawl, roll in a wheelchair, hitchhike, parachute in, or dig a tunnel I AM GOING! A lot of folks my age won't be here by the time another get together of this quality comes around again.

So don't miss your chance folks!

Bill Cottrell



It's time to Return to the Mountain

The pieces are in place to make the Western States Conference, to be held on Oregon's Mt. Hood August 18-21 2011, an event not to be missed. From the Opening Ceremony in Timberline Lodge's outdoor Amphitheater with Jeffrey Funk, to the Blacksmith Wars Award Ceremony, this conference from start to finish is packed with exciting Demos and Events while surrounded by the spectacular views of Cascade Mountain Peaks.

Hosted by the NWBA and the Alpine Village of Government Camp, every effort is being made to make all guests feel welcome and at home. Quite possibly this is the best selection of housing options and prices ever offered at a Blacksmithing Event. Hotels, lodges, hostels, mountain cabins and camping, every thing from \$20 a bunk to a fireplace room at the National landmark, Timberline Lodge is available. There are many units for group rentals also, if you are traveling together-you can house together.

Perhaps the highlight of the Western States Conference will be the "Blacksmith Wars World Championships".

It will be a competition between numerous 4 person teams representing their organizations to create a project which will be revealed upon team registration. There will also be a secret design element revealed at the event in which all teams will have to incorporate into the final project. We are asking that all Associations involved provide 1 or more, 4 person teams to represent their group and try to claim the bragging rights from the NWBA and the event. There will also be cash prizes awarded to winning teams and first prize will include a coveted hand-forged and hand-engraved War Hammer for each team member, crafted by Darryl Nelson and Tom Ferry. Finished projects made during the Blacksmith Wars by each team will be auctioned off at the end of the event, with proceeds also going to the respective associations. We would like to have at least 12 teams and can accommodate up to 24. All work will be done with hand tools only (no power hammers) The NWBA will provide anvils and forges for all participating teams and will accommodate the needs of any teams the best we can in regards to tooling that can not be transported to the event due to air travel or transportation issues. The NWBA will also have a pool of talented blacksmiths to draw from in order to fill all teams that are shy of the 4 person quota. **We want your participation, no excuses.**

Because this area is a vacation oasis, we encourage attendees to plan their family vacations around this event. Fishing, hiking, horse and mountain bike rentals and beautiful trails, as well as snow skiing are just a few of the family events available at this venue. There is also an Action Park with over 20 activities, ranging from putt- putt golf and go-carts; to zip lines and bungee jumps. All of this (with the exception of the skiing) is within easy walking distance of the conference. So please come early and stay late to make this a memorable event. Learn more about this event and our Village hosts at www.westernstates2011.com. Or, contact one of the following:

General conference information:	Darryl Nelson 360-832-6280, info@westernstates2011.com
Blacksmith Wars:	Tom Ferry, blacksmithwars@westernstates2011.com
Lodging Information:	Andrea Lisch, lodging@westernstates2011.com

Pre-Registration for Fall Conference 2011 ~ August 18 - 21

Western States Blacksmith Conference & Blacksmith Wars World Championship

To attend conference events you must be a paid member of one of the invited Blacksmith Associations. Badges are required in most areas, although there will be a few areas designated "public". Each person attending demonstrations must have a badge.

Each conference badge is: \$115.00 if purchased by August 1st.
\$140.00 if purchased after August 1st.

Tickets for Saturday Banquet: \$25.00

Banquet tickets are limited and are only guaranteed with pre-registration. Preregister during the Spring Conference or online at www.westernstates2011.com



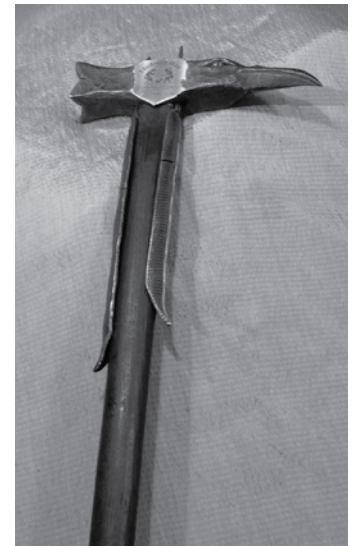
Fire on the Mountain

This War Hammer could be yours!

Western States first ever
Blacksmith Wars World
Championship

Winners of the Spring
Conference Blacksmith War
will Represent the NWBA

More information:
www.westernstates2011.com



All American Anvils

Cont'd from page 5

anvil is rough hammered into shape and is then ready to receive the steel face. This is a flat bar of steel of such composition as will take a certain temper, maintain its elasticity and resilience, and be so tough as with the aid of the wrought iron backing, to resist fracture. The billet and steel are heated in the same furnace and welded with the steam hammer shown in **Figure 2**. From this engraving, it will be noticed that the workman handling the billet places it upon a roughly curved die which forms the lower part of the upper part of the body. The blank then passes to another steam hammer, **Figure 3**, with which the point is drawn down, that tail of the anvil rough shaped, and the given dimensions approached as near as may be practicable. The final operation on the top is done by hand, as illustrated in **Figure 4**. The sides are here brought truly parallel, the horn is tapered and properly curved on the under side and the top practically finished. During these operations, pritchel and hardy holes have been formed in the top of the anvil.

Another billet passes from the furnace to the hydraulic press shown in **Figure 5**. What we may term the

anvil of this press moves toward the rear, reference being had to the engraving, so that the billet can be dropped into the opening above the ram. The anvil is then moved back to a central position, water turned on and the ram is forced upward, completing the lower part of the anvil, with the exception of a slight burr due to excess of metal which has been squeezed out around the edge.

This finishes at one operation the bottom, which is next ready to be welded to the top. The small coke heated furnace shown in **Figure 6** supports both top and bottom parts, the parts to be welded being placed next in the fire. When the proper heat has been attained the base is placed upon the anvil of a steam hammer, the top centrally held upon it, as illustrated in **Figure 7** when the two parts are perfectly incorporated.

The next step, and one of the most important, as far as the appearance of the finished anvil is concerned, is illustrated in **Figure 8**. From the welding hammer the anvil is taken to a cinder box and by means of sledges the joint is thoroughly hammered down, the surfaces are sprinkled with water and smooth hammered to remove the scale, after which the anvil is placed face down in a furnace. When the steel portion has reached a dull red

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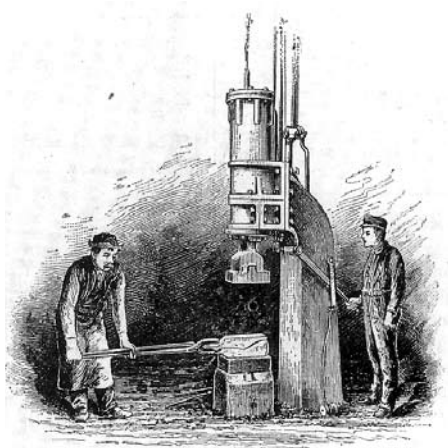


FIGURE 2

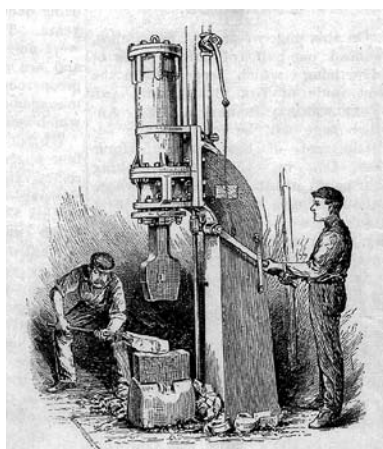


FIGURE 3



FIGURE 4

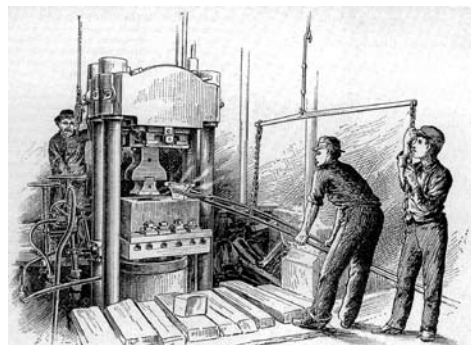


FIGURE 5

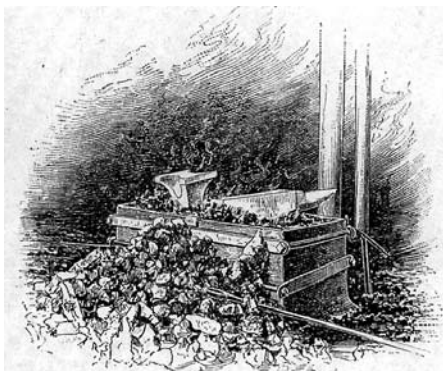


FIGURE 6

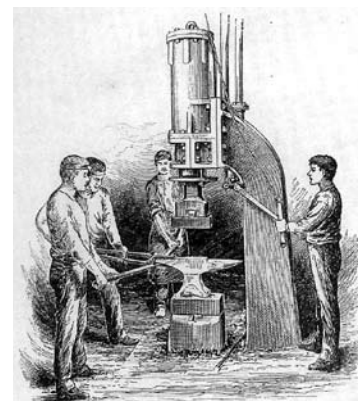


FIGURE 7

heat, it is placed in the hardening tank, **Figure 9**, and streams of water thrown upon it. The anvil is left in the tank until cool. Before hardening, the anvil has been rough ground upon the edges and the face trued up.

Testing

At first glance, it would seem unnecessary to test each anvil. This would appear to be of little consequence, as the material is first intimately known, the various operations are carefully performed, and the product should seemingly meet the requirements in every instance; but this is not relied upon. Each heat of steel for the face is incorporated in one or more anvils, and upon their completion, they are tested in every way possible with the hammer. They must resist indentation with a hard, heavy hammer, must be free from all tendency to chip on the sides or flake on the top, and even under the most severe treatment, must remain free from all cracks. Not only is this policy pursued when each new heat is commenced, but it is followed in the case of every anvil turned out. After grinding the body of the anvil, it is painted and face varnished and covered with heavy burlap, which prevents the face from being damaged in shipping.



FIGURE 8

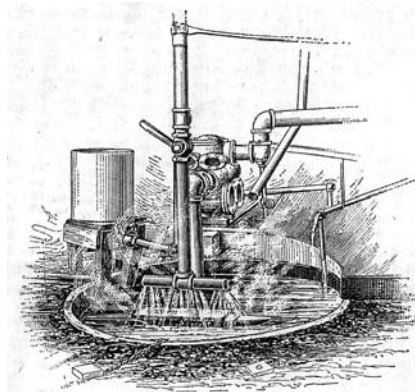


FIGURE 9

Hay-Budden Manufacturing Co.,

BROOKLYN, N. Y.

Solid Wrought Anvils.



Every genuine "Hay-Budden" Anvil is made of the best American Wrought Iron, and faced with best Swedish Cast Steel.

Every genuine "Hay-Budden" Anvil is made by the latest improved methods, and is made of one solid piece, not in two or more pieces, as is customary with most anvils, and are welded at waist.

We warrant all "Hay-Budden" Anvils to be sound, to be free from flaws, and to have faces hard and true, and will replace without extra cost any that prove otherwise.

None that every month "Hay-Budden" Anvil is stamped with our name.

Regular Blacksmiths' Anvils and special Horsehoofers' Anvils in steel and cast steel always carried in stock. Anvils of special dimensions and shape made at short notice. Our Farmers' (Tip Horn) Anvils are in a long list of sizes. Sold only through the dealers.

Every anvil user is the United States should use an American-made anvil, and if your dealer does not handle them he can get one for you at short notice. Guaranteed equal to any anvil on the market.

Received Gold Medal, Highest Award for Anvils, at Omaha, 1893.

Is he twice as good?

Cont'd from page 7

artistic quality about him that struck me, and I love his work.

I love the modern style of blacksmithing as an art form. I like the simplicity with form and function where the connection is explained and is prominent.

I also enjoy the Art Nouveau style with all the organic movement, the natural world being one of the best instructors of line and form.

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

BT: I like the Donna Meilach books, and the Metal Design International books,

Also Schiedearbeiten Von Heute by Hoffman, and the Peter Parkinson books.

HIN: Would you let us in on what you are going to demo?

BT: In my work, one of the things I'm exploring is bringing focus on

the connection between two very different materials, glass and metal. I'm trying to come up with the new, interesting and maybe even crazy ways to bring them together.

I will be making a metal and glass table for my demo at the next conference.

HIN: Thanks Bart! Sounds like it's going to be really interesting. It is a challenge to master two mediums technically and artistically. I'm sure that we will want to hear more about that at the conference. ♦

Members in Action:

The North Bend Clipper Ship

by: Lauren Osmolski

In the early 2000's, Darryl Nelson of Fire Mountain Forge received a commission to create a public art installation for Lincoln City, Oregon designating the historic district of Taft. The project consisted of an aluminum arch spanning a street crowned with a giant forged copper Dungeness crab, flanked by an assortment of forged non-ferrous sea life. This project caught the attention of the city of North Bend, which is a bit further down the coast of Oregon. North Bend is surrounded on three sides by Coos Bay. As part of their urban renewal plan, a proposal was put forth to Darryl to design something for their boardwalk. This project was funded with stimulus funds from the Federal Government.

Shipbuilding was a significant early industry in this area. Darryl was given an artists rendering of the ship "Western Shores" to be the centerpiece of the design. Later into the project more research on shipbuilding needed to be done to be able to authentically recreate such an elaborate object. The "Western Shores" was a three masted ship with six yard arms per mast.

This project brought together three smiths: Darryl Nelson, Gary Eagle and Evan Scott. Darryl made the ship, Gary Eagle created the water, rope ladders, and the anchors, and Evan Scott forged the letters. The city had originally requested water-jet cut letters but upon seeing a sample of forged and riveted copper letters came right around.



The ship is five feet from stem to stern and four and a half feet from keel to main. The hull is made of copper. The main mast and yardarms are forged silicon bronze for strength and to match the hull in color. The ship is not soldered together. Darryl used mechanical connections and rivets to allow for repairs to made in the future if necessary. The sails are stainless steel and were noted as one of the most difficult parts to make, being very resistant to rolling up. Three hundred feet of brass wire was required to create the ship's rigging.

When asked about the particulars of the installation of this project Darryl pointed out right away the considerations necessary in a marine environment. This location was off a bay, as opposed to the Lincoln City install which was off the Pacific and needed to be able to withstand extreme winds as well as salt spray. The arch is powder-coated steel and all connections needed to be isolated with PVC isolation tape. Bronze and Stainless Steel fasteners were used. The arch was in place before the artwork arrived. The ship needed to be lifted manually up three tiers of scaffolding without damaging the rigging. It weighed about 125 pounds. Another challenge faced at the install was after the ship was in place. The architect decided that the ship should be moved north by six inches. The clamps holding the vessel were loosened. The only option was to push and the ship tried to capsize. Darryl was nearly impaled by a yardarm. Luckily, the only damage was that one of the copper letters fell and was only bent slightly. The architect barely escaped injury. ♦

CLASSES

Meridian Forge

Meridian Forge is located in Southeast rural Pierce County, 23 miles south of Puyallup, WA, on Hwy 161 (Meridian) 5 miles north of Eatonville, WA. The facility offers onsite camping, with motel and restaurants in nearby Eatonville. A variety of classes is offered, including Animal Heads, Garden Gates, Coffee Tables, and Door Hardware. Custom Classes are also available on request, with a minimum of six students; you may design a class covering your particular interests. Contact Darryl Nelson at 360-832-6280 or firemtforge@hotmail.com.

March 25-27, 2011 – Art Deco Grill w/ Gary Eagle \$350

April 1-3, 2011 – Western States Blacksmithing Curriculum-Basic Class w/ Mark Aspery \$350

May 20-22, 2011 – Lighting Class w/ Joe Elliott \$350

June 10-12, 2011 – Animal Heads w/ Darryl Nelson \$350

A nonrefundable deposit of \$100 is required to register.

Studio 4 Forging Facility LLC

Studio 4 is just south of downtown Seattle. Featuring eight forging stations and a state of the art knife making studio with a wide variety of blacksmithing, knife making, and blade forging classes that are often available. To sign up for a class, contact David Lisch at 206-919-5431 or studio4@davidlisch.com. Current classes are always listed under LEARN at www.davidlisch.com

Studio 4 Forging Facility 3600 E Marginal Way S. Seattle WA 98134

February 11-13 2011 – Liner Lock Folders with Tom Ferry \$500

February 19-20 2011 – Basic knife making with Dave Lisch \$275

April 1-3 2011 – Damascus making from the beginning with Tom Ferry \$500

May 13 - 15 2011 – Bowie making with Tom Ferry \$500

Old West Forge

Old West Forge is located about 70 east of Portland in the state of Washington. Tim Middaugh offers intensive 4 day classes that focus on great instruction followed by lots of traditional hands on work. All tools, materials, and well equipped student work stations are provided. To secure your space send a \$200 non-refundable deposit payable to Old West Forge, PO BOX 2105, White Salmon, WA 98672. For additional details contact Tim Middaugh at (509) 493-4418 or tim@oldwestforge.com.

March 18-21 2011 – Intermediate Blacksmithing Class in which you forge the tools and tongs required to forge and assemble a free standing adjustable reading lamp approximately 60" tall. \$475

June 24-27 2011 – Get it Hot and Hit it Hard a class designed for beginners and those with some experience who would like to get started right in this craft. \$445 www.oldwestforge.com

Stumptown Forge

Stumptown Forge is located just outside of Portland Or. in the small Hamlet of Beavercreek. Stumptown Forge Blacksmithing School

was created to provide an environment where experienced and beginning Smith's can gain forging experience from a variety of experienced teachers. The classes are structured to include lectures and demonstrations given by the instructor or at the instructors anvil followed immediately by hands on work by each student. Workshop size is limited to 6 students – Pricing includes all supplies. \$100 non-refundable deposit required to guarantee your space. Remaining due at registration. No credit cards accepted. Contact Ken Mermelstein, (503) 632-2363 kmermelstein@me.com

March 12-14 – Japanese Knife Making with Arnon Kartmizov of Bridgetown Forge \$500

March 26th – The art of the Frog with Jack Frost \$175

June 24-27 – Blacksmithing Fundamentals with Ken Mermelstein \$375



In the words of the granddaddy of efficiency studies, Frederick W. Taylor (1856-1915), "**Hardly a workman can be found who does not devote a considerable amount of time to studying just how slowly he can work and still convince his employer that he is going at a good pace.**"



HOT IRON NEWS



A publication of the Northwest Blacksmith Association
8002 NE Highway 99, #405
Vancouver, WA 98665

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ANNOUNCEMENTS

FALL AUCTION 2010

Check out www.blacksmith.org to see the color photos of last year's auction items. Here are the names of members who's auction items generated \$250 and over and have received a free years membership. Congratulations!

Gary Eagle – Wall Sconce

Tom Ferry – Bowie Knife

Darryl Nelson – Red Tail Tomahawk

Jim Garrett – Potato Bowl

Dave Lisch – Damascus Tomahawk

A Board meeting will be held on April 28 at 5 pm at the Fairgrounds in Mt. Vernon. All are welcome to attend. The General Membership Meeting will be held on April 30, following Saturday's dinner, at the Fairgrounds at Mt. Vernon.

BLACKSMITH SWAPMEET 2011

July 23rd - more info www.davidlisch.com

WANTED: Many smiths love to use their port-a-band saws clamped vertically. Send us a picture of your creative (or bizarre) solutions to clamping and such to: nwbainfo@gmail.com. (Hint hint Jeff Wester)

Seattle Metals Guild presents Demo Days, a series of events taking place May 24-25 at the Pratt Fine Arts Center in Seattle in advance of the SNAG conference. Eight presenters on topics ranging from chasing and repousse, Japanese wax casting techniques, to aerospace metals. Space is limited.

More information at: <http://seattlemetalsguild.org/events/2011-demo-days>

Charles Lewton-Brain – Bench Tricks for Metalsmiths
May 30th, \$165.00 (space is limited to 12 students)
www.danacadesign.com

WANTED: Article about properly/efficiently laying out your shop. Have you done a great job? Send a short piece to nwbainfo@gmail.com

NEEDED: Conference photos. The Hot Iron News needs images of the demo's, the gallery, the action and the fun. Send them on disk or by email to nwbainfo@gmail.com. Larger files are always better than small.

THANK YOU to Lisa Geertsen for the great Blacksmith Wars photos and Workshop photos that we used in this issue.

Most NWBA memberships expired at the end of the year. It is time to renew your membership for the coming year. You won't want to miss your 4 issues of the award winning HIN, with all the great information in it. Membership includes free access to our extensive library, scholarship opportunities, and the continuation of the craft and tradition of blacksmithing. Dues are \$45 US or \$50 foreign.

Please take a few moments to renew right now either online with a credit card at www.blacksmith.org or by completing and returning page 16 with your check. The NWBA wouldn't be complete without you.

IRONWOOD DERBY AT SPRING CONFERENCE

Make your cars and bring them with you. The Track will be there, promising to be better than ever. Win the race and bragging rights!