

# Hot Iron News

THE VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION

Third Quarter 2015





# Northwest Blacksmith Association

*"To promote and preserve the Art and Craft of Blacksmithing while building friendship and good will."*

## Board of Directors



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## NWBA Committees

Finance & Budget Committee: Scott Rash (Chair), Darryl Nelson  
- Assets & Inventories Subcommittee: Don Eckler (Chair), Entire Board  
- Auctions Subcommittee: Peggy Gudge (Chair)  
- Audit Subcommittee: Entire Board  
- Donations 501(c)3 Subcommittee: Lee Cordochorea (Chair)  
- Insurance Subcommittee: Scott Rash (Chair), Don Eckler

Member Services Committee: Lee Cordochorea (Chair), Anne Bujold  
- Archives Subcommittee: Jack Slack (Chair), Andrea Lisch, Jeff Wilson, Darryl Nelson  
- Grants, Education & Workshops Subcommittee: Lee Cordochorea (Chair)  
- Library Subcommittee: Anne Bujold (Chair)  
- Board Training Subcommittee: Unfilled

Communications Committee: Lee Cordochorea (Chair), Amy Mook  
- Hot Iron News & Website Editor: Amy Mook  
- Manuals Subcommittee: Lee Cordochorea (Chair)

Events & Programs Committee: Peggy Gudge (Chair), Rashelle Hams, Darryl Nelson  
- Audio Visual Subcommittee: Mark Manley  
- Spring Conference Subcommittee: Peggy Gudge (Chair)  
- Safety Subcommittee: Lee Cordochorea (Chair)  
- Mentoring Center Subcommittee: Rashelle Hams (Chair), Peggy Gudge

Nominations & Elections Committee: Steve McGrew (Chair), Jim Garrett, James von Mosch

## Quick Reference for NWBA Members

Submit articles, photos, how-to's to HIN:  
[nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)

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

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

Northwest Blacksmith Association  
4742 42nd Ave SW #185  
Seattle WA 98116

Annual dues 2015: \$60 (foreign, \$70)  
Dues include quarterly subscription to Hot Iron News.  
Dues may also be paid online at  
<http://blacksmith.org/membership-payment-gateway/>

**Want to be sure to keep up to date?**

**Sign-up to receive email announcements monthly so you don't have to miss another event!**

<http://blacksmith.org/sign-up-email-announcements/>

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 Metal crafts.



## ON THE COVER



Above: Roberto Giordani demonstrating at Blacksmith Week 2015, more about his demonstration and workshop on page 23

## WHAT'S INSIDE

- 2 NWBA Board and Committee Information
- 4 President's Message, NWBA Board Nominations
- 5 Treasurer's Report, Note from Editor
- 6 Mentoring Center News
- 6 Drawing an Ellipse, 2 easy methods.
- 7 June Mentoring Ctr: Bob Denman, Red Pig Tools
- 9 July Mentoring Ctr: Wade Seiders, Square Polled Ax
- 10 Blacksmith Swap Meet
- 11 Blacksmith Week and Alessandro Casetti
- 12 Darryl Nelson, Knots in Steel
- 14 Jeff Holtby, Italian Flower Motif in an Ellipse
- 16 Gary Eagle, Non-Traditional Scrolls
- 19 Central Oregon Team, Sculptural Fire Pit: Joe Elliott, Hunter Dahlberg, Kellen Bateham, Mark Manley, & Darryl Nelson
- 23 Roberto Giordani, Tools & Sculptural Flower from One Piece, and Workshop
- 28 NWBA Membership Registration Form
- 29 Schools Listing and Calendar
- 30 Announcements and ads

### Upcoming Blacksmithing Events

- |                |  |
|----------------|--|
| Sept 26, 2015  | Arnon Kartmazov: Tools, Tricks, and Hofi's ergonomic forging method and its applications     |
| Oct 3-4, 2015  | Colonial Williamsburg Demonstration, Jay Close, Fort Vancouver National Historic Site        |
| Oct 9-11, 2015 | Colonial Williamsburg Workshop, Jay Close, Colonial Hearth and kitchen ware                  |
| Oct 24, 2015   | Open Forge and BOARD MEETING. Bring your NOMINATIONS for the NWBA Board of directors         |
| Nov 28, 2015   | Andy Blakney Welding & Blacksmithing   |
| Dec 12, 2015   | Darryl Nelson: Training and certification for use of the NWBA Mentoring Center Power Hammer. |

For most current info see our online events page: <http://blacksmith.org/events/>

**SAVE THE  
DATE!!**

***NWBA Blacksmith  
Conference 2016***



**Friday May 13, 2016 -  
Sunday, May 15, 2016**

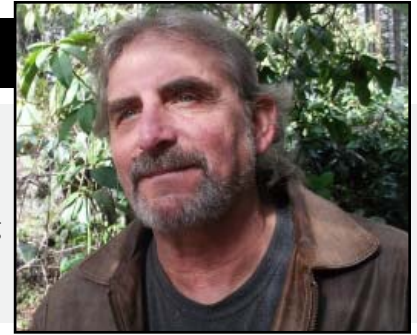
**Longview, WA**

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## From the Presidential Scrap Heap

Greetings all Blacksmiths:

It was great to see a number of you at Government Camp for Blacksmith week! Great demos and a good time of forging iron, forging new friendships and re-kindling old ones. Thanks to Darryl Nelson for organizing this terrific event!



We have been having some great monthly demos at the Mentoring Center and more to come, along with some dates that will be open forge all day. Keep your eye on the website for more great events.

I need to let y'all know that we suffered a break-in at the Mentoring Center. Thieves broke into our equipment trailers and the Mentoring Center. We lost some sound equipment and a number of other items. The insurance company required a list of items lost along with receipts and dates of purchase, which we did not have, so with a \$500 deductible and no way to prove what was lost, the board chose to not file a claim. What we did do is organize a

work party and inventoried and documented items of value, including our library. So, if thieves ever hit again, we'll be covered. Thanks to all who helped with the inventory!

Nominations are open for the upcoming board elections in January. If you love this outfit and would like to help steer it, contact one of your board members. This great organization couldn't exist without you!

Hope you are all having a great summer!

Good forging,

Lynn

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## Nomination and Election of NWBA Board Members

The 2015 NWBA Board nominations and election process has begun.

The board of directors is vital to the functioning of the NWBA. It is by the dedication and commitment from members like YOU, who have stepped up to participate as a board member, that enables the NWBA to be the great organization that it is. The board members make the annual conferences happen. They are the ones who brought to fruition the concept of the NWBA Mentoring Center, and they plan and assure that the NWBA Mentoring Center events happen. We need caring members like YOU to be part of the process of keeping the NWBA going strong.

If you are concerned that you are unqualified because you have never been on a board of directors, fear not! There will be knowledgeable board members to guide you and help you learn the ropes, and bring you in to be part of the team.

5 positions are opening this year. The more people on the ballot the better.

Come to the board meeting **October 24, 2015** at the Mentoring Center in Longview WA and nominate or be nominated, or Contact one of the Election Committee Members with your nominations:

**Jim Garrett** [nimba@olympus.net](mailto:nimba@olympus.net)

**Steve McGrew** [stevem@incandescent-iron.com](mailto:stevem@incandescent-iron.com)

**James von Mosch** [jkvonmosch@gmail.com](mailto:jkvonmosch@gmail.com)

Our by-laws state that nominations will be open until November 15, 2015. Please contact one of the above committee members if you or someone you know is interested in becoming part of the decision making process for our group. The NWBA has contributed to the education and success of many members. Member participation in this process is what allows the NWBA to continue to provide the awesome conferences, an informative and interactive website, newsletter and other services into the future. Ideally there will be six to eight members who will stand up and be willing to accept the responsibilities this job entails.

***BE THE CHANGE YOU WANT TO SEE IN THE NWBA!***

## Treasurer's Report

NWBA Treasurer Scott Rash



### NWBA 2nd Quarter 2015

#### Income:

Conference Income	\$16,763.39
Dues Income	\$10,222.43
Merchandise Sales at Mentoring Cntr.	\$47.00
Refund	\$13.48
<b>Total:</b>	<b>\$27,046.30</b>

#### Expenses:

Conference Expenses	\$11,649.47
Hot Iron News / Website	\$3,338.39
Supplies for Camp Hahobas	\$967.81
Administration	\$419.19
Al Bart Grant	\$300.00
<b>Total:</b>	<b>\$16,674.86</b>

### Mentoring Center 2nd Quarter 2015

#### Income:

Conference Auction	\$5,070.00
Workshop Fees	\$750.00
Event Fees	\$660.00
Youth Mentoring Donation	\$500.00
<b>Total:</b>	<b>\$6,980.00</b>

#### Expenses:

Demonstrators	\$3,200.00
Refund Workshop Deposit	\$125.00
Refreshments	\$47.00
Supplies	\$45.99
<b>Total:</b>	<b>\$3,417.99</b>

### 2015 Conference including 1st Quarter 2015

Income:	\$17,527.63
Expenses:	\$11,649.47
<b>Profit:</b>	<b>\$5,878.16</b>

## A Note from the Editor Amy Mook



It has been an amazing quarter for NWBA and other Blacksmithing Events around the Northwest. The Mentoring Center has now begun to offer 2 events on some months, demonstration/open forge and open forge days. Attendance has been excellent, except for the usual fluctuations during the vacation summer months, and the plan is to continue to offer 2 events a month when possible. I will try to get word out to the membership in a timely manner, and will always publish changes in events as soon as I hear about the change (demonstrators sometimes cancel). The best place to find out the most current information is on our website: [www.blacksmith.org](http://www.blacksmith.org).

I also like to be able to get our members information about other blacksmithing events in our area, and even beyond our area. If you have a blacksmith event you want to publicize, please send me the info, as many details as you have, links to more info on the web, and photos. Depending on what the event is I will publish to our website, or Facebook page, or in the Hot Iron News. There is a convenient Event Submission form online: <http://blacksmith.org/submit-event/>

There are a few articles that I have been promising to write, and articles from members that have not yet been published... I

suppose it is a good problem to have more articles than I have space for, but I want to include them and I am hoping that the fourth quarter

Hot Iron News will be the opportunity to do so. That said, having more articles than I have room to publish is an unusual situation for me as NWBA editor, a job I have been doing since 4th Quarter 2011 (published early 2012), so keep on sending me your ideas, photos, how-to-articles and articles about your shops (I for one find it interesting to see the wide variations and cleverness of shop layout, storage, and other adaptations).

It is hard to believe that I have been working for the NWBA for almost 4 years now. It has not always been smooth sailing, but it is always gratifying to help in whatever way I can to promote this fantastic organization and to inform the members about what is going on. Any criticism or suggestions on how to better serve are always welcome.

In appreciation,

Amy Mook

# News from NWBA's Mentoring Center

Imagine a mini conference every month, hands on with some of the best smiths in the country, learning and sharing tips and tricks of the trade... And in addition to that, an amazing bonus for all blacksmiths who don't have their own setup, open forges where you can come and work with other blacksmiths, many with skills and experience they are willing to share.

The price of admission? NWBA Membership. For a mere \$60 per year, your membership now gives you the privilege of attending these monthly hammer-ins and open forges at our Mentoring Center in Longview, WA. This is in addition to the benefits you already enjoy: 4 Hot Iron News editions per year, annual conferences, access to our extensive library, blacksmith camaraderie, and more.

Launched experimentally in early 2013, the NWBA Mentoring Center has proved to be a great success. Hundreds of blacksmiths have come to the Mentoring Center events, taking advantage of the opportunity to listen and learn from experienced blacksmiths, and get in the fire and try their own hand at the techniques demonstrated. The program has expanded to include open forge events as well as the demo/open forge events. The NWBA Board of Directors is responsive to what the members want, so if you have an idea for an event, or want to demonstrate, contact Director Rashelle Hams, 360-901-1365 [Iamrashelle@yahoo.com](mailto:Iamrashelle@yahoo.com).

In light of the success and reach of the Mentoring Center, we have recently been offered a donation in support of our Mentoring Center programs from long time member Rick Russel. He wants to give back to the organization that helped mentor him by creating a mentor appreciation scholarship in thanks to those that mentor. The scholarship will be a 3 month membership in the NWBA and entrance to the Mentoring Center events in those months... Details have not been set yet, look for more information in the coming weeks, online and in our monthly e-announcements.

Check our calendar on page 29 for upcoming scheduled demonstrations and open forges!  
Full events listing, including Non-NWBA events can be found at [www.blacksmith.org/events/](http://www.blacksmith.org/events/)

## Instructions for Drawing an Ellipse

Jeff Holtby included in his Blacksmith Week demonstration a very useful and concise handout for drawing an ellipse using the following 2 methods. I was unable to find the handout, which I had carefully put somewhere to include in this edition of the Hot Iron News. The Ellipse is integral to the project Jeff demonstrated, so here are the methods, though most likely not with the simplicity and clarity that Jeff had prepared. Jeff says he uses the Trammel Method. See Jeff's demonstration project on page 14.

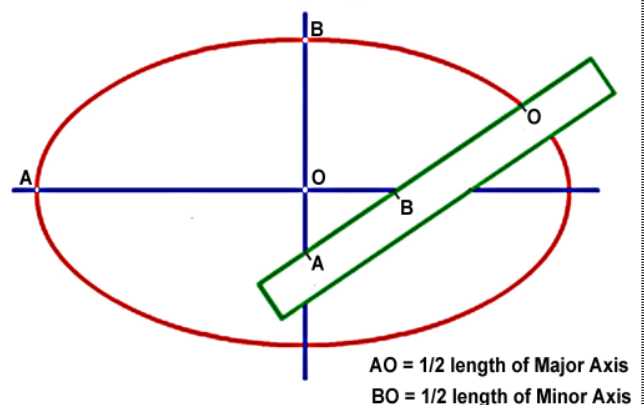
### The Trammel Method

This is one of the easiest and accurate method to draw an ellipse. Mark a piece of paper with points O, A and B where  $OB = 1/2$  length of Minor Axis,  $OA = 1/2$  length of the Major Axis. Draw the two axes. Mark a straight edge O, A, B. Slide A along the minor axis and B along the major axis to get points. Point O traces the ellipse.

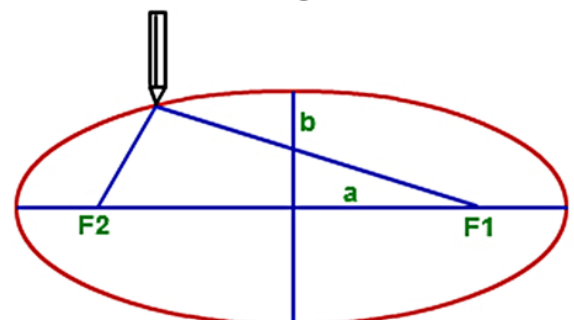
### The Pin and String Method

1. Draw the axes of the ellipse as a cross on the surface on which you wish to create an ellipse. The two axes should cross in the middle. For example, if you want to draw an ellipse that is 34 inches long and 16 inches wide, use your ruler to draw perpendicular lines measuring those lengths.
2. Square the lengths of both axes, and find the difference between the two values. For example,  $34^2 = 1156$ ,  $16^2 = 256$ , and  $1156 - 256 = 900$ . Then, take the square root of your answer. The square root of 900 is 30. Lastly, divide that answer by 2. So,  $30/2 = 15$ . This means that each focus is 15 inches from the center of where the axes intersect along the major axis (the longer axis).
3. Draw two points along the major axis 15 inches from the center in each direction. Put your thumbtacks or nails at the end of the sides of the major axis
4. Cut out the correct length of string. When constructing an ellipse, the length of the string always equals the length of the major axis. Using the example above, you would need 34 inches of string.
5. Tie your string to the thumbtacks or nails, ensuring the string is taut.
6. Pull the thumbtacks or nails out, and put them into the foci points along the major axis that you drew earlier.
7. Put the point of your pencil along the string and pull the string with the tip.
8. Keep the string taut and move the pencil in an arc to draw your ellipse. Draw each the two arcs separately to avoid hitting the nail or thumbtack.

### Trammel Method



### Pin and String Method





# June 27, 2015 NWBA Mentoring Center

## Demonstrator: Bob Denman of Red Pig GardenTools

*Photos courtesy Rashelle Hams*

Here are photographs of three of the tools that Bob Denman forged during his demonstration. The briefest of descriptions are included only on some of the photos, hopefully the photographs are enough to enable you to forge them using simple blacksmithing techniques.

### Fulcrum Weeder



Forming the fork end of the weeder: point the end, flatten the bar starting behind the point and broadening out past the end of the slit you will make to form the forks.



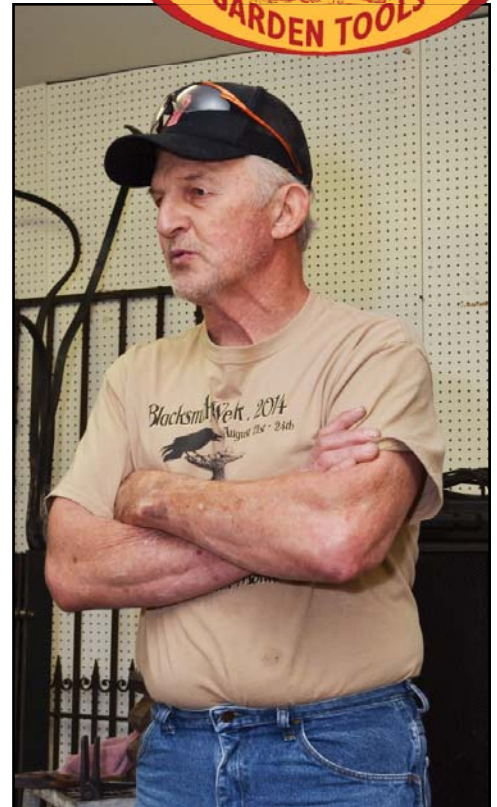
Decorative twist on the handle end of the fulcrum weeder.



Bend the flattened part of the weeder as seen above, using the horn the anvil edge, and the aid of bending forks



Fulcrum Weeder as seen at [www.redpigttools.com](http://www.redpigttools.com)



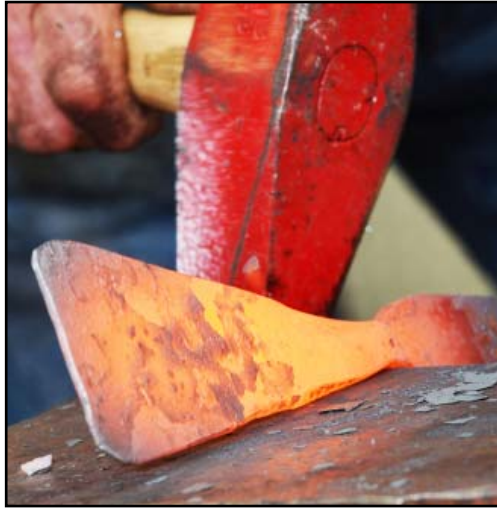
Find out more about Bob Denman and Red Pig Tools:  
[www.redpigttools.com](http://www.redpigttools.com)



**NWBA Mentoring Center June 27, 2015**

**Demonstrator: Bob Denman of Red Pig GardenTools**

**Heavy Duty Hand Hoe**



Heavy Duty Hand Hoe as seen on Bob's website [www.redpigtools.com](http://www.redpigtools.com)



## Demonstrator: Bob Denman of Red Pig GardenTools

### Berry Hook



Berry Hook as seen on the website  
[www.redpigtools.com](http://www.redpigtools.com)



The Berry Hook forged at the demonstration was formed with a socket for the handle.

*Thank you Bob Denman!*

## NWBA Mentoring Center July 11, 2015 Demonstrator: Wade Seiders of Union Hall Forge

Wade Seiders planned to give a demonstration on the profiling of a Ft. Vancouver styled square polled Trade axe, in a coal forge. However, the set up was for gas, not coal. It was Wade's first time doing this in a gas forge (not recommended to try when you are giving a clinic of how to do this), but Wade did a fantastic demonstration just the same. If you were not there to see it live, you missed most of the tips and tricks, but not all... You are in luck, Wade has posted a nice Youtube video showing a few key minutes of his demo.  
[https://www.youtube.com/watch?v=gs96\\_ehXReU&feature=youtu.be](https://www.youtube.com/watch?v=gs96_ehXReU&feature=youtu.be)

A few pictures of what you missed...  
(from Wade Seider's Union Forge Facebook page)



*Thank you Wade Seiders!*



Find out more about Wade Seiders and  
Union Hall Forge: [www.UnionHallForge.com](http://www.UnionHallForge.com)





## Blacksmith Swap Meet & Passing the Hammer! July 18, 2015 at Dave Lisch's Shop

Traditionally the end of July brings many Blacksmiths, Knifemakers, Metalheads, and Tool Collectors to the space in front of Dave and Andrea Lisch's shop, under the Alaskan Way Viaduct, for their annual Swap Meet. It is a blacksmith's delight, just about everything you can use as a smith is available for sale, and much more.

This year, another memorable moment transpired... Jack Slack, founder of The Blacksmith Shop in Pioneer Square, and one of the founders of the NWBA, 'passed the hammer' to Dave Lisch. Jack has mentored many a young smith, and put lots of love and care into the NWBA and the Seattle blacksmith scene. He felt it was time to 'pass the hammer', to recognize Dave and Andrea's efforts and contributions to the promotion of our craft to new and young smiths. NWBA thanks Dave and Andrea Lisch too, for all their work keeping the blacksmithing scene alive and thriving in the Northwest.



Jack Slack passing the hammer to Dave Lisch.



Oh Yeah, the hammer is in your hands Dave.



Next Generation Smith Bhakti Sa, Dave's apprentice, has the honor of meeting Jack.





# The Tenth Annual Village of Government Camp Blacksmith Week 2015 August 19-23

Sponsored by the Cascadia Center for Arts and Crafts  
at the Historic Summit CCC Camp and Ranger Station.

## Blacksmith Week 2015 delivered!

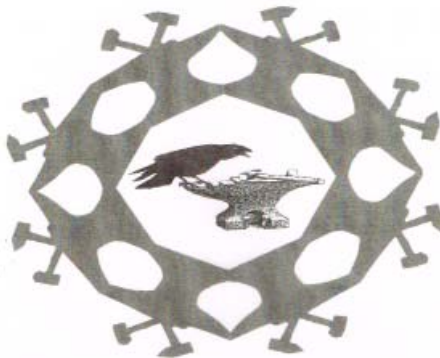
Many thanks to Darryl Nelson, the driving force of this event, and to his fellow Cascadia Center for Arts and Crafts members Blane Skowhede, Betsy Priddy and Betsy Valian. We were treated to great demonstrations from more than 10 blacksmith artists.

Darryl Nelson opened the demonstrations on Wednesday afternoon, tying knots in steel. He showed us how to make a simple overhand knot, square knot, sheet-bend knot, and bow-line knot.

Roberto Giordani, from Italy, demonstrated three mornings, Thursday - Saturday, developing sculptural shapes from a single piece of steel, and building on techniques from beginning to more advanced. Eight students participated in his workshop following each day of demonstration.

Alessandro Casetti, also from Italy, did a mind blowing demo on Sunday morning, the last morning. With a die grinder he sketched a portrait of a man onto a steel plate.

The dynamic Central Oregon Boys- Hunter Dahlberg, Joe Elliott, Kellen Bateham and Mark Manley, with help from Darryl Nelson, headed a Hands-On Flaming Sculpture Project. Joe Elliot and Mark Manley each showed various methods and styles of forging decorative flames to adorn the fire pit they built. Kellen



and Hunter demonstrated how the sculptural elements were formed.

Together, they put many hours into the project before arriving on site; designing, engineering and forging. They brought with them previously forged parts to assemble and some parts to complete during their demo. With assistance from the blacksmiths in attendance, the fire pit was assembled. It became a central gathering place for a few days, a warm place to visit and the only legal way to have a fire in the drought worn woods.

Jeff Holtby packed a lot of instruction into his demonstration, forging an Italian Motif decorative flower in an ellipse. Gary Eagle demonstrated unusual scrolls, some very versatile forms that can be incorporated into many kinds of projects.

There was so much to learn from the demos, and yet, miraculously there was plenty of time for relaxing and enjoying the surrounds and the company of other blacksmiths, families and friends. Darryl is already talking about next year, so mark your calendars and **save the date- August 18-21, 2016**. Be on the lookout for more news on this in the months to come. Thank you again, to Darryl and all the people of the Cascadia Center for Arts and Crafts who made Blacksmith Week 2015 so memorable.

## Blacksmith Week Demonstrator Alessandro Casetti

*Photos by Lee Cordochorea*

**Last but not least...**On Sunday morning, Alessandro Casetti presented the last demonstration of Blacksmith Week 2015. Alessandro is an accomplished painter, singer and musician. Currently he is actively involved in the Sapinecchio Arts Factory headed by Roberto

Giordani. (International Academy of Metal Art [www.artsfactory.eu](http://www.artsfactory.eu)), an art school with a 360 degree approach, located in an atmospheric farmhouse in the Romagna hills.

Alessandro amazed the crowd when he sketched a portrait on a steel plate with a die grinder. The astounding thing for the audience was how difficult it was to see the image standing close to it, as the artist is when he is working. Only standing back, as was done to take the photos, can the face clearly be seen. Wow!

Learn more about  
Alessandro Casetti online:  
[www.alessandrocasetti.com/en/](http://www.alessandrocasetti.com/en/)





# Blacksmith Week Demonstrator Darryl Nelson

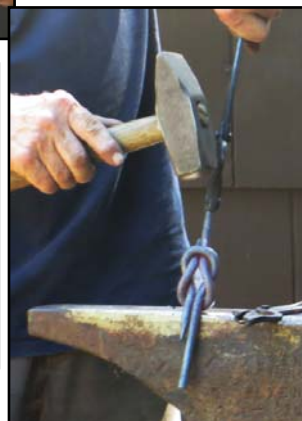
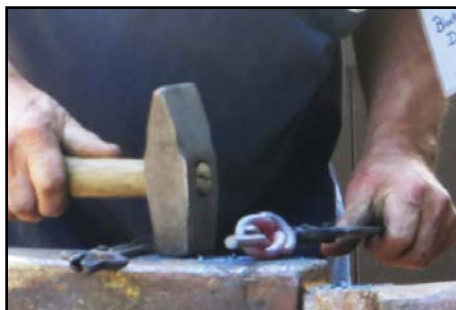
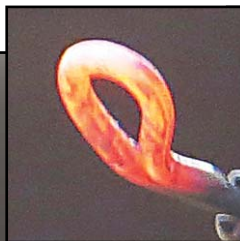
## Tying Knots The Simple Overhand Knot



One complete loop, then bend the bar back into the loop, just as you make the knot in rope. Looks simple, yet to direct the bends precisely where you want them to go with a graceful natural looking curve takes practice. Darryl used the anvil top, side, edge, and the vise as he worked, whatever gave him the leverage and angle he needed. Ever the practical blacksmith, Darryl turned this knot into a functional hook, bending the short end into the hook, then bending the mounting end and flattening it, to be drilled for fastenings for mounting on a wall.



## Tying Knots The Square Knot



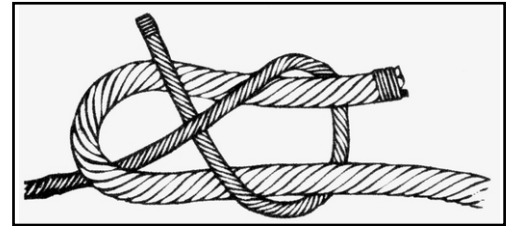
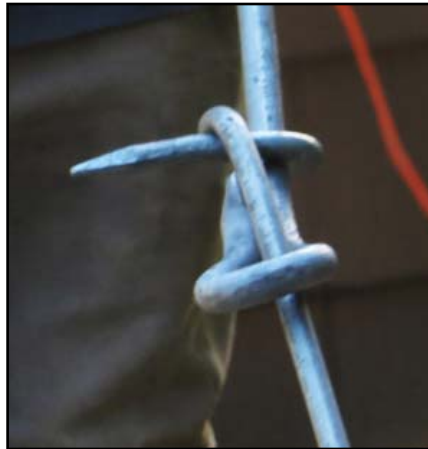
The Square Knot in steel is made with two identically forged loops, angled as seen in the photo and inset top. Note, the short end of the loop is forged to a soft point.

One piece is inverted and the two pieces are inserted, one into the other, and heating as needed, coaxed and fitted into position. Darryl used the anvil and hammer, and vise and tongs as needed.



# Blacksmith Week Demonstrator Darryl Nelson

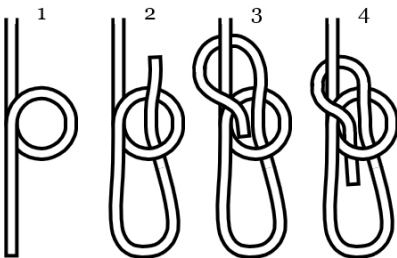
## Tying Knots The Sheet-Bend Knot



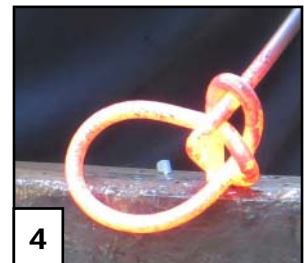
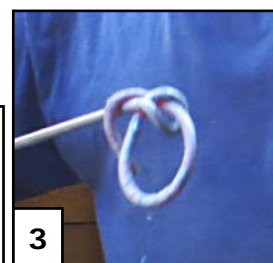
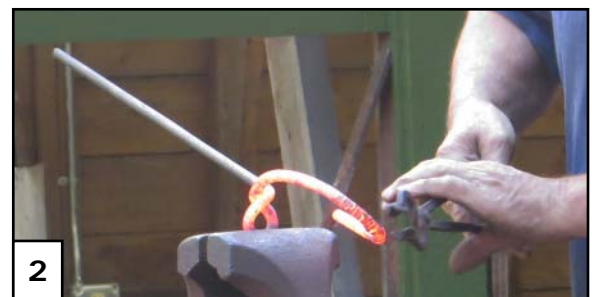
The Sheet-Bend knot is excellent for tying together two dissimilar pieces, here done in steel. One side is 3/8" stock and the other side is 1/2". Point both pieces on one end. Forge one piece as for the Square Knot, then forge the second piece, looping in the opposite direction. Thread together by dropping the long handle ends into one another. Heat and tighten the knot, gently using hammer and anvil, vise and tongs as needed.

## Tying Knots The Bowline Knot

The bowline is used to make a loop at one end of a line. Climbers and sailors use an old saying to describe the action: "The bunny comes out of the hole, runs around the tree, and goes back in the hole."



1. The Tree
2. Rabbit comes out of the hole
3. Goes around the tree
4. And back into the Hole



This example, in steel, is being used to form the handle of a steak turner.

1. Forming the loop of the tree, and making the tight turn for the pass thru (rabbit comes up out of the hole).
2. Bending the rabbit end of the knot to position it to come up through the hole.
3. You can barely see 'around the tree' here, but if the picture were better you could see it.
4. Rabbit (short end of the knot) goes back down the hole. Barely visible in the picture.



Find out more about Darryl Nelson at his website: <http://darrylnelsonblacksmith.com/>  
You can find videos of Darryl on YouTube.

## Blacksmith Week Demonstrator Jeff Holtby

### Italian Motif Sculptural Flower in an Ellipse

Jeff Holtby's project, Flower in an Ellipse, was inspired by a design on an Italian painted tile, it is a common Italian motif. It was a very ambitious project for a single afternoon demo. Even with having all the components cut out, and some of the duplicate pieces pre-forged, it took a lot of work to finish. It did not help at all that we were running out of gas while he was trying to pull off a crucial forge weld on the ellipse. Inconsistent heat made the weld take many more tries than would have been necessary with the right setup, Jeff knows how to forge weld!

The project components consisted of a curved and forge welded outer ellipse, three inner petals (or sepals), two outer leaves, round stock flower stem, and a single piece three petal copper flower. There were several forge welds in addition to closing the ring of the ellipse, the three inner petals were forge welded to the flower stem, and the leaves were forge welded around that. The copper flower was riveted into a slit in the end of the stem, and the leaves were riveted where they connected with the ellipse. The base of the stem passed through a hole pierced into the ellipse.

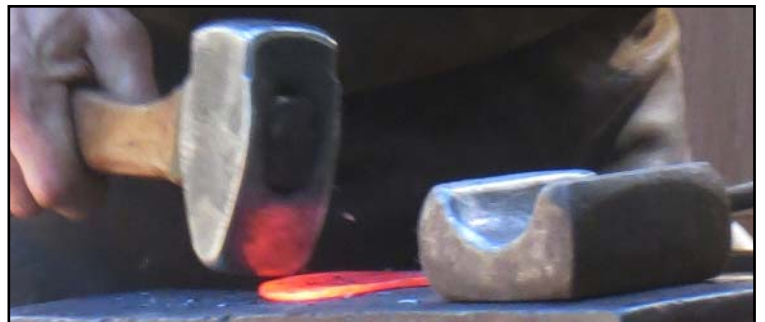


<< Jeff bending the hot piece on the jig he made for the ellipse. He could forge it all out by hand, without the jig, but it takes so much longer. In his shop it took 20 minutes for Jeff to draw the inner diameter of the ellipse on a plate, (the method he used is posted on page 6 in this Hot Iron News), and then tack welding thin bar stock on the line to form the jig. For the length of stock needed, he walks out the length using a traveler measuring tool around the line plus the width of the stock that will be used.

Before bending the cut to length stock, scarf both ends for the forge weld. Be sure to scarf as shown below, so that top and bottom of the scarf are the ellipse edges, so that the piece can lie flat on the anvil for the welding hammer blow. Jeff uses a generic type flux, Iron Mountain brand.



<< Jeff brushing off the forge welded ring, truing it up on the horn and cleaning up the forging as needed.



Three petals forged the same way. Pre-cut rounded petal shapes, fuller to flare slightly, then place in bottom swage for curving across the width and flaring out the top edge of the petal. The same side of each petal should be forged thinner than the other side, so the three petals can nest with each other (see detail photo on opposite page)





<< Assorted pieces of the flower, petals at the top of the photo and one leaf completely formed in the fore.

Below, individual inner petals were forge welded to the stem one at a time, one overlapping the other partially nested in the previous inner petals.

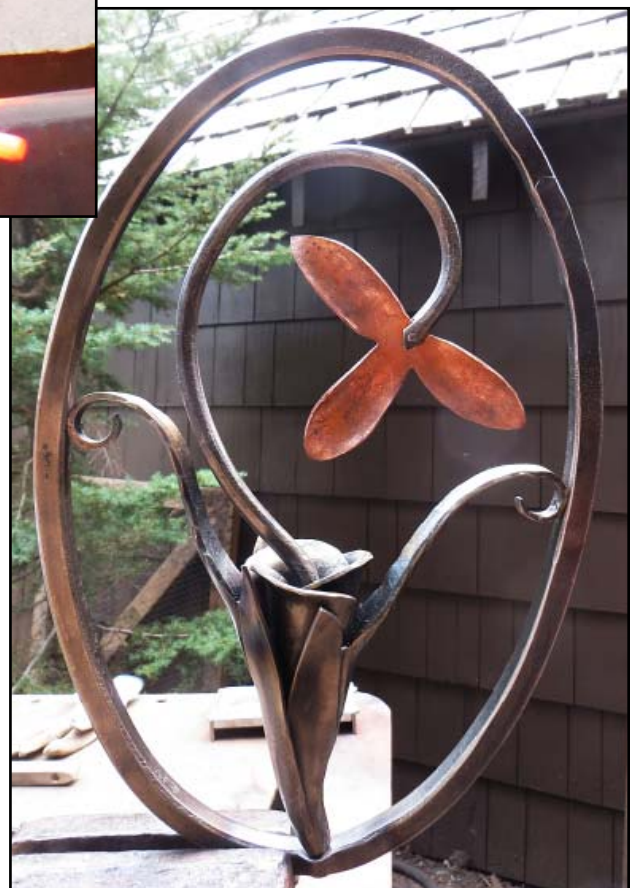


<< Leaves fully forged to the stem, surrounding the inner petals.



<< Copper flower. Forged from a precut shape, scored, then heated to bring out some color in the copper, and gently shaped.

Below, top down view into the stem-inner petal-leaf assemblage, with a view of the rivet points on the inside of the leaf curls, and of the flower-stem rivet.



Above: The beautiful finished piece, approximately 16" tall, very well designed, and expertly executed.

**Thank you Jeff**, the demonstration was excellent. You shared a wide variety of skills, a very talented sense of design, and heroic patience with the forge.

Find out more about Jeff Holtby at his website:  
<http://arcanemetalarts.com/> <http://jeffholtby.com>



## Blacksmith Week Demonstrator Gary Eagle

### Non-Traditional Scrolls



**A fairly simple yet versatile scroll, one of Gary's favorites.**

Draw a taper in flat stock, down to approx. 1/4" tip, about 8" taper.

Using a 3/8" fuller in hardy, make 2 divets in one edge of the taper, beginning at the tip.

Continue, using a 1/2" fuller, for the rest of the divets, making them gradually larger and farther apart. Straighten the full length.

To scroll over the horn, bend at 90°, then start at the tip, bending a tight curve over the horn, gently curving the length of scroll as desired.

It will want to kink at the fullers, and the resultant scroll is a series of straight lines approximating a curve.

Straighten out the scroll so it lies flat.



### A Facetted Scroll

Knock over 1/4" of flat bar as sharp a bend as possible on edge of anvil.

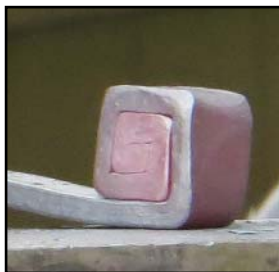
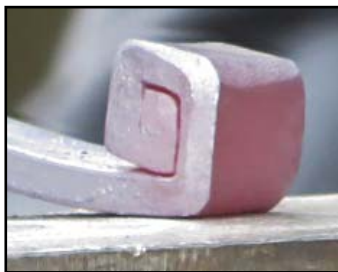
Always hitting on the flat, continue folding over, 6 turns minimum for the effect. The scroll at the left has 14 turns.

The scroll can tolerate a little bit of gap and still maintain the effect.

To open up the scroll, heat and put in vise, using channel locks to unwind from the outside. Use a fine chisel to pry open the inside.







### Variation on the Faceted Scroll

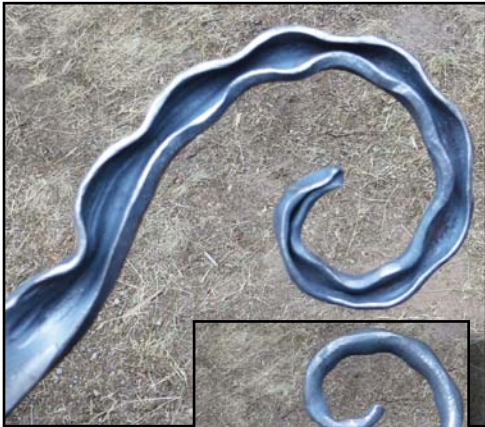
Fold over a length of bar stock and fold as with the simple Faceted Scroll to create a Double Faceted Scroll.



Gary giving the 'okay wise guy' look to a verbose heckler from Bend, Oregon.



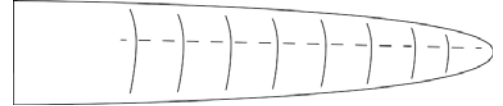
## Blacksmith Week Demonstrator Gary Eagle Non-Traditional Scrolls



### Another Scroll

Flat bar stock, approx. 1 1/4" x 3/16" .

Taper 10-12". Swedge the length of the taper, the length of the scroll. The part of the swaged taper that goes to the inside of the scroll is narrower than the outside, so it will scroll into a gentle curve more easily.



The examples at far left are gently fullered on both sides. Fuller one edge at a time, beginning at the tip and continuing down the length of the curve. Use a small hammer and gentle blows to avoid distortion.

Left and Below: A scroll used by Edgar Brandt, an Art Deco artist blacksmith (1880-1960).

Fuller only one side, leaving a regular edge on the inside, convenient for binding to other pieces.



**Thank you Gary** for all the versatile design ideas and techniques. Your blacksmithing style is smooth, conservation of movement and precision. Wow!



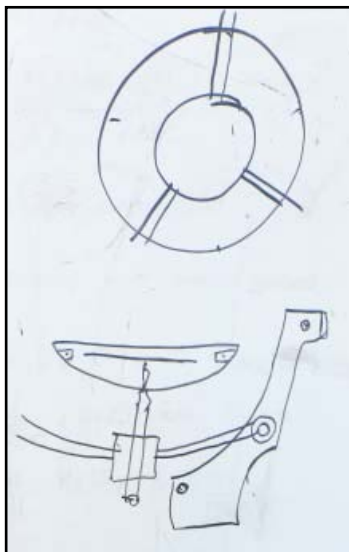
Above: Previously made scroll sample, incorporating a combination of scrolls similar to these, with additional decorative details.



# Blacksmith Week Demonstrators from Central Oregon

## Joe Elliott, Mark Manley, Hunter Dahlberg, Kellen Bateham, with Darryl Nelson Designing and Building a Flaming Sculpture Project: A Fire Pit

The crew from Central Oregon showed off their blacksmithing skills, creativity and enthusiasm in a collaborative effort designing and building a functional and artistic fire pit to be used at Blacksmith Week 2015 and beyond. The work started long before Blacksmith Week, many hours were spent designing and engineering the piece, and then forging most of the parts in Bend, OR. Remaining to be completed during the demonstrations at Blacksmith Week 2015 were: the forging of one of the central sculptural elements, forging some decorative elements as examples of what types of pieces could be added, and assembling and adjusting of the fire pit, there is always fine tuning when assembling an engineered fire pit. The pieces of the sculpture need to be fit, the sculpture leveled up to stand as designed, the burners adjusted for proper flame burning and volume, etc.

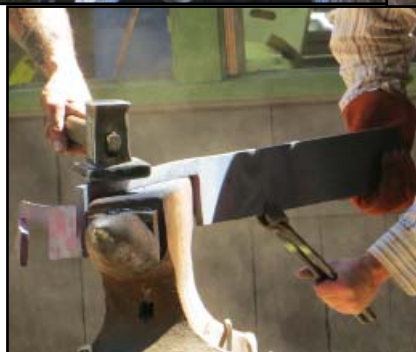
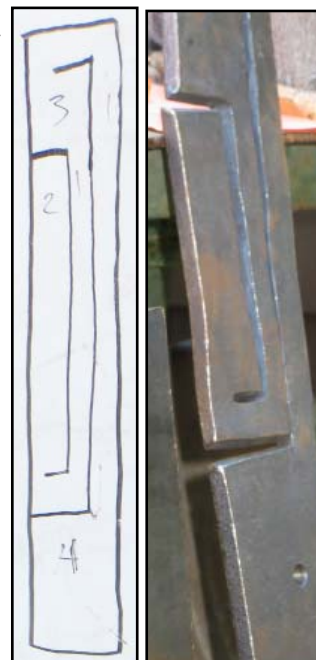


The design consisted of three central sculptural pieces, a large outer ring tying the stand pieces together, and an upper smaller ring tying together the sculptural pieces and creating a place to attach decorative elements, and the fire pan assembly.

The sculpture was, inspired by methods learned from Fred Crist. Each of the three central sculptural pieces were cut out using an identical pattern, though in varying scale. The pieces were then forged, breaking out the cut-out shapes to form different but complimentary graceful curves with a modern abstract flare.

### Hunter Dahlberg and Kellen Bateham: Central Sculptural Piece

The first outer cut was bent out first. Torch heating was used when the shape of the piece made it difficult to fit in the forge. Bends for convenience, to bend parts out of the way enabling access various forging surfaces, were made as needed, then the piece bent back when work was done and it would no longer be in the way. Care was taken to straighten at each step to maintain the vertical alignment.



# Blacksmith Week Demonstrators from Central Oregon

## Hunter Dahlberg and Kellen Bateham: Propane Burner System

### Fire Pit Propane Burner System Considerations

**Tank:** the bigger the better to avoid icing problems, especially true for high pressure systems.

**Regulator:** High or Low pressure. Lower pressure is preferred if it will work with the system. Higher the hose volume the lower the pressure.

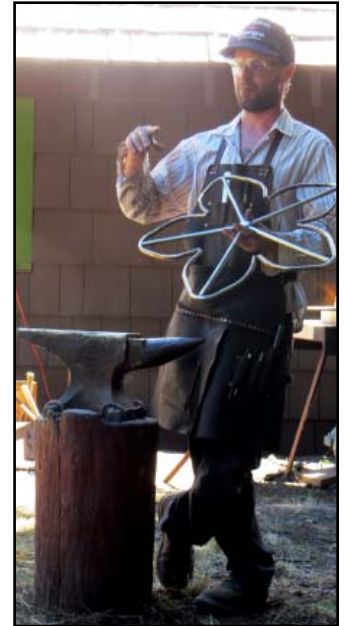
**Air Mixer:** needed with propane, place inline, close to the burner. Without it propane burner produces sooty flame.

**Burner:** Ring, Bar, Candle. Star styles, single or multiple combination. Many kinds of burners are available pre-drilled and assembled at very reasonable prices, large to small in almost any configuration desired.



**Substrate:** Rock (cinder) or Glass.

**Sculptural Heat Mass:** Design the fire pit sculpture so mass captures the heat and creates comfortable radiant heat.



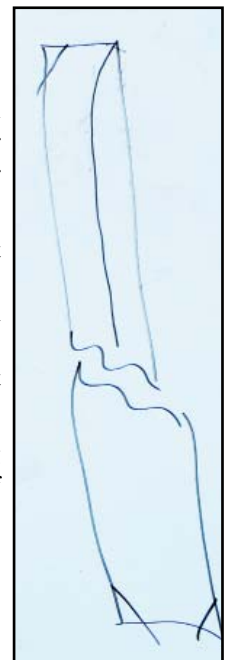
Sample Flame and Smoke decorative element.

### Mark Manley: Flame & Smoke Elements

The flame elements conceived for this fire pit serve several functions. They add mass to the sculpture to increase its heat storing and radiating capacity, and additional decorative styling. Because there is plenty of room on the inner and outer rings for these elements, there was ample opportunity for attending blacksmiths to add their own flame to the sculpture (or beverage holder, snack stand etc).

Mark looked for flame motif images online to find a simple and bold flame style that would translate well into a forged piece. For an evening project, as seen at right, he used larger stock, 2" x 1/2", but for our short afternoon demonstration he used 1 1/4" x 1/4", and forged a smaller, simpler flame. On one end, hot cut one corner, slit curved line, at other end, cut off both corners (see sketch right). The long slit should be 7-8".

Bend aside one part of the bar and file sharp edges off the straight leg. The bent leg enables access for forging and filing one flame at a time. With the file, knock off anything that might be a problem. Forge the leg into a flat gradual taper. When one leg is complete, straighten the bent leg and move the filed leg out of the way.



Sketch of cuts made in parent stock.

Chamfer flat bar sections for aesthetics and safety. As Joe Elliott says, "Hand friendly and eye sweet".

At the other end of the flat bar, upset the end, drawing out a flat taper. Take care to avoid fold overs and cold shuts. This will form the heavier flame on one end of the flat bar, and the legs which were formed in the step above form the double flame end of the piece.



## Mark Manley: Flame and Smoke Elements



Round out the inside corner between the legs. First, with the piece in the vise, use a very narrow fuller to begin to round the corner gently, then over the horn, and finally using a larger fuller.

Shape the flames on both ends, forming gentle curves to match your flame design.

To make the central, 180 degree bend of the flame, use a series of edge bending and flattening, until you achieve the bend you want, the large flame aligned between the two smaller flames.

The Smoke Element was forged from a 1/2" round bar for the larger flame. In the smaller flame forged at the demo a smaller stock was used.

Working hot, draw out a long taper, so that the resulting taper is approximately 1/3 the length of the bar.

Using a bending fork in the vise and one hand held, start at the bottom making a gradual, flowing loop. Continue making smaller and smaller loops going toward the tip, carefully avoiding creating any sharp bends.

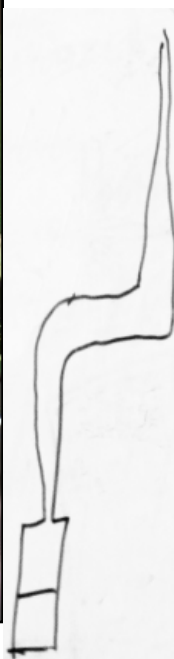
Flatten curves, pushing to the outside of the curve. The flat side of the hammer helps to blend the blows more smoothly. Tune up the curves so they have a nice outside radius. If you hit one curve on one side, then the next curve on the opposite side, it gives an interesting side profile.

The finished smoke element was then riveted to the finished flame element.



## Joe Elliott: Flame Elements

This is a very brief overview of Joe's demo, giving the barest of details, but perhaps just enough to forge your own flame.



This flame design includes the platform that fits over either the inner or outer ring of the assembled fire pit. Begin with 12" of 1" x 1/4" flat bar. Mark off the length needed for the platform, ~ 4-6".

1. Forge the shoulders above the platform. 2. Form the platform by forging the tight bend, then the open bend, creating a snug fit over the fire pit rings. 3. Taper flame. 4. Forge two 90° bends, as shown in the drawing. 5. Start the barrel using a bottom swage and cross-peen on the inside, finishing the barrel from the outside as it comes around. 6. Curve flame, and clean up forging.





# Blacksmith Week Demonstrators from Central Oregon

## Joe Elliott, Mark Manley, Hunter Dahlberg, Kellen Bateham, with Darryl Nelson

### Fire Pit Assembly

Every detail was considered during the planning, designing and forging of this fire pit. The structural pieces and the fasteners, decorative elements and fire elements, not a detail was spared.



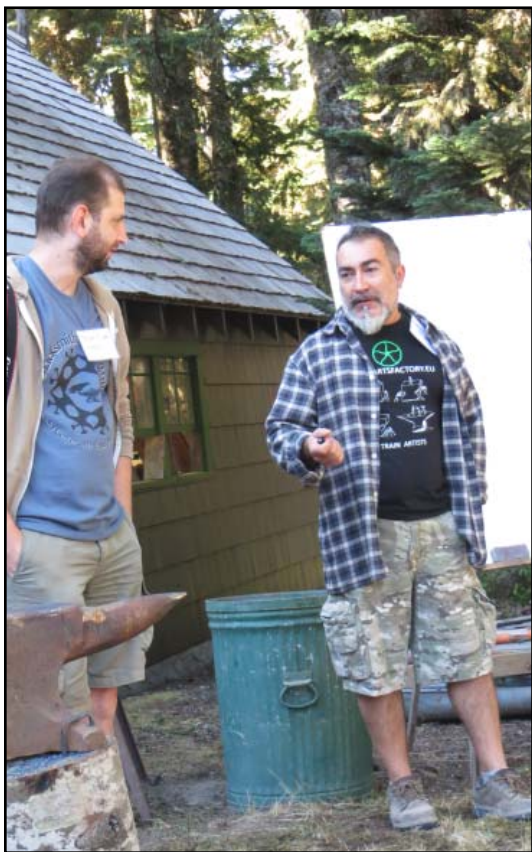
<< Joe made the beverage holder, which handily hooks onto the outer ring of the fire pit. A great place to set a drink while visiting around the fire. Others made various items and decoration for the fire pit, but no photos are currently available to show them.

Many of us who attended Blacksmith Week 2015 had the opportunity to enjoy the fire light and company around the fire pit. The consensus is... it works, creating a warm and cozy atmosphere and drawing people together. THANK YOU to all involved!!



# Blacksmith Week Demonstrator Roberto Giordani

## Tool Building and Sculptural Flower from One Piece



Roberto demonstrating with the translation assistance of Bruno Donati, friend & photographer.

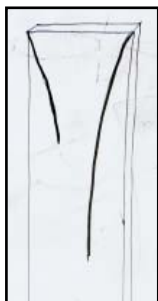
Roberto Giordani, all the way from Mercato Saraceno, Italy, demonstrated three mornings in a row for all who attended Blacksmith Week. After his demo each day he gave an afternoon hands-on class for 8 fortunate students.

Roberto demonstrated the techniques he learned from Angelo Bartolucci, his teacher and master blacksmith, forging a stem with leaves and a flower from one piece of bar stock. The photos in this article illustrate the process described.

- The technique requires the use of custom chisels, sharpened on both sides, not just the front, and on both edges. He used a walking hot cut chisel (top right) and curved hot cut chisels. With the side edge of the chisel sharp you can avoid cracks or weakening at the base of the slits made in the bar stock.
- The bar used to forge the first, single flower example was 40mm x 6mm. The design can be scaled proportionally to make a larger flower. Angelo says that it may be better to cut the parent stock out of plate, it has more consistent make up than rolled stock, won't crack as easily working these fine parts.
- Mark the lines to be cut with soft stone, mark cold with a chisel, then hot cut with walking chisel. Cut alternately from inside at the base of the cuts and from the outer edge. Keep cuts very clean.
- Spread outer leaf sections, then fuller in below base of the leaves.



Sketch of chisel tip view, without and with sharpened edges.



Cut lines drawn, do not make the mid part too thin, it becomes the stem.





# Blacksmith Week Demonstrator Roberto Giordani

## Tool Building and Sculptural Flower from One Piece



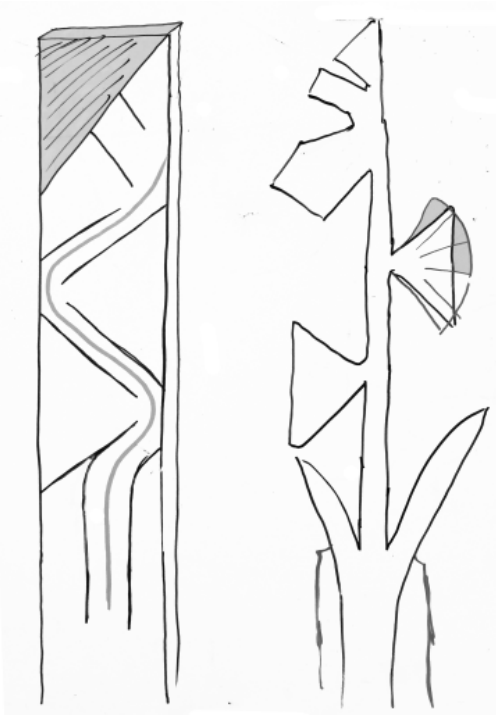
- Flatten by hammering on edge and spread leaves with cross-peen perpendicular to the stem.
- Cross-peen flower section, spreading at the top. Mark cuts in flower to form the petals, and hot cut.
- Knock off the corners of the petals, file off any rough edges, then flatten and flare the ends of the petals. Decorative lines were forged into the underside of the petal.
- Roll flower hot into a cone, tight at the bottom and more open at the top, then shape the petals to a gentle flare.
- Finish the leaves, spreading at the base adjacent to the stem as much as possible, thinning the leaf and enabling the leaf to wrap around the stem in a more natural manner.
- Fine tune the flare of the petals and leaves.
- In this demo example, the end of the bar was bent into a curved base.





# Roberto Giordani    Sculptural Flower from One Piece

## Multiple Flowers On One Stem



- The complexity of the cut-out pattern increases with the number of flowers.
- The above left drawing illustrates the cut pattern: top corner cut completely off, dark lines are cuts, the grey line follows the stem.
- Photo above: Bar with cold chisel marked cut pattern.
- The drawing above right represents the desired breakout and alignment for the stem, 2 leaves, 3 flowers and buds at the top.
- Roberto used his small hardy anvil and peen side of the hammer to forge on the tight, hard to get at inside edges. Use whatever tools necessary to develop the stem, flowers and leaves.





## Roberto Giordani   Sculptural Flower from One Piece Multiple Flowers On One Stem



The stem, leaves and flowers are developed in the same way as shown for the single flower.



## Roberto Giordani   Hands on Workshop

Eight students signed up for this great opportunity to learn directly from Roberto. As is often the case, the demonstration looked easier than it proved to be, the hands need a lot of practice to produce what the mind can conceive. As Roberto so eloquently put it, "Seeing is easy, but doing is hard."

The class began with forging the chisels essential for the precision cutting of this project. When their chisels were ready for use the students proceeded onto the Flower from One Piece of steel project, some attempting the single flower version, others with more confidence began with the more complex multiple flower stem. The projects were completed to varying degrees, with most going home with more to do to perfect their flowers.



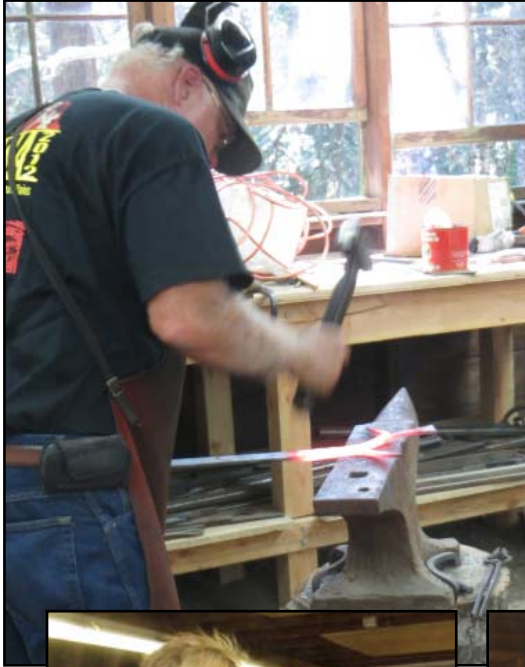
The small hardy anvils were essential for this project, Roberto brought with him a set of 6 of them for the hands-on class to use. Three of them will stay at the Blacksmith Shop at Summit Camp, and three are being sent to Michael Bondi's shop in California where Roberto was hosted for another workshop the week before Blacksmith Week. **THANK YOU ROBERTO** for the generous donation to the Blacksmith Shop at Summit Camp.

Find out more about Roberto Giordani online:  
[WWW.ROBERTOGIORDANI.COM](http://WWW.ROBERTOGIORDANI.COM)

Roberto also heads the international art academy **Arts Factory** where artists can learn sculpture, blacksmithing, ceramics, design, and more.  
[WWW.ARTSFACTORY.EU](http://WWW.ARTSFACTORY.EU)



## Roberto Giordani Hands on Workshop





# Northwest Blacksmith Association

*"To promote and preserve the Art and Craft of Blacksmithing while building friendship and good will."*

## 2015 MEMBERSHIP REGISTRATION FORM

The NorthWest Blacksmith Association is a Washington corporation and a 501 (c) 3 non-profit charitable organization founded in 1979. Now over 500 strong and growing. We have something to offer to anyone with an interest in blacksmithing, from the beginner to the serious professional.

Members of the N.W.B.A. receive our award-winning newsletter The Hot Iron News, the opportunity to attend N.W.B.A. semi-annual conferences, frequent hands on workshops and events, and the camaraderie and support of hundreds of blacksmith enthusiasts.

### RELEASE OF LIABILITY

I hereby acknowledge that I have voluntarily applied to become a member of the NorthWest Blacksmith Association, NWBA.

I understand that blacksmithing is an inherently dangerous activity that involves certain risks and dangers. I acknowledge and understand that those risks include the potential for bodily injury.

Nevertheless, in full knowledge and understanding of the above risks, hazards, or dangers, I freely, voluntarily and knowingly agree to assume those risks. By my signature below, I hereby agree to assume all responsibility for myself and my property and hereby release and discharge Northwest Blacksmith Association, NWBA; it's members, employees, representatives, associates, independent contractors, and board from any and all claims, demands, damages, expenses, and any other liability for injuries or damages of any description which may occur as a result of my participation in this organization as a member. This Release shall be legally binding on heirs, my assigns, successors, estate, legal guardians, executors and me.

If I am signing this agreement on behalf of another person, I certify that all representations are true with respect to the participant and that I am the participant's legal guardian or custodial parent with full authority to bind the participant and myself to the terms of the Release.

I have carefully read this Release and fully understand its contents. I am aware that in signing this Release I am releasing and waiving certain rights that I may have and enter into this contract on behalf of myself and/or my family of my own free will.

**THIS IS A RELEASE OF LIABILITY DO NOT SIGN THIS REGISTRATION FORM AND RELEASE IF YOU DO NOT UNDERSTAND IT OR DO NOT AGREE WITH ITS TERMS.**

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State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

\*E-mail: \_\_\_\_\_

\*(if you are already registered as a user at [www.blacksmith.org](http://www.blacksmith.org) your website user account will be updated to allow member privileges only if you use the same email address as the one used to register on the website)

Mail to: NorthWest Blacksmith Association  
4742 42nd Ave. S.W. #185  
Seattle, WA 98116

To apply online and pay by credit/debit card go to: [www.blacksmith.org](http://www.blacksmith.org)

Dues are:

\$60 in U.S.A.

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NWBA membership is valid for one year from the date of signup. Renewals are sent out on a quarterly basis, look for your renewal letter sometime in the 3 month period around the anniversary of your registering for membership.



# Blacksmithing Schools Around the Northwest

## Backwoods Blacksmith

Between Sutherlin and Elkton Oregon on Hwy 138.  
Instructor and owner is Gene Bland  
Beginning blacksmithing, tool making, organic and garden art.  
541 459 2879  
[bland2879@yahoo.com](mailto:bland2879@yahoo.com)

## Cascadia Center For Arts & Crafts

P.O. Box 64  
Government Camp, Oregon 97028  
<http://www.cascadiaart.org/>  
Blacksmithing, Visual Arts, Painting & Drawing, Photography,  
Fiber Arts, Glass, Jewelry

## Clackamas Community College

19600 Molalla Avenue  
Oregon City, Oregon 97045  
Phone: 503-594-6000  
Website: <http://www.clackamas.edu/>  
Offering blacksmithing classes under the Welding Technology  
program.

## Clatsop Community College

1651 Lexington Avenue  
Astoria, OR 97103  
Phone: 503-325-0910  
Toll Free 1-855-252-8767;  
website: <http://www.clatsopcc.edu/>  
Blacksmithing classes are taught through the Historic  
Preservation Program

## Incandescent Ironworks Ltd.

Spokane, WA  
509-456-8321  
At Incandescent Ironworks I teach introductory and intermediate  
blacksmithing, introductory and intermediate knife making, and  
tailored instruction on selected smithing topics.  
Contact: Steve McGrew:  
[stevem@incandescent-iron.com](mailto:stevem@incandescent-iron.com)  
[www.incandescent-iron.com/blcl.html](http://www.incandescent-iron.com/blcl.html)

## Old West Forge

PO BOX 2105  
White Salmon, WA 98672  
(509) 493-4418  
For additional details contact Tim Middaugh:  
[tim@oldwestforge.com](mailto:tim@oldwestforge.com).  
Current classes are listed at [www.oldwestforge.com](http://www.oldwestforge.com)

## Pratt Fine Arts Center

1902 South Main Street  
Seattle, WA 98144  
<http://www.pratt.org/>  
Phone: 206.328.2200  
Fax: 206.328.1260  
Email: [info@pratt.org](mailto:info@pratt.org)

## Studio 4 Forging Facility LLC

A state of the art Knife Making and Blacksmith school in Seattle.  
3600 E Marginal Way S. #4  
Seattle WA 98134  
Email David Lisch: [studio4@davidlisch.com](mailto:studio4@davidlisch.com)  
Current class schedule is at [DavidLisch.com](http://DavidLisch.com) - Learn More at  
Studio 4

Editor's note: As a 501(c)3 non-profit organization there are limitations  
to how we are allowed promote our members' businesses. The listings  
will now include contact information and one descriptive sentence for  
your school, a policy subject to change.

To publicize your class you may send your event listing to the editor for  
inclusion in our online calendar. A short paragraph about the class and  
time, location, and fee information only please.

Please send information about your events, school and class listings to  
[nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)

## Thorne Metals Studio

13751 Daybreak Ln  
Anacortes, WA 98221  
(360) 293 8257  
Current classes are listed at:  
<http://learnblacksmithing.com>

If you would like to list your blacksmith school here, please send  
your information to [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com).

## CURRENT NWBA EVENTS: As listed online (<http://blacksmith.org/events/>)

09/26/2015	September 2015 Mentoring Center: Arnon Kartmazov: Tools, Tricks, and Hofi's ergonomic forging method
10/03-04/2015	Colonial Williamsburg Jay Close Demo, Fort Vancouver National Historic Site, Vancouver WA
10/09-11/2015	Colonial Williamsburg Jay Close Workshop, NWBA Mentoring Center
10/24/2015	Open Forge, NWBA Mentoring Center BOARD MEETING
11/28/2015	November 2015 Mentoring Center: Andy Blakney, Welding & Blacksmithing NWBA Mentoring Center
12/12/2015	December 2015 Mentoring Center: Darryl Nelson, Certification for Using Mentoring Center Power Hammer, NWBA Mentoring Center

### LONG TERM CALENDAR... BIG EVENTS...SAVE THE DATES

05/13-15/2016	NWBA Blacksmith Conference 2016
07/13-16/2016	ABANA Conference 2016 Fairpark, Salt Lake City Utah, Salt Lake City Utah
08/18-21/2016	Blacksmith Week 2016

This list does not include many workshops offered by other organizations, you can see the class listings included in the events list  
online at <http://blacksmith.org/events>.

Take advantage of your membership benefits and SEND IN YOUR ANNOUNCEMENTS  
FOR THE WEBSITE CALENDAR AND THE HOT IRON NEWS to [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)

or submit it online: <http://blacksmith.org/submit-event/>

## Announcements & Ads



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Announcements that are of general interest to blacksmiths and not specifically in the business interest of an individual will be printed free of charge in the Hot Iron News, at the discrepancy of the editor and within the guidelines of the NWBA Board of Directors. Submit your announcements for publication in the NWBA Hot Iron News and our website.

Mail to: Northwest Blacksmith Assoc.  
42nd Ave SW #185  
Seattle, WA 98116

Or email to:  
[NWBAinfo@gmail.com](mailto:NWBAinfo@gmail.com)

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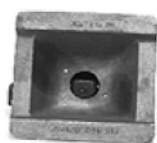


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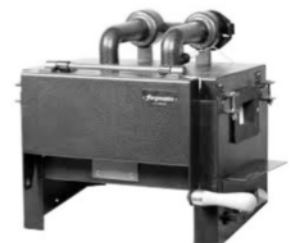
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### FIRE PIT COMPETITION

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### Fire Pit and Fire Sculpture

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[karin@layitoutevents.com](mailto:karin@layitoutevents.com)  
for information and application details.

## ATTENTION MEMBERS

Are you receiving our informative monthly email announcements? Sign up online:  
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*Get the up to the minute details of NWBA events and news.*

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If you have any questions do not hesitate to contact editor Amy Mook at [nwbainfo@gmail.com](mailto:nwbainfo@gmail.com)



# Hot Iron News



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4742 42nd Ave SW #185  
Seattle WA 98116

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The Central Oregon Crew who created, forged and assembled the fire pit at Blacksmith Week 2015. From Left: Joe Elliott, Darryl Nelson (from Eatonville, WA) Mark Manley, Kellen Bateham, Hunter Dahlberg. At far right is Ben (apologies...last name not known) Photo by Karl Schuler