

Hot Iron News

THE VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION

Fourth Quarter 2015





Northwest Blacksmith Association

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

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NWBA Committees

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- Assets & Inventories Subcommittee: Don Eckler (Chair), Entire Board
- Auctions Subcommittee: Peggy Gudge (Chair)
- Audit Subcommittee: Entire Board
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- Grants, Education & Workshops Subcommittee: Lee Cordochorea (Chair)
- Library Subcommittee: Anne Bujold (Chair)
- Board Training Subcommittee: Unfilled

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

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- 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: Jim Garrett (Chair), Steve McGrew, James von Mosch

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:

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



On the Cover: Colonial kitchenware forged by Jay Close, Colonial Williamsburg Blacksmith who held a workshop at the NWBA Mentoring Center in October 2015. He also demonstrated at Fort Vancouver in October, providing two unbeatable opportunities to learn from a talented blacksmith.

Above: Colonial garden tools forged by Jay Close.

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NWBA Elections

Ballots have been mailed to all current NWBA members. If you have not yet received your ballot, please contact Jim Garrett, jim@nimbaanvils.com

Return your ballots by December 31, 2015.

Ballot counting is at Nimba Anvils,
192 Fredericks St, Port Townsend, WA 98368
January 9, 2016, 2 PM

NWBA Member Observers Welcome.

The newly elected and ongoing NWBA board of directors will be looking to the members for direction and support. Speak out and show up ready to help out!

SAVE THE DATE!!

NWBA Blacksmith Conference 2016



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

Longview, WA

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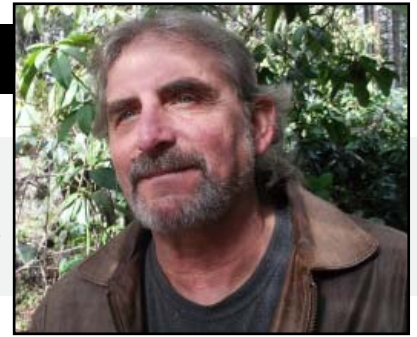
From the Presidential Scrap Heap

Greetings All Blacksmiths:

Well another year is about behind us and looking ahead to the future, here are some items to note:

Ballots will be out soon for the NWBA Board of Directors election. The board is responsible for the day to day operations of, and determines the future direction of the NWBA. Be sure and vote and make your voice heard. When looking to the future, consider that maybe You would be an asset to the board. We are a volunteer organization and it is you, our members, who make the NWBA great.

We are looking for some folks who can serve as “stewards” at the Mentoring Center events. These people will be slotted to open the Center, collect fees, assist the demonstrator and generally supervise during open forge time. Ideally we would have 2 people at each event. If you can help with this contact Rashelle Hams. (360-901-1365 Iamrashelle@yahoo.com).



Speaking of Rashelle, she has been doing a great job of coordinating the Mentoring Center events. Sadly her day job is preventing her continuing in that role, so we are looking for someone to step in and replace her as coordinator. Contact me, or one of your board members.

Planning is well underway for the Spring Conference 2016. Keep your eye on the website, www.blacksmith.org for more information.

Good forging,

Lynn

FIRE BURNS NWBA MEMBER'S SHOP

Long time NWBA friends need your help!



Maker of Tools and Equipment for the Blacksmith
We use steel made in the USA for all our products.

<http://quickanddirtytools.com/>
<https://www.facebook.com/QDTool>

Tuesday night October 20, 2015 around 5 pm a major fire broke out at the Monster Metal fabrication warehouse that houses the Quick & Dirty Tool Co. in Auburn, WA. Larry Langdon and Andy Blakney were working together to build their blacksmith tool and equipment company. The raging fire burned for many hours, battled by numerous fire departments. Larry, the business owner, and his dog Sadie, were inside at the time but were lucky enough to escape unharmed. The damage is incredibly extensive. Tools, equipment, and the building are just a few of the tangible losses. This is such a horrible thing to happen to wonderful people, and an amazing business. Please consider donating to help this fantastic local business rebuild and overcome this tragic loss. Thank you!

To read the article in the Seattle Times:

<http://www.seattletimes.com/seattle-news/crews-battling-auburn-warehouse-fire/>

BLACKSMITHER Radio has an interview with Andy, and links to more information:

<http://www.blacksmithradio.com/episode-49-quick-dirty-tool-company-a-blacksmith-shop-warehouse-fire/>

DONATE TO THE FUND TO HELP MONSTER METAL
RECOVER FROM THEIR LOSSES
<https://www.gofundme.com/monstermetal>

Treasurer's Report *NWBA Treasurer Scott Rash*



NWBA 3rd Quarter 2015

Income:

Dues income	\$2,225.00
<u>Merchandise sales</u>	<u>\$127.00</u>
Total:	\$2,352.00

Expenses:

Printing and publishing	\$3,000.00
Administration	\$269.87
<u>Refund dues overpayment</u>	<u>\$10.00</u>
Total:	\$3,279.87

Mentoring Center 3rd Quarter 2015

Income:

Mentoring Center event fees	\$420.00
<u>Jay Close Workshop deposits</u>	<u>\$250.00</u>
Total:	\$670.00

Expenses:

Demonstrator fees	\$500.00
Donor plaque for flypress	\$100.00
<u>Propane</u>	<u>\$463.84</u>
Total:	\$1,063.84

A Note from the Editor *Amy Mook*



Hello NWBA Members,

There were many NWBA blacksmithing events this year, at least one every month, thanks to the hard work and dedication of your board of directors and a few other hard working members. I got to partake of quite a few of the events, though in the latter part of the year I had conflicts on the event days and could not make it. Thus, there is some pretty sketchy coverage of two great events, Arnon Kartmazov's demonstration in September, and the Jay Close workshop in October. Which brings me to my call for articles written by NWBA members. I know some of you take some impressive notes, and I want to encourage you to share them. If you are concerned that your writing skills are not up to the task, fear not! I will gladly help you edit your notes into a valuable article to be appreciated by your fellow NWBA members. The Hot Iron News is built on the willingness of members to share their expertise and that includes YOU! Many thanks to those of you who have contributed, articles and photographs in this issue and in the past, your efforts are very much appreciated.

I know that there is already an announcement further ahead in this Hot Iron News encouraging you to make something for the conference auction, or to donate a gift item, but I really want you to make note of that, put it on your to do list... make it happen. If you are not prepared to make something for the auction there are many other options. You can donate anything from kitchenware, to knit caps, to web design services... if it can be used we can auction it off and use the proceeds to support our

amazing array of programs.

It may be hard to believe as we are just entering the darkest days of winter, but the wonderful spring month of May (and our conference) will be here before you know it, it is not too soon to prepare your auction items. Don't forget about showing off your forging in the Gallery, seeing our members' phenomenal work is a highlight of the conference.

NWBA elections are here. Be sure to cast your ballots in support of the candidates of your choice, **AND** say a hearty thank you to those who have stepped up to keep NWBA going strong,

It is hard to believe that we are nearing the end of 2015. For some it has been a year of joy and prosperity, for others a year of challenge and grief. Most likely you have had a taste of both sweetness and bitterness this year. I hope that when you were down, there were friends and family to lift you back up. I hope that when things were good you found a way to help a friend or neighbor in need. Here's to a fantastic 2016, for all of us in the NWBA and our families, friends and communities, our country and around the world.

Peace,

Amy

NWBA Needs Volunteers

Your Association Needs Your Help!

By NWBA Secretary Lee Cordochorea

The NWBA Board of Directors is hereby officially asking for volunteers to help with the Conference and with the Mentoring Center. Our Association is growing, and we need more hands to keep the work manageable.

For the Conference, we're going to need some safety officers. This job comes with a spiffy high-visibility arm-band. You get to listen to folk report safety issues to you. Then take those concerns to the board so they may be resolved in a more timely manner. You also get to watch for hot spots in Black Smoke Alley & the main demonstration area & pour water on them. Shifts for this job extend into the evening, as that's when we most need a responsible set of eyes & ears. Best of all, you'll get to help new members with general questions and personally welcome them into our growing family!

At the Conference we'll also need a steward for the Gallery & Library. Heck, some of us spend hours in there anyway - Lee Cordochorea has already volunteered for a shift. Your job in here will be to simply keep an eye on things. If someone from the general public wanders in from outside, you can help them be on their best behavior.

On a more long-term and ongoing note, we need folk to help with the Mentoring Center. Mentoring Center Stewards will take turns opening the Center up in the morning and/or closing the Center down at 5 pm or so. You'll have good, clear instructions and we'll walk you through everything ahead of time.

A special plea for the Mentoring Center:

To the NWBA membership:

I am now working weekends. I can not get off to be at the mentoring center. We need someone to step up to fill my role. Even if only in part by being counted on to be at the mentoring center to open and close. I could still schedule events if necessary. We desperately need someone to be accountable at the MC.

Rashelle Hams NWBA Board Director

Contact Rashelle to find out how you can help:
360-901-1365 Iamrashelle@yahoo.com



Drawing by Gary Hemenway April 2013

Gary immortalized a memorable day at Spring Conference 2013... Do you remember how hot it got in the hands-on class area... now the NWBA Mentoring Center? It was a hot day already, which was compounded by 6 forges burning all day into the evening, and a constant bustling crowd swinging hammers. The Mentoring Center has not overheated like that again, due to a combination of management and the whims of nature, and has been a lively home for the NWBA.

The NWBA hosts demonstrations and/or open forges almost every month all year round, at our Mentoring Center in Longview, Washington. During 2015 NWBA hosted many events... see below for a recap.

2015 NWBA MENTORING CENTER EVENTS...Let's keep it going in 2016!

January: Tri Ficker, hollow tube steel work with open forge afternoon

February: Tooling the Mentoring Center work party with open forge afternoon

March: Two, 2 day Mark Aspery workshops, and a Mark Aspery demonstration with open forge

April: Nitzan Lilie demonstration with open forge afternoon

May: NWBA Conference

June: 2 Events: Open forge and Bob Denman of Red Pig Garden Tools demonstrating forging gardening tools

July: Wade Seiders of Union Hall Forge and Fort Vancouver demonstrating a square poll belt axe with a coal forge.

August: NWBA Mentoring Center Inventory Party and open forge

September: Arnon Kartmazov: Tools, Tricks, and Hofi's ergonomic forging method and its applications

October: 2 Events: Colonial Williamsburg workshop with Jay Close and Open Forge

November: Open Forge all day

December: (future event as of this writing) Darryl Nelson will instruct in the use of the power hammer at the NWBA Mentoring Center

Candidates' Statements NWBA Board of Directors Elections 2015

These dedicated NWBA Members have stepped up to run for election to the Board of Directors of the NWBA for a 2016-2017 term. Ballots should be mailed by the time you receive this issue of the Hot Iron News. Be sure to cast your ballot, postmarked no later than December 31, 2015. If you have not received your ballot, please contact election chair Jim Garrett: nimba@olympus.net ph# 360-385-7258.

Kellen Bateham

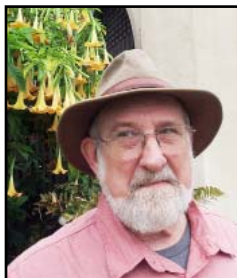


My name is Kellen Bateham and I've been blacksmithing in Bend, OR for a little over a decade. The NWBA has become an important part of my life and I would love to start giving back to the group. Specifically, I would like to put energy behind keeping the conferences engaging and successful. I feel that conference time is incredibly valuable for all NWBA members, as that is where most of us have forged the bonds of friendship that allow us to share our knowledge freely. I look forward to joining the ranks of volunteers that keep our association moving forward.

Currently, I am a sole occupation blacksmith working for myself and am the Director of Special Operations for Orion Forge. I am also el presidente of the Central Oregon Metal Arts Guild (COMAG) where I direct two metal art events and 12 meetings each year. I hope to bring my experience and enthusiasm for collaboration to the NWBA Board of Directors and future conferences.

Cheers! Kellen Bateham

Jeff Cawley



I am an amateur smith transitioning to professional after retirement. I currently maintain shops in Portland, OR and Brinnon, WA. I have been involved with the Fort Vancouver VIP program and the Fort Vancouver Trades Guild since 1991.

The NWBA is a great group that has supported and inspired my work. I look forward to doing my part to maintain and grow the group's capabilities.

Jeff Cawley

Lee Cordochorea



My Name is Lee Cordochorea. (It's pronounced CORE-dough-core-AY-yuh.)

I've been a hobbyist smith since '95 and an NWBA member since 2010. It has been my honor to serve on the Board of Directors first as Vice President and then as Recording Secretary.

During my brief time I've tried to listen hard to what you, the membership, want. I've tried to work hard along side the other Board members. My reward for this effort has been to see our Association grow (more than 70 new members just this year), to see an Outreach program begin to take shape, and to help with efforts to bring more young people to our beloved craft. My reward has been to meet a lot more of you and marvel at what a diverse and dedicated group we really are. My reward has been to see the terrific things that happen when dedicated and talented people work together.

I ask your kind permission to continue working hard for our Association. Thank you for considering my re-election.

Lynn Gledhill



Thank you for considering me for another term on the board of the NWBA. I am hoping to expand our outreach and education efforts. The Mentoring Center has been a great venue for these programs and I want to see this continue to grow. Thanks for helping to run this great organization. We are family.

Lynn Gledhill

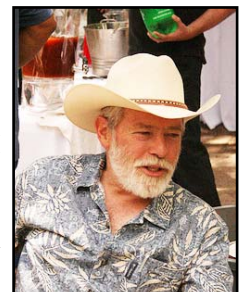
Hunter Dahlberg



I'm a sole occupation blacksmith living in Bend, Oregon and have been a member of the NWBA for about ten years now. The truth is I've never thought about running for the board - you know, so much to do, so little time - but recently I've decided to throw my hat in. Because really, we ALL have so much to do and so little time, yet still there are those who step up and contribute to this community simply because they believe in it, and because someone has to, and I'd like to be part of that. I'm not without some qualifications; I currently sit on the board of an educational metal arts guild in Bend, and back in another life I received a masters in Education. These experiences will help guide my participation on the board should I be elected, and will help me continue to foster the focus on education that the NWBA does so well.

Thank you, Hunter Dahlberg

Jim von Mosch



Back in 2004 I had the desire to learn blacksmithing, and I attended my first NWBA conference. The first thing I saw was the Tailgate section. There were tools spread out with coffee cans and money...and an anvil with a \$100 bill taped to it with a note and nobody around. I looked at my wife and said, "These are the kind of folks I would like to hang out with!" Since then I have attended every conference except for when we were out of the country. I am not yet a pro, nor am I a raw beginner, but when I meet someone who is interested I want to share what I know. As a board member, I hope to have a greater opportunity to share this craft. Thank you NWBA.

Jim von Mosch

September 26th, 2015 NWBA Mentoring Center

Demonstrator: Arnon Kartmazov

Photos by Dan Bowyer

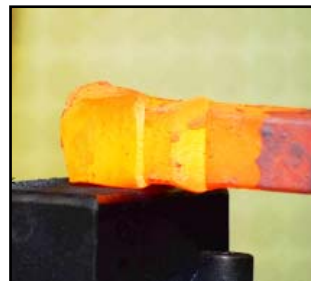
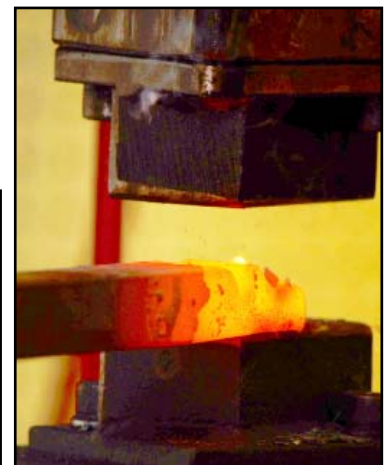
Tools, Tricks, and Hofi's ergonomic forging method and its applications

Arnon's demonstration covered many topics and techniques, he used a wide array of tools and showed a variety of applications of the aggressive forging style he learned from Uri Hofi. As with most skilled demonstrators, what seems easy takes a lot of practice and hammer control. Using direct blows on the edge of the anvil, on a hardy tool, or under the power hammer one can achieve a lot of movement, which can cause a lot of trouble if the blows are not deliberate and precise. Here are just a few of the photos from his demonstration, though I have no other notes on the demo (which is why there are no other notes on it here.).



If you attend an event take notes and send them to me! nwbainfo@blacksmith.org. Thank you Arnon for your time and expertise, and apologies there is not better coverage for your demo here.

Learn more about Arnon and his work at his website: bridgetownforge.com



October 2015 Mentoring Center Workshop with Jay Close:

Colonial Williamsburg Blacksmith

Text by Hardie Swage, Photos by Dan Bowyer

When asked for a few pithy quotes to epitomize his blacksmithing philosophy Jay offered the following:

- *I guess I'm an old school fool.*
- *I admire the objects and designs of our past, but I'm also intrigued by the tools and processes that produced them. It's not just romanticism, but a conviction that the heart of the blacksmiths' trade is what the skilled worker can accomplish with simple tools and very direct methods. I refuse to believe that the tools and materials that produced some of the most admired ironwork of the past 3000 years have suddenly become inadequate to the task.*
- *I think that the approach I take has something to offer every smith because it emphasizes hammer skills and efficient work habits. These two should be the foundation of all blacksmith training and practice.*



A student's take away from the Jay Close workshop, teaching his system learned at Colonial Williamsburg, By Hardie Swage Oct 2015

Basic rule of life and craft...BE AWARE

Learn fundamentals Draw (including single and double shoulders), Upset, Bend, Twist, Cut, Weld, Punch, Stamp, File

Eliminate needless Blows, Heats, Steps, Tools

Review/evaluate your work constantly

Never let buying a new tool rob you of learning a new skill

HEAT + HARD BLOWS + SET UP are all are needed to get resulting shape you want from a bar.

Choose a hammer you can swing all day. With the leading edge of the head on your finger tips, the handle should just fit in the crook of your elbow. Use the whole handle.

Start your swing by getting the hammer above your eye sight. Start the down swing and then just hand on for the ride. Muscling it all the way just eliminates rebound, all the work is in raising the hammer.



See a coal/coke fire as a layer cake from the side and a bulls eye from the top. The hottest layer and center of the bulls eye should be the best heat. A strong air blast raises to hottest layer above the fire pot.

Start work at a yellow heat to get max out of the changing the shape of the bar. Last part of every heat is getting ready for the next heat, smooth and correct.

THINK AHEAD, plan your next forging step during the heat, not after you have taken the bar from the fire.

The anvil horn is under utilized, not just for bending, great for drawing out.

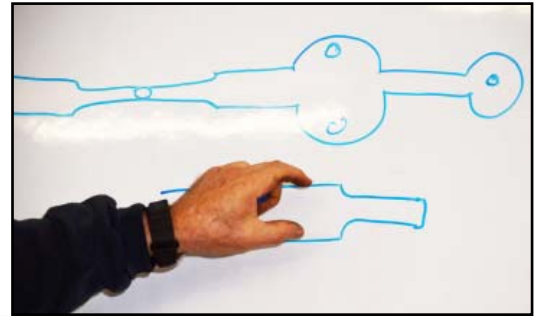
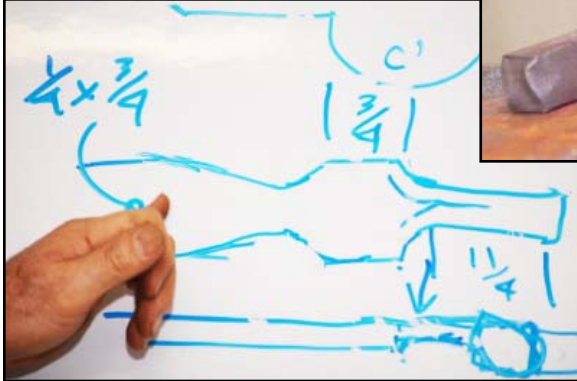
Modern alloys teach us to abuse tools, the finest work ever done was with soft iron and simple carbon steels.

Cold punch below 1/8" in thickness, use a hard punch and soft die block.

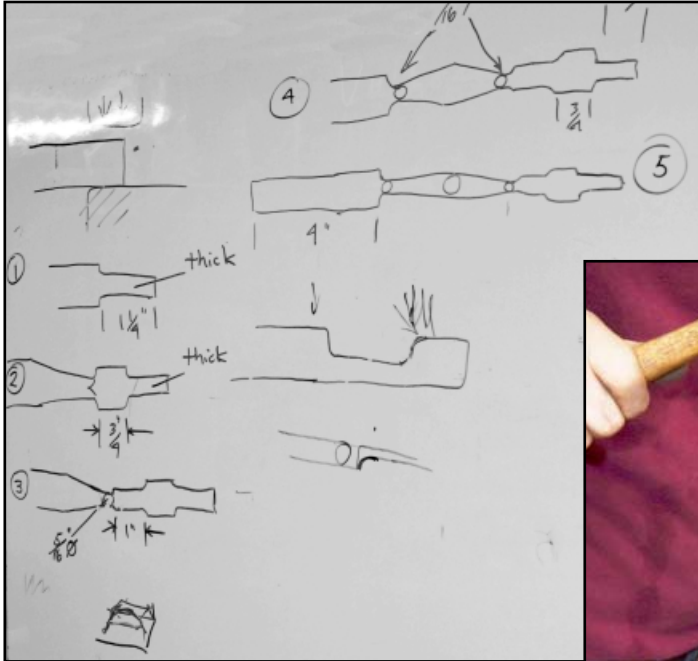
NEVER STOP LEARNING AND GROWING!

October 2015 Mentoring Center Workshop with Jay Close: Colonial Williamsburg Blacksmith

The photo series on this page and the next shows some of the processes involved in forging a colonial ladle. Thank you Jay Close for coming to the NWBA and teaching a wonderful workshop.



**October 2015 Mentoring Center Workshop with Jay Close:
Colonial Williamsburg Blacksmith**



NWBA Member Shop Tours

Meet fellow NWBA members and see how they set up their shop, what they are up to and what they want to learn. This issue features two blacksmith shops, Gene Bland and Gary Hemmenway have shared some photos and a few words about their shops. Your shop solutions may be just the inspiration for someone with a little interest in blacksmithing to jump right in. If you are willing to share your shop story, long or short, send photos and article to: webmaster@blacksmith.org

Meet Gene Bland, Backwoods Blacksmith



In 1985 I built a flintlock rifle and got into pre 1830 era muzzle loading. After seeing what iron work would cost I got into blacksmithing to make my own and for others. I am a machinist and a millwright. So the step to smithing was real short. I read a few books and bought a forge. I picked up an anvil that the welder at our shop had thrown out. It was a 130 lb Fisher. I just dinked around trying to learn on my own. We lived in Ventura and there were



no smiths. There were a few artists in Santa Barbara but they had nothing to offer. We moved to Arizona and my old friend Joe had started blacksmithing again. He and I joined forces and set up a shop at his place and at mine, plus a traveling shop to take to muzzle loading



rendezvous and renaissance fairs. I found that there was a large population of smiths in Arizona and took advantage of the learning opportunities offered. The AABA did more for me than I can ever pay back. I stuck with making primitive camp gear, architectural pieces, some reproduction and restoration. Joe and I had art work and sculpture up and down the Colorado River from Bullhead City to Yuma. I retired from the plant in Arizona and moved here to Oregon in 2000. Once I got the shop set up here I quit making heavy stuff and started to develop my artistic side. Fish, plants, flowers, trees, weird stuff. I built my power hammer, 75 lb Kinyon style and really went to town. I quit using my 6 and 10 lb hammer and went to using 1 and 2 inch stock. Things got heavy and I ended up having my right shoulder joint replaced.



We sold the house up in the woods and moved to Sutherlin. My shop on the hill was 35 ft x 65 ft. So I had to down size quite a bit. I am not doing heavy stuff much so was able to sell off some of the industrial equipment. My shop now is 20 ft x 40 ft. So I had to down size anyway.

So I am going to concentrate on organic forms and sculpture. Iron art, so to speak.

I need to run 220 to the shop for the welder, plasma cutter and the air compressor. Until then it is back to the 4 lb hammer and light stuff.

Lost In Little Hammers *By Jo Schnotala*

The art of chasing and repoussé is an age old craft. Well let's stop the trip hammer right there. I'm old and a little artsy so must be my kind of blacksmithing class. This particular art form uses chisels and punches, also known as chasing tools to create intricate designs in metal. I have some punches I made and can certainly chase a piece of hot steel across an anvil with the best of them, even been known to get some vertical bounce with a hammer that will chase away any curious observers. So for 5 days of chasing and repoussé in Tacoma listed in the Northwest Blacksmithing event calendar for May, sign me up.

I brought my favorite hammer and a chisel, punch, even welding gloves to the first day of class since it was suggested that if available, do bring your own. The instructor, talented Saign Charlestein greeted all 8 of us, (the class size limit) with a plethora of local baked goodies and much enthusiasm for our soon to be unearthed talents. People came from North Carolina, Chicago, Montana, and of course Washington and Oregon to become enriched with the rare expertise of Mr. Charlestein's artistic metalsmithing.

Wait, hold the curtain. In about the first half hour, like a deer looking into the headlights. I inquired and realized I was the sole person in class who had never done this before. With the next half hour, I soon had the familiar feeling one gets when they get to class and find that today is the big test and you missed that message. Now take out your pencils class.

We started the instruction with learning about pitch bowls and heating to a good temperature for setting in squares of copper that we traced a design onto. Next was learning the tools for working our copper. Repoussé is French for "to push back", a technique of embossing from behind that allows a raised piece that is then flipped over, reset in pitch and sculpted from the front. Did I mention that these tools are the size of crab picks for digging yummy goodies from a Dungeness crab leg. No crab was presented just these tools that was trying my visual limits.



Our first project was a technique of pushing copper down around a Celtic design from the front giving the desired raised effect. Then moving on to a Fleur-de-lis, was the traditional pushing down or embossing from behind the design giving the raised area on the front that's hidden in the rosin pitch. After much chipping in the determined pitch bowl the copper piece will pop out and then the next process can start of resetting back in the pitch bowl, annealing, and making something appear on the front of the design. All of the chisel tools and hammers were expertly made by Saign Charlestein, also referred to as man with huge patience for at least one blacksmith novice like myself. We saw some amazing works by our instructor that pushes my imagination for possible projects of my own and maybe, just maybe, will find something in between the big hammers and little hammers that will be that happy creative sweet spot.

... continued on page 14

Lost In Little Hammers *By Jo Schnotala continued from page 13...*

When I blacksmith a nice bit of hot steel I am standing, but in this case the work is from a sitting position where the pitch bowl is neck high and after 5 days of sitting on that hard stool the callused posterior impression is very impressionable. We were given 3 little bitty hammers that are the size of your doctors knee jerk equipment. Each one will bounce against the chasing tool to the effective power of the hammers size and strength of tapping it. I chose the largest hammer hoping to make faster progress but that probably would have worked better if I just brought out my hammer from home that I had hid away from all the other students who had a clue. So tap, tap, tap, we went.

Each day new doughnuts, more challenge. Learned how to make our own chisel tools and heat treat them so they would last. I learned a couple different ways to transfer a design and using an exacto knife to detail it. Did I mention that on the 4th day I finally figured out planishing and chamfering are two very different techniques that seemed like the same thing. But no, those pounded marks were supposed to be smooth, sure, you betcha. Had a lesson in heating pitch or rosin chunks and making wooden flats to pour into to possibly make larger projects. We annealed our copper (heating to a dark blacken salmon color then dipping it in water) to a smiley softness numerous times that would allow easier embossing with those little chisels and cobbler hammers.

I walked away from this experience like a Saturday night twinker looking for cooper and more hammers. Saign Charlestein is an amazing instructor to have and highly recommended it for newbies like myself and to those pushing greater challenges in the world of Little Hammer. Thanks Saign. Jo Schnotala (Wildwoman Forge)



NWBA Member Shop Tours

Meet Gary Hemenway

This is my Blacksmith shop where I make knives, swords and parts for my antique cars. Lot of my tools are old but workable. I have two forges...a propane and a wood fired forge...power hammer...metal lathe....belt grinder...drill press anvil table and anvil. My other shop has my antique cars in it and that is where I have my plasma cutter and welders at. Everyone is welcome here so come check it out.....Gary Hemenway 360-591-9040

Look Gary up on Facebook: <https://www.facebook.com/gary.hemenway.3>

See one of Gary's humorous cartoons on page 6 of this Hot Iron News!



Save the Date!
Friday May 13 through Sunday May 15, 2016.
Northwest Blacksmith Association Conference 2016

Monica Coyne will be one of our demonstrators at the Conference. She will be assisted by last year's NWBA Conference demonstrator Dennis Dusek. Our other demonstrator is Gábor Szombathy from Budapest, Hungary. Both demonstrators will be focusing on joinery, details of the demonstrations not yet available.

In addition to the as yet to be announced Hand-On classes, Dave Lisch will be demonstrating blade grinding on Sunday morning.

In addition to our demonstrators, there will be
Many Hands-On classes,
a gallery to display your works,
an auction fund raiser,
tailgaters,
and more... stay tuned.

Brief Introduction to our Demonstrators:



Gábor Szombathy Blacksmith Artist Budapest, Hungary

Born in Budapest in 1961. Awarded the title "Applied Folk Artist" in 1988, and he was a founding member and notary of the Hungarian Blacksmiths Guild. He became a member of the National Association of Hungarian Creative Artists in 1997. He also teaches forging techniques for artisan schools in Savonlinna, Lahti, and Petäjävesi, Finland.

http://mutermek.com/szombathy_gabor/?lang=en
<https://www.facebook.com/gabor.szombathy.9>



Monica Coyne, California. Monica has the ability to fit hand forged ironwork into the lives of people in a way that feels natural and comforting but is also breathtaking, surprising and wonderful. Her work will invite you into a space with seductive forms and tempt you to examine and touch. Monica's shop is "off the grid" in Northern California. Although blacksmithing and ironwork can be energy intensive Monica uses alternative forging methods and power sources to minimize her carbon footprint.

Working closely with a wide-range of clients from architects, builders and homeowners to furniture and art galleries, she produces exclusive, timeless pieces for the home, garden and business.

<http://www.moniacoyneartistblacksmith.com/>



CALL FOR GALLERY AND AUCTION ITEMS!

PLAN AHEAD! Start making your gallery and auction items SOON!

To all NWBA members: Bring your favorite work to be displayed at the gallery.

Forge a special item for the auction or donate a gift item or service.

Our conference auction is the yearly fundraiser which supports our outreach programs, like the Al Bart Grants and the Mentoring Center. Donate your hand crafted item, tools or other delights to the auction in support of the NWBA. Any kind of gift item or service can be donated; treat baskets, design services, getaway lodging, kitchen and home gifts, and on and on... If your auction item sells for over \$250 you will receive a free year of membership in the NWBA.

Everyone wants to see what you have been working on . So, don't forget!
Whether a piece of work for the auction, or the gallery,
your work will be appreciated by all.

Forging A Rectangular Pass-Through.

DON SCHAD.

It has been said that only a blacksmith can pass a one-inch bar through a one-inch bar. While other metalworkers might want to make an argument over this point, pierced joinery does highlight one very unique and distinctive feature of forge work. In the fall of 2012, I worked on a project during a traditional joinery class at the Campbell Folk School that required eight rectangular pass-throughs. Below is the process that I used and found effective to create the necessary pass-throughs for my project. In particular this process is for passing a rectangular bar through stock of the same size.

The first step in creating a pass-through is to create a hole which will allow the walls of the bar to be thick enough to ensure that the amount of material in the cross-section of the hole is the same as the unmodified bar. The perimeter of this hole should be equal to the perimeter of the bar which is to be passed through it. To obtain this length the punched (or slit-cut) hole will be long and narrow, requiring that it be opened up and reoriented to accommodate the bar which will pass through it. In order to maintain equal material on each side of the hole, it should also be centered in the width of the bar.

Mark the stock with a punch mark in the center of the material at the location where you want one end of the slot to start. As an aid in keeping the slot parallel to the edges, a second mark at the mid-point of the slot can be helpful as a guide when placing the punch. Additionally, a very light punch at a low heat can



FIG 1. - DRIVE THE SLOT-PUNCH UNTIL YOU CAN FEEL THE ANVIL RESISTANCE AND STOP, COOLING THE PUNCH EVERY COUPLE OF HITS



FIG 2. - FLIP THE STOCK OVER AND LOCATE THE SLOT FROM THE BACK SIDE BY LOOKING FOR THE FLAT SPOT/LINE ON THE BACK

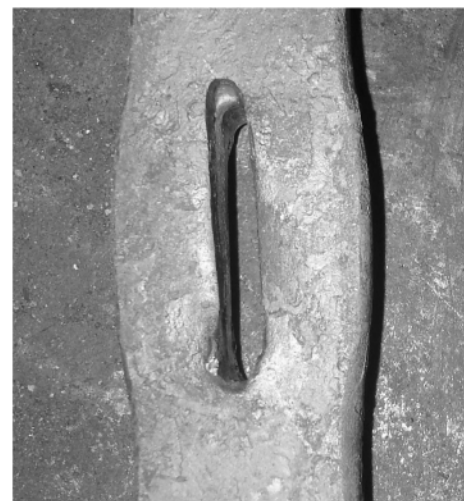


FIG 3. - MOVE TO THE HARDY-HOLE OR BOLSTER AND CLEAR THE SLUG FROM THE SLOT



FIG 4. - UPSET THE SIDES OF THE SLOT AND CAUSE THE LONG NARROW SLOT TO TAKE ON AN OVAL AS THE SIDES MOVE OUTWARD AND THE ENDS OF THE ORIGINAL SLOT BECOME CLOSER



FIG 5. - IN THE PROCESS OF TRANSITIONING FROM A SLOT TO AN OVAL, THE OPENING MAY TAKE ON AN AMORPHOUS SHAPE

be used to verify that everything is in position. The low heat and lack of scale allows the punch marks to be readily located, and a shallow punch mark can be corrected if necessary.

Heat the material to a yellow heat and engage the end of the slot-punch in the punch mark where the slot is to start. Bring the punch square to the material, taking care that the punch is exactly parallel to the long axis of the material being punched and properly centered. Drive the slot-punch until you can feel the anvil resistance and stop, cooling the punch every couple of hits (figure 1). Do not drive too far as you can easily bend or mushroom the end of your tool. Having reached the anvil, flip the stock over and locate the slot from the back side by looking for the flat spot/line on the back (figure 2) and back punch, breaking the

slug from the bar. Move to the hardy-hole or bolster and clear the slug from the slot (figure 3).

After the slot has been created, it needs to be transitioned from a long skinny oval to a shorter, wider rectangle, and rotated 90 degrees. To start this process, take a very high yellow heat which is localized around the slot, and drive the end of the bar back into itself as if you were upsetting at the center of a bar. This will upset the sides of the slot and cause the long narrow slot to take on an oval as the sides move outward and the ends of the original slot become closer (figure 4).

In the process of transitioning from a slot to an oval, the opening may take on an amorphous shape (figure 5). When this begins to happen, slightly drift the hole to round, drift-



FIG 6. - SLIGHTLY DRIFT THE HOLE TO ROUND, DRIFTING ONLY THE MINIMUM REQUIRED TO OBTAIN A SMOOTH HOLE

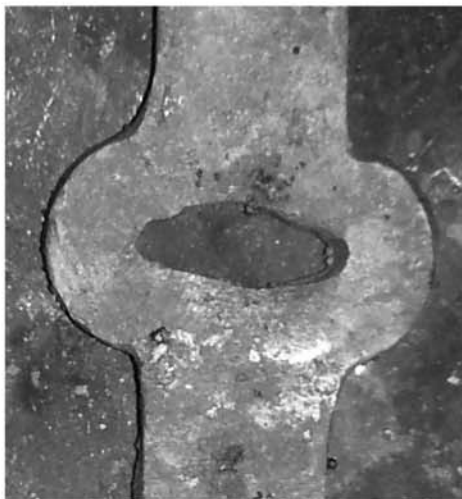


FIG 7. - RESUME UPSETTING UNTIL THE HOLE BECOMES AN OVAL



FIG 8. - CORRECTIONS CAN BE MADE BY SUPPORTING ONE SIDE OF THE BAR ON EDGE ON THE ANVIL WHILE STRIKING THE OTHER SIDE



FIG 9. - ADDITIONALLY, THE OUTSIDE CORNERS CAN BE CLEANED UP AT THIS TIME USING FULLERS OR OTHER SUITABLE TOOLING

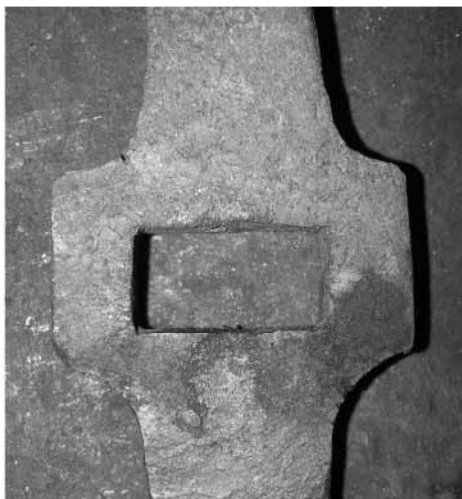


FIG 10. - DRIFT FROM BOTH SIDES AND FLATTEN ON THE ANVIL



FIG 11. - YOUR PASS-THROUGH SHOULD BE READY FOR ASSEMBLY

ing only the minimum required to obtain a smooth hole (figure 6). Drift from the front and back to keep the insides of the hole even. Resume upsetting until the hole becomes an oval which is smaller than the bar which is to pass through the hole in both dimensions (figure 7).

If while trying to reorient the opening, the unforged bar on the far sides of the hole fall out of alignment, stop and correct as soon as possible. Corrections can be made by taking a localized heat around the opening and supporting one side of the bar on edge on the anvil while striking the other side (figure 8). If the bar is really far out of alignment, inserting a mandrel and using fullers to drive the bar into alignment can be effective.

Once the hole is smaller than the drift, the

outside edges should be worked, if desired. If the final drifted hole is to have flat sides on the outside instead of the rounded sides naturally produced by the upsetting/drifted, the outside edges should be forged flat before drifting. Additionally, the outside corners can be cleaned up at this time using fullers or other suitable tooling (figure 9).

Once the outside edges of the bar have been shaped the hole is ready for final drifting. Take a rectangular drift and at a high heat drift to final size. Make sure that the drift is at a right-angle to the edge of the stock. Drift from both sides and flatten on the anvil (figure 10) and your pass-through should be ready for assembly (figure 11).

Acknowledgements:

Thanks go to Clay Spencer and The Campbell Folk school for a great class and learning opportunity and wonderful week in the mountains of North Carolina. The class was funded in part by a Francis Whitaker Blacksmith scholarship.

This article originally appeared in the New England Blacksmiths Spring 2014 Newsletter. Published here with permission.

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Introduction to Fold-forming Technique

by Jim Kennady

Reprinted from *Hot Iron Sparkle* 2011
publication of the North Carolina ABANA Affiliate

Fold-forming is a metalworking technique where metal is folded, repeatedly forged, annealed, and then finally unfolded. This process creates a dramatic new three-dimensional form. It can best be described as a combination of origami and traditional metalworking. The folded form process is an efficient way to create countless numbers of unique three-dimensional forms. Fold-forming is an innovative and simple hand forging technique that can augment traditional procedures. This example of the technique will craft a bracelet from flat bar stock.

Material 1/2" x 1/8" rectangular bar - 24" long (or longer)



Begin rolling the bar over the anvil's horn

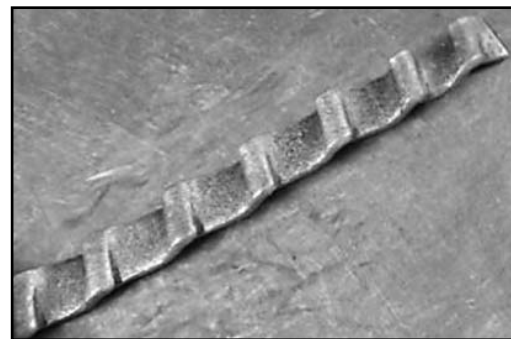


Continue rolling the bar until the desired amount of material is coiled.

Charles Lewton-Brain is credited for "inventing" the technique in the late 1980's. He has published a book, primarily for non-ferrous sheet metal, *Fold-forming*, Charles Lewton-Brain. Brynmorgen Press 2008, ISBN 978-1-929565-26-9. His website contains additional information on fold-forming techniques, www.brainpress.com



Flatten the coiled bar at or above a red heat.



Unwrap the flattened coil and carefully straighten with a wooden mallet.



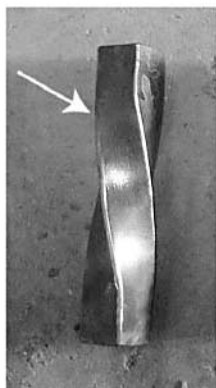
Reprinted from *California Blacksmith* November-December 2015

I Thought Everybody Knew This Count Ribs to See How Many Twists in a Twisted Bar

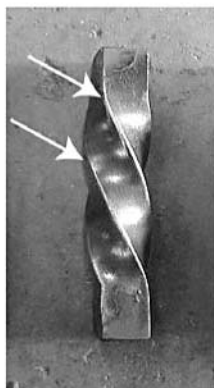
Clark Newbold, Ridgecrest

Ever needed to match an existing twist, but didn't know how many times it was twisted?

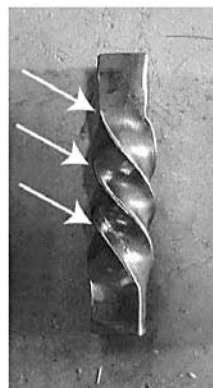
Count the ribs, and divide by 4! Here are some examples:



One quarter twist.
One rib.



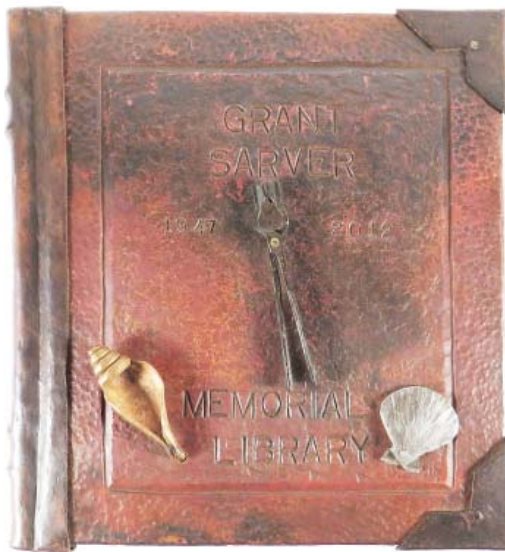
One half twist
Two ribs.



Three quarter twist.
Three ribs.



One full twist.
Four ribs.



Copper book made at Blacksmith Week 2012, Mt. Hood Oregon. The project was spearheaded by Joe Elliott, assisted by Dean Mook, Dave Lisch, Tom Ferry, Karl Schuler and Darryl Nelson. See Hot Iron News 2012-4

<http://blacksmith.org/2012-4-hot-iron-news/>

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NWBA has a great resource for its members, a lending library with over 300 books and DVDs to select from. Members are permitted to check out 3 books and/or DVDs at a time. The library is housed at the NWBA Mentoring Center, books can be checked out at our monthly Mentoring Center events, or you can order by mail or online and they are shipped directly to you via US Mail. All materials are to be returned within three weeks to the librarian (address below).

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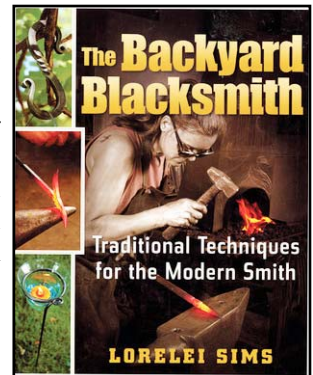
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 Operating Instruction/Hossfeld Bender - Hossfeld Manuf. Co
 Operating Instruction/Hossfeld Bender - Hossfeld Manufacturing Co
 Otto Schmirler Werk und Werkzeug des Kunstschmieds (The Smithy's Craft and Tools) - Wasmuth
 Patinas for Small Studios - Lewton-Brain, Charles
 Patinas for Small Studios - Lewton-Brain, Charles
 Penny Knife - Chapman, Gene
 Plain and Ornamental Forging - Schwarzkopf, Ernst
 Plain and Ornamental Forging - Schwarzkopf, Ernst
 Plans for the Modified Treadle Hammer - Peot, Hans
 Plans for the Pattern Cut Out Device - Peot, Hans
 Pounding Out the Profits: A Century of American Invention - Freund, Douglas
 Practical Blacksmithing - Richardson, M.T
 Practical Blacksmithing and Metalworking (2nd Edition) - Blandford, Percy W.
 Practical Forging and Art Smithing - Googerty, Thomas F.
 Practical Metallurgy and Materials of Industry - Neely, John
 Professional Smithing - Streeter, Donald
 Punches, Dies & Tools for Manufacturing in Presses (1907) - Woodworth, Joseph V.
 Punches, Dies & Tools for Manufacturing in Presses (1918) - Woodworth, Joseph V.
 Repoussé - Hersom, Nahum
 Reprint 1888 Treatise on Forging - n/a
 Revised Plans for the Recuperative Gas Fired Forge Furnace - ABANA
 Samuel Yellin In Context - Wattenmaker, Richard
 Samuel Yellin Metalworker - Andrews, Jack
 Schmiedearbeiten von heute - Hoffman, Julius
 Secrets of Good Design for Artists, Artisans, and Crafters - Osburn, Burl
 Secrets of the Forge - Rizzo, Antonello
 Sehen und Gestalten - Kuhn, Fritz
 Shop Drawings for Blacksmiths - Hoffman, Jerry
 Smiths' Work - Hasluck, Paul
 Soldering & Brazing - International Pipe Trades
 Southwestern Colonial Ironwork - Simmons, Marc and Turley, Frank
 Spanish Decorative Ironwork - Labarta, Luis
 Stahlgestaltung - Kuhn, Fritz
 Steel Rolling Mill - McDonald, Hugh
 Stiking Women: Mild as Steel - Sayadi, Latifa
 Stock Components for Architectural Metalwork - Julius Bloom & Co. Inc
 Stock List and Reference Book (1988) - Pacific Machinery and Tool Steel
 Stuart Hill Metalworks - Pracht, Klaus
 Techniques of Medieval Armour Reproduction - Price, Brian
 The ABC of Iron (1892) - Sission, Chas
 The Anvil's Ring Spring 1983 Vol. 11 #1/Patternbook for Artsmiths - NWBA
 The Anvil's Ring Vol.33 Spring 2005 - ABANA
 The Art of Blacksmithing - Bealer, Alex
 The Art of Blacksmithing - Bealer, Alex
 The Art of Blacksmithing - Bealer, Alex
 The Art of Traditional Blacksmithing: A Norwegian Perspective - Bergland, Havard
 The Backyard Blacksmith - Sims, Lorelei
 The Best Tools & Supplies for Metal Workers (1899) - F.W. Gesswein Company
 The Blacksmith and His Art - Hawley, J.E.
 The Blacksmith: Ironworker and Farrier - Watson, Aldren A.
 The Blacksmith: Ironworker and Farrier - Watson, Aldren A.
 The Blacksmith's Cookbook: Recipes in Iron - Whitaker, Francis
 The Blacksmith's Cookbook: Recipes in Iron (signed, not for check out) - Whitaker, Francis
 The Blacksmith's Craft - Rural Development Commission
 The Blacksmith's Craft - Rural Development Commission
 The Blacksmith's Craft - Rural Development Commission
 The Blacksmith's Guide - Sallows, J. F.
 The Blacksmith's Journal August 1991-July 1992 - The Blacksmith's Journal
 The Colouring, Bronzing, and Patination of Metals - Hughes, Richard and Rowe, Michael
 The Complete Guide to Sharpening - Lee, Leonard
 The Complete Modern Blacksmith - Weygers, Alexander G.
 The Contemporary Blacksmith - Meilach, Dona Z.
 The Craftsman in Metal - Lister, Raymond
 The Din of a Smithy - Stevenson, J.A.R.
 The Essence of Iron - Olin Wrought Iron
 The Golden Age of Ironwork - Magaziner, Henry
 The Golden Age of Ironwork - Magaziner, Henry
 The Hammer's Blow Vol. 10 #3 Summer 2002 - ABANA
 The Hammer's Blow Vol. 13, #4, Fall 2005 - ABANA
 The Hammer's Blow Vol. 9 #3 Summer 2001 - ABANA
 The Hammer's Blow Vol. 9 #4 Fall 2001 - ABANA
 The Hammer's Blow Vol. 9, #2, Spring 2001 - ABANA
 The Last Village Smithy - Glabach, Ray
 The Little Giant Powerhammer - Kern, Richard
 The Lockback Folding Knife From Design to Completion - Fronteddu, Peter and Stefan, Steigerwald
 The Making of Tools - Weyger, Alexander
 The Making Shaping and Treating of Steel (1919) - Carnegie Steel Company
 The Modern Blacksmith - Weygers, Alexander G.
 The Modern Blacksmith - Weygers, Alexander G.
 The Nature of Art and Workmanship - Pye, David
 The Practical Handbook of Blacksmithing & Metalworking - Blandford, Percy
 The Practical Handbook of Blacksmithing and Metalworking - Blandford, Percy W.
 The Procedure Handbook of Arc Welding - Lincoln Arc Welding Foundation
 The Skills of a Blacksmith Volume I: Mastering the Fundamentals of Blacksmithing - Aspery, Mark
 The Skills of a Blacksmith Volume II: Mastering the Fundamentals of Leaf Work - Aspery, Mark
 The Traditionalist Dec 1999 - Rural Smiths of Mid-America
 The Traditionalist Dec 2000 - Rural Smiths of Mid-America
 The Traditionalist Feb. 1999 - Rural Smiths of Mid-America
 The Traditionalist June 2000 - Rural Smiths of Mid-America
 The Upset - Mississippi Forge Council
 The Wonder of Knifemaking - Goddard, Wayne
 The Working Folding Knife - Dick, Steven
 To Draw, Upset, & Weld: The Work of the Pennsylvania Rural Blacksmith 1742-1935 - Lansansky, Jeannette
 To The Core - Bullerman, Alfred
 Tomahawks: Traditional to Tactical - Grant, David
 Tool Making 1905 - Lindsay Publications
 Torture and Punishment - Dept of the Environment/Her Majesty's Stationary Office
 Treasury of Ironwork Designs - Grafton, Carol
 Vol 2, no. 4, Oct. 2001 - The Traditional Metalsmith
 Vol. 2, No. 3, July 2001 - The Traditional Metalsmith
 Vol. 9 No. 2 2008 - The Artist Blacksmith Quarterly
 Vol. 9 No.1 2008 - The Artist Blacksmith Quarterly
 Weathervanes - Mockridge, Patricia and Philip
 Welding Filler Metal Data Book - ESAB Cutting and Welding Products
 Wetterfahnen - Potz, Clemens
 Wrought Iron - Kuhn, Fritz
 Wrought Iron and its Decorative Use - Ayrton, Maxwell and Silcock, Arnold
 Wrought Iron Designs - Norm Larson Books
 Wrought Iron Designs by H. Grave (France, 1873) - Norm Larson Books
 Wrought Iron: A Manual of Instruction for Craftsmen - Council for Small Industries in Small Areas
 Wrought Iron: Encyclopedia of Ironwork - Hover, Otto
 Wrought Ironwork - Rural Development Commission
 Wrought Metalwork - Heatherley, Bernard

About the Books: Overviews and Reviews

A glimpse into a couple of the books that available in our library, to encourage you to browse the collection at the Mentoring Center, at a monthly event or at the next NWBA conference, May 2016. Take advantage of this NWBA membership benefit, and broaden your knowledge of your craft.

"The Backyard Blacksmith by Lorelei Sims shows you how -- with some patience and a working knowledge of metals, basic tools, and techniques -- blacksmithing can be easy to learn, and a rewarding hobby. Through instructions and illustrations, readers will learn to make simple tools and useful items, such as nails, hinges, and handles, and also an interesting mix of artful projects, such letter openers, door knockers and botanical ornaments. Written by an expert in blacksmith and metal artist, this book provides readers with a basic understanding of blacksmithing, including an explanation of tools like an anvil, an anvil stand, hammers, and tongs. Heating techniques like coal forging and fire tending are explained in detail, along with different types of metal like wrought iron, cast iron, and steel. The Backyard Blacksmith walks readers through step-by-step, illustrated projects including hooks, door and gate pulls, wall-mounted hooks, knockers, racks, and more. These expert blacksmithing lessons come to life with full-color photography to illustrate the steps and provide a better understanding of the text. With this book, beginning blacksmiths can learn to turn metal from its raw shape into something useful and beautiful to behold. " [book overview provided by publisher on Amazon]



Book review from Amazon.com by Ken G. Scharabok on June 14, 2006

I have been to a blacksmithing rodeo or two and have seen most of the books intended for the beginner blacksmith. This one immediately jumps up to the top of my recommended list.

Ms. Sims is an artist and blacksmith who specializes in creating hand-forged functional ironwork. Her public art commissions include the Omaha Botanical Gardens in Nebraska, Lincoln Log State Historic Site in Illinois and Fordham University in New York. In addition to teaching blacksmithing classes and workshops, she has been a featured demonstrator for blacksmithing conferences throughout North America. She is the owner/operator of the Five Points Blacksmith Shop in Charleston, IL since 1993.

Folks, this is a get-your-hands dirty lady and in this book she shares her experience and expertise in the subject matter, but probably more importantly, has the ability to pass on just how it is done.

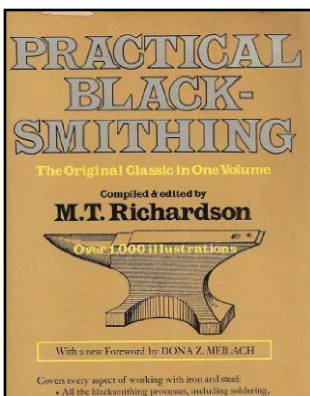
The Backyard Blacksmith will show you how, with some patience and working knowledge of metals, basic tools and techniques, blacksmithing can be easy to learn and a rewarding hobby. Through instructions and illustrations, readers will learn to make simple tools and useful items, such as nails, hinges and handles and also an interesting mix of artful projects, such as letter openers, door knockers and botanical ornaments.

In all over 20 projects are organized by difficulty level allowing new, novice or hobby blacksmiths to progress at their own pace and master/reinforce the skills they learned in earlier chapters.

The book is also sprinkled with safety and other tips and techniques.

If you are a beginning, hobby or want-a-bee blacksmith, this book should be read cover to cover several times.

Ken Scharabok, Poor Boy Blacksmith Tools



Originally published in four volumes, **Practical Blacksmithing** remains as relevant now as it was at the turn of the twentieth century. Featuring an abundance of information and over 1,000 illustrations, this guide provides everything you need to understand the techniques and craftsmanship of blacksmithing. Processes covered include soldering, welding, brazing, forging, tempering, cutting, bending, setting, drilling, fullering, and swaging. Richardson also describes the usage of a variety of smithing equipment such as forges, anvils, and a variety of tools.

This unabridged guide covers every aspect of working with iron and steel with an assortment of diagrams and concise instructions. Richardson explains strength tests for wrought iron and steel, heating and hardening steel, rotting and crystallization of iron, selecting quality steel, restoring burnt steel, artistic ironwork, and the general usefulness of these metals. Learn how to work on chains, knives, sleds, wagons, horseshoes, and more. Inside you will also find plans for blacksmith shops, which detail chimney building, forge construction, and blueprints for a variety of workbenches.

The tool collector will also find this guide of immense value as Richardson covers the history of blacksmithing tools. He provides a catalog of antique tools, which are no longer commercially available, accompanied by instructions for repairing, preserving, and replicating them. Similarly, this book provides historians with a glimpse into the progression of metalworking and its aesthetics and also includes an addendum of original advertisements printed in the original editions of the late 1800s.

M. T. Richardson's **Practical Blacksmithing** is the comprehensive guide for modern artisans of this ancient craft.

[book overview provided by publisher on Amazon]

WELCOME NEW NWBA MEMBERS

The NWBA wants to extend a warm welcome to the new members of 2015. We have over 100 new members so far this year (as of November 29th). There are many opportunities for members to become involved in the organization; as a volunteer or leader, and most importantly to just learn. Welcome!

If we have missed you in this list, we apologize in advance for our omission.

James Albershardt	Kieth Desmarteau	Steve and Janet Kann	Jay O'Neill	Itorye Taubman
Michael Bailey	Mike Dixon	Lydia Keehn	Morall Olson	Evan Teal
Barry Baxter	Dan Dowell	John Kinnemann	N. David Owens	Ian Thompson
Paul Bickford	Carl Dudley	Fred C. Kline	Victoria Patti	William Todd
Jesse Blair	Daniel Edmunds	Jacob Koolman	Dave Phillips	Richard Toews
William Bott	James Franklin	Richard Larrowe	Ray Ploutz	Kestrel TrollSplinter
Keith Brantley	John Fry	Jay Lechner	Lyle Ponlin	Michael Turner
Teri Bunker	Elyse Garling	Don Leonard	Flint Raben	Randy Unger
Joseph Caramella	Richard Gathmann	Nitzan Lilie	Mike Reilly	William B Ward IV
Thomas Carr	Johnathan Geason	Hunter Lottsfeldt	Rory Richard	Brian Webster
Lukas Chludzinski	Marc Gessford	Bernie Mares	Brandon Roden	James Wege
Jerry Clinton	Julien Granich-Young	Joseph Matthews	Robert Roden	Greg Wilber
Josh Cotton	Eric Hayward	Ian Mayer	Freddy Rodriguez	Steve Williams
Larney Joe Coverdell	Tylor Henneberry	Dave Mitchell	Rick Russel	Stacey Wolfard
Frederic Crist	Andrew Hesselroth	Matthew Montoya	William T. Salois	Andy Zaborski
James W. Crook	Daniel Hoenig	Matt Moore	Mark Shoger	Lynn Zeller
Dean Cunningham	Bud Hoodock	Brett Moten	Don Smith	Nathan Zilka
Matt Dalimata	Travis Huisman	Gregg Munger	Kenneth L Smith	
Steve Dando	Alan Hussey	Nathan Neale	Jerry L Sorrells	
Ed & Carol Deery	Tom Janes	Pamella Nickolisen	Craig A. Stebbins	
Scott DeRosier	Bob Kacalek	Fred C. Noble	Robert Stewart	

Ypres 2016 - Poppy Cenotaph and International Forging Event, Ypres, Belgium

In September 2016, a new World War 1 Cenotaph will be created at the Grote Market, in front of the In Flanders Fields Museum in Ypres, Belgium. The Cenotaph will be located adjacent to the German War Cemetery at Langemark Poelkapelle.

The Cenotaph will commemorate everyone involved in the conflict, both military and civilian on all sides – all those who died, all those wounded, all those displaced – and of equal importance, their families and their communities. In the War of 1914 -1918 blacksmiths and farriers were indispensable in sustaining the war effort on all sides. In September 2016, **hundreds of blacksmiths from around the world will come together in Ypres** to remember all those affected by the war and to create in one week, a Cenotaph based on the internationally recognized icon, the Flanders Field Poppy. This will make a unique contribution to the many commemorative sites and structures on the Western Front, serving to commemorate all involved in and affected by the conflict.



The cenotaph, designed by Terrence Clark, comprises a 7 metre tall x 2 metre wide pillar of steel, incorporating a Flanders Field poppy, in negative and positive form, symbolizing both those who fell and those who returned, their families and communities. Around this will be a field of forged steel poppies, all surrounded by a low railing, designed on plan to echo the characteristic meandering form of the trenches. The steel pillar, donated to the project by Sigma, a German engineering company thanks to contacts with LVD, will be set up on a temporary base in the centre of Ypres, as the focus for the International Forging Event.



A maquet of the Cenotaph to be made at this international blacksmith festival.

A Cenotaph is a war memorial to those buried elsewhere. The word comes from the Greek kenotaphion meaning 'empty tomb'.

More information about the memorial and International Forging Event: www.ypres2016.com



Northwest Blacksmith Association

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

2016 MEMBERSHIP REGISTRATION FORM

The NorthWest Blacksmith Association is a Washington corporation and a 501 (c) 3 non-profit charitable organization founded in 1979. Now nearly 400 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.

Signature: _____ Date: _____

Print Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Phone: _____

*E-mail: _____

*(if you are already registered as a user at 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

Dues are:

\$60 in U.S.A.

\$70 outside U.S.A.

☐ New Member

☐ Renewing Member

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

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
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.
Current classes are listed at 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

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
Current class schedule is at DavidLisch.com - Learn More at
Studio 4

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.

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

NWBA Mentoring Center Event Dates Early 2016

01/23/2016 Saturday, January 23, 2016 NWBA Mentoring Center Event, TBA
02/27/2016 Saturday, February 27, 2016 NWBA Mentoring Center Event, TBA
03/26/2016 Saturday, March 26, 2016 NWBA Mentoring Center Event, TBA
04/23/2016 Saturday, April 23, 2016 NWBA Mentoring Center Event, TBA
05/13/2016 - 05/15/2016 May 13-15, 2016 NWBA Blacksmith Conference 2016

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

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

Announcements & Ads

The 2016 ABANA Conference theme is EDUCATION -- the reason ABANA was started! There will be hands-on demonstrations, teaching tents, seminars, and evening forging competitions! Main demo tents will feature Bladesmithing; Forging Steel Bronze and Copper as well as Aluminum Sculpture. All metalsmiths and farriers are welcome, there will be something for everyone - Blacksmithing, Damascus Billet, Farrier Forging, Repoussé, Fold-Forming, Patination and Youth Forging. It all happens under tents on a grassy open area, along with air-conditioned buildings!

We'll have:

- Vendors
- Tailgaters
- A kids' tent
- Iron in the Hat
- Auction
- and the Saturday night dinner is a sit-down dinner in the main ballroom, served to you by the caterers! No standing in line, everyone will eat at the same time!

Easy Travel: Fly in to the SLC airport and take a metro train to the Fairpark and hotels!

Great Food: 8-10 Gourmet food trucks, starting with breakfast, with some onsite until 10:00pm!

Great Lodging: Hotels or on-site camping . . . your choice!

To find out more and register visit: <http://abana.org/2016SLC>



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

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Whitlox Wood-Fired Forges

are specially designed for forging with raw wood or charcoal fuel. All our forges are made from 11 gauge steel and double lined with kaowool and firebrick for super long life. Use discount code NWBA for a \$50 discount on any full size forge at www.whitloxhomestead.com. Phone: 503-952-6540

For sale: Quality blacksmith coal, coke and charcoal.

Contact Jim von Mosch at Mountain Brook Forge 509-493-2246 or Mountainbrookforge@gmail.com for price and availability.

Oregon Winterfest 2016

You're invited to join the Winterfest

FIRE PIT COMPETITION

For 2016 there are 2 categories:

Fire Pit and Fire Sculpture

Criteria and stipends for traveling submissions available.

DEADLINE JANUARY 5, 2016

Direct link to competition registration form:

<http://oregonwinterfest.com/wp-content/uploads/2015/10/2016-OWF-Fire-Pit-App.pdf>

Contact Karin Roy
karin@layitoutevents.com
for information and application details.

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ATTENTION MEMBERS

Are you receiving our informative monthly email announcements? Sign up online:

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

Get the up to the minute details of NWBA events and news.

Advertising Submissions

Mail to: NWBA
42nd Ave SW #185
Seattle, WA 98116

Email to: NWBainfo@gmail.com

or submit online:

<http://blacksmith.org/hot-iron-news-advertisement-submission-form/>

Download Ad Specification and Pricing Sheet online at:

<http://blacksmith.org/advertising-hot-iron-news/>

If you have any questions do not hesitate to contact editor Amy Mook at nwbainfo@gmail.com

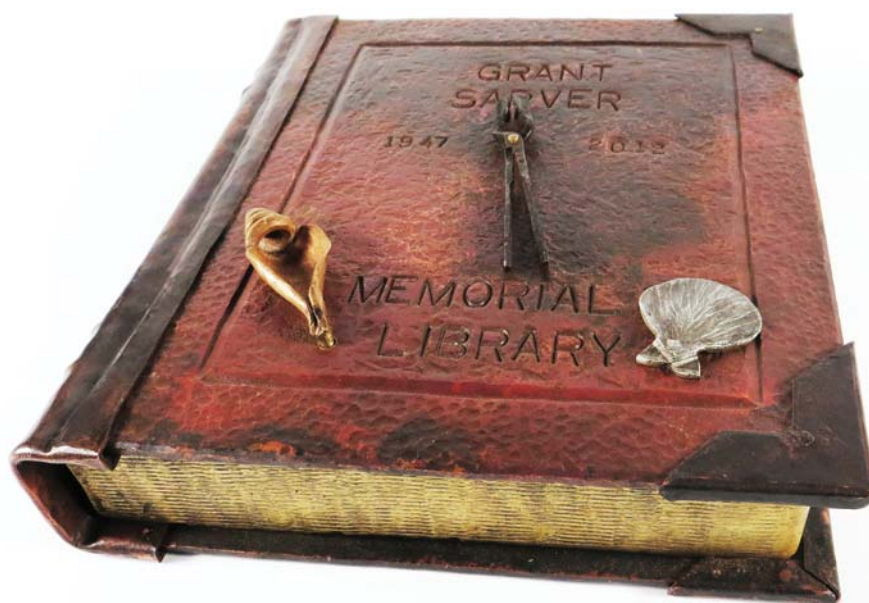
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The NWBA Library was renamed The Grant Sarver Memorial Library to honor the 32 years of dedication, service and inspiration that Grant gave to the NWBA and the entire blacksmithing community. The Grant Sarver Memorial Library Collection is listed inside this Hot Iron News.

Grant Sarver
August 24, 1947 - January 2, 2012