

# Hot Iron News



THE VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION

Second Quarter 2016





# 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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- *Auctions Subcommittee: Peggy Gudgeon (Chair)*

- *Audit Subcommittee: Entire Board*

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- *Hot Iron News & Website Editor: Amy Mook*

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- *Audio Visual Subcommittee: Mark Manley*

- *Spring Conference Subcommittee: Peggy Gudgeon (Chair)*

- *Safety Subcommittee: Lee Cordochorea (Chair)*

- *Mentoring Center Subcommittee: Rashelle Hams (Chair), Peggy Gudgeon*

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](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/>

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## ON THE COVER



Demonstrator Gábor Szombathy during his demonstration at NWBA Conference May 2016

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### CALENDAR OF UPCOMING NWBA EVENTS 2016

- June 25th Alair Wells: finishes and powder coating.  
NWBA Mentoring Center, Longview WA
- July 23 Nick Marcelja of Red Troll Forge: knife forging.  
NWBA Mentoring Center, Longview WA
- August 27 NWBA Board Meeting. Members welcome.

More listings on page 33

Find the most current event listings at  
[www.blacksmith.org/events/](http://www.blacksmith.org/events/)

### Blacksmith Week 2016

August 18-21

Government Camp, Mt. Hood, OR

Plan your family vacation around  
this great blacksmith event!

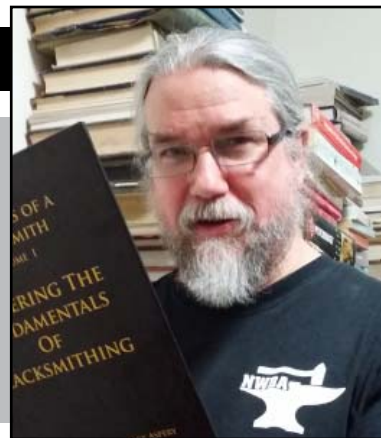
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## A Word From Whats-His-Name

Hello, Everyone!

“Good vibes.” That’s the phrase I heard from multiple folk describing the 2016 Conference. People enjoyed the social opportunity provided by Friday’s potluck, and the forging contests. Our membership was “building friendship and goodwill,” just like our Mission Statement says. Your Board of Directors will absolutely keep this in mind when planning future events.



The demonstrations were great, the auction was both fun and fruitful, the gallery inspiring. What more could one ask from a conference? Preview screening of a jaw-droppingly amazing video featuring “impossible” welding techniques? We had that too!

We have some Nominees for the Board of Directors, we would like more. If you know someone who loves this association and wants to give a little back, please get their name to our Nominating Committee. (Names of folk on the Nominating Committee are just inside the front cover of this issue.) We can “video conference” now, so distance is no longer an obstacle!

Special thanks to Ben Tosto who is now the NWBA Librarian. (Hunter says Ben’s arm will be fine, it was just a “submission hold.”) Don’t forget to return your borrowed books! Also, consider becoming the NWBA Librarian yourself, especially if you live close to Longview! (Ben is a trooper, but would appreciate less travel.)

Our 2017 Conference will be held during the second weekend in May (Save the Date!!). One of our headliner demonstrators will (tentatively) be sharing with us some fascinating ways to forge tube and structural shapes. The other will show how to develop and define good patterns in “Damascus” steel. We’re going to need some help at the registration table. Please consider volunteering some of your time on Friday morning or Saturday morning.

The Mentoring Center is still in need of some Registrars and some Coordinators. Registrars will greet folk, accept the daily fees, and record attendance. Coordinators will make sure materials and consumables are stocked, make sure repairs and maintenance take place, and draw up schedules for our volunteers.

Our outreach program continues to take shape. One or two of you have considered volunteering to help with the Youth Mentoring Grant. We’ve begun discussing options with representatives of the Wounded Warrior movement. Two Scout Troops are interested in potential relationships with us. We continue to investigate the possibility of co-sponsoring hammer-ins in areas far from Longview. Outreach is an excellent way for our Association to “preserve and promote the art and craft of blacksmithing.” I hope more of you will take interest in this and volunteer to help.

The next Board of Directors meeting takes place in late August. Please consider joining us, whether in person or “virtually.” Among other things, we’ll be discussing the 2017 Conference, outreach efforts, asset inventory valuation, and the Mentoring Center. Make your opinion known! Watch the website ([www.blacksmith.org](http://www.blacksmith.org)) for details.

Phone numbers and e-mail addresses for folk on the Board of Directors can be found on the inside cover of this Hot Iron News. It’s easy for you to contact us for questions, feedback, or to volunteer.

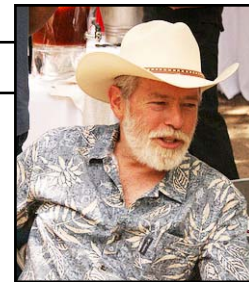
As always, we will be happy to have your help in any form you feel comfortable giving it. The NWBA runs on neither propane nor coal. The NWBA runs on BLOOD, SWEAT, AND VOLUNTEERS! Contact one of your Directors to ask how YOU can help keep us running!

Stay Inspired!

-Lee Cordochorea

(You pronounce that just like it’s spelled.)

## Treasurer's Report *NWBA Treasurer Jim von Mosch*



### First Quarter 2016 Financial Report

#### NWBA Main Account

##### Income:

Membership Dues	3000
Conference Registration	1360
Banquet	565
Merchandise Sales	180
<b>Total income:</b>	<b>5105</b>

##### Expense:

Administration (Com. Dir.)	3400
HIN	2509
Web Host	431
Licenses and Fees (Sec. State)	140
Equipment Purchase	147
Postage and Supplies	134
<b>Total expense:</b>	<b>6761</b>

#### Mentoring Center Report

##### Income:

Event and Workshop Fees	3080
Donations	350
<b>Total Income:</b>	<b>3430</b>

##### Expense:

Building 6 Lease (annual)	4800
Demonstrator Fee	250
Workshop Fee (Mark Aspery)	2094
Shop Supplies	10
<b>Total expense:</b>	<b>7154</b>

## A Note from the Editor *Amy Mook*



Hello Members,

This issue is dedicated to coverage of the NWBA 2016 Conference. There was so much to report on that I added a few more pages to accommodate more, and even so, not everything was included.

I have many people to thank for contributions: Dan Bowyer, Ike Bay, Jeff Cawley, Karl Schuler, all the board members who made the conference happen, and all who brought items for the auction and the gallery. Thank you for helping fill these pages with articles and photographs. If you have anything you would like to contribute: ideas, photographs, articles, anything blacksmith related... I will try to publish your submissions.

This conference was, in my opinion, excellent. There was something going on in each of our venues at the fairgrounds morning, afternoon and evening, opportunities to sit back and watch and opportunities to jump in and do. Obviously people want to learn from Master Bladesmith Dave Lisch, the room was packed for his demo. Torvald and Scott had a healthy size group as well, only so much room for hands on participation but many more got in on the demonstration part of their class. All three of them gave lively, informative, and entertaining demos. And while that was going on, the main stage demonstrators, Monica Coyne and Gábor Szombathy, filled the stands and generously shared their style and skills.

Attendees at the conference were treated to the first North American showing of an outstanding film, "The Devil's

Blacksmith Documentary". If you ever get a chance to see this film, even with no English subtitles or translation, go see it. The mastery of the blacksmithing is mind blowing. There is a short article about the documentary film about the Notre Dame restoration project, still in production, on page 11.

Black Smoke Alley was cranking away offering hands on instruction for those who wanted to try forging. No experience necessary, no appointment required.

One of my favorite corners of the conference is the Repoussé Station. Thanks to Alair Wells and Louie Raffloer there were people tapping away creating art and coming away with smiles on their faces throughout the days of the conference.

Evenings were filled with shared meals (the potluck barbecue was a success... and will be even better next year), forging competitions, open forging, and hanging out with new and old friends. The auction was fantastic, and the funds generated will ensure that our outreach programs can continue and grow. NWBA is a great group of people, generous *and* talented.

So, wow, wow wow wow... let's all continue to contribute our best and keep this going!

Happy Summer Days,

Amy

Out and about at the Conference...

Repoussé Station, a welcoming, lively and creative place for a hands on experience.



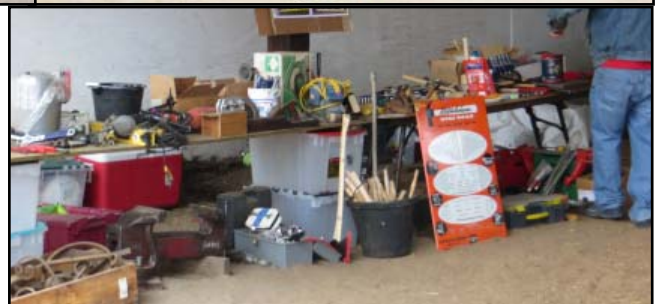
Black Smoke Alley, coal forges, demonstrations, and impromptu hands on opportunity.



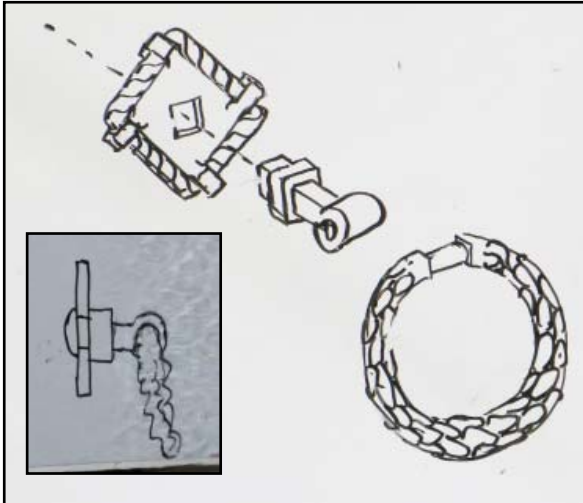
World class hanging out. And tailgating...maybe finding just what you were looking for?



Potlucks,  
competitions  
and midnight  
madness...



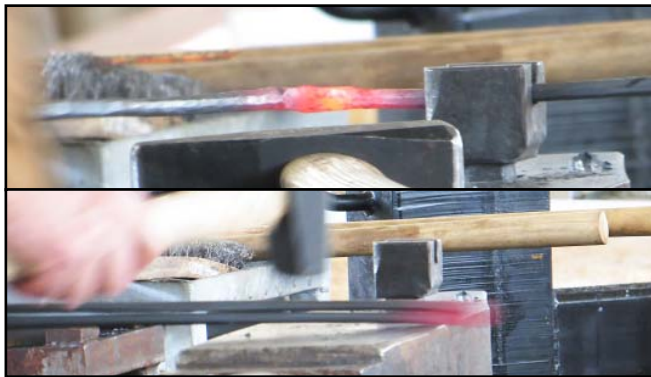
### Demonstrator Gábor Szombathy: Forging a Door Pull



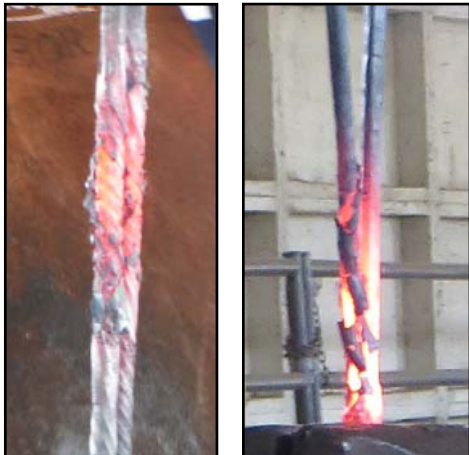
Drawing of the door pull project. Inset is a side view.

Gábor Szombathy has learned from masters of numerous blacksmith traditions; Hungarian, Austrian, German, Japanese, and French (maybe more). His works are wide ranging in style and technique, and because the focus of our conference was joinery, his demo project was designed around some creative means of joining, including lots of forge welding. Gábor's style of demonstrating is as he learned, not a lot of talking, teach by doing. His actions were clear and conveyed volumes. Steve McGrew, fire tender and striker for Gábor, added helpful commentary from time to time. This pictorial overview of his demonstration will follow his lead, hopefully the photos will be clear enough to tell the story, and the captions will just fill in some of the details and fine points. It is not meant to be a 'how to' article.

It was a privilege to watch such a knowledgeable, experienced and capable smith, representing so many of the world's finest smithing traditions. Thank you Gábor!



Beginning with the ring: 3/8" sq. stock, mild steel, ~3 1/2 - 4ft. Two pieces - same procedure. Round the pieces except for the ends and the center, bend in half, and hammer flat at the fold.



Twisting the rods. Set folded end in vise and twist each end evenly from the base up, heating as needed. Twist in the same direction for both ends, and twist all the way to the end.

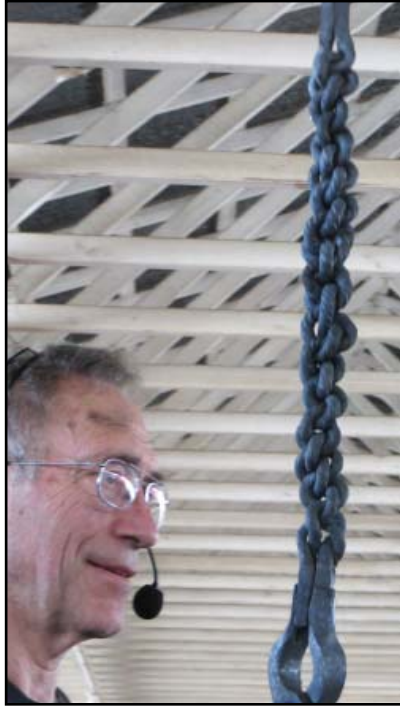
Forge weld loose ends. Gábor uses Borax, tossed on the piece while it is in the coals. Twist the doubled rod in the same direction as each leg was twisted, keeping twist even. Reheat and adjust as needed.

Far right: Finished pair of twisted rods.

Gábor noted that this twisting technique traces back to the Vikings



Demonstrator Gábor Szombathy: Forging a Door Pull



Curve one end and draw out some, cut off square.



Forge weld the ends together. Twist the finished pair of twisted rods together, twisting in the opposite direction of the previous twists. Keep twists even, reheat and shape as needed. Steve McGrew is holding the piece in this photo.



Use bending forks in vise and heat and curve over anvil horn using mallet to form the ring. Forge weld ends together.



Finish forge weld.



'Braided' Pull, made of all simple twists, gives the appearance of braided rope.



Forged welded section ground and polished to assure a smooth working hinge.





3" flat bar x 3/8". Strike a line ~3/8" from the edge.



Cut a square hole on the diagonal, drift hole to make it larger.



Slit with a hot cut along the strike lines.



After bending out each leg, the tiny corner that remained was cut off. He left enough material there to refine the corner.

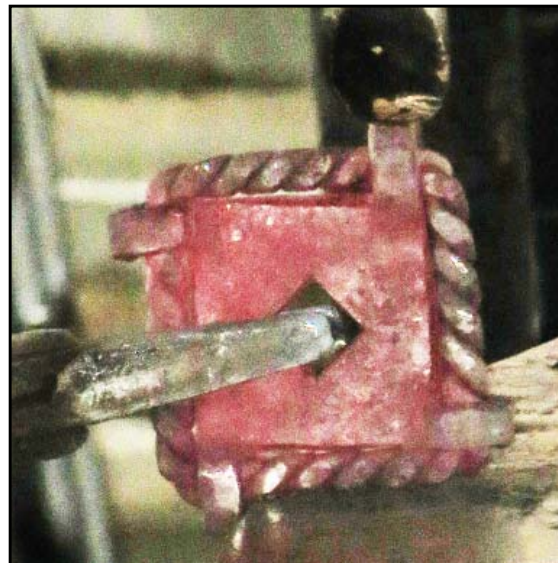


Offset the collar legs so the trim can sit flush with the plate.

Trim piece made by twisting two 1/4" rods twisted together and forged square down to 3/8" sq., ends tig welded where collar would cover. Tap trim down into place.



The trim piece hot fit to the plate, and collared.



May 2016 NWBA Spring Conference, Longview WA  
 Demonstrator Gábor Szombathy: Forging a Door Pull



Forming the hinge on the post of the ring holder. Form around pin the same diameter as the forge welded and filed part of the ring.



Forming the collar to be welded to the post, to allow the post to create a tenon and fasten to the base.



Finished Door Pull straight on view.

Not shown: fastening the post to the plate. The upset end of the tenon was left less than 1/4" proud of the plate, slightly less than the distance the plate stands off the door due to the corner collars.



Finished Door Pull from top down view (sort of).



Finished Door Pull from bottom view.

# The Devil's Blacksmith Documentary

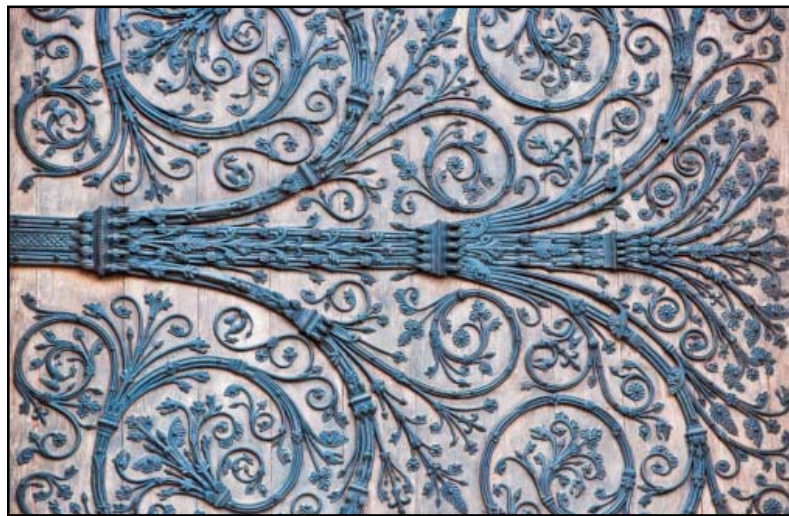
*Starring: Walfrid Huber and Zoltan Takats*

*Directed By: Zoltan Takats and Tamas Lehoczky*

The NWBA was treated to a special showing of "The Devil's Blacksmith Documentary" at the NWBA Conference in May, the first showing in North America, brought to us by our demonstrator Gábor Szombathy. There was silence in the room during the viewing, everyone was enthralled. The movie, a film still in production, features Walfrid Huber with Zoltan Takats forging hinges for a restoration of the doors on the cathedral at Notre Dame. This is not a standard restoration, the doors and the work of the blacksmith are legendary.

*"During the 13th century, there was once a young blacksmith. His name was Biscornet and his talent was known throughout the entire kingdom of France. In charge of decorating the side doors of the Notre Dame Cathedral, the young craftsman was scared to work on such an impressive monument. The devil, true to his reputation, offered him a deal. In exchange for his help, the blacksmith gave his soul. The big day finally came when the paintings were finished, revealing an extraordinary beauty. But the side doors refused to open. To open them, they had to sprinkle holy water, which eventually freed the craftsmen from the consequences of his deal with the devil. Biscornet was saved."*  
From website: <http://www.hotelnotredameparis.com/blog/notre-dame-and-the-devils-door/>

Age and disaster took their toll on the cathedral. In the 1790s, Notre-Dame suffered desecration during the radical phase of the French Revolution when much of its religious imagery was damaged or destroyed. An extensive restoration supervised by Eugène Viollet-le-Duc began in 1845. A project of further restoration and maintenance began in 1991. And yet, the restoration of these spectacular hinges remained to be undertaken. For centuries the techniques used to create the hinges were unknown, the secrets of the master craftsman who created it were lost to history, no one knew how to do what had originally been done in the 13th century! The restoration was finally made possible by the genius and diligence of master blacksmith Walfrid Huber, from Austria. Walfrid, now 70 years old (or in his 70s?) has



made a lifetime study of ancient techniques of the blacksmith.. He is perhaps *the* world expert in many of the blacksmith styles and methods from antiquity (these cathedral doors are Gothic style). The breakthrough came when the original hinges became available to Walfrid for close examination, removed from the door so the backside of the work could reveal its secrets.

In the synopsis of his 1995 article "The Medium is the Root of the Art" for Hephaistos an online Art Metal site ([www.artmetal.com](http://www.artmetal.com)) Huber points out: *(the article) is not a scientific treatment of iron. Rather, it is a brief look into the historical background of our ancient material with its peculiar properties. Many of the questions about the typical forms produced by the masters of the past can be answered by scrutinizing their technique. Many puzzles can be resolved surprisingly quickly with a knowledge of how the ancient iron was made and worked.* (<http://www.artmetal.com/project/News/Hephaist/MedArt.html>) It is clear in watching Walfrid Huber in this documentary, that he has applied these principles in spades.

## Crowdfund this project to help present and conserve this unique heritage.

Filming began in 2014 of 'The Devil's Blacksmith documentary' with Walfrid Huber and Zoltan Takats at the Austrian Federal Monuments Office in Mauernbach, Austria with the support of the Austrian Locksmiths and Blacksmiths' Guild and the Monuments Office. Unfortunately, this work is not ready yet. The dream is to finish our movie with shooting in Paris, France at locations of Notre Dame and Musée de Cluny and finally to translate the final version of the movie to English.

If you also find 'The Devil's Blacksmith' documentary worthy, please donate to support the project via

Paypal: [devilsblacksmithdocumentary@gmail.com](mailto:devilsblacksmithdocumentary@gmail.com)

or,

Bank Transfer

IBAN: HU88 10403370-86755586-56831021

SWIFT: OKHBHUHB

Every cent can help to reach the goal of finishing the movie with shooting in Paris, France at Notre Dame and Musée de Cluny and translating the final version of the movie to English.

Your donation will help to ensure the completion of this important work, to present and conserve this unique heritage.

You can also follow the project at Facebook

<https://www.facebook.com/thedevilsblacksmithdocumentary/>



## Demonstrator Monica Coyne: Making the Sliding Dovetail Joint In Iron

*Based on notes from Ike Bay, Jeff Wilson with Photographs by Ike Bay, Dan Bowyer, Amy Mook*

Monica Coyne approaches her work, art and personal life with a pioneering spirit. She lives off the grid in Redway, California, using hydro and solar power to run her blacksmith shop. It has its limitations, very large power equipment won't run on her power system, but with thoughtful engineering, and workarounds it looks like there is no limit to Monica's creative expression in iron. Very much a hands-on creative person, Monica started in woodworking and has only been working for iron for around 10 years. As she says, "I came late to iron." She currently is exploring elements of Japanese wood joinery in ironwork. Dovetail joinery is an indicator of quality work in wood and she wants to bring that to iron. Monica has taken many years to develop the techniques to forge sliding dovetails. Forging and not cutting the angles as one does in wood presents many difficulties, and after many experimental attempts, lots of "would this work" type questions..."tried that and could not make it work" answers, her search continues. Of course, as her demonstration showed, she has derived many useful and interesting techniques and tools to produce forged dovetail joinery for both functional and art pieces.



Monica Coyne with assistant Mike Limb

Blacksmithing is a unique craft in that the blacksmith is able to make most if not all their own tools. A blacksmith's tools are the finger print of their work. Monica has a wide variety of tools to make the work easy and flow...i.e. a lot, 4140 is her preferred tool steel. It is important to have the right tool for each situation, a specific hand tool or power hammer tool, swage, hammer, chisel or fuller etc. may be the only thing able to do the job. For example: left and right butchers rather than one tong/tool set up and adjusting the tool in the tong to make the opposing cut.

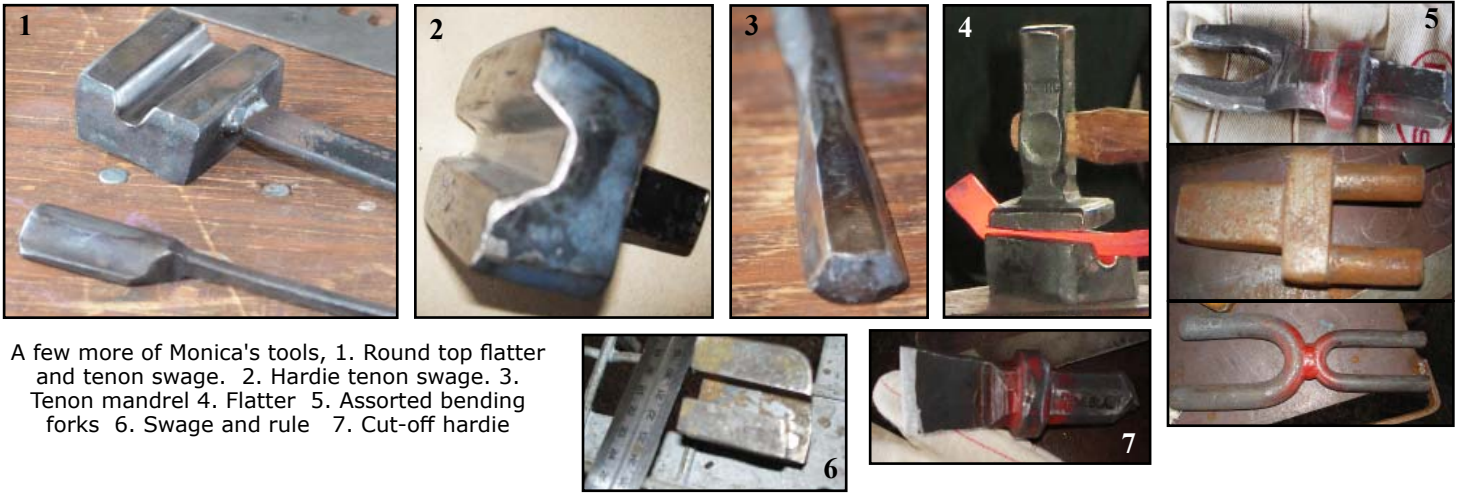
Monica advocates lots of drawing to develop designs and concepts. Hang them on the shop wall and let your eye and mind work on them. Sometimes she hangs her drawings upside down to get a fresh perspective of the design. As she works on projects or experiments, when she sees some pleasing form or interesting shape, she photographs it for her creative ideas archive, for future reference, a great resource for developing designs. Design and craft books can be a great source of inspiration as well. In reference to her exploration of dovetail joinery, Monica specifically mentioned the book "The Art of Japanese Joinery" by Kiyosi Seiki. She recommends using modeling clay for experimenting with how to forge a design element. Use the tools you would use on iron to get accurate feedback about forging techniques.

### Monica's Demo Tools

Most of the tools used in her demo were made by Monica, but her basic forging hammer was made by California smith Erin Simmons, and was given to her as a gift. "It is funny how I really like to make my tools now but I am still very attached to the hammers that I started with.

The benefits of tools held in tongs are many-economy of tool steel, more power thru the tool into the work, ability to rotate angle between the active tool surface to the handle, to name just a few. Monica's set up has built in tension links on the back end of the tong handles (reins) and depressions on the tool body. When the tension links are engaged everything is locked in with little chance of coming apart.



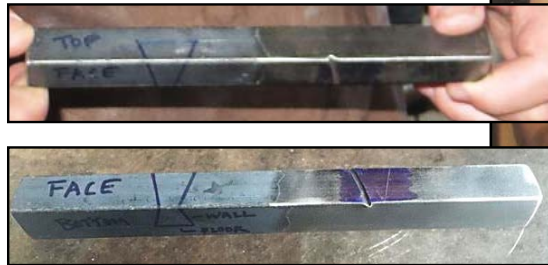
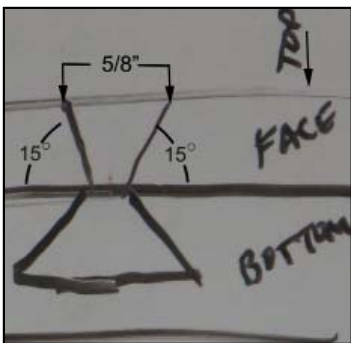


A few more of Monica's tools, 1. Round top flatter and tenon swage. 2. Hardie tenon swage. 3. Tenon mandrel 4. Flatter 5. Assorted bending forks 6. Swage and rule 7. Cut-off hardie

## Forging the Sliding Dovetail Joint

**Basic concept:** bend bar, cut straight down, straight sided (butchered) inside cuts, straighten bar with a dovetail form inside the cuts. Language: floor is bottom of dovetail, face is layout of cuts. Walls are cuts edges .

**Layout:** Clean mill scale off bar and paint with blue sharpie (poor man's Prussian blue). **Precision layout is critical to precision joinery.** Scribe layout lines on the blue surface, easy to see. On this 3/4" stock, Monica used a 15° angle to give the dovetail drama, lesser works well too, as little as 5 degree, will give good function. The distance between lines scribed on the face, at the widest point is 5/8" for this project.



Left, drawing of the layout. Above center, photographs of the layout. Above right, scribing with a sharp chisel, and using the angle finder to mark 15°



### The Mortise

Bend piece as shown using a 2 1/4" hardie mounted round bar as a rounding form (exact size not required), bend so scribed marks are centered on the bend. The round bar is also the support under the bent bar when making the vertical cuts and flattening the center between cuts. Bend the waste end so you can hold the piece in your knees (as shown in photo below).

Set your first marks, taking your time to make a clean, accurate cut. Butcher straight down on the side walls, about 1/4" deep. On the second pass with the butcher take it down to about 5/16" or 3/8" from the bottom. Deepen these layout lines with a slightly blunted chisel to avoid causing cracks. If cracks or folds develop file them out before proceeding.



Brush heavily before working each heat, for the mortise and tenon pieces, and when swage making. Brush before placing the hot metal into the swage and also take form out and clean the depression during sinking of the shape, to prevent the slag to mar/pit/scratch the future work surfaces. Monica's swages are polished and very clean, to insure producing shapes that are always the same.

**Demonstrator Monica Coyne: Making the Sliding Dovetail Joint In Iron**



Flatten the base of the mortise. The flatter is smaller than the finished notch floor, move around to get the totally flat floor desired, angling the flatter to follow the layout and cuts.



Flatten the bend at a high heat and with tenon form tool in place. Tenon pattern tools are made in swage for uniformity and consistency. This tool has an end profile of a dovetail but tapered.

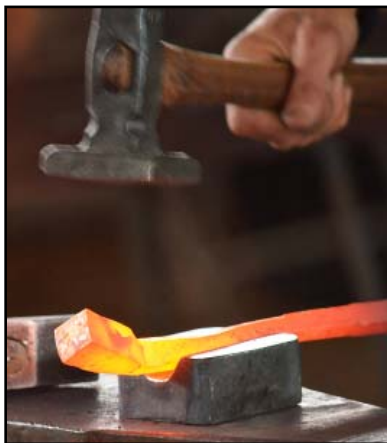
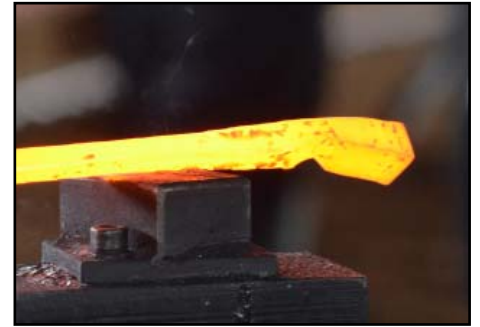


Sometimes it is difficult to do the mortise first, it can be best to leave mass at the base of the mortise and do that part last. Sample pieces showing the progression of mortise forming steps.

After closing dove tail drive the tenon tool down into the opening to true things up and make tight. No crisp edges in the slot or the tenon as there is with wood. Conserve the bulges and puckers. Hang tension piece through hardie hole or vise jaws and hammer to straighten bar without deforming bulges.

## The Tenon and Decorative Flare

1" square stock. Upset one end to create the mass needed for the flare, approximately 2 3/4" down to 2". Square up the corners. Heat with a torch at the 2" mark, and bend with a fuller. Draw out tenon just below the fuller mark under the power hammer on the flat. Continue to draw out. When tenon section is close to desired length flatten on the diagonal under the power hammer, not a lot, just enough so that it will sit down in the swage. You do not want any of the stock to go over the lip of the swage. Hammer the tenon down into the swage, when it is fitting down in there it will look darker (because the steel is touching the steel of the swage block) and smoother. Always wire brush before setting the piece in the swage so the scale doesn't mar the block or the pieces. Smooth to the desired surface with a hammer.



NOTES: Monica's tenon die block is 3 1/2" long, so that tends to be the approximate length of tenon portion in her finished piece.

The swage can mar a piece, so Monica does not use them for finishing. If you are doing mass production of tenons you can finish the tenons in a swage, but make it slightly bigger so you can have room to work out the marring.

Making tenon tools. Cut 1" Sq bar on diagonal and weld the resulting triangle pieces to flat bar. Taper these pieces at the 15 degrees, or whatever the spread of your layout will be. Drive bar into this swage on the diamond (metal into a die is the same as pouring water into a glass, bottom fills first, Peter Ross). Transfer this concept into using a die block.

Right and below:  
Sequence of forging  
the decorative flare.



**Demonstrator Monica Coyne: Making the Sliding Dovetail Joint In Iron**



Final steps: Draw out the legs of the mortise/stand. Heat mortise section, set it on the tenon piece and adjust and fit the tenon and mortise until they have the fit desired and the tenon sits in the mortise at the correct angle. Bend the legs of the mortise piece to create the stand. Brush finish.



Another application of the sliding dovetail joint, barbecue fork and rack.



Thank you Monica for a great demo, and thanks too, to Mike Limb for his skilled assistance.

See more of Monica Coyne's work at:

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

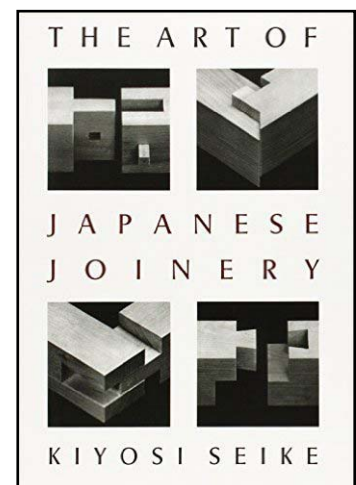
**Mentioned and recommended by Monica Coyne as an inspirational book of classic Japanese joinery.**

***The Art of Japanese Joinery* by Kiyosi Seike**

Summary from [www.amazon.com](http://www.amazon.com)

This lively introduction to Japanese joinery not only delves lovingly into the unique history and development of Japanese carpentry, but also reveals many secrets of Japanese joinery. Presenting 48 joints, selected from among the several hundred known and used today, this visually exciting book will please anyone who has ever been moved by the sheer beauty of wood.

With the clear isometric projections complementing the 64 pages of stunning photographs, even the weekend carpenter can duplicate these bequests from the traditional Japanese carpenter, which can be applied to projects as large as the buildings for which most of them were originally devised or to projects as small as a sewing box.





Dave Lisch Hands-On Class: Dave's Beginner's Knife

By Karl Schuler



The starting blank is 1080 steel 1 1/4" wide, 3/16" thick and 6 1/2" long. The ends are bevel cut at about a 70 degree angle and one of the acute corners is rounded to form the upper rear corner of the handle end of the knife. To hold the blank while forging a pair of 1 1/4" blade tongs is suggested.



Begin by forging the taper at the knife point by striking the top of the bevel to round it over but keep the thickness constant by pounding down the bulges being careful to avoid cold shuts.



**Dave Lisch Hands-On Class: Dave's Beginner's Knife**

After the desired point shape has been achieved center the point on the blank for ease of holding the point end while forging the handle end.

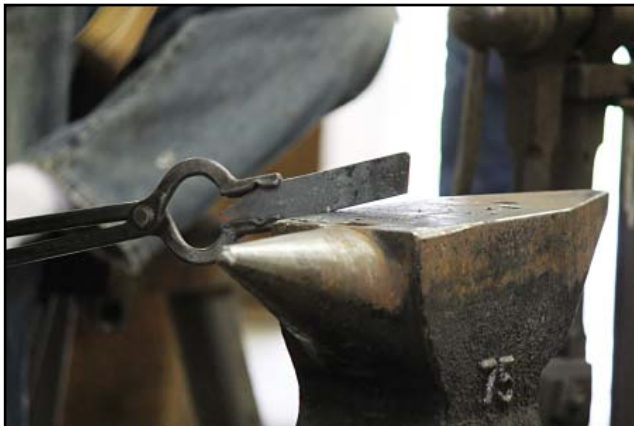


Using a well rounded edge of the anvil hammer a nick into the edge of the blank at the marked location.

Layout the length of the handle by measuring the length of the stag horn blank and marking the knife blank -- here the distance was 2 1/4".



Starting at the same well rounded point on the anvil edge start necking down the blank with half centered blows. Brace the tongs against your leg to keep the necking point from drifting and rotate the blank to taper the handle toward the rear end.



Periodically flatten the blank to maintain the constant thickness.



Use angle hammer blows to contour underside of the handle for a more comfortable feel for the fingers.



The horn of the anvil can also be used for this contouring.



The thickness of the handle should be kept flat but can have a taper toward the top edge.



Using a ball peen texture the edge of the handle either on the flat of the anvil or on the horn.



Once the handle forging and texturing is satisfactory begin forging the cutting edge by driving the point down, making the cutting edge almost straight and then use the ball peen to texture the top edge of the blade.



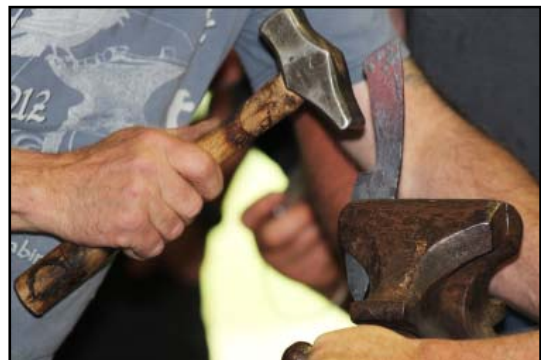
Forge the bevel on the cutting edge by striking the edge using either the toe or heel of the hammer remembering "cutting edge away from you hit with the toe cutting edge near to you hit with the heel".



To broaden the front edge of the handle start by using a rounded punch on the blade clamped in a vise.



To broaden the front edge of the handle start by using a rounded punch on the blade clamped in a vise.



# May 2016 NWBA Spring Conference, Longview WA

## Dave Lisch Hands-On Class: Dave's Beginner's Knife

Next mark and drill three holes for the 1/8" bronze pins which will hold the knife together using a #30 drill.



Start the preliminary grinding of the cutting edge by grinding the edge profile.



Next grind the blade bevels so that the cutting edge is about 1/32" wide and upper edge of the bevels are pleasing and even on each side.



Before quench hardening the knife refine the grain structure by subjecting it to three cycles of heating and cooling around the critical temperature using a magnet to detect the Austenite to Pearlite + Ferrite transition temperature. Then heat and quench to form Martensite in a suitable oil.



The blade should then be tempered at 375° F for 3 one hour intervals resulting in:



A few photos of some of the process of putting the antler handle on the blade.



**Torvald Sorenson: Hands-On Dragon Head Key ring /Bottle Opener and Fob**

*By Torvald Sorenson Photographs by Dan Bowyer and Amy Mook*



**Dragon Head Key ring/ Bottle Opener and Fob**

Stock - 1/2" sq x ~ 2" (start with 30" bars) ~ 22 min. ea

(2x) Draw out tail on Powerhammer, 1 1/4" to ~ 6" x 3/16" sq (2 heats)

Starting at Neck, finish tail square (1/8"), cut off at 7" from the base of neck for Key ring, 3" for Fob 1kg hammer

Draw tail tip to zero point and zero for ~ 2", 1# hammer

for Fob: Round neck and base of tail, then draw tip to point.

Curl and bend tip with small rounding pliers, continue round of tail.

For Fob: curl tip and mark for butcher cut

Make neck round, Finish Tail round, mark for Butcher cut at 3/4" from back of head, Rounding Hammer, 1 kg hammer

Cut head nearly off stock with butcher, bend and quench tail, place in vice holder, bend off stock, flatten nose, straighten tail. 3# hammer, rounding hammer

Form eye sockets on edge of large anvil with 2kg hammer, Bend tail in pritchel hole with face toward window. Pick and place with pick-up tongs.

Punch eyes and Nostrils, make line for mouth, rounding hammer. Pick and place with pick-up tongs.

Cut mouth, draw out lower lip on vice with 1# hammer. Clamp vise on holder while drawing lip. Pick and place with pickup tongs.

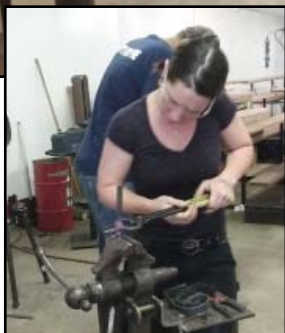
Bend lower lip to fit bottle cap, straighten tail, pick and place with pickup tongs.

Bend tail around cone mandrel, flatten and brush tail on bench plate, apply brass, 1/2" flat tons, pickup tongs, small ball pien, pick with 1/2" flats, bend with 1/2" flats and pickup tongs, brush brass with 1/4" poz.



**Scott Szloch Hands-On Class: Collared Scrolls with Finial**

A project that includes scrolls, upset corners, collars, fullering, and more, producing a useful multipurpose element for design. A great project for people who would like to improve their forging skills, challenging but not intimidating. Scott is a fantastic teacher, clear and patient and enthusiastic. Thank you Scott!!!



### NWBA Conference Gallery

Once again NWBA members had the opportunity to show how much talent, skill and creativity they have. Whether you are a master blacksmith or just getting started, there is a place for your creations in our conference gallery... it is not too early to begin work on your piece for next year. In the meantime, enjoy this year's collection. Thanks to all who brought something to display this year. [Apologies to those whose gallery item is not featured here, some photographs did not turn out well.]



Billy Ottaviani: 384 Layer Pattern Damascus Knife. 2016



Evan Scott: Animal Heads 1 & 2. 2016



Dave Neely: Door Latch, fits standard door.



Joe Elliot: Candle holder.

NWBA Conference Gallery



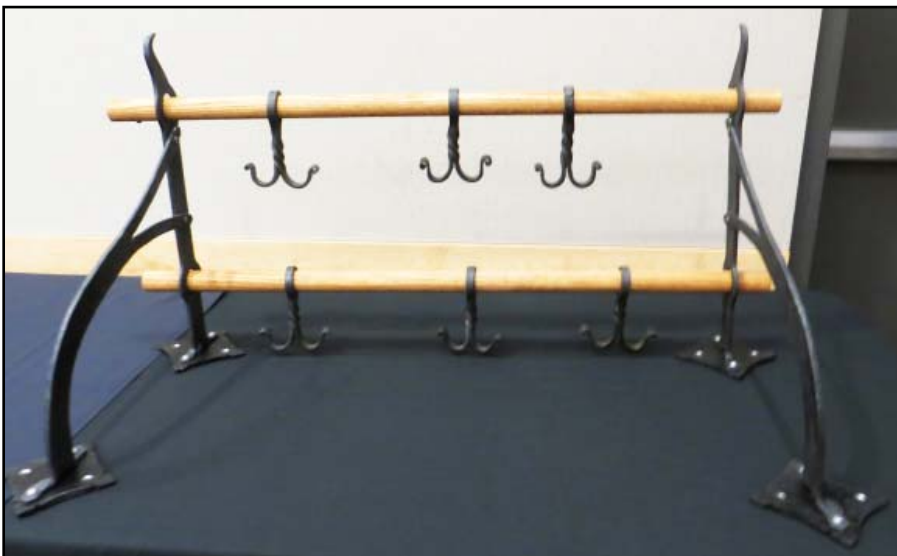
Lisa Geertsen: Left: 'Space' 2016, Above: Bamboo 2016, Below: 'Fronde' 2016.



Louie Raffloer: Sculptural Candle Thing, steel and cement. 2015



Ries Niemi: Round table.



Jo Schnotala: Coat rack. 2016





Benjamin Czyhold: 'Life on the Rock', river rock and steel. 2016



Scott Szloch: 'Humpty', pure iron.



Scott Szloch: Stephenson mud room door hardware.



Scott Szloch: Stephenson mud room door hardware.



David Voss: 6 inch kitchen knife. 2016



Darryl Nelson: Wolf door pull, and the blank it was made from. 2015



NWBA Conference Gallery



Bob Denman: Heavy duty hoe, demonstrator archives. 2015



Jay Close: Colonial ladle, demonstrator archives. 2015



Alair Wells: Orchid 2015



Frank Bobbio: Steel tree and copper candy dish. 2015



Alair Wells: 22 degree bracket. 2016



Lynne Moore: Damascus knife, brass guard, copper bolster, Buddha bamboo handle. 2016



Kris Ketchum: Above left: knife, 2016. Above right: 16 inch cleaver, in progress, 2016.



Silas Maddox: Bench leg sample. 2015

NWBA Conference Auction

Thanks to our amazing auctioneers, John Paul and Eric Sprado, the auction was a huge success. A lot of fun was had in the process of raising funds to support our outreach programs and other very worthwhile NWBA activities. Thanks also to all of our members who donated items, many of which have a lot of time, effort, and love put into them.

Remember... if your item sells for \$250 and above, you get one year of membership paid.



Diane Sandall: framed, limited edition linocut print, Owl.



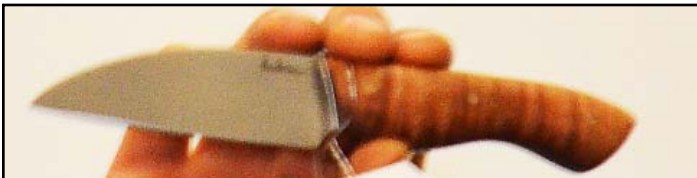
Torvald Sorenson: Left: Dragon Head steak turner. Below: Tableware.



Andy Blakney: Beginner tong set.



Jo Schnotala, Wild Woman Forge: Trowel (one of 2 in auction).



Andrea Lisch: knife



Blacksmith Depot: Grant Sarver design Tongs, and hat.



NWBA Conference Auction



Dave Lisch: Knife.



Matt Sabo: S7 Drift, S5 Fuller, Bick, Brush.

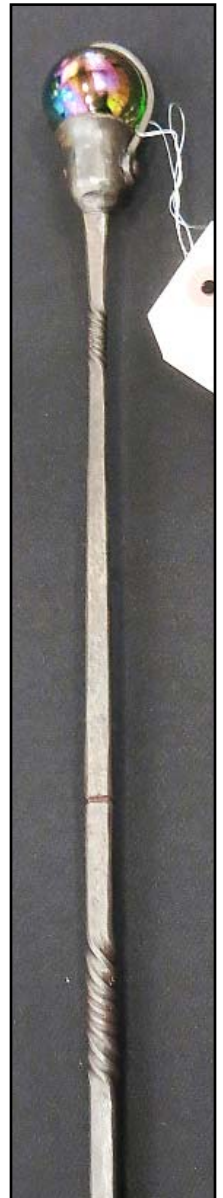


Ries Niemi: Candlestick.



Frank Bobbio: Anvil belt buckle.

Lynn Gledhill: Below: Heart Dinner Bell. Right: Dueling Fire Pokers and stand.



Scott Szloch: Magic Wand



Jo Schnotala: Planter with plant.



Mark Manley: Double Bicked hardy tool. (a terrible photo of a very beautiful and impeccably made piece.)



Dan Bowyer: Poppy stool.



Dean Mook: Pair of candle holders, with candles.



Ron Selby: Breast Cancer awareness cross.



Dave Thompson: Bucket of chain and hand truck



Ben Czyhold: Wizard and Cowboy bottle openers.



Dennis Torresdal: Obsidian knife.



Forge Aprons: Leather forging apron with flame buckle detail.



George Blackman: Wood Carving tool set, with case

May 2016 NWBA Spring Conference, Longview WA  
NWBA Conference Auction



Jim von Mosch: Above: Colonial style serving set with rack. Right: Dragonfly garden hose hanger. Below: Pickup tongs.



Berkley Tack: Spike Knife.



Jeff Holtby: Padlock and key.



Louie Raffloer: Pair of candlesticks, steel and concrete.



Jim Hatmaker: Garden Tools.

# Blacksmith Week 2016

Thursday – Sunday, August 18-21, 2016

Sponsored by the Cascadia Center for Arts and Crafts

**This event is open to any and all interested in Blacksmithing.**

Demonstrations, open forge, great times with fellow smiths, in a great family vacation spot... *don't miss it!*

Demonstrators: Dave Thompson, and team demo by Dave Tuthill and Silas Maddox.

Demonstrations for the public by Ben Czyhold.

- Demonstrations will take place Friday and Saturday, morning and afternoons, and Sunday morning.
- Thursday: Registration and Group project forging.
- Open forging every evening.

Bring your works to display and sell to the public! The gallery will be located right in the middle of bustling Government Camp and will be open during business hours to the public.



View of Mt. Hood from Trillium Lake, a short hike from Summit Camp, the Blacksmith Week location.

## Blacksmith Week Registration Cost:

- Individual Entire Event \$90
  - Individual One Day \$45
  - Family Entire Event \$120
  - Family One Day \$60
  - Student (valid ID req.) Entire Event \$60
  - Student One Day \$30
- Kids under 18 FREE!

Blacksmith Week 2016 T-shirts will be available.



Blacksmith Week past... watching the demo and forging rocks!



**LOCATION: Cascadia Center for Arts & Crafts – Summit Complex in Government Camp on Mount Hood, OR.**

**Camping on site is free, there are no hook-ups. A variety of lodging and restaurants are available in Government Camp.**

Registration for Blacksmith Week will open @ 9 a.m. Thursday August 18th at the old Summit CCC Camp, located across Hwy 26 from the Government Camp Rest Area and due west of the Government Camp ODOT Facility .

There is limited space for both RV's and Tent's on site, Dry Camp Only, with water available for filling container's, No Showers.

As you may know from the past events, there are many lodging options in Govy for those desiring a little more comfort. Lodging opportunities are listed on the Village of Government Camp website, under the lodging button at the top. [www.mounthoodinfo.com](http://www.mounthoodinfo.com)

The site is located on the historic Oregon Trails, offering a short hike or bike to Trillium Lake. Ski Bowls adventure Park is in full swing, berries are ripe and Timberline Lodge is just up the mountain 6 miles.

Bring the family, No charge for children. You are on your own for food, once again , Govy offers a wide variety of dining options. This a National Forest and Camp Fires will depend on conditions.

**Please bring items to show & sell**, there is a 10% commission, 5% to CCAC and 5% to Forest Service.

Sales have been good at past Blacksmith Weeks.

**Remember to bring a chair, there are no bleachers.**

Sponsored by [Cascadia Center for Arts and Crafts](http://Cascadia Center for Arts and Crafts).



NWBA support of Blacksmith Week 2016: Kellen Bateham and Hunter Dahlberg generously donated 5 sets of hooks to the NWBA auction. They designated the proceeds to go to support Blacksmith Week, and NWBA donated matching funds. Each set sold for \$150, one set was donated back and sold again. \$1800 was donated to support Blacksmith Week 2016, which is like a second conference for the NWBA. Thank you Kellen and Hunter, and NWBA.



# 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](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.

\$70 outside U.S.A.

New Member

Renewing Member

NWBA membership is valid for one year from the date of sign up. 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

## Thorne Metals Studio

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

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

## CALENDAR OF UPCOMING BLACKSMITHING EVENTS 2016

June 4-6	Beginning Blacksmithing 1 at Old West Forge
June 25th	Alair Wells: finishes and powder coating. NWBA Mentoring Center, Longview WA
July 13-16	ABANA Conference 2016 Fairpark, Salt Lake City Utah
July 23	Nick Marcelja of Red Troll Forge: knife forging. NWBA Mentoring Center, Longview WA
August 18-21	Blacksmith Week 2016 Government Camp Oregon, Government Camp Oregon
August 27	NWBA Board Meeting. Time and Location to be announced.
September 1-6	International Blacksmithing Event Ypres, Belgium
September 24-26	Blacksmith Basics and Beyond at Old West Forge

Find the most current event listings at [www.blacksmith.org/events/](http://www.blacksmith.org/events/)  
Submit your blacksmith events for publication online and in the Hot Iron News:  
[www.blacksmith.org/submit-event](http://www.blacksmith.org/submit-event)

## Announcements & Ads

Watch, Learn & Participate with top blacksmith demonstrators from around the world!

Join hundreds of metalsmiths for this biennial forging event.

The theme for the conference is Education and we've designed a program to promote hands on learning.

There are many classes with projects ranging from beginner to advanced. Projects such as Animal Heads, Tongs, Forge Welding, Damascus Billets, Repoussé, Fold Forming, and Patination will all be presented as hands on classes. This year there is a dedicated Youth Tent, for the younger aspiring smiths to try their hand at projects. We will have a railing workshop with John Barron, of which the railing will be installed at the handicap ramp of the historic Pioneer building site at the Fairpark.

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 on site until 10:00 pm!

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

To find out more and register visit: <https://www.abana.org/Conferences/2016/index.html>

It's NOT TOO LATE TO GO!! Pack your bags today!



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)

### Bent River Forge

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Fax (541)847-5996

[farriersupplies@gmail.com](mailto:farriersupplies@gmail.com)



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Henrob/Cobra 2000  
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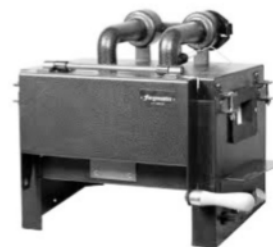
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Ornamental Iron • Metal Roofing**



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**www.standardsteelnw.com**

## Classified Ads

Free to members, \$10 for non-members  
Classified ads are 50 words, text only.

**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](http://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](mailto:Mountainbrookforge@gmail.com) for price and availability.

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### Correction:

Hot Iron News 2016-1 erroneously reported "Black Smoke Alley aka Midnight Madness." Black Smoke Alley is not also known as Midnight Madness. Black Smoke Alley is the coal forges set up near the tailgaters, where forging happens throughout the conference, and Midnight Madness is exactly as it sounds, forging into the wee hours of the night.

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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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