

Hot Iron News

NWBA



THE VOICE OF THE NORTHWEST BLACKSMITH ASSOCIATION

Fourth 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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Quick Reference for NWBA Members

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

NWBA Website: www.blacksmith.org

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

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Annual dues 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



Nitzan Lilie and his striker Tim Smith at the Mentoring Center, November 12, 2016

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NWBA ELECTIONS 2016

RETURN YOUR BALLOTS POSTMARKED NO LATER THAN DECEMBER 31, 2016

NWBA Elections 2016 ballots are in the mail, you should have received yours or will be receiving one very soon. If you have not received your ballot please contact Jim Garrett, the Election Committee Chairman, nimba@olympus.net

CALENDAR OF UPCOMING NWBA EVENTS 2016-2017

December 10, 2016	Open Forge and Trinket Sharing NWBA Mentoring Center, Longview WA
January 28, 2017	Andy Blakney NWBA Mentoring Center, Longview WA
January 28, 2017	NWBA Board of Directors Meeting Longview Public Library, Longview, WA Location to be confirmed

More details online on our event listings on page

www.blacksmith.org/events/

NWBA Board Meeting & New Officer Elections

*Get in on the
behind the scenes action*

January 28, 2017

Longview Public Library, Longview, WA
Location to be confirmed

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A Word From Whats-His-Name

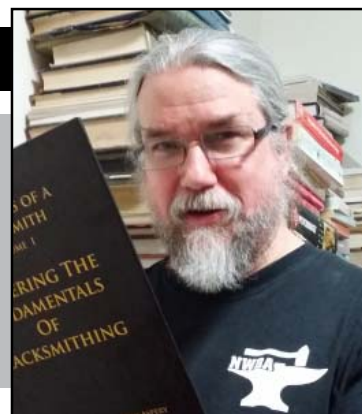
Hello, Everyone!

The NWBA Conference is ON TRACK for May 12 through 14. (Save the date!) We'll have a Friday potluck dinner, of course, in addition to Saturday's banquet. There will be forging contests with prizes. Our repousse station will be open as usual. Randy Cryderman will provide a bronze-pouring demonstration on Sunday morning. We'll have dandy hands-on classes. And naturally we'll have our spectacular headliner demonstrators, Dave Lisch and Maegan Crowley!

Be thinking about your auction item! It doesn't have to be big or fancy to help out the cause. Most of last year's auction was comprised of smaller-ticket items, and the auction was highly successful. Our gallery will be available for showing off your special pieces. Gallery and Auction display will once again share the space with our NWBA Library.

It wouldn't really be a Conference without Tailgaiting. This year, we'll be asking a 10% fee for items other than tools and materials. For example, if I'm selling sucker rod or tongs, I'll pay no fee, but if I sell wall-art I would contribute 10% of receipts to the NWBA. This will be on the honor system, and our treasurer will happily provide a receipt.

Please do consider volunteering to help out with the Conference! We'll need help at the Registration desk, especially in the mornings. We also need volunteers for late-evening fire-watch. Contact our Volunteer Coordinator and offer your help with these details! (You'll find her contact information on the inside of the front cover.)



Since you're thinking of volunteering (you ARE thinking of volunteering, right?) 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.

In the meantime, be looking for your ballots in December. We'll be voting to fill four seats on the Board of Directors. In January, the new board will meet, determine who is to fill which of the offices, and will continue working on your behalf. PLEASE DO let us know how we can achieve that goal more completely! Feel free to contact any board member with questions or ideas. Our contact info is inside the front cover.

Stay Inspired!

-Lee Cordochorea

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

A Note from the Editor *Amy Mook*

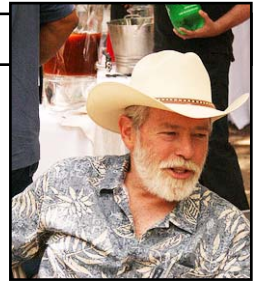


Hello NWBA members,

The NWBA continues to amaze me, and most especially the NWBA Board of Directors. Every month this year NWBA has put on or cosponsored an event. Having been privy to some of the planning and managing of the NWBA, and being part of other organizations through the years, I know what this takes... lots of dedication and time. The Board of Directors of the NWBA takes on the lion's share of this work. It is not that they have so much free time to spare, they are busy with their lives, very busy. They have served us even though they were working more than a full time job, even though they were dealing with their own illness, even though they were dealing with a spouses illness, even when they didn't know how they were going to pay their own bills, even when they had to leave behind their day off and come to make it happen. I want to thank them for a year filled with blacksmithing, camaraderie, learning and fun. But they are not alone, there have been many volunteers who have stepped in and offered their expertise, muscle and time. I thank you all for your service to us. I know that it is always a choice, when you spend your time with the NWBA, there is always somewhere else you may have chosen to go. Thank you for choosing the NWBA.

Huzzah to the hard working, generous members who have given so much in 2016!

Cheers,
Amy

**Third Quarter 2016**

We began the quarter with \$57, 586 in the bank account, and \$8,869 in the Mentoring Center Account.

The main account received \$2,400 in membership dues and \$140 in donations. The main expenses, as usual, were the printing and shipping of the Hot Iron News, and \$3600 for editing (putting the thing together and mailing) by the Communications Director. Total expenses were \$5,219 leaving a balance of \$54, 893

The Mentoring Center had income of \$255. Expenses were \$500 for demonstrator fees, a \$300 Al Bart grant, and the \$38 for supplies. The ending balance was \$8,161. Be sure and pay your attendance fees for the demo's since we do not break even if less than 25 people pay for participating each time. AND, be sure and apply for the grants NWBA has available!

NWBA Account		Mentoring Center Account	
07/01/16 Beginning Bal.	\$57,585.86	07/01/16 Beginning Bal.	\$8,869.05
09/30/16 Ending Bal.	\$54,893.35	09/30/16 Ending Bal.	\$8,161.00
Income		Income	
Membership	\$2,400.00	Entry Fees	\$255.00
Donation	\$140.00	Total	\$255.00
Total	\$2540.00	Expense	
Expense		Demonstrator	\$500.00
Communications Dir.	\$3600.00	Al Bart Grant	\$300.00
Sec. State	\$10.00	Supplies	\$37.79
Bank Charge	\$56.85	Total	\$837.79
HIN Printing	\$1,348.07		
Postal Box	\$204.00		
Total	\$5,218.92		

Respectfully yours,
Jim von Mosch, Treasurer

Book Review by Jeff Cauley**Organic Metalworking Volume 1 – The Grapevine By Lorelei Sims**

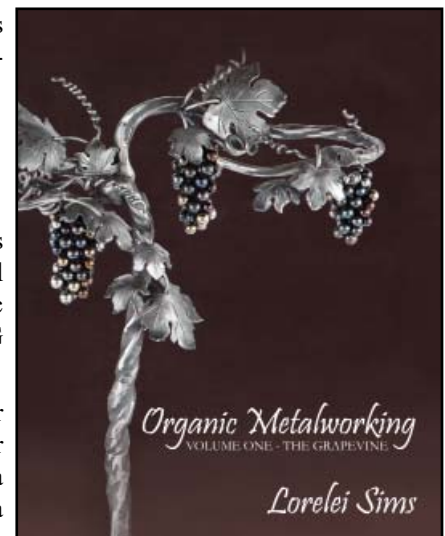
Organic Metalworking is promised to be a continuing serial publication of in depth studies of project groupings. “The Grapevine” is her first theme in the series. The topics in well-illustrated 72 page book can be grouped into three categories:

- Tools and facility
- Method and Techniques
- Projects

Like a good Mentoring Center demo, Sims’ book provides an insight in her process including both the thoughts and the hands-on execution. Lorelei does not present a classical blacksmithing approach, but rather an active combination of all modern techniques with classic forging to produce the project. This includes incorporating a wide variety of power tools, MIG welding, etc.

‘Organic Metalworking’ presents many of her solutions to production problems. For example, she includes her approach to handling non-standard stock such as steel balls. Her well-illustrated series on how to successfully weld up a bunch of loose steel balls into a convincing cluster of grapes is instructive. The reader comes away with the impression that a brain storming session Lorelei would be an enjoyable and productive time.

She is not afraid of combining old school and new methods to make neat items that are also sellable. While she and I may disagree on some aesthetic and method choices, that is the point. The great diversity of backgrounds and methods makes blacksmithing smithing a strong, viable activity these days. Lorelei effectively presents this approach is an accessible way. I look forward to subsequent volumes in this series.



Arnon Kartmazov was the guest instructor for October 2016 4th Saturday event at the mentoring center in Longview. His Bridgetown Forge in North Portland welcomes visitors but does require a phone call setting an appointment (503-804-1524) rather than just dropping in. Please check the Forge website for classes and product offerings. A mix of Uri Hofi (Israel) and traditional Japanese cutlery training have created a unique blend of techniques and the system that he presents, is not claimed to be anything more than what he does and what works for him. His systems have developed over a long period of study and practical application but are always growing and evolving; always open to a better idea or process



Hammer edge acts as a fuller

There is a strong stress on quick, easy and highly functional processes, that save material, fuel, wear and tear on the body, while engaging a lot of thought and analysis. He wants to know the "why" as well as the "how" in any process he uses. Taking us back to high school physics, he did a dry board analysis based on the formula for kinetic energy to show the functions of hammer weight and velocity proving that reductions in hammer weight and the resulting increase in speed makes major changes in the energy imparted to the metal. The lighter hammers also help with accuracy in his opinion.



Arnon Kartmazov

The hammers are square faced and have radiused edges that get a great deal of use. The combination of anvil face edge and hammer edge can really move metal. A light grip on the hammer handle helps encourage rebound and the force of the blow is not absorbed into the arm joints. He urges all of us to use the whole arm starting with the shoulder joint, and adding elbow and wrist. All the hammers he used were of his own make: "The hammers I customary use (and sell an awful lot of, for some reason) are 2.5 lb and 3.25 lb, Hofi-style, rounding, and Japanese-style." Even the sledge hammer skillfully applied by his striker, Nitzan Lillie, was user made.



Hofi meets Japan in this knife hammer

A pair of tong making techniques were covered, both in the quick and easy category. He showed us several tongs so very light in weight they appeared to be ineffective. The key to their success was treating them in super quench to toughen them up.

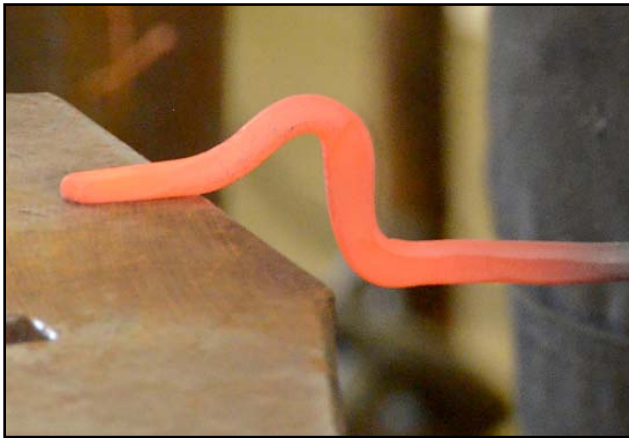
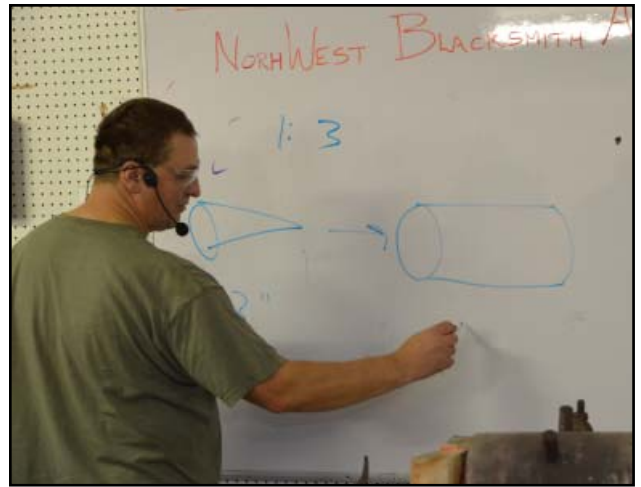
An interesting jig to make bolt tongs had our full interest. The accompanying pics show the tong half after it has gone through the jig and the rivet boss flattened. The jig is made from 1/2" plate with a notch slightly larger than the size of stock to be used, a different jig for different sizes of stock. The one he used was set up for 1/2" and 3/8" stock on opposing sides of the plate. The edges of the notch are radiused and a short section of round stock, positioned vertically, is welded to the far side of the notch. As the notch size grows so does the diameter of the round stock attachment. Actual dimensions are builders choice. The other system is the "twist" style, where in two fuller valleys define the rivet boss area. The jaws are bent 90 degrees and the reins drawn out. The fuller valleys are slightly less than half the flat stock width. Remember to bend both jaws the same way to get them to match up correctly.



H-13 is Arnon's preferred steel for hot cutting. He welds it to softer bodies so the struck end of the chisel will mushroom rather than a dimple in the hammer face. H-13 is an air hardening steel and once worked very hard to totally anneal. S7 or S5 is very good for impact tools. Don't overlook rebar, and super quenched mild steel has proven quite useful.

The chef knife he forged was 1095 steel, Japanese-style Santoku, single -bevel, with a hidden tang and a fullered groove. He made a very strong case for simple carbon steels effectiveness and ease in heat treating.

There was a steady stream of useful information only a small part which is covered here. For those of you who did not make it, you missed a good one.



Tong half, boss has been flattened and jaws being worked. Shown at a different angle below.



Tong jig in use.



Round bar formed by jig.



Super light weight tongs.



Tools used and made by Arnon



Two more examples of light weight tongs.



Arnon Kartmazov, Bridgetown Forge continued...



Butcher tool.



Tong jig and finished tong halves.



Finished tong half shown with jig.

Arnon was asked about super quenching...

I use super quenched mild steel for fullers, power hammer top tools, springs of all sorts (such as leg vice springs, gate latch springs, power hammer clapper die springs), any kind of guillotine tool dies, and, of course, tongs. I used to use spring steel or designated tool steel for power hammer tools, but nowadays find it simply unnecessary. The only exception to this rule is any kind of punch, chisel, drift or mandrel. These tools take a real beating and are exposed to prolonged high temperature and abrasion. Anything but a designated, properly heat-treated tool steel will gall, deform, and otherwise fail. I'm not a fan of cooling my chisels after every blow or two, which is what you have to do if you use a non-designated steel. A well-made H-13 chisel will last a lifetime, and even under heavy use will require only an occasional light honing. Steels like T-1 (the tungsten variety, not the armor plate) and M-2 are also very good for hot work applications, whereas steels like S-7 or S-5 work very well as hand mandrels and drifts. If used under a hydraulic press, however, H-13 will work better, as it can take more heat without distortion.

The Super Quench

5 gallons of water, salt to saturation - just keep adding salt and stirring till it no longer dissolves. Then as 16oz of Dawn Blue dish washing liquid, and 16oz of Simple Green surfactant (available at any Lowe's or Home Depot). Stir with a stick before use. Keep covered to prevent evaporation, and wash quenched parts thoroughly under running water to prevent rust. Use on mild steel only. No tempering required.

Thank you Arnon Kartmazov of Bridgetown Forge!

Arnon offers classes and has items for sale at his website: <https://bridgetownforge.com/>

Check out this video:

The Clever Cleaver Part 1: Carter Cutlery and Bridgetown Forge Collaborate on a New Design

<https://www.youtube.com/watch?v=AEHj4BSH2YQ&feature=youtu.be>

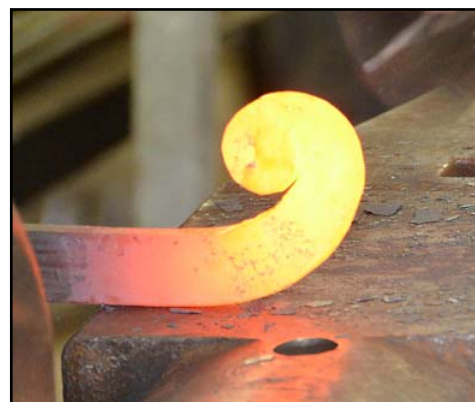
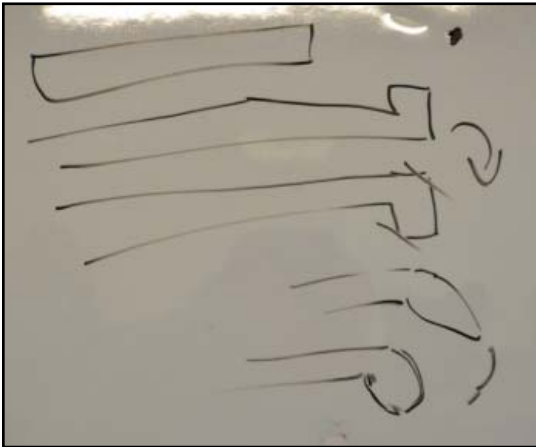
Mentoring Center November 12, 2016

Nitzan Lilie, Artist Blacksmith

Photographs by Dan Bowyer

A pictorial essay of Nitzan Lilie's demonstration:

Working bar stock into a decorative spiral, various animal heads, and flowers...



Nitzan Lilie, Artist Blacksmith continued...







Thank you Nitzan Lilie!

Find out more about Nitzan at his website:
<http://www.nitzanlilieartistblacksmith.com/>

Northwest Blacksmith Association Giving Back

2016 was a full year for NWBA, with significant events held every single month of the year.

- January 23 Jim von Mosch - Demo/Open Forge: Ypres Poppies
- February 27 Torvald Sorenson - Demo/Open Forge: Eating Utensils, and more
- March 12 Mark Aspery - Demo:Staghorn Hinge and more
- April 23 Berkley Tack - Demo/Open Forge: Small projects building skills
- May 13-16 NWBA Conference 2016
- June 22 Alair Wells - Demo/Open Forge: Finishes and powder coating.
- July 23 Nick Marcelja - Demo/Open Forge: Knife forging
- August 18-21 Blacksmith Week on Mt. Hood sponsored by Cascadia Center for Arts and Crafts
- September 24 Volunteer Shop Clean-up/Open Forge
- October 22 Arnon Kartmazov - Demo/Open Forge:Light Weight Tongs, Knife making
- November 12 Nitzan Lilie - Demo/Open Forge:Multiple projects, tools and techniques
- December 10 Trinket and Gift Making Open Forge: Gift making session

NWBA also granted 3 Al Bart Grants (see page 14 for more info):

- Craig Grodman; Blademaking/Forge Building at Guilford Art Center , 4/29/2016
- Ty Neal of Little Big Horn FFA; Beginning Blacksmithing I with Tim Middaugh, 10/11/2016
- Alair D Wells; tool making intensive with Patrick Quinn at the Center for Metal Arts, 10/25/2016

Thanks to all who made these events and grants possible.

For all of you who want to volunteer to help continue these events and services, read on...

ATTENTION ALL MEMBERS

The board has created a new position of **Volunteer Coordinator**. This is a large organization and we are trying our best to provide outreach programs, mentoring opportunities, and fun and informative conferences. Being a volunteer organization we can only accomplish this with the help of the members. Below is a list of areas we can use your help. We want to start a data base of potential volunteers. When a need arises we can call from our list of volunteers. Putting your name on our list in no way obligates you. If called you can decide then if you can help. We are not asking for long term commitments. An hour here and there can make a *big* difference. For new members this is a great way to meet people and get to know your organization better.

VOLUNTEER NEEDS

CONFERENCE: Help with the registration desk and auction. If you have a spouse attending who doesn't see the beauty in hot steel, they can help at the desk. It has proved so helpful in the past. We also need help with moving the library and for set up and tear down

DEMONSTRATORS: Always a need for the Mentoring Center, outreach hammer-ins and the conference.

MENTORING STEWARDS AND REGISTER: A great program that always needs help. We need people who can take money and sign in attendees. You don't have to do it every month. Sign up for one. We also need people who live near by willing to open and close the center and keep an eye on tool condition.

SURVIVOR BENEFIT: A new program we hope will help spouses of deceased members. We need volunteers to assess the value of the deceased's shop and tools so the survivor will get full compensation in a sale.

MENTOR YOUTH GRANT: The NWBA board of directors is developing a program, inspired and funded by a generous NWBA member with a vision. The major stumbling block to implementing our youth mentoring grant is the requirement for oversight of the youths being mentored, i.e. VOLUNTEERS!

If you want to help, please send your name, phone number and email to:

Peggy Gudgell peggygudgell@msn.com

Let me know which way you prefer to be contacted and please put NWBA as subject on email so I know who you are.

Reprinted from Hot Iron News Spring 2000 2000-1

Why the Al Bart Grant and Who Was Al Bart?

By David Tuthill, Past N.W.B.A. Director (2000)

First, I would like to say that never having met Al Bart I did have a degree of unsureness in being the one to write this small snippet on a man who, based on the information that I received, was a great contributor to the direction of the N.W.B.A. in it's earlier years.

The Al Bart Grant is designed to enable up-and-coming smiths to attend a variety of educational forums such as workshops, classes, traveling research missions, etc. (listed in application), the cost to the individual being one of returning knowledge and information to the N.W.B.A. The reason that I point this out is that I realized the appropriateness of giving the grant his name during my phone conversations with the three gentlemen who so kindly gave me their time.

Al Bart was a full-time blacksmith who was running a shop in Yreka, California, when he was "discovered" in about 1978 by a man named Dwight Irish, out of Astoria, Oregon. Dwight Irish was putting together an iron-pouring demonstration, combined with various blacksmithing demonstrations, at an old army barracks converted to and called Camp Riley, in the summer of 1979. Al Bart was in attendance as an observer at this demonstration, which was to become the first N.W.B.A. Conference. Also in attendance as a demonstrator was Francis Whitaker.

Now, Al was not an ornamental ironworker. His experience was one of a more practical design, working primarily with the logging industry in northern California. His knowledge, though, was vast--in the same class as Francis Whitaker--only from a slightly different school. From what I am told, Mr. Bart would offer up help at the drop of a hat and was very enthusiastic about sharing his vast storehouse of information. He was not a large man but his personality was as ambient as the enthusiasm of the people who wished to learn from him. I hear that he was a quiet, charming, friendly man and a real problem-solver. He also had a quick wit and a keen sense of humor, with a playful quality that could light up the days or evenings activities. He was in attendance at every conference, including the Tenth N.W.B.A. Conference, at which he demonstrated. He died on March 9, 1996, of a stroke while pruning his fruit trees. I hear that he loved this as much as any blacksmithing that he ever did. My curiosity poked at me, as I also love to spend time in the garden. And, I discovered that when he would prune back the fruit trees, his wife would bake him a pie! Ah! That's it! It doesn't get much better than that.

I will end this article by saying that through my research possibly the two most valuable bits of information that I gained are actually philosophies that he apparently lived, as well as shared. The first being the lesson of The Hare and the Tortoise. We often get so caught up in deadlines and quotas that we forget that if we just pace ourselves and pay attention to what we are doing, and don't give in to pressure and stress, we can have "more iron on the floor at the end of the day", then if we hastily run around trying to do this and that. The other is that we should be able to, with a clear conscience, use the tools we have at our disposal, perhaps some more than others, integrity and quality being of the utmost importance. Also, don't worry about being the image of a blacksmith, but of being a blacksmith.

I would like to thank, in the order in which I spoke to them, the three gentlemen who helped me to compile this information: Jack Slack, Darryl Nelson, and Joe Elliott. I hope that I have, in some way, done a service to not only Al Bart, but to the N.W.B.A., which I believe he loved. Thank you.



The Al Bart Grant Today

NWBA is "Dedicated to education and the preservation of the art and craft of blacksmithing". Fittingly, the NWBA's *Al Bart Memorial Grant* is open to anyone interested in learning about and spreading the knowledge and interest in the art and craft of blacksmithing. It is the hope of the NWBA that The Al Bart Memorial Grant could enable interested persons to attend an educational program such as a workshop or class with the intention of learning something new and sharing that knowledge and experience within and/or outside of our association. All interested persons are encouraged to apply for a grant, then attend a class or workshop and learn something new. The only obligation is to pass what you have learned along, in one of the ways outlined on the next page, or, you can propose something not on the list.

Ways of paying it forward:

Please consider the following ideas when deciding how you will fulfill your obligation. Remember, applicants to this program must show a strong desire to increase not only their skills, but to share what they have learned with others. You may choose one or more of the following to fulfill the requirement for giving back:

- Write an article describing your experience while attending the class or workshop and forward the article to the Hot Iron News for publication.
- Arrange, through the education chairman of the N.W.B.A., to conduct a hands-on demonstration or open forge session at the next available conference. The education chairman will assist with logistics of this endeavor.
- Work with the artist/blacksmith that held the class or workshop, to compile and produce a demonstration of skills or techniques gained. Permission from the instructor involved is a prerequisite of the demonstration.
- Set up a display table at an N.W.B.A. conference, with the approval of the instructor, showing pictures, items, and/ or examples from the class or workshop in which you, the recipient of the grant, participated.
- Prepare and produce an evening slide show, lecture, or video presentation pertaining to your experience relating to the class or workshop which you attended.

Be innovative—propose a new plan to fulfill your requirement. A local newspaper article or a public demonstration are good ways to spread knowledge and promote the craft of blacksmithing on many levels.

Find out more about the Al Bart Grant and download the application at our website: <http://blacksmith.org/al-bart-grant/>



Al Bart Grant Recipient Craig Grodman Reports Back

I used my Al Bart scholarship to attend a two day blacksmith knife making class at the Guilford Art Center located not surprisingly in Guilford Connecticut. The instructor of the class was Mace Vitale past winner of the History Channel's Forged in Fire TV show.

There were six students in the class. For most of us it was our first experience in using a Blacksmith forge and making a knife.

We were instructed in the basics of a coal forge including how to keep a fire stoked and how to turn coal into coke.

We were given flat steel and were taught the proper way of placing the metal in a fire, how to measure the knife we want to make, how to hammer out the handle for the knife and how to cut off the excess metal. We learned how to hammer down the metal to thin out the knife and how to hammer in bevels on the sides of the blade.

We used an abrasion machine to remove excess carbon from the knife and to help shape the knife. We then used a gas forge to heat treat the knife, quenched the knife in an oil bath and put the knife in an oven to finish the tempering process.

After the knife cooled we used the abrasion machine to remove excess carbon and sharpen the knife using different grit paper from 36 to 220 grit. We finished up the project by giving the knife a razor sharp edge with a diamond stone and wrapping the handle with para cord.



I would be remiss if I did not thank the members of the Northwest Blacksmith group and the administrators of the Al Bart scholarship for providing me with the funds to attend this class.

In the future I plan on purchasing an anvil and either purchasing a forge at auction or making a forge myself to continue experimenting with knife making on a forge.

Craig Grodman
New Hampton NY

NWBA Conference May 12-14, 2017

Longview, WA

- **Demonstrators:** David Lisch, mosaic damascus patterns and Maegan E. Crowley, tube work (to be confirmed)
- **Hands-On Classes:** beginner, intermediate and advanced hands on classes
- **Metallurgy Seminar**
- **Repoussé Station**
- **Gallery:** bring your works to display in our gallery, show off your latest.
- **Auction:** support the NWBA with an entry into the auction, something hand-made, materials, tools or services. Anything of value that can be sold at our auction.
- **Black Smoke Alley:** bring your solid fuel forge and set up in Black Smoke Alley to demonstrate and offer hands on experiences, or just enjoy forging at your own setup during the conference.
- **Tailgate Sales:** fill your pickup with tools and materials, sell them to your friends, and buy enough of someone else's stuff to fill the truck back up.
- **Contests with prizes:** to be announced. If you have a great idea for a contest send it to nwbaweb@blacksmith.org
- **Potluck Social:** large grill will be available to cook your barbecue meats, bring food to share. It is a potluck and the NWBA will be providing the grill and the picnic spot and some food. Last year there was confusion about this, and even though a lot of people did not bring food, there was a lot to eat and people had a really good time hanging out and sharing a meal together. Plan on being there!



Maegan E. Crowley

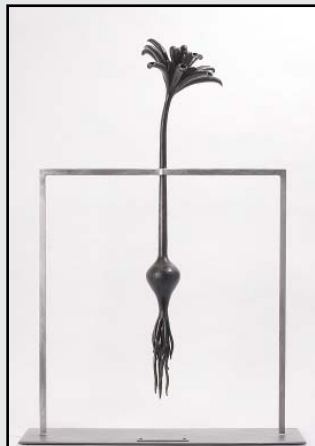
Iron Maegan Metalworks, Dolores CO

Find out more about Maegan Crowley:

<http://ironmaeganmetalworks.com/>

Maegan demonstrating forging a large diameter piece of tubing

New Jersey Blacksmith Association NJBA
<http://www.njblacksmiths.org/mc/mc1101.htm>



David Lisch

Yelm WA

David Lisch will be demonstrating creating mosaic damascus patterns (including *Mystic Fire Wheel* damascus), bringing the pattern to the blades and various forge welding techniques.

Find out more about David Lisch:

www.davidlisch.com

Dave Lisch
 Photo by Karl Schuler



More information will be posted at our website and published in upcoming Hot Iron News editions.

Mark the date on your calendar today:

May 12-14, 2017

**NWBA
 Conference!!!**

NWBA Board of Directors 2016 Election

Positions are a two year term, 2017 & 2018

This year we have three excellent candidates offering time, energy, talent and organizational skills to the continuity of our group. There are **4 positions open**, with **3 nominees and a space for a write-in candidate vote**. Please participate and cast your ballot for the **four** volunteers you feel best represent what you think the NWBA should become as we grow and move forward.

NWBA Elections 2016 ballots are in the mail, you should have received yours or will be receiving one very soon. RETURN YOUR BALLOTS POSTMARKED NO LATER THAN DECEMBER 31, 2016 If you have not received your ballot please contact Jim Garrett, the Election Committee Chairman, nimba@olympus.net

Candidates' Statements NWBA Board of Directors Elections 2016



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



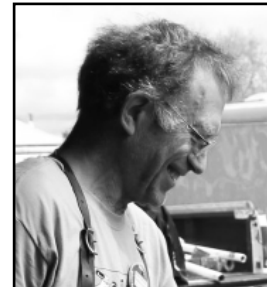
Peggy Gudgell

Thank you for the opportunity to serve on the board these last two years. It's been a great experience and I have been able to

get to know more people. I have been asking members what they would like to see and I hope you are pleased and feel the NWBA is meeting your needs. There is still more to do and I would love the opportunity to once again help out. It is a unique organization and for a hobbyist like myself it offers a wealth of knowledge and generosity. I live in Seattle with my husband and daughter and I look forward to hopefully serving another two years.

Thank you,

Peggy



Steve McGrew

Serving on the NWBA Board of Directors is a privilege. The NWBA has done a

lot for me, and I have been glad to be able to return the favor in a small way by serving on the Board for one term. I am particularly interested in building public interest in blacksmithing, which will help bring in new members and help increase financial support for the craft. Whether or not I'm elected for a second term, I will do what I can to help NWBA achieve its goals.

Regards,

Steve

Discovered in Norway: Rare 9th Century Tools, Revealing Status of Blacksmiths in Viking Age

Routine landscaping in 2014 led Leif Arne Nordheim, a Norwegian man, to discover extremely rare Viking Age artifacts: a rusty iron blacksmith's hammer and tongs. Upon discovering a bent sword as well, he recognized the finds had significance and contacted archaeologists from Bergen University and the County's Cultural Department so an excavation could be done. As reported by ScienceNordic, the dig would become known as one of the best finds in Norway for 2014.

"Dating back to the 8th or 9th century A.D. in their styling, the grave goods were placed in different layers, with the order of the items indicating their status. Near the surface were found the blacksmithing tools, a sword and axe, as well as a few agricultural implements. Items found deeper down were a razor, tweezers, and scissors for beard trimming, along with a frying pan and a poker – personal items reflecting the man himself.

At the very bottom of the grave were the cremated remains of the blacksmith, with remnants of clothing, some beads, and a comb carved of bone, writes ScienceNordic. In all, around 60 artifacts were recovered from the grave, revealing not only the man's life but also his status as a metalworker. "



Along with blacksmithing tools, personal items were found in the grave, such as clothing, scissors, and tweezers. Credit: Howell Roberts, University Museum of Bergen

<http://www.ancient-origins.net/news-history-archaeology/rare-9th-century-tools-discovered-under-norwegian-garden-020176>

Summit Camp, Mount Hood Clean-up Work and Party

November 5, 2016

Many hands make quick work, especially with the highly skilled and energetic team that assembled at the Blacksmith Shop at Summit Camp, the site of the annual summer Blacksmith Week sponsored by the Cascadia Center for Arts and Crafts.

As Kellen said: "Get a bunch of blacksmiths together and a lot of wood work can get done. New shelves for the tool room, a floor for the new gallery building, and we even built a bridge!"



Lisch Bridge over Amy Creek, established 2016



Many thanks to the volunteers for
all the hard work!



The sculpture garden at Summit Camp is expanding. In addition to the gathering spot firepit sculpture, the Arm and Axe (made last summer at Blacksmith Week 2016 by Silas Maddox and Dave Tuthill) has been installed, and so has the Coyote Heads Sculpture, seen below.

The photographs do not do justice to the Coyote Droppings sphere, made of *all* the heads forged at 2016 Blacksmith Week by many of the attendees. You have to go see it for yourself, mounted in a rock so that it can be spun around to view at different angles.

(See Hot Iron News 2016-3 for more about the coyote droppings. Darryl Nelson brought over one hundred 'coyote droppings' to Blacksmith Week, leftover drops from motifs used in the ironwork at Timberline Lodge which Darryl has been forging for years.)



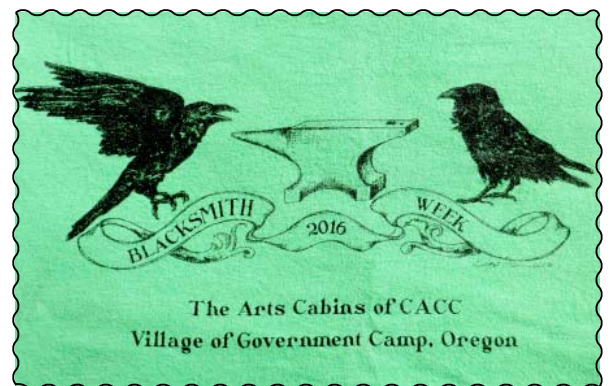
Coyote Haiku by Andrea Dietrich
 from <http://www.haikupoemsandpoets.com/>

Blacksmith Week 2017 Thursday August 17- Sunday 20

- Demonstrations
- Workshop
- Open Forge
- Camping and Camaraderie

Fun for the whole family: visit nearby lakes, Mt. Hood Adventure Park, Timberline Lodge and more!

Cascadia Center for Arts and Crafts
www.cascadiaarts.org



Blacksmith Week 2016 T-Shirt

Building a custom fireplace surround

From a seminar by Dean Mook at the 2009 Fall Conference

Class and Lecture by Dean Mook

Notes and Illustrations by Al Griswold



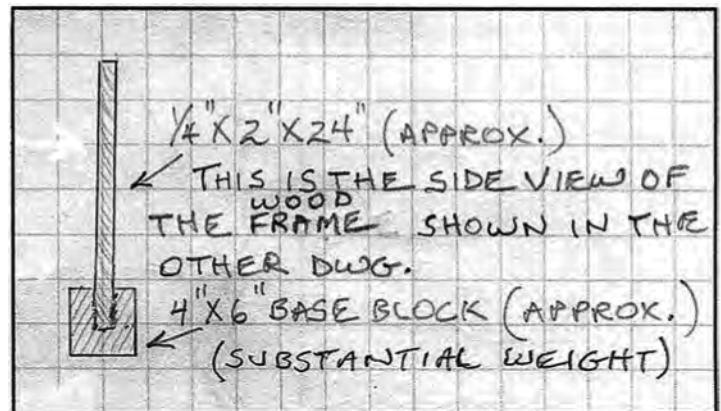
Careful use of a spile stick allows for accurate transfer of the exact shape of the fireplace opening

MOST IMPORTANT

The most important step is to match the pattern to the size and shape of the fireplace. To accomplish this a wood template is constructed. This must fit into the fireplace opening at the front, with enough gap for ease of placement. The goal is to be able to transfer contour information from the front inside edge of the masonry to the front of the template by the use of a **spile stick**. This is nothing more than a short stick with sharpened points at the center, and at each end.

See the photo with Dean holding this template, and the largest drawing. See how the spile stick is used? Mark your dot at each transfer point clearly. **Always** keep your spile stick level!! Much may change during the course of the project, but this initial work is the

The base of the template holder should be a block heavy enough to hold the pattern steady, secure and vertical.



unchanging constant, and must remain foremost in all stages of planning.

Also, see the sketch of Dean's base block. This is what he uses to hold the template in place while transferring spile information. There must be a means to hold your template steady, secure and vertical.

Keeping the template vertical is most important! This carefully constructed template will now be used in **reverse**. Using the same spile stick, transfer all the points to your pattern piece.

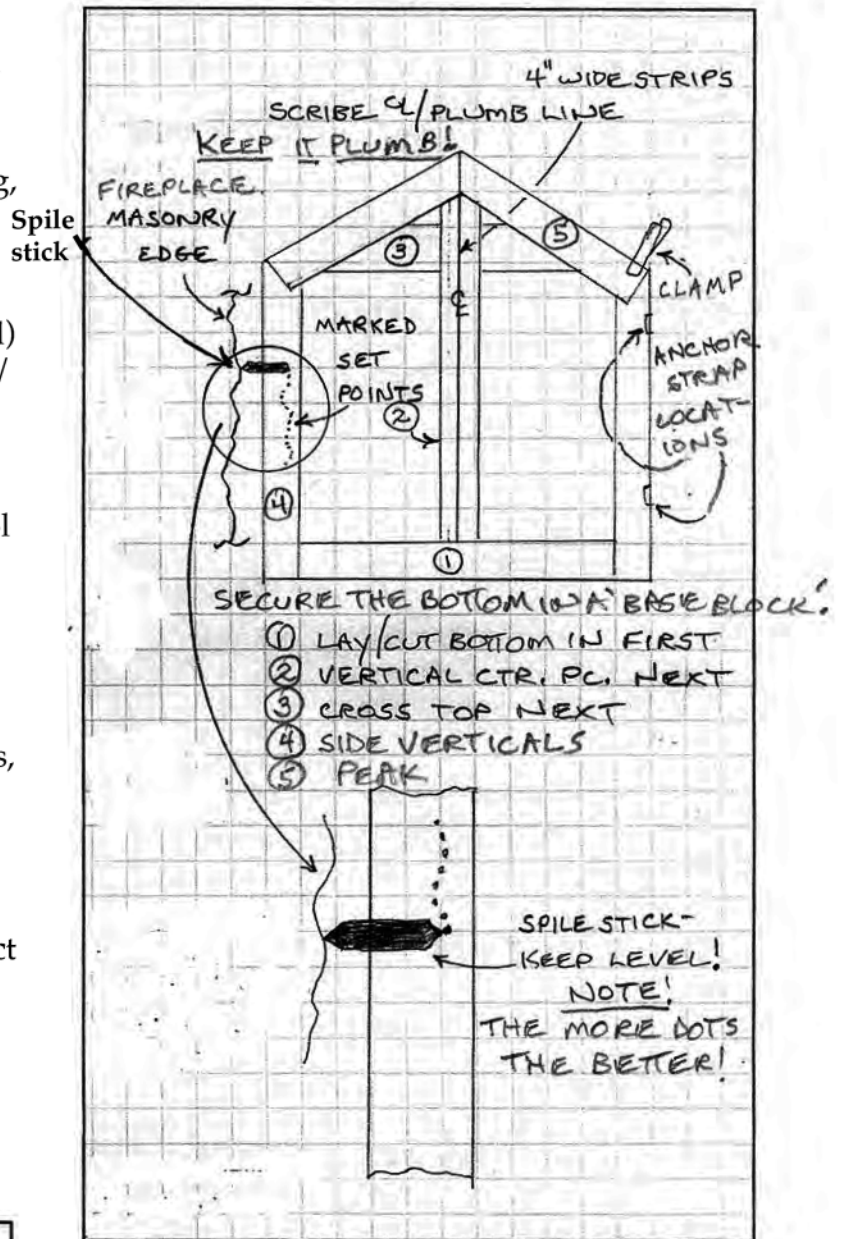
Now you have both the correct shape **and** dimensions on the piece to be custom cut to fit the opening.

**Nichols Brothers, Seattle —
Great screen source**

GETTING STARTED

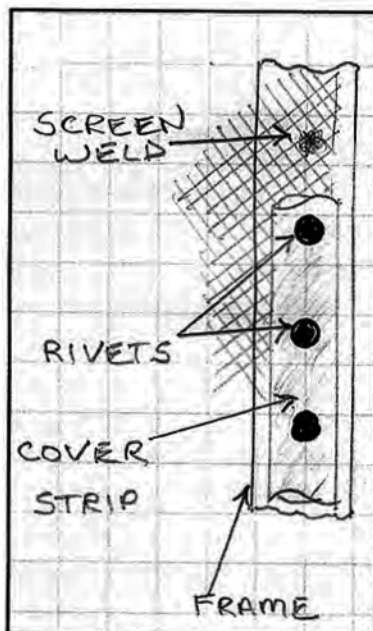
Now you've collected your information, gotten a rough opening measurement for your template dimensions, and established your budget. Time to make a template. Beg, borrow, steal, salvage or procure by cash, check or money order, the following:

- ½" plywood strips, 4-6" wide
- Short sheetrock screws (for the wood)
- Tools to install screws (cordless drill / screwdriver makes it easy)
- Jigsaw
- Rasp
- Small low-angle or 'Sureform'™ tool (the local hardware store will know about them)
- Measuring tape
- Framing square
- Level
- Writing / marking stuff--pens, pencils, soap stone
- Clamps
- Base block of some kind. You may need to fabricate a frame of some type to support the template, in effect anchoring it to the base block.
- Hand spring clamps (if needed)
- Spile sticks
- Note / drawing pads



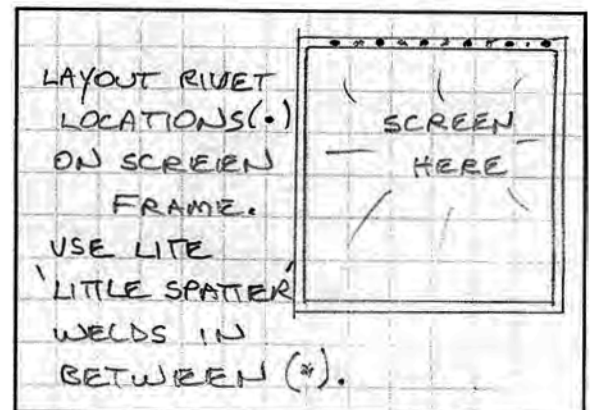
Installing a screen

The screen wires will be over the rivet holes. Use a pointed tool to gently force the wires apart to accommodate the rivets.



Note: On the screen spot welding — light touch, very brief. The screen will melt/burn easily.

Practice on scrap.

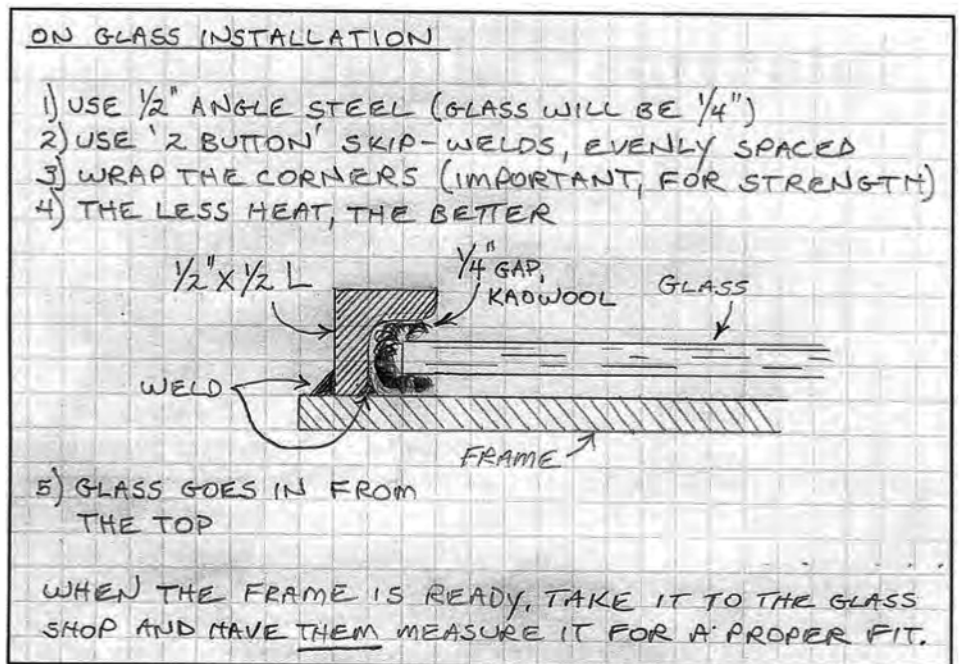


Have your portfolio and pictures available. Dean advises to also make and take a twist bar (various twist designs) so the client can 'feel' an example of the artisan's craft.

Get a substantial deposit as soon as the deal is made. If the doors are to be bi-fold, the client must understand the cost will increase significantly. Ask the question: "What is your budget?" This is the ultimate qualifier.

POINTS TO REMEMBER

- Keep the centerline of the center plywood strip plumb at all times.
- Center the template in the opening.
- Secure the template to your base block. Use a framework and clamps if necessary.
- Use your free hand to support the template as you work it.
- When your pattern piece is done, from the template, it must go in straight and it must come out straight.
- Any gap between the pattern or the finished frame and the masonry must not exceed 1/16".
- Cut pattern and frame pieces cold--jig or band saw. Heat cutting will warp the edges.
- Don't set the lead screw anchors in any rock facia. Drill only deep enough for the anchors and only into brick--**not mortar**. Pre-drill at 1/4".



- Get an accurate length for the anchor straps.
- Use 1/4" lag bolts and anchors for the screen anchors.

See the sketch on glass installation, which should be explained fairly well. It appears the pertinent points are there. However, on item 3), that is referring to wrapping the weld around the angle steel glass frame. Now you might glance at the screen sketches.

Dean advises a very light spot-weld touch, attaching the screen to the corresponding frame. Bear in mind that the screen is very fragile. Better do some practice work first. Also, plan the spot-welds so as not to interfere with the riveting to come when the cover strips are attached.

When the holes have been pre-drilled through the frame and

cover strips (for riveting), and your screen is spot-welded in place, a pointed tool such as an awl or metal scribe will be needed to gently separate the mesh to allow rivet pass-through. As always, have your protruding rivet length at 1-1/2 times the rivet diameter. This is the generally accepted length for the forming of a rivet head.

Many thanks to Dean Mook and Steve Lopes for two great classes. Much was learned and all was greatly appreciated.



A custom fireproof safe, built like it had always been there.

Ypres, Belgium: Historic Perspective

By Jim von Mosch

This fall, three of our NWBA members were privileged to travel to Ypres, Belgium to watch the construction of the YPRES 2016 monument to the casualties of World War One. NWBA contributed 100 poppies to the cause. But there were more casualties than the soldiers and civilians. Every building in Ypres was destroyed. While there, I had a chance to experience a little of the history. At the Bicycle Air B&B was a large photo of the Cloth House and Cathedral prior to 1910. I was challenged by the owner to see if I could find any differences between then and now....

Here is some history. When the town fathers realized that Ypres would probably be overrun by the Germans, they collected all the city documents and sent them to Paris. Then Ypres wound up on the front lines and was constantly bombarded for 2 years. Not one building was left standing. After the war, Germany was bound to pay reparations and the Allies wanted to level the town and rebuild it with modern architecture. The city said, No! Everything must be rebuilt as it was. So, they retrieved the plans and re-used the bricks and stone to recreate the 1910 city. Now in the city you can see all the historic buildings as they were, and I could find no differences in the old photo and the new, except for some towers on the cathedral that were added between then and now. A lot of homes have brick anchors with the rebuild date, mostly between 1918 and 1925. I will do an article about brick anchors in a future HIN.

Look at the photos and imagine war. Then imagine the courage to stick with the plan to rebuild. Then imagine the pains taken to make it exactly as before the war. There is some real heroism there.



Two photos of the Cloth Hall from about the same location. The modern photo shows the location of blacksmith tents and plinth

Cloth Hall and Cathedral prior to the war, showing no tower on the cathedral.

WELCOME NEW NWBA MEMBERS

The NWBA wants to extend a warm welcome to the new members of 2016. We have over 100 new members so far this year (as of November 30th). 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. If you are on this list but have been a member for a long time, apologies for your name appearing here. It may be that your membership had lapsed for a while, and your membership renewal registration was put in the new member list because your name was not found in recent years' lists.

Nadia Al-Saud
Lucien Anthony
Scott Atherton
Bill Bach
Bryan Bailey
Tommy Bessler
John Bickley
Mike Bieniewicz
Dennis Bogue
Joshua Books
Christopher Brown
Paul Brunetta
Sarah Buehler
Joshua Buffington
Kenneth Buis
Kenneth Carroll
Cascadia Center for
Arts & Crafts
Kerry Clark
Greg Colman
Paul Corning
Dominic Cox
Monica Coyne

Bill Dash
Matthew Davis
Bill Dawson
Bill Dickinson
Clifford Dillon
Gideon C. Douglas
Tim Evans
Emily Ewing
Gage Feller
Michael Finnie
Phillip Firestone
Christopher Fisher
Anne Gibbons
Alden Gilliland
Keith Goodell
Walter Groff
Gary Hallenbeck
Daniel Haney
Darlene Harrod
Jeff Heinen
John Hines
Michael Jackson
Robert Johnson

Byron Johnson
Mike Jones
Simon Jung
Kurt Kiefer
Ralph Klinkers
Steven Klus
Ryan Knight
Jason Koontz
David Kratzer
Robert Kross
Andre Lagron
Richard H Lambert
Geoffrey Landgraf
Derek S Lanhart
Don Le
John R Leskajan
Ralph Lewis
Ken Logan
Chris Long
Grant R. Marcoux
Jesse Maschke
Martin Maschke
Rex Mayhugh

Barry McAllister
Todd McBee
Stephen McGehee
Molly McKeown
Robert Miles
Glen Morris
Rick Moulton
Renato Muskovic
Arsenio Navarro
Steve Neil
Nathaniel Peterson
Drew Phelan
Josh Pigman
C. Luis Pina
Mark Reynolds
Matthew Rinker
Jeremy Ritchie
Brian Ross
Koen Sachs
David Schmenger
Chuck Schuler
Jacob Schwartz
Brian E. Smith

David Sowards-Emmerd
Doug Stack
Andrew Strahler
Chad Sullivan
Chris Thompson
Jack Thompson
Vin Thoroughman
Ben Tosto
Joe Vachon
Glen Van Datta
Kevin Van Datta
Larry Wasmund
Daniel Wayman
Byron Wertz
Jason Wheeler
Andrew Whitaker
Neil William
Robert Williams
Randy Wilson
Ailyn Yanik



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 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

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.
Yelm, WA 98597
Email David Lisch: studio4@davidlisch.com
Current class schedule is at DavidLisch.com

Thorne Metals Studio

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

If you would like to list your blacksmith school here, please send your information to nwbainfo@gmail.com.

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

CALENDAR OF UPCOMING BLACKSMITHING EVENTS 2016-2017

December 10, 2016	Open Forge and Trinket Sharing, NWBA Mentoring Center, Longview WA
December 7-February 8	Basic Blacksmith Classes, Wednesdays 6:00 pm - 8:30 pm, Grants Pass OR
January 28, 2017	Andy Blakney Mentoring Center NWBA Mentoring Center, Longview WA
January 28, 2017	NWBA Board of Directors Meeting, 1:00 pm - 4:00 pm, NWBA Mentoring Center, Longview WA
April 27-29	CBA Spring Conference 2017, Antique Gas & Steam Engine Museum, Vista, CA
May 12-14	NWBA Conference 2017, NWBA Mentoring Center, Longview WA
August 17-20, 2017	Blacksmith Week 2017, Government Camp Oregon, Government Camp OR

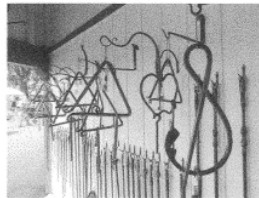
Find the most current event listings at www.blacksmith.org/events/

Submit your blacksmith events for publication online and in the Hot Iron News:
www.blacksmith.org/submit-event

ATTENTION BLACKSMITHS!



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SELLING YOUR WORK
ALONG WITH DEMONSTRATING OUR
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FAIRS IN THE USA?



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FOR YOU TO JOIN
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WA STATE FAIR IN
2017**

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TERRY CARSON OF ARTIST BLACKSMITH LLC
@
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Henrob/Cobra 2000
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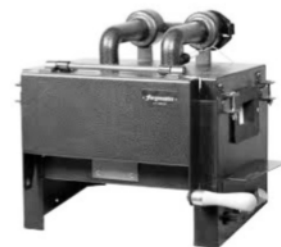


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Classified ads are 50 words, text only.

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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.

www.zoellerforge.com

Zoeller Forge sells gas forge parts and Refractory products. You can save money and build your own efficient Atmospheric Propane Gas Forge.

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Lanesville, IN 47136
Phone: 502 439-0812

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Arnon Kartmazov demonstrating at the NWBA Mentoring Center, with striker Nitzan Lillie