

THE forge & plane



Official
Newsletter
of the
Fort Vancouver
Trades Guild

VOLUME IX Number 3

Fall 2012

Williamsburg Weekend

Past and Present

by David Stearns

The reconstructed blacksmith shop at Fort Vancouver opened to the public and for volunteers in 1986. I was the third volunteer to sign up. Mike Darrig was in charge of the shop. Mike had taken some course work in smithing back east and worked for a smith for a while, so he was familiar with the basics. Doug Megadanz had done some work on his own and also knew some of the basics. I along with most of the other volunteers who showed up in those first years was a complete novice. After a few years of regular volunteering, we had made some period looking items and I thought I knew what I was doing. Mike and I went to an NWBA conference and found out just how wrong I was: the demonstrators were from colonial Williamsburg and one of them was a young smith named Peter Ross. A whole new world of possibilities opened as I watched dumbfounded as Peter stepped to the anvil and began to forge item after item apparently effortlessly at a speed which was not comprehensible, all the while explaining exactly what he was doing and why. The products were clean, beautiful and nothing like what I had been doing. The speed at which he accomplished the work was nothing short of incomprehensible. There was no elaborate tooling, mainly just hammer, eye and anvil with a few basic tools he made on the spot in a few minutes. The conference ended, we went back to Vancouver and I tried doing all of those things Peter had made look so easy. My work improved some, but needless to say easy was not the

by Ike Bay

Stephen Mankowski , journeyman blacksmith at Colonial Williamsburg will be our demonstrator this year. Steve's work will fall into several categories

1. Introduction to basics- stance, foot movement, swing, hammer control, fire building, the anvil, and a variety of other basic topics will be covered.
2. Spreading mass. Spatulas, tasting spoon and Suffolk door latches being the objects used to explore this topic.
3. The making and using traditional nail headers.
4. Fort collection artifacts, their study and replication. Trap parts, gimlets, and other items picked out by Dave Stearns will be dissected and reconstructed.

We will try to have some of each category each of the three days. Some examples of the spatula work to be demonstrated can be found on Page 5.

Dinner at the Grant House will be on Saturday evening this year. No Host bar starting at 5:00 with Dinner starting between 6:00 and 6:30. There will be plenty of BSing before and during dinner followed by highlights and discussion about the Ore to Axe DVD (see page 9).

The goal of this newsletter is to keep guild members informed on the goings on at the fort, techniques of the historic smiths and carpenters, as well as news about our fellow guild members. Please send me ideas about any of the above that you would like to see in your newsletter.

Craig Webster
Newsletter Editor

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Controlled Hand Forging Lessons

Drawing Out

By Peter Ross and Doug Wilson

Illustrations by Tom Latané

Lesson Number One

Draw a sharp point on a 1/2" square bar..

The taper should be straight, three inches long and in line with the axis of the parent bar. The cross section of the taper should be square. The surfaces of the bar should be smooth with no discernible hammer marks. The beginning of the taper should be a crisp line.

Intent:

Students will learn to draw out tapers of specified length and check their results for accuracy.

Tools Needed:

Forge, anvil, hammer, ruler, square.

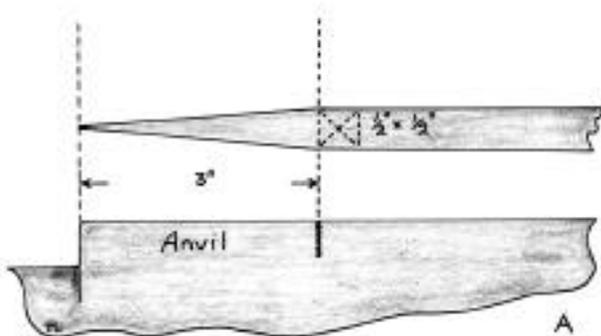
Materials:

24" of 1/2" square mild steel bar (this is enough material to practice the exercise several times).

Method:

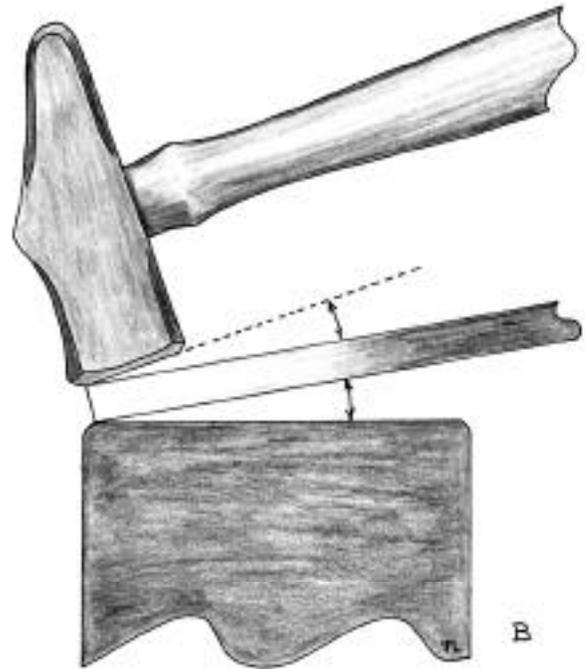
When working to a specified length, establish the point first, then extend the taper to the desired length.

Step One:



The measured piece held over the anvil.

Mark the anvil with soapstone or marker three inches from the anvil step. This is the finished length of the taper you will forge.



Placement of steel and position of the hammer blow.

Take a yellow-white heat on the end of the bar. Place the bar on the anvil so that the end of the bar is at the far edge of the anvil and only the end of the bar is touching the anvil face. This way, the hammer won't strike the anvil surface if it overhangs the hot bar. Strike a blow on the end of the bar with your hammer. The hammer should strike at an angle. There will be a wedge-shaped daylight space between the hammer face and the anvil face which corresponds to the angle of the taper you want to forge.

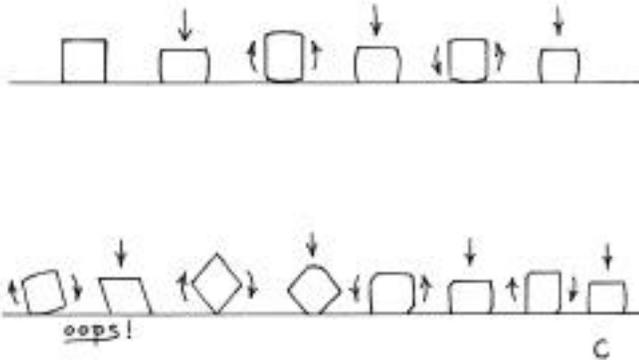
As you work, adjust the height of the bar as you hold it on the anvil and the angle of your hammer blows. If you hold the bar too high it will bend down in the middle; too low and the bar tip bends down. The bar will remain straight if you are gauging the angles just right.

Rotate the bar 90 degrees after every one or two blows to keep the bar from getting too wide as the forging progresses. Hit, turn 90 degrees, hit

Continued on **Page 3**

and turn 90 degrees back again. You need only turn the bar back and forth as the underside of the bar is worked against the anvil. Continue this sequence of forging until you have made a sharp point.

Hint:



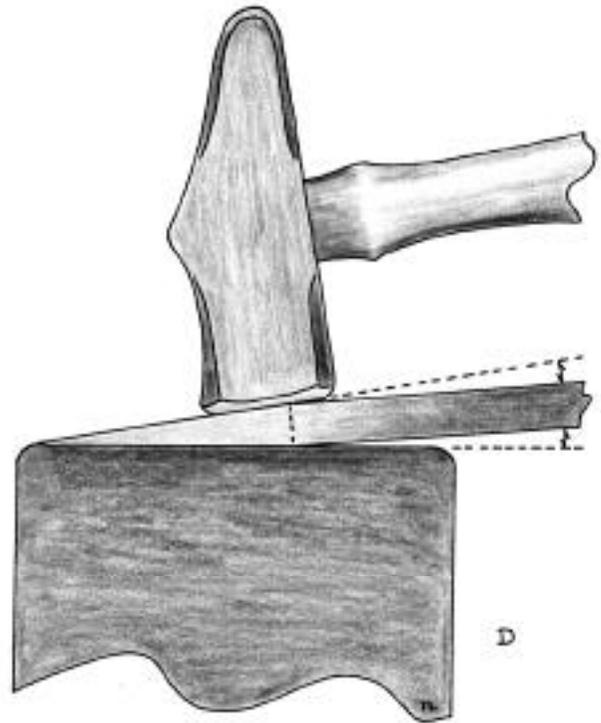
Rotation and deformation of the bar by the hammer, and correcting a parallelogram.

It is very important to rotate the bar exactly 90 degrees each time. Use the original flats of the bar as a reference. If the turn is either more or less, the bar will become a parallelogram in cross section and that makes it difficult to attain the desired result. If the bar does become a parallelogram, hit the corner of the long diagonal; then return to forging the flats of the bar. The sooner you catch and correct this error, the better. Keep a square cross section.

Step Two:

Once the point is established, start working back from the point until the taper is 1/4 " short of the desired length . Work with heavy hammer blows at a bright heat while you are reducing the cross section. Lighter hammer blows at lower heats will help you refine the shape of your taper and smooth the surface. Establish a clear and well-defined beginning of your taper.

I would like to personally thank the ABANA Educational Program Committee for giving us permission to excerpt their articles to improve the forging skills of our blacksmiths.

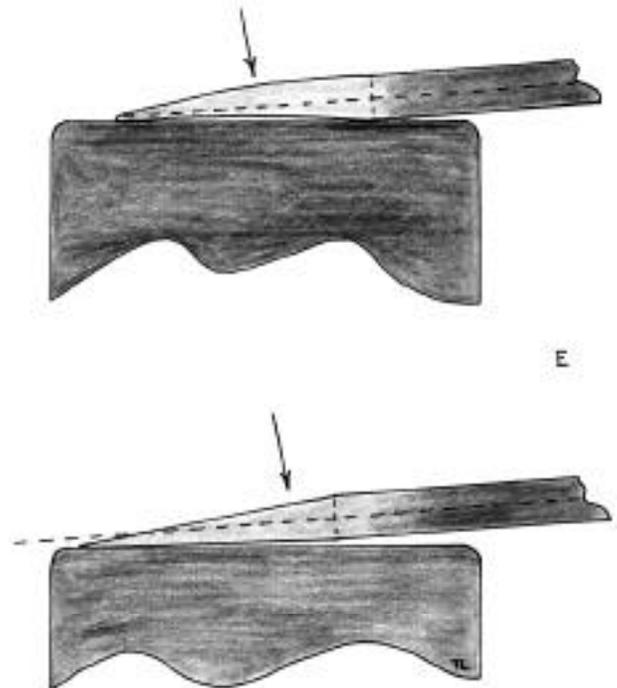


Angle of the bar and hammer when dressing the final taper.

Step Three:

Now focus on smoothing the surfaces and straightening the taper at the same time. Make the taper straight and true. Refine the shape of

Continued on **Page 6**



Straightening a bent point (above) and centering an off-center point (below).

Merlyn Troska

Blacksmith, Mentor and Friend

by Dennis Torresdal

My first Thursday in the blacksmith shop in 2001, included a tour by Bill De Berry and an introduction to the other smiths, Larry and Fred. After all the file work was completed Bill put me on the northwest forge, which had been going unused. During my first day at the forge Larry said that I could use that northwest forge until Merlin got back from Arizona. I thought “Wow, who is this Merlyn guy that he gets his own forge? No one uses it while he is gone, but if someone does they have to give it up when he comes back to the blacksmith shop!” The day of Merlyn’s arrival finally came sometime in the spring and he took over that Northwest forge and I moved back to the Southeast forge. He came to be the most wonderful man, one of those grandfatherly fellows that was ready and willing to share his skills and as many of his life’s stories as time would allow.

Eventually I came to hear many of them.

Merlyn was raised in the Dakotas in a rural area and learned blacksmithing skills as a youth. He joined the Army during WWII as a blacksmith but ended up doing blacksmithing on Navy ships in the Philippines during most of the war. Upon returning to the mainland he had a career of blacksmithing for the Railroad industry until his retirement. At some point after that he came to the Fort to volunteer.

Merlyn was our volunteer blacksmith that had been a working blacksmith all his adult life. In the shop he liked to forge half inch round stock. It was an education in itself to watch him make an eye on the end of that rod in one heat. He would lay the hot bar over the far edge of the anvil, hit it once to offset the first bend to near 90 degrees, then put it on the end of the horn and curl it around to form the eye. The eye would always be perfectly centered over the shaft of the half-inch stock. It was a lesson in efficiency of motion and perfect use of one heat. Pretty impressive for a man in his mid-eighties.

In talking to visitors one of his favorite sayings when being asked about being a full time blacksmith was that “You couldn’t get rich being a blacksmith, but you made an honest living at it.” Another favorite of his was to tease the kids about getting a tooth pulled using a set of tongs off the rack.

Merlyn would migrate south to Arizona in the winter and work or volunteer at a Renaissance Fair that was

pretty large. He and some other smiths had actually invested in a building on site that became their medieval shop, so he and the other smiths worked there all winter. He preferred to work at one of the forges farther back from the public so he wouldn’t have to speak in the “Olde English” dialect. It was when he came home from that southerly migration that he returned to “his” forge at Fort Vancouver. After I had the privilege of working with Merlyn it was always an honor to relinquish that favored northwest forge to him. He would always make sure that from my far southeasterly forge, I got my equal share of interpreting to the school groups that came in to visit, and let me know if I needed to spiff it up a little. He made sure that my “education” was complete.

I remember well Merlyn’s last day at the Fort in the fall of 2006, before heading for Arizona. He gifted each of us there with some of his treasures, some 1940’s currency from the Philippines that he brought home at the end of the war. At the end of our workday we shook hands tightly and said goodbye fondly. That was the last time I saw him.

Editors Note: A scholarship was started by the Guild in Merlyn’s name, although much about the origins are lost in the mists of time. If you have any knowledge about the origins of the scholarship, please contact Craig Webster

Merlyn’s hammer is missing from the blacksmith shop. It is a ball peen converted to a cross peen. His family donated it to the shop, when he passed away. If you have any information about this hammer, please contact Ike Bay.





Fort Vancouver Trades Guild - Scholarship Application

Carpenter's Workshop

Blacksmith's Workshop

Name: _____

Address: _____ City: _____ State: _____ Zip: _____

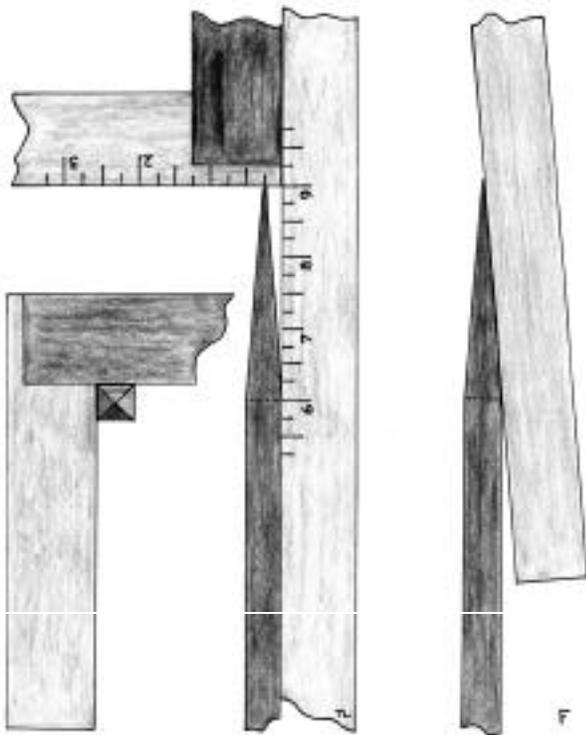
Phone: _____ Email Address: _____

- | | |
|---|--|
| <input type="checkbox"/> I am an active guild member. | <input type="checkbox"/> I will pass along what I have learned by leading a hands-on workshop for Guild members. |
| <input type="checkbox"/> I have been an active volunteer for at least a year. | <input type="checkbox"/> I will write an article about my class for the Guild newsletter. |
| <input type="checkbox"/> The skills that I gain at this class or workshop will enhance the skills that I use as a volunteer, or to support the guild. | |

To apply for a trades scholarship, please fill out this application completely and submit it, along with a letter stating your objective(s), to any Guild Officer.

Send in your application as early as possible as we have a limited scholarship fund. Each scholarship is limited to a maximum of \$250. Scholarship applications will be reviewed by the Board of Directors and granted based on need and what best matches the objectives of the Guild.

Amount Requested: _____ Signed: _____



Methods of measuring the dimensions

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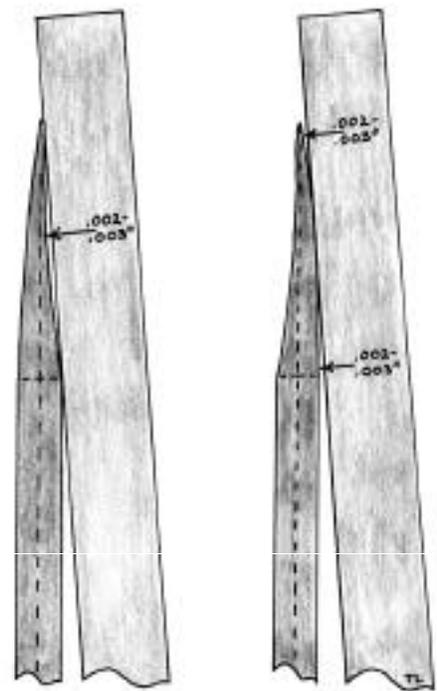
the taper with light overlapping hammer blows. Do this as the bar cools to dark orange and red color. The bar scales less at this lower heat and you will get a smoother surface. Sight down the length of the bar for straightness. Straighten with light blows at low heat. Another way to tell if the taper is straight is to stand the bar up with the point on the anvil face and spin it in. If it is straight there will be no wobble.

The four flat sides of the taper should be in line with the original flat sides of the bar and the taper should align with the original centerline of the bar. Any deviation should be corrected with your hammer at the anvil.

Targets:

Try to draw out and finish the taper in two heats. Beginners may take several extra heats. Maintain a square cross-section in the taper. Check this with a square.

Hammer-finish with smooth surfaces and without discernible hammer marks. Maintain a perfectly straight axis in the bar and in the 3" long taper. Check this with a rule and also practice sighting down the length of the bar



Exaggerated deviations show how to measure goal tolerance.

until you can attain the same results by eye.

Measure your results using a square and a rule. The four flats of your taper should be straight within two or three thousandths of an inch, length within 1/16" and square in cross section. With practice you should be able to forge to this accuracy by eye. Repeating this exercise with care and attention will enable you to achieve these results quickly and consistently.

Forging Dynamics :

In this exercise, when the square bar is struck, it gets thinner top to bottom but wider side to side. When you turn the bar 90 degrees and hit again, (you are restricting the spread of the bar, but allowing lengthwise stretch. Repeating this hit, turn, hit, turn sequence results in creating a taper. You are redistributing the mass of the bar with your hammer. As the bar become thinner it becomes longer. Notice that the thinner steel heats faster. It also chills faster. This is because there is less mass. Also note how much the bar you tapered has stretched in length.

Williamsburg

continued from **Page 1**

term to describe my efforts!

In 1989, Mike got a call from Ike Bay who had already began his long term support of the shop by arranging for transportation of our supply of wrought iron up from California where it had been purchased. Would the blacksmith volunteer organization be interested in co-sponsoring the next NBWA conference with Peter as the co-demonstrator? Mike jumped at the chance and I became a sort of assistant planner, mainly in charge of organizing the schedule and assisting Peter. There were more than a few comic opera details [herding cats is simple compared to organizing a wayward group of volunteers, a novice demonstrator (decidedly not Peter who was fantastic to work with and did everything in his power to smooth things along), and a nervous in charge ranger who was a bit “ over organized”, shall we say. There were some pretty funny behind the scenes moments, in retrospect, which I will share over a beer, but not here!] We had a really fantastic experience in the end and left more inspired than ever.

By 1990, plans were well under way to reconstruct another building at the fort, the fur warehouse which would house the replicated fur storeroom as well as the archeological lab and storage vault area. The blacksmith shop was tapped to make most of the visible hardware . Mike again was contacted by Ike. Would we be interested in having Peter come to the fort to teach us how to build the necessary items? We stared, our mouths fell open . Peter Ross Here ? At Fort Vancouver? We said yes

It was to say the least somewhat of a crazy experience. There were three teams of volunteer smiths who each were assigned a set of hardware to work on. Peter would demo for one group while the others practiced. We had drawings and artifacts to work from and experience ranging from a retired professional who had spent most of his career working a power hammer on large railroad pieces to some of who had very little. Again, Peter emphasized hand and eye and also, perhaps most importantly, that replication of old work should be done the same way as the original and the only was to discover that is by careful examination of as many similar pieces as possible. This was a basic message we would get over and over through the coming years See for yourself what the piece is like and how to make it. Don't take my word, don't rely on drawings, go look if

you can. .Once we had examined the piece through his eyes, Peter would try to duplicate it as nearly as possible in the spirit of the old piece. If it was a finely made piece of art, do that . If it is a piece like all of the work at the fort made by expert craftsmen who also had a lot of work to get done in a short time, then learn to work well without fussing. When Peter was done with each demo we would go to work ourselves and try to do what he had done. I don't think in all of my smithing education and experience I have ever had a more frustrating, challenging, exhausting and rewarding experience I don't think any of the pieces made that session went on the fur store, but the knowledge we gained enabled us to go on to practice and over the next year, the required hardware slowly came to be. When it was time to build the structure, the hardware was ready.

Four years later with Ike's facilitation and assistance, Peter returned to Vancouver , this time to do a split workshop. The Ft. Vancouver experience would be demonstrations The following weekend the NWBA would sponsor a hands on workshop for small group participation and instruction through doing. Of course the second workshop would have a much higher fee. This pattern would continue with a short interruption or two until the present day, almost twenty years later .

The first sessions, Peter focused mainly on the basics, forging techniques, hammer use, tong making, chain, strap hinges. There were also some demos of pieces from our collection, which in the new facility became far easier to access Starting in 1999, we began to make heavier use of the collection. Peter would often be given an item he had not seen before and then walk us through the examination, evaluation and replication process. Sometimes the effort failed to produce a satisfactory replicate and Peter taught us that was an important lesson also because many aspects of the work can best be learned by doing things that turn out to be the wrong path and seeing how the result differs from the intent. Most of the time the attempts, however, were acceptable. The quality of the work was universally wonderful. Sometimes the object was something none of us, including Peter, could identify. It didn't really matter because the process was the learning experience.

In 2001 Peter left Williamsburg to pursue a custom reproduction business. As the work began to pile up, he no longer had time to come to Vancouver. At his recommendation we were able to secure the services of Jay Close, who had been apprentice and then

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Williamsburg

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journeyman under Peter for many years. Jay proved to be a masterful craftsman, teacher and demonstrator. Like Peter he was immensely skilled with eye and hammer and also incredibly knowledgeable and articulate concerning smithing and general history of the period. The next three consecutive years, Jay demonstrated a wide variety of projects, both from our collection and from his experience at the Williamsburg foundation. Then he obtained employment as a full time instructor and was no longer available.

Shelton Browder, who stepped up to be our next demonstrator was the last apprentice to complete a full program under Peter at Williamsburg. He shared a hearth with Peter for thirteen years. Frankly, after Peter and Jay we were a little skeptical that lighting could strike Vancouver yet a third time. We shouldn't have worried! Shel proved to be just as skilled, articulate and knowledgeable as his predecessors. In addition one of his areas of interest happened to be the fur trade era, especially trade axes which are a prominent element in our artifact collection.

Over the more than twenty years of the Fort Vancouver /Colonial Williamsburg connection, an astounding exchange of information, instruction and

Interest has taken place. Not only our program, but many local people who share our interests have benefited, a few from as far away as Idaho and California. If you look around the Fort site, you will see countless items in use or on display that are a direct or indirect result of this relationship and exchange. From kitchen to carpenter's shop to fur warehouse, items made from the knowledge shared through the demos are everywhere!

The other half of the experience for some of us as well as many others not associated with the NPS site has been the hands on workshops that have helped make the demos financially viable. The first were held at Don Kemper's farm/forge. Later Ike generously lent us a paint shop at his firm. After the sale of Ike's business, we moved back to Don's and then a few years ago to Meridian Forge in Eatonville Washington which was built specifically as a teaching facility and features built in workstations, anvils, and forges. All we need to bring are our hammers and whatever tongs or other hand tools we wish to supplement those on site. It is a fantastic facility and Darryl a great host. Subjects over

the years have included everything from hacksaws to kitchen hardware to trade axes. This year we will be doing some kitchenware with emphasis on allocation and spreading of material to achieve desired forms. Although beginners have sometimes had a great time, probably the class is more geared to smiths who have had at least some basic experience. I believe there are still some openings at this point. It is a wonderful and challenging experience I highly recommend. This year we will have a new demonstrator Steve Mankowski for both events, once again a smith who was trained by Peter and who has worked as a journeyman at Williamsburg for many years, first under Peter and since Peter's retirement, under current shop master Ken Schwartz. Steve has been at this work for over thirty years. When we asked if he would be willing to take an artifact unseen and try to reproduce it so we could share the process, his reply, to paraphrase, was "Of course. I have been doing that for thirty years and I love it!" We look forward to Steve's visit and the continuing of our long, long connection with the Williamsburg forge!

The New England School of Metalwork

www.newenglandschoolofmetalwork.com

**WINTER SESSION
2012-2013**

- Basic Bronze Casting with Josh Don
December 6th-8th
- Gilts From the Forge with Derek Glaser
December 16th-18th
- The Forged Kitchen Knife with Nick Rossi
January 3rd-5th
- Beginners Blacksmithing with Derek Glaser
January 9th-12th
- Basic Damascus Steel with Nick Rossi
January 16th-18th
- Blacksmith Toolmaking with Derek Glaser
January 22nd-25th
- Botanical Forms with Derek Glaser
January 31st-February 3rd
- Damascus Knife with Mastersmith Kevin Cashen
February 6th-9th
- "EXTREME" Beginners Blacksmithing with Derek Glaser
February 21st-23rd
- Basic Bladesmithing with Nick Rossi
March 22nd-25th
- Basic Sheathmaking with Nick Rossi
March 26th
- "Build It, use It" 2x72 Belt Sander with the NESM Staff
April 27th-28th
- Beginner Blacksmith with Derek Glaser
April 4th-5th

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Ore to Axe

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Watch Steve Mankowski, Shel Browder work with Lee Sauder and Ken Koons take you through the entire process of smelting iron in a bloomery and turning that iron into a beautiful Fort Vancouver inspired axe.

DVD's will be available for purchase at Fort Vancouver during Williamsburg Weekend for the low low price of \$25 each. Don't miss out. Pre-order your DVD by emailing Ike Bay here.

[DVD Pre-Order](#)



Forge and Fire Management

Based on an article by Doug Merkel

- Forge/Fire Management (and hammer control) are probably the two hardest skills to master, time and practice pay off. Each time you put a piece of metal in the fire, pick up your rake and tend the fire. It will become a habit to tend the fire.
- Wet down green coal and keep it wet/damp while on the forge table. This assists in making coke, controls the size of the fire, saves fuel, and keeps the coal dust down.
- Use water to control fire size and shape. Be careful to sprinkle only. **Water put directly on the fire may crack the hot fire pot.**
- Use 3 or 4 sheets of newspaper balled up or kindling to start the fire. Keep flame burning to carry smoke up the chimney when starting. Don't smother the flame. If there are visitors in the shop, use flint and steel to start your fire. People love seeing that in action.
- Clean out clinker before starting fire, throughout the day and before forge welding.
- Add green coal from sides, not from the top. Push green coal down in from the sides. This moves the coke into the center of the fire.
- Keep coal and coke from the front and back of the fire pot. Feed fuel in from the sides. Your steel goes in the front and back so leave room for it.
- Don't let the fire burn hollow, feed coke or coal in from the sides.
- Don't chase the fire down into the pot, keep the coke and coal deep, above the level of the table top. Keep your work up high in the coke fire (neutral or reducing part) which reduces the build up of scale and lowers the chance of burning the metal.
- Forge & fire tools: shovel, rake, poker, watering can, flux spoon, slice.
- Good practice to make your own tools, use different handle shapes so you can recognize each tool as you grab it without looking.
- If banking the fire ensure that you leave the ash gate open and the air gate shut. If not, coal gas can back up into the bellows, when it ignites it will blow up the air pipes or destroy the bellows.

Craft Links

[The Northwest Blacksmith Association](http://www.blacksmith.org/)

<http://www.blacksmith.org/>

A Washington corporation and 501 (c) 6 non-profit trade association, was founded in 1979. Now at 500 strong and growing, our Mission is Education in Blacksmithing and related Metalcrafts.

[Northwest Woodworking Studio](http://www.northwestwoodworking.com)

<http://www.northwestwoodworking.com>

A great site for those of you who work in the wood shop and may be interested in improving your skills — and, it's local!

[Bye Engraving](http://www.byeengraving.com/)

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

Located in Portland, Oregon. We offer all types of engraving and have been doing professional engraving since 1967.

[Anvilfire.com](http://www.anvilfire.com/)

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

A unique resource for blacksmiths and related metal workers. anvilfire is your best on-line metalworking information source.

[The Blacksmiths Ring](http://www.anvilfire.com/web-ring/smithring/)

<http://www.anvilfire.com/web-ring/smithring/>

This web ring is dedicated to the art of blacksmithing, the works, the smiths and those who supply and educate them.

[Sloss Furnaces](http://www.slossfurnaces.com)

<http://www.slossfurnaces.com>

Sloss furnaces are a national historic landmark and well worth the visit.

[How to Make Springs](http://home.earthlink.net/~bazillion/intro.html)

<http://home.earthlink.net/~bazillion/intro.html>

This site will tell you more than you want to know about springs.

[Steel Temper Colors](http://www.anvilfire.com/index.php?bodyName=FAQs/temper_colors_hardness.htm)

http://www.anvilfire.com/index.php?bodyName=FAQs/temper_colors_hardness.htm

A tempering temperature color chart for plain carbon steel

[Files and File Making](http://www.watchman.dsl.pipex.com/filemaking/index.html)

<http://www.watchman.dsl.pipex.com/filemaking/index.html>

This site has great photos and information on making files both historical and contemporary.

[Buckeye Engraving](http://www.steelhandstamps.com/)

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

Manufactures custom stamps and dies for jewelers, metal-smiths, machinists, mold makers, knife makers and gunsmiths

Williamsburg Weekend

Stephen Mankowski , journeyman blacksmith at Colonial Williamsburg will be our demonstrator this year.

Steve started blacksmithing in the summer of 1981 with Jeff Jubenville, at the Genesee Country Museum in Mumford NY. He then worked with Paul Spaulding at the Farmer's Museum in Cooperstown NY from 1986-1988.

His Colonial Williamsburg tenure started under Peter Ross in 1988. Presently, he is working as journeyman under Ken Schwarz.

Steve has been interested in traditional methods of blacksmithing since the very beginning and has demonstrated around the country and enjoys sharing traditional methods learned during his storied career.



GUILD CALENDAR

Ongoing

Yamhill Valley Heritage Center, Mc Minnville, Oregon is looking for people to work its blacksmith shop before the public. No experience required, coal forge and hand tools set up.

Contact [Bonnie](#) for details.

Starting Sept 29 every other Saturday evening

Lantern Tours

Take a lantern-lit journey with a Park Ranger through a night at Fort Vancouver! Peak into the past with vignettes by costumed interpreters, and learn about your urban national park then and now. We need Blacksmith volunteers for this event - maybe Carpenters too.

Contact [Craig Webster](#) for more details.

Oct. 26th 27th and 28th

Williamsburg Weekend

A demo only workshop by Stephen Mankowski, Colonial Williamsburg blacksmith will be at Fort Vancouver National Historic Site, Vancouver Washington. The subjects of the demo is TBA.

Contact [Ike Bay](#) for more details.

Nov. 2,3,4

Williamsburg Workshop

A hands-on workshop will be at [Meridian Forge](#) in Eatonville, WA. Topic: Set up and material displacement by making a thumb latch, spatula (keyhole form) and tasting spoon.

Contact [Darryl](#) for details

Both events are fee based.

Dec. 8

Christmas at the Fort

Experience the sights and sounds of the 1800's holiday season at Fort Vancouver. Visitors will be able to view and participate in activities undertaken by residents at the fort during the holiday season!

The Forge & Plane is the official newsletter of the Fort Vancouver Trades Guild.

Please send your comments, submissions, and suggestions to:

Craig Webster, Editor
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Vancouver, WA 98661
blacksmith@iinet.com

If you would like to be added to the electronic distribution list, please send an email request to

blacksmith@iinet.com

Unfortunately, due to postage and printing costs, distribution of printed copies is limited to those guild members whom specifically request a printed copy. All other copies will be distributed in pdf format.

To be successful, the newsletter needs submissions to the Members Gallery and Letters to the Editor the most. This is a place for guild members to get to know the work of the other members and to share their feelings regarding the guild.

Fort Vancouver Trades Guild 2012-13 Officers and Board Members

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Newsletter Editor

[Craig Webster](#)

Please consider joining, or renewing your membership in, the Trades Guild using the enclosed form. While Guild membership is not required to volunteer in the shops here at the fort, the more members that we have, the more effective we can be to accomplish our goals. We are working to improve the opportunities to learn both the craft and interpretive skills. This can best be accomplished with a high rate of membership from the volunteers. You can place your completed form in Clay Ford's folder in the contact station or mail it to the address on the form.

Fort Vancouver Trades Guild - Membership Application

Regular Annual Dues: \$10.00

Junior Annual Dues: \$4.00

Family Annual Dues: \$14.00

Honorary Annual Dues: \$0.00

Patron Members: One time \$100.00+ gift

Name: _____

Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Email Address: _____

I would like to be a regular volunteer at Fort Vancouver.

I would like to attend Special Guild Events.

I do not wish to be volunteer, but wish to support the Guild.

I am primarily interested in the Carpenter Shop

I am primarily interested in the Blacksmith Shop

I am interested in both the Blacksmith and Carpenter Shops.

To become a member, please fill out this application completely and submit it with your dues to any Guild Officer or mail to: Fort Vancouver Trades Guild, C/O Clay Ford 16119 NE 319th St., Battle Ground WA 98604

Method of Payment: _____ Receipt #: _____ By: _____