

THE HOT IRON SPARKLE

* Newsletter of the North Carolina ABANA *

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News Flash: Dean Curfmann's Shop Overrun With Wizards - Dan Boone's Wizards

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Jimmy Alexander
Photo by: Hill Willis

A MESSAGE FROM OUR PRESIDENT

President Letter

We started '08 out by holding our 1st quarter meeting in Morganton at Dean Curfman's shop. This was the 5th annual meeting that Dean and his family have hosted for the chapter. Dean was able to talk Dan Boone into demonstrating for us and what a thrill it was! Dan's specialty is turning ordinary ball ping hammers into dragons! Dan donated a finished hammer to the chapter which we auctioned off after Iron in the Hat. Thanks to Dan for a great morning! In the afternoon Dean's crew demonstrated how they work a job together. The crowd at the meeting was kept interested watching the demonstrators show their many skills. Dean had the Firehouse caterers again for lunch. No one left hungry!

Once again Dean put on a fantastic meeting with lots happening. There were vendors set up, people with tailgate sales and a truck full of tools for sale. We had a great turn out for Iron in the Hat, thanks to everyone for donating items. We're already talking about the 6th annual meeting at Dean's in March '09. Thanks Dean once again for hosting one of the best chapter meetings. As always your hospitality is greatly appreciated.

In the last newsletter Marty was talking about the editor's job. There are a couple of perks that go with the job that were not mentioned. The newsletter editor is paid \$1200 a year to put out 4 newsletters. Also the editor receives newsletters from other chapters.

Our next meeting will be at the Dixie Classic fairgrounds on May 17. Billy Phelps will be our demonstrator. Hope to see everyone there.

Forge safely,
Jimmy

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EDITOR'S AND SECRETARY'S NOTES

To the NC ABANA Members,

CHAPTER DUES INCREASING TO \$25 ON JULY 1, 2008

I decided to combine the editor's notes and the secretary's notes since I do both jobs for the chapter. They both concern the newsletter.

We had a board meeting at Dean's shop during the lunch break of the March 15 chapter meeting. The attending members were Jim and Cindy Alexander, Steve Barringer, Parks Low, Ray Clontz, Al Andrews, Marshall Swaringen, and myself. The main topic of the meeting was the chapter finances. The current dues are not keeping up with current expenses. Our membership totals just about 200 people so \$20 dues represents an intake of about \$4000. Yes, we do have other sources of income, but dues are the most of it. The newsletter had been costing about \$4500 per year. I now am more careful about the quantity I print and mail. This brings the annual cost down to about \$4375. At 44 pages we are almost twice as large as other large newsletters, although some of these publish bi-monthly. I believe I receive only one newsletter with more pages and they also publish quarterly. To reduce expenses further, I reduced the size of this issue by 4 pages (total pages must be a multiple of 4). If I keep to 40 pages the annual cost should reduce to just under \$4000. I could save another \$60, annually, by not having holes drilled. This may not be worth the inconvenience to some so I'll hold off on removing the holes. Still, you can see where we are tight. Parks has been using money that has been growing in the scholarship fund to keep us afloat. The rules for the scholarship fund allows us to do this. The upshot is that on July 1, 2008, our chapter dues will go up to \$25. Some board members wanted to increase the dues to \$30, but hopefully, my newsletter savings will help alleviate that necessity. I spend about \$90 per year sending out statements to members. I really believe this helps getting members to renew because it serves as a great reminder and the return envelope is a convenience. I could abandon this practice to save the \$90.

A couple of ideas were mentioned for bringing in some additional money to the chapter. They involved having a raffle for such items as a treadle hammer or a box full of tools.

This would be marvelous opportunity to get some **letters to the editor**. Let me know how much you hate the dues increase, whether or not you think the statements are worthwhile, and if you place your newsletters in three-ring binders.

Consider sending in your dues early to avoid the increase.

On to other matters:

Elections for president and treasure will be held this year. Nominations will be taken at the second and third quarter chapter meetings and elections held at the fourth quarter meeting.

I had one response to my call for someone to replace me as newsletter editor. Jim Kennady expressed a strong interest until reality set in. That reality being the birth of his first child in June. I thank Jim for his response – I think he would have made a good editor – maybe after the kid has grown some.

I received two responses to the NC ABANA Survey in last month's issue. Gail Wall responded as well as Phillip Gaddy. Phillip also responded to Ray Clontz's questionnaire on "Ways to Improve

Continued on Page 7

REGIONAL GROUP MEETINGS

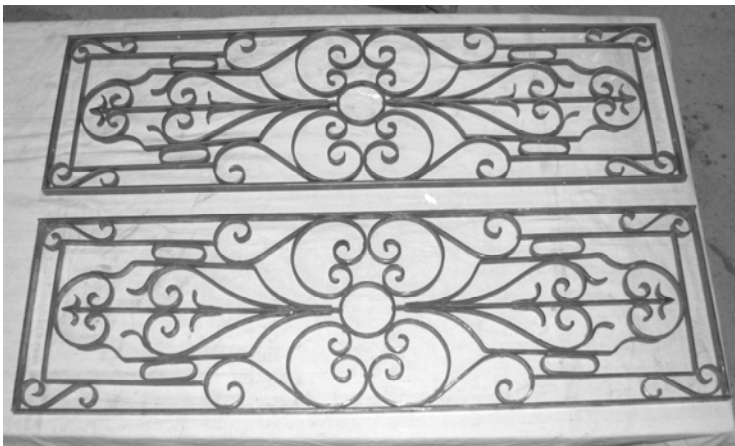
Triangle Blacksmiths Guild Meetings by Randy Stoltz

EDITOR'S NOTE: For more information about replicating the ironwork Randy talks about below, see my article "Replicating Complex Ironwork" elsewhere in this issue.

April Meeting

The Triangle Blacksmiths Guild met Saturday, April 5, 2008 at Jim Alexander's shop in Durham, NC. Nineteen members and guest attended the meeting where Jim and Jackie MacCloud first discussed how they made a copy of an decorative ironwork screen from France over 200 years old and also demonstrated how some of the many scrolls were made. The owner had two of the screens but needed a third that matched the look and construction of the originals. The original piece was made of iron and fastened together with tenons and rivets. The copy was constructed in the same manner as the original but was made of steel. It took many hours to make the many pieces and assemble them into an excellent copy.

Jim started the process by laying the original on a large piece of paper and carefully traced the pattern. Using the drawing, measurements were made and jigs constructed to make the scrolls. After each piece was made it was laid on top the original for comparison. If a piece did not match it was adjusted or another one was fabricated. Only after all the individual parts were created and compared to the original was assembly started. Assembly too took many hours as the holes had to be accurately drilled for the rivets and the screen had to be kept square, centered, and symmetrical as the parts were joined together and riveted.



The original antique iron panel from France is on the bottom and the copy is on top



Jim Alexander and Jackie MacCleod demonstrate using a jig to make one of many scrolls

After Jim's presentation on how to copy an original piece, Parks Low demonstrated how to make a decorative bead by using angle steel stock. Parks got the idea after seeing frames at the State Fair made by Lucas House. Starting with a piece of 1 inch angle, Parks spread out the two sides by first hammering the angle on a swage block and finished flattening out on the anvil. The corner of the angle created a neatly formed and centered bead. The flattened angle could then be used to make numerous things such as frames, railings, and other decorative pieces.

Triad Area Blacksmiths by Marshall Swaringen

February Meeting

The February meeting of the Triad Area Blacksmiths was held February 5, 2008 at the Blacksmith shop in the Yesteryear Village at the Dixie Classic fairgrounds. Meeting was attended by 19 members.

A short business was held to discuss shop signs, a plaque to honor George Manuel for years of service to the club, restarting the Iron in the hat drawing, and start plans for our first Saturday Hammering.

Our demonstration for the night was presented by Billy Phelps. With all the new members, new to blacksmithing, Billy started with safety instruction then proceeded to explain how to build a fire and manage it for forging. After the fire was ready, he demonstrated how to make a pair of tongs. The forges were open and in use for a couple of hours.

March Meeting

The March meeting of the Triad Area Blacksmiths was held March 4, 2008. The Meeting was attended by 17 members.

Business meeting was called to order by Billy Phelps. The main point of discussion was our upcoming Saturday Hammering on March 8, 2008. Plans were completed to set up 6 to 8 forging stations and to start at 9 AM. Lunch is to be brown bag or on your own.

After the business meeting, both forges were in use for a couple of hours.

Special Saturday Hammering

The Triad Area Blacksmiths held their first Saturday Hammering at the Dixie Classic Fairgrounds on March 8, with 25 attendees.

By 9 AM we had 6 forges up and running and the anvils were ringing. Our experienced member paired with newcomers to show them the basics. Before the 11 AM break for a short business meeting, some S hooks, J hooks, and leaves were made.

Lunch was brown bag or on your own. Everyone stopped hammering, pulled out all sorts of lunches and ate and fellowshiped for about an hour.

The afternoon session started with a rain storm that did not dampen the spirits. The only thing to slow the hammering was tired arms. The fires were out at 4:30 PM and the doors locked.

April Meeting

A great day was had by all and this will be a quarterly event for our club

The April meeting of the Triad Area Blacksmith was called to order at 6:30 PM on April 1, 2008 with 19 members present. Plans were completed for NCABANA second quarter meeting to be held at our location on May 17 at 9:00. Billy Phelps will be demonstrating how to make animal heads. Afterward, forges will be available outside for anyone who would like to try his/her hand at making animal heads while Billy is available to assist.

Our next Saturday hammering is scheduled for June 21, 2008 at 9:00AM. If you are interested in attending please contact Marshall Swaringen at 336-477-5022 or marshall@swaringren.com for information.

George Manuel has led the Triad Area Blacksmiths for many years. An iron plague with a hammer and brass anvil was presented to George for his many years of service.

Demonstration for the meeting was how to make a false braided handle. Billy Phelps started with cutting the material, then forge welding the pieces together. He spent most of the time explaining how to twist the pieces so they would have a uniform appearance. When the twisting was complete, the handle was forge welded to a shovel.

Next meeting is scheduled for May 6, 2008 at the Blacksmith shop at the Dixie Classic Fair Grounds at 6:30 PM.

Pictures from the Special Saturday Hamming at the Dixie Fairgrounds



SECOND QUARTER 2008 CHAPTER MEETING

Meeting Location: Dixie Classic Fairgrounds, Winston Salem, NC

Date and Time: May 17, 2008, 9:30 AM

Demonstrator: Billy Phelps

Directions to Dixie Classic Fairgrounds:

From the East, South, and the West: Take I-40, switch to Business I-40/US-422 near Winston Salem. Exit at Cherry St. Cherry St. runs into University Parkway. Turn right onto W 27th St., then left into Gate 8 of the fairgrounds. The blacksmith shop is in the Yesterday Village. When you return, University Parkway will run into N. Marshall St., not Cherry St.

From the North: Find US-52. Exit US-52 at the Akron Drive Exit. Turn left onto Indiana Ave. Turn right onto Reynolds Blvd. Turn left onto Shorefair Dr. Turn right onto W 27th St. Turn right into Gate 8 of the fairgrounds. The blacksmith shop is in the Yesterday Village.

Continuation of Editor's Notes and Secretary's Notes from Page 3

Our Meetings (regional meetings)". Both Gail and Phillip complemented the chapter and the newsletter.

Here a couple of highlights from their surveys:

1. What Gail liked about the chapter: "The opportunity to meet others working in metal; staying informed as to meetings and workshops"
2. Gail had this idea for the question of new things you would like to see the chapter do: 'State wide display of the "art" of NC smiths at the Museum of Art in Raleigh' What a great idea.
3. About why not submit pictures of work that she is proud of to the newsletter Gail said, "hadn't really thought about it." – I think that is how most members would answer.
4. Gail would like to see the demonstrations and green coal time split about 50 / 50.
5. What Phillip liked about the chapter: "The coming together of men involved in a craft and discipline that is leaving our society".
6. Philip would like to see short hands-on training workshops.
7. Philip would like to see notices of marriages and deaths in the newsletter.
8. About attending meetings, Philip noted, "Gas money is getting tight! Takes away from coal money.

I wish to thank Philip and Gail for taking the time to fill out and return the survey.

REMEMBER; IF YOU ARE MOVING PLEASE LET ME KNOW SO YOU DON'T MISS YOUR NEWSLETTERS!!!

Good Blacksmithing

Marty Lyon, Editor, and NC ABANA Secretary

FIRST QUARTER 2008 CHAPTER MEETING

Dean Curfman's Shop, Morganton, NC – March 15, 2008

Photographs by Marty Lyon

As usual, we had another fine meeting at Dean's shop. Attendance was a little down from previous years – probably due to the high gasoline prices. Dean is such a great host. The shop was setup great. It was clean, with plenty of space to sit to watch. All the usual vendors were there. He could have made the weather a little better though – it rained cats and dogs in the afternoon. Luckily, that occurred after another one of his great lunches. Where Dean really outdid himself was in his choice of the demonstrator, Dan Boone. To be more precise: Daniel Boone VII.



Dan is from a long line of Boones going back to England in the 16th century (as far back as is known). Most of the male Boones were blacksmiths. The legendary Daniel Boone, American frontiersman, best known for pushing the frontier into Indian populated Kentucky, was also in that genealogical line. That Daniel Boone was also a blacksmith.

While the pioneer Daniel Boone's blacksmithing may not have been his chief occupation, Dan Boone's forefathers, blacksmithed for their livelihoods. Dan's grandfather Kelse Boone, already from a long line of blacksmiths, fathered four sons, three of whom worked with their father as full time blacksmiths. Among other endeavors, father and sons went to Virginia to work on the restoration of Colonial Williamsburg. Kelse's son, Daniel Boone VI, was known as one of the best blacksmiths in America. Kelse's son Lawrence did a lot of restoration at the Biltmore Estate in Ashville. Lawrence was the father of Dan Boone, our demonstrator.

The frontiersman, Daniel Boone, moved his family from eastern Pennsylvania to what is now Yancey County, North Carolina. Most of the Boone's, since then, have lived in the same area. Dan was born in Burnsville, Yancey County, NC - actually not too far from Dean's shop. Today, Dan lives in Louisa Virginia.

Dan did not take up blacksmithing, full time, until he was in his fifties. He retired after many years as a water maintenance supervisor. I won't say, how old he, but his full time blacksmithing career has been going on for about 20 years. Dean Curfman, who recently went to a "Pasture Party" thrown by Dan, says Dan's shop is the neatest and most organized shop he ever saw.

Keeping with the tradition, both of Dan's sons, Tom and Mike are blacksmiths. Tom, coming from another career, has been smithing, full time, for only a couple of years. He lives in Virginia near Dan. Dan's younger son Mike, has been blacksmithing, full time, since 1991. In that time he has shown great talent as a designer and as a craftsman. When ABANA held its conference here in North Carolina in 1998, Mike was one of the demonstrators and he gave the last speech, closing the conference. Mike lives in Colorado.

Dan's wife Judy is very much part of his business. Judy does much of the finish work on products Dan forges. Judy is also the editor of "Irons in the Fire", the newsletter of the Central Virginia Blacksmith Guild. The historical information I present here comes from a conversation I had with Dan, at the meeting, and from the

pamphlet “The Boone Blacksmithing Legacy” by Don Plummer.

Personally, I found Dan to be one of the nicest people I ever met. He wore a warm smile all the time. He had a quiet charm, and for all of his talents and accomplishments, no sign of ego ever emerged. I just liked being in his presence and talking to him.

One thing you can say about Dan, “He really likes Wizards”. Wizards adorn most of his work: lamps, candleholders, fireplace sets, tools, etc. And – these are big wizards. He starts with a 1” square piece of mild steel about 12” long. What emerges is a very elaborate wizard with large everything, eyes, mouth,



teeth, and tongue. Note the photo to the left. He seems to like to integrate his wizards with tools. That wrench is large, not your typical 10” or 12” open end wrench. I apologize for not measuring it.

He also brought a wizard integrated with a hammer (see photo to the right – lousy photo, great wizard). This piece was auctioned off at the meeting. After many lively rounds of bidding, it went to Cindy and Jim Alexander for \$325.



Needless to say, Dan demonstrated making a wizard. In Dean’s land of power hammers, this wizard was made on the anvil and occasionally fell between the teeth of the vise, but never felt the blow of a Big Blue.

Dan also made some whimsical pieces, very rapidly, just for fun. See the hook to the left.

After a fine lunch, Dean’s boys, Bryan Drake, Andy Chapman, Dave Ollis, and Tony Seymour took over. The theme of their demonstration was to show teamwork making a production piece. They made a large door pull. The idea was to show that an experienced team could produce a complex product, rapidly, and efficiently, without falling over each other. They succeeded.



Picture Gallery



JIM KENNADY'S SCHOLARSHIP REPORT

Marty Lyon asked why no one had applied for an NCABANA Scholarship in the Hot Iron Sparkle, First Quarter 2008. So I applied, and would like to thank the NCABANA officers for awarding me a scholarship. I would also like to thank all the NCABANA members who have bought iron in the hat tickets funding the scholarship.

The scholarship paid the tuition for my class at the John C Campbell Folk School. I attended Beyond Hooks and Pokers, by Doug Merkel, April 30 – March 5, 2008 in the Francis Whitaker Blacksmith Shop.



Francis Whitaker Blacksmith Shop

I arrived on Sunday and quickly settled into my room in the Mill House. I was excited to be at the Folk School and ready to start forging. I headed over to the blacksmith shop and unpacked my tools and picked out a forge and anvil. Doug and Ray were in the shop with a few other students. There were a total of 11 students in this class: Jim Brown, Edward Enns, Tom Fisher, Ed Hershberger, Richard Hicks, James Kennady, Michael Kirk, John McColgan, John Quinlan, Chris Sabiston, Larry Zoeller. Ray Johler assisted Doug with the class. Doug had a large number of projects to work on: 3 lb. forging hammer, trivets, herb choppers, veggie choppers, tasting ladle, nail header, frying pan, spider pan and skillet blanks.

We started working on a 3 lb. forging hammer with a 1 3/4" x 1 3/4" x 4 3/8" piece of 1045 steel. After finding the center, we brought the metal to forging heat and slit a hole for the handle. Then we drifted the hole to the appropriate size with a large drift and a striker, which took several heats. As the hole was drifted, the Big Blu power hammers were used to forge the bulge created by the drift back into shape. Next the hammer head was forged into its final shape with a peen on one end and a forging face on the other. After one more heat, the hammers were then placed into vermiculite to anneal overnight. We were able to get all of the hammer heads forged before lunch. The next morning we pulled the hammer heads out of the vermiculite and then polished the heads with an assortment of abrasives. The hammer heads were now stamped with our names and/or touchmarks. To harden the hammers they were heated in a gas forge past the magnetic point and then quenched in water. We tempered the head with a hand held torch and attached them to their handles with epoxy.



Doug Drifting a Hammer Head



Ray Striking with Doug Holding the Drift

We forged a small ~9" trivet. The trivets started as 3/8" round rod. Leaves were forged on the ends and then the rod was bent hot around a scroll jig. Three individual pieces were then joined together as shown. The feet were upset, heating with a torch and holding the legs in a vise.

An herb chopper was forged from a blank cut from 304 stainless steel. The stainless steel took a bit more effort to forge and I think a few found out how to burn up the small handle. We scrubbed the herb chopper with Bar Keeper's Friend to passivate the stainless steel, which should prevent or at least retard rusting.



Trivet

Our next project was a tasting ladle. We started with 1/4" square stock for the handle and a brass or copper spoon. On one end of the 1/4" stock, a leaf was forged, the handle was twisted and finally riveted to the spoon.

Later, we got started on skillets. Some worked with preformed skillet pans and forged handles or handles and legs, while others used blanks and forged skillets over a die.

We spent the rest of the week working on various other projects like nail headers forged from race car axles (a.k.a. Hy-Tuf/AMS-6418), chisels from spring steel, veggie choppers, tomahawks from farrier's rasps, flint strikers, rivet headers from jackhammer bits, a calla lily, bottle opener and a fire poker forged from a race car axle

Doug performed a blacksmith demonstration for the school one evening. He forged a variety of objects: tacks, herb chopper, cross and a large spike. The spike was demonstrated using a piece of 1" round stock, drawing out the spike under a power hammer, then heading the spike with three strikers. (Larry Zoeller, Doug Merkel and myself, left to right)



The class received a special invitation to tour Tim Kriss' blacksmith shop. I have heard the stories about Tim's collection of anvils and blacksmith tools, but the stories did not really prepare me for what I saw. He has an amazing shop and a marvelous collection. I cannot describe it in words. Tim and his wife Barbra then hosted the class for refreshments in their Three Legged Dog tavern. This was a fabulous treat!



Demonstration

Tim Kriss's Shop



We were very busy all week long, working in the shop until 9 PM most nights. When I arrived for class I was very excited to start forging, but it seemed like the week flew by and came to an end too quickly. On Friday evening we took a few pieces of our work to the closing ceremony, pictures below.



I would like to thank Doug and Ray again for teaching. Also, thanks to Larry and Dick for bringing skillet blanks and dies. I feel that I learned how to forge better with a power hammer, forge a skillet, a stainless steel herb chopper and saw that you can forge weld Hy-Tuf steel in a gas forge. If you have not taken a class at the Folk School, I highly recommend it. The shop has a large selection of tools, including a number of power hammers. If you have not used a power hammer before it is a great place to try a Big Blu, Tripair, Clay Spencer Tire Hammer or a Little Giant. There are also treadle hammers, a fly press and a complete welding shop with a new plasma cutter



Of course the shop offers traditional tools as well. After examining the different tools and jigs in the shop, I find myself wanting to employ more traditional techniques. I can look back when I thought it was easier to drill a hole rather than punch one. Later I found that I just did not know how easy it can be to punch a hole. One can learn and use modern or traditional equipment and techniques at the Folk School. I enjoy both. After all, learning different techniques is what taking a class is about.

I enjoyed working with my fellow blacksmiths in the shop. The guys had a wide range of day jobs: iron worker, banker, a proctologist and some were retired (which I understand is still hard work). They were a bunch of great guys. I hope to catch up with them in another class or at a blacksmith meeting or conference.

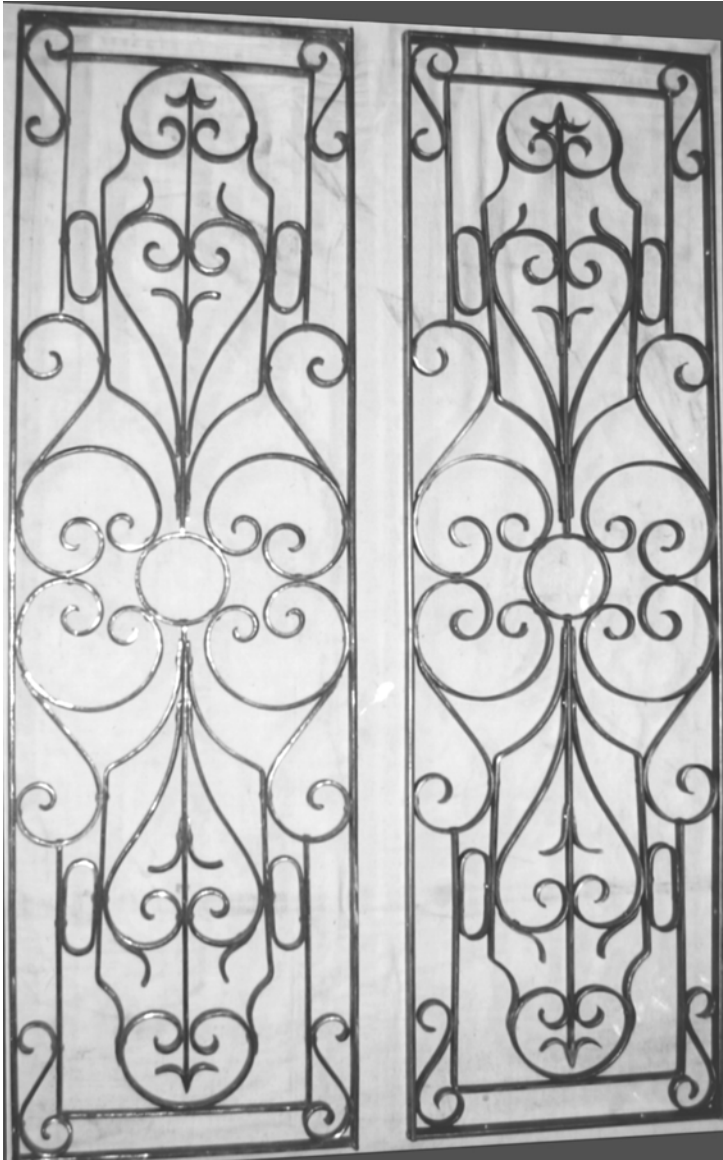
Besides the blacksmith work, my two favorite things about the class at the Folk School were the people I met or reunited with and the relaxing atmosphere. All the people at the school were exceptionally pleasant. No one seemed to be stressed out, grumpy or disagreeable. The relaxed atmosphere offered a superb vacation. I cannot remember another vacation which was so relaxing.

I was so busy in the blacksmith shop I missed out on some of the other activities at the school. But my wife, who was not taking a class, took advantage of these activities like morning walk, morning song, walking tour of the campus, field trip to glass blowing studio, rustic furniture demonstration, square, contra and circle dancing, woodturning demonstration, raku pottery demonstration, chair massage and a yoga class. She also attended the local knitting circle with Charlie Orlando.

Replicating Complex Ironwork

By Marty Lyon

Imagine, if you will, getting a telephone call from someone saying she just acquired two 15” by 50” door grates made over 200 years ago in France. She asked Jimmy Alexander if he could copy one for her because she needed three. “Can you duplicate it for me?” After seeing pictures, Jimmy, said, “Of course I can”. Jimmy might have answered a little too quickly because he just committed himself to the most challenging metalworking project in his life.



Original

Jimmy's Replica

Jimmy didn't know where to start. He looked at it and thought about it for quite a while. The delivery date passed and he was still thinking about it.

The challenge was, whatever he turned out would be compared, closely, to the original. Jimmy's copy and the original grate would sit next to each other in the home. To the eye, every part had to look like every part in the original. The completed piece had to be exactly the same size to fit in the same size opening. It had to be flat and the corners square. To make matters worse, the component pieces were not welded together – they were riveted. Some elements were attached together with mortise and tenon joinery. And, of course IT HAD TO LOOK GREAT. All those scrolls had to curve smoothly and terminate beautifully. The ring in the middle had to be absolutely round.

Just look at the photo to the left of the original and Jimmy's replication. Jimmy's is the grate on the right. Jimmy's actually looks BETTER than the original. THERE ARE A LOT OF PIECES IN THIS PROJECT. The original was made of wrought iron; Jimmy's was made of steel. The width of the wrought iron stock does not match, exactly, the width of the stock you can purchase today. In a piece with so many parts that little difference in stock width could add up to major errors in the finished piece.

It just so happened; Jimmy recently took on an assistant, Jackie MacLeod. She is not an experienced blacksmith, but she is working with Jimmy to learn. Jimmy credits Jackie with bringing organization to his shop. Discussing the project with Jackie provided a way for Jimmy to organize his thoughts, specifically where to begin this project.

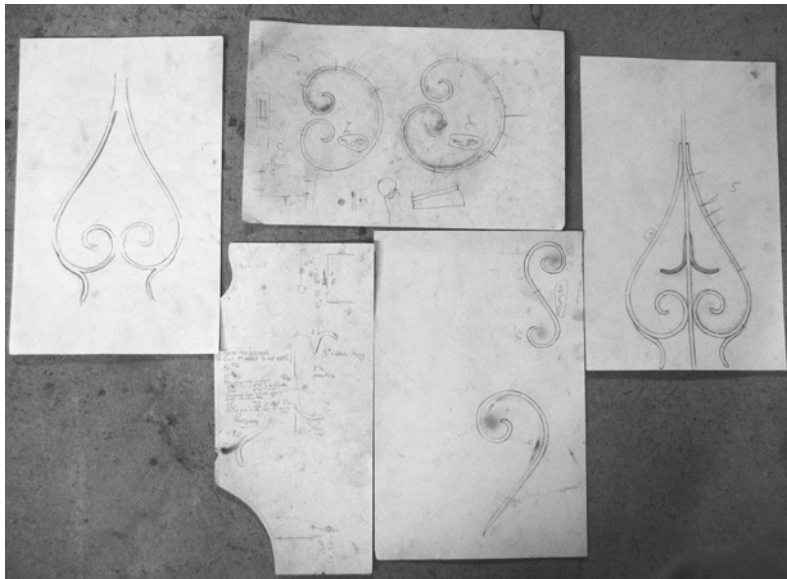
Where to start was critical, do you start in the middle and work out, or the other way around? If you make the wrong decision, the project may become a catawampus mess. Jimmy decided that the place to start was to make the outer frame.

Before firing up the forge, however, they placed the original on a large sheet of brown paper and traced around every component to make a master drawing. This master drawing gave them a full sized representation of the door grate. Each individual part and sub-assembly was placed on the drawing to make sure they matched the outline. The grate was assembled on this master drawing.

They did not want to damage the master drawing, or burn it up while checking a hot piece of metal for fit. Therefore, they made individual drawings, on stiff white paper, of the individual parts. If damaged, these small drawings could be easily redrawn.



Assembly On the Brown Paper Master Drawing



Some of the Paper Drawings – Yes there are burn marks where hot iron touched the drawing

The original grate, obviously, cannot be taken apart. This makes it difficult to completely trace around each part. Where pieces touch, no pencil point can get in-between. These individual drawings became a way to disassemble the original because one could complete these small drawings freehand.

Jimmy decided the way to start the project was to complete the outer frame. The outer frame of the original was assembled by mortise and tenon joints. Jimmy decided to do the same – no welding here. In fact, the only welding on the entire project was to close the center ring and to attach the two arrows on the ends of the two straight

pieces running down the center. After installing every piece that attached to the frame, the frame was carefully checked to make sure it wasn't twisted, bowed out or in, and the corners remained square.

Next came the fabrication of jigs for each of the scrolls. Those four "C" scrolls between the center ring and the outer frame required two jigs as their two ends were different. This is where the drawings on the white paper were used. As the jigs were being made, they were tested by being placed on the drawings. Each jig was welded to a piece of angle iron so they could be held securely in the vise.

Now came the fabrication of the inner pieces. They made many more parts than they needed to get a better match of the original components, winding up with a bucket of extra parts. After the individual internal parts were made they were laid on the full-sized drawing within the outer frame. Then the places for holes were



The Jigs. Notice the Tenons On the Ends of the Frame Pieces (upper left)

marked. Holes were very accurately drilled then the pieces assembled with nuts and bolts (actually, machine screws). The parts then could be tweaked so they fit properly together and to the frame. Once this critical step was done, the nuts and bolts were replaced with rivets.

It was important to start the riveting process in the right place. They started by riveting one half of the center section, with the scrolls, heart, etc., together but did not attach it to the center ring. Then, the other half of the center section was riveted together. Those two sections were laid on the drawing and the ring was carefully riveted to both sections. It was critical that the two center, straight, pieces wind up in a straight line and right down the center of the grate. Once this

was accomplished, the scrolls were attached between the center sections, with the ring, and the outer frame. Finally, the rest of the pieces were added.

Jimmy used black iron, annealed, rivets that were really soft and easy to peen over. Peening over many of the rivets proved to be a challenge as it was difficult to get a hammer or tool squarely on them due to interference with pieces already installed. Consequently, Jimmy made an offset punch from a coil spring to reach over the other parts so the rivets could be peened. Many of the rivets were heated with a torch to make them even softer. Also, before installation, many of the rivets were pre-flattened. This wound up being one of Jackie's jobs. She put the rivets in the pritchel hole and flattened them with a hammer

I asked Jimmy and Jackie what words of wisdom they would give to someone else who is faced with a project such as this.

Both said the most important thing was to take your time and check everything after installing a component "Everything had to stay straight. Centerlines were drawn to make sure everything stayed in the center and in a square position. If you breathed on it wrong something would move."

Numbers and witness marks were absolutely mandatory. The original was handmade so the pieces were not perfect. Therefore, it was important to get the copies of these pieces oriented properly. It was easy to flip pieces around or turn them around so they seemed to fit but were actually oriented incorrectly.

Jackie said that it was necessary to break the project down into small steps. "Then I was comfortable with it."

Jimmy said that it was a very hard project. "If it weren't for Jackie, it probably would still be sitting here waiting to be done."

Jackie was impressed with Jimmy's attention to detail. Jimmy responded by saying, "You had to be picky about things so the piece would look right."

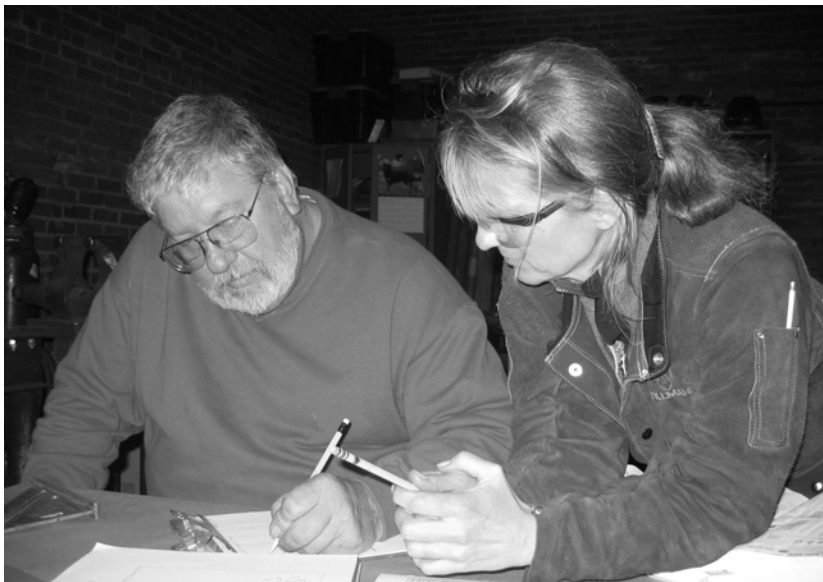
Their pickiness paid off because Jimmy really created a MASTERPIECE.



Jimmy Alexander and Jackie MacLeod



Another View of the Door Grate.



Jimmy Alexander and Jackie MacLeod

The photos on the first page of the article were taken from a position nearly, directly, overhead so the door grates appear two-dimensional. This photograph gives a third dimension to the piece

Tal Harris – Works Produced By His Pupils

By Tall Harris

Last August I had the privilege of teaching a master class at Francis Whitaker's shop in Carbondale, Colorado. It felt strange as I entered the shop, this being my first return to the school since Francis passed away. The school has done an excellent job of keeping the shop as it was, while continuing to use it as a classroom for blacksmithing students. Handwritten notes in Francis' writing remain on a blackboard with all tools in their proper places.

Four students attended the class, all with projects to work on.

J D Banks:



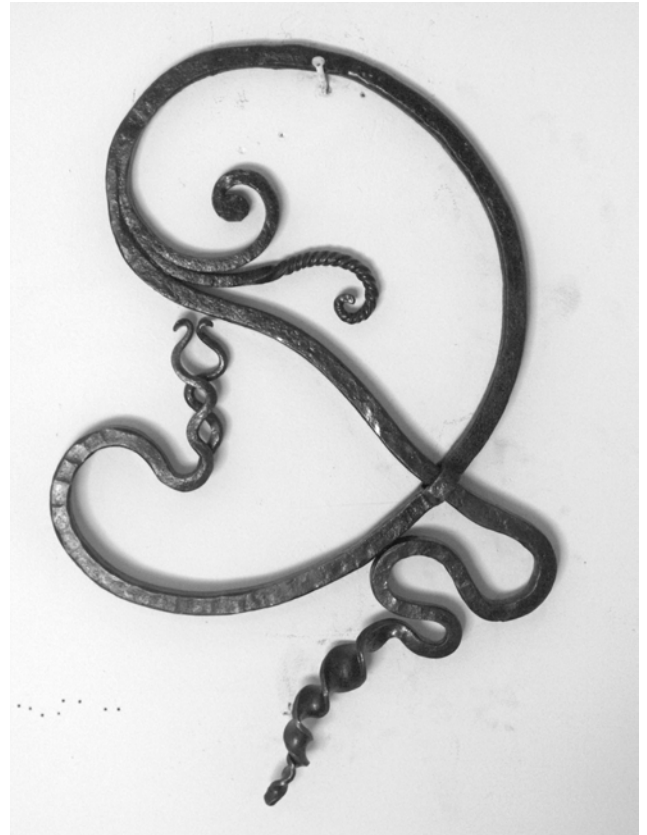
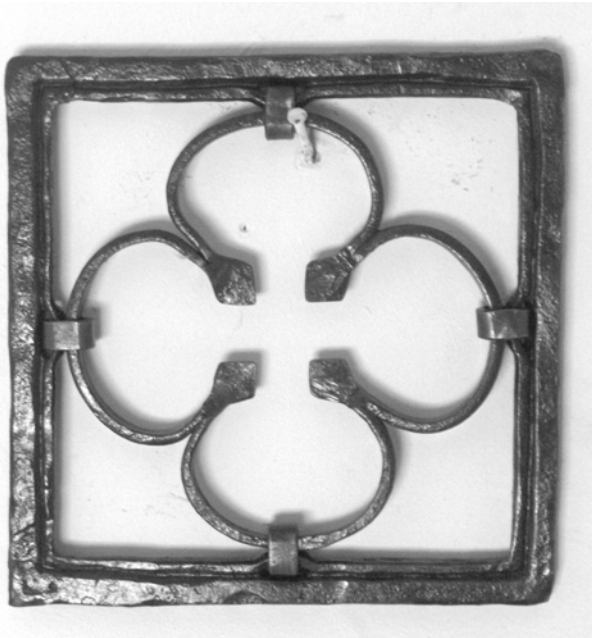
To the left is a grille designed by **J C Banks**. JC learned quickly the benefits of test pieces and figuring out the sequence of events. His frame has 2 corner welds, plus 2 others in the middle of those concave curves at the top left and top right of his piece. The branching scrolls with the pass-through added a challenge, made a little more interesting as the stock is 3/8 inch square.

Gerald Franklin:

This a grille was made by Gerald Franklin. Gerald and JC are friends and traveled together from Oklahoma. It is 16 x 24 inches. The digital camera made the piece look bowed, but it is very square and straight. The corners are assembled with dovetails, which were forged and filed to fit. The pass-through the ring was also a good exercise.



Philip Bowling:



Philip Bowling from California forged a piece of wall art (right) using forge-welded branching scrolls and other techniques. His other piece (above) used 4 corner welds, a quatrefoil, with collars.

J. P. Jones:



JP Jones from Montana forged a beautiful grille with an elk as its centerpiece. The design, choice of stock sizes, joinery and execution all speak for themselves in this piece.

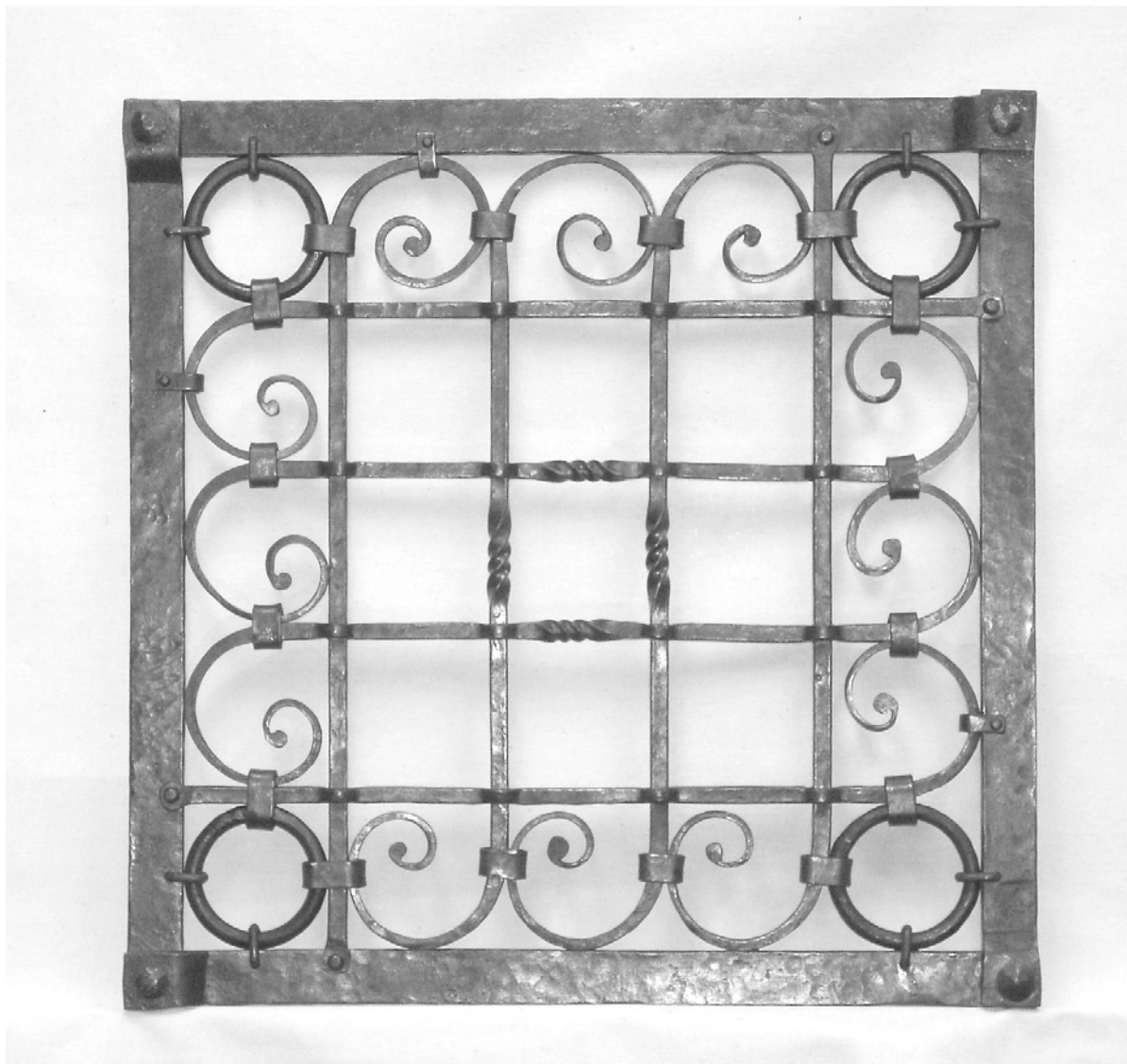
Detail below:



David Seigrist:

David, from Oklahoma, attended my class at the Campbell Folk School in January of 2007 and his project was to forge a copy of a portion of the grille that Francis Whitaker helped to build while working for Julius Schramm in Berlin. I met David at the Saltfork Oklahoma Conference in October of 2006. He was my assistant during the demo and decided he would like to come and take a class. He went to the Folk School with a scholarship from his Chapter and promised the Chapter he would donate his project at their Conference Auction in 2007. He completed the piece the week before the auction. Bidding started at \$200, and ended at \$1200 (two people bidding together at \$600 each). The two that purchased the piece then gave David the grille, donating the money to the chapter. A great piece of ironwork with a great story.

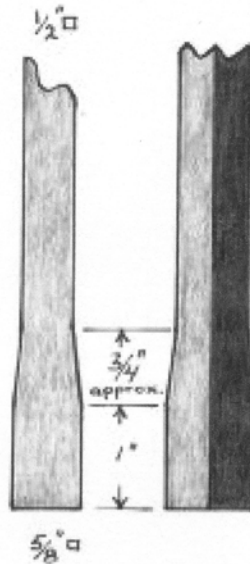
The 16 pass throughs in the piece are as precise as any I have seen. David worked and worked to get them to just slide together and that they did, with no forcing required. He was meticulous with the details and you will note a missing collar on his piece that is also missing on the original. A picture of the original grille can be found on the back cover of [A Blacksmith's Craft](#), by George Dixon or there is a small picture in Francis Whitaker's original [Blacksmiths Cookbook](#).



EDITOR'S NOTE: This article was originally printed in the Winter 2004 issue of "Hammer's Blow". It is from a series of educational articles, directed towards beginning blacksmiths, made available by ABANA

CONTROLLED HAND FORGING

Upsetting



The finished shape

By Peter Ross
Illustrations by Tom Latané

Lesson Number Eight—Upsetting

Definition:

Upsetting increases the cross sectional area by deforming existing material instead of adding material.

Upset 1" of the end of a 1/2" square bar by 25% (drawing of finished shape)

Intent:

The student will learn the basic principles for upsetting the end of a bar efficiently, practice the methods, and be able to produce accurate results.

Tools needed: basic tools only, including a square

Materials:

14" of 1/2" square mild steel

Method:

The bar is hammered end-on. This shortens the bar and causes it to swell where it is hot.

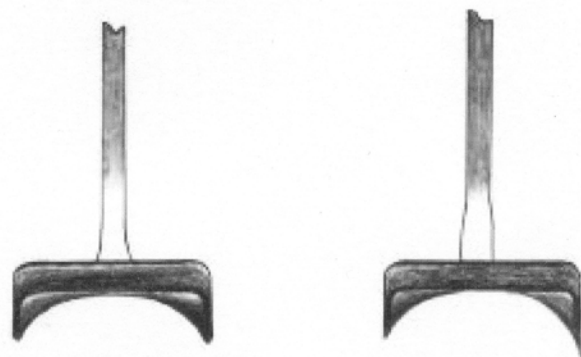
In order to work efficiently, the following conditions must be met:

1. the bar must remain straight.
2. the bar must be at a very high heat
3. the bar must be hit hard

Managing these factors is more difficult than it might appear. This is one process where almost everything works against you. Since hot steel bends so easily, it is very likely for a bend to start even while striking on end. Once even a little bend starts, almost all upsetting ceases and the blows simply cause more bending (If you have ever tried to drive a nail once it has bent even a little bit, you will understand the situation).

Very little is accomplished unless the bar is at its softest. At a medium orange heat or below, results are almost negligible. Therefore, it is crucial to start at the highest heat and work quickly.

As a practical example, try to make a small section of rope swell by pushing from both ends. If you hold too far apart, the rope will bend. It only swells when you keep everything straight and localize the work area. Also, compare the resistance between upsetting and bending the rope. It will bend with much less force. This illustrates the necessity of following the three requirements when working steel.



Upsetting with lighter vs. heavier hammers

Factors to consider when upsetting:

1. The size of the hammer affects the results. A light hammer can be used faster, but since it has less mass, the blows work only the very end of the bar.

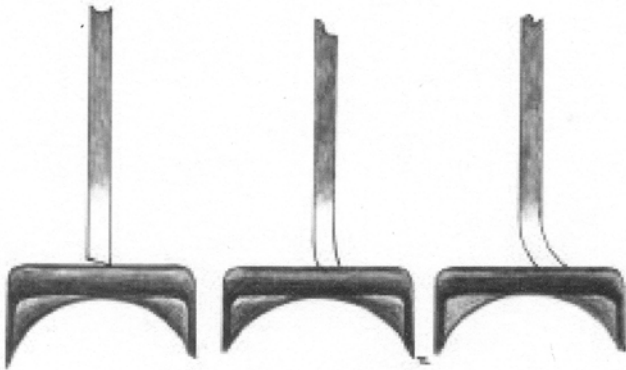
A heavier hammer will have a deeper effect.

If too heavy, the hammer cannot be used fast enough; adding extra heats. For this exercise, a hammer between 1 1/2 and 2 pounds will be adequate.

2. The length of the heat is very important. If too long a heat is taken, the bar will bend rather than upset.

3. The end of the bar affects straightness. Even though the end of the bar will deform during upsetting, how it looks at the start is crucial. If the end is not square to the bar length, the first blow will cause bending. Additional blows only exaggerate the condition.

CONTROLLED HAND FORGING



A bar end that is out-of-square causes bending

If this continues, there is no easy way to correct the problem.

The likelihood of any smith holding and striking the bar perfectly plumb every time (or even once, for that matter) while working as quickly as possible is slightly less than winning the lottery. Most experienced smiths count on the bar bending frequently. There is almost no way to prevent this. The object is to notice bending as soon as it occurs and correct it right away. The sooner a problem is noticed, the simpler (and faster!) the correction can be made. This sometimes means only one or two upsetting blows between straightening, so the key to upsetting is to work quickly and make constant corrections.

4. How solidly the bar is supported will determine the effectiveness of each blow. A bar backed against the anvil will upset much faster than one supported in the hand.

A bar can be held in the vise for upsetting. However, there are some serious drawbacks to this method. For one thing, the vise will pinch the bar (especially at very high heat) and leave scars. For another, it is awkward to straighten a bar while it is clamped in the vise. Proper straightening is best done at the anvil, and it is quite slow clamping and unclamping the work every two or three blows. Finally, the vise is an effective heat sink, and cools the work appreciably.

5. You have the choice of holding a short bar with hot end up or down. If down, the length of the bar absorbs some of the blow, so less is accomplished. If the hot end is up, the blows fall directly on the heated end, which is good. However, it's much harder to hold the upper end steady if you grip at the bottom and strike at the top. You will also get many scale burns on your wrist. Holding the cold end up with the heated end down on the anvil face is the best compromise.

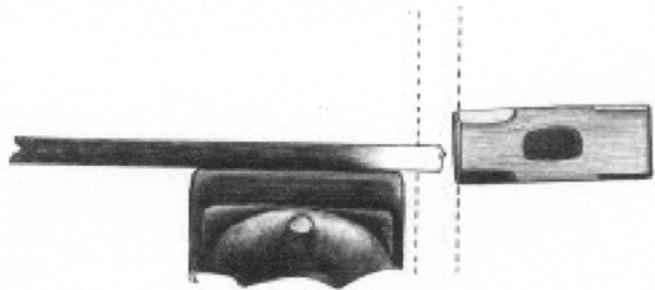
Note: it may be tempting to use tongs to hold the bar, enabling you to hold the hot end up after all. This sounds like it solves all the problems, but in fact it can slow down the quick changes from upright to straightening to upright so much that extra heats will be necessary. It is better to learn the proper hand grip method.

Step One:

If you are starting with a bar with an uneven end, you must square it first. To do this you will upset the very tip of the bar. Since only a small area is to be worked, you can usually do this

easily in one heat. Hold the bar so that the hot end projects beyond the far edge of the anvil an inch or two and strike the end of the bar. You will be hammering almost directly towards yourself and bracing the cold end of the bar against your thigh. Remember to keep straightening as necessary until the end of the bar is square to its long axis and the original dimension (in this case, 1/2" square). Check with your square if necessary.

Note: it is possible to start with a bar that has been cut hot on the hardie, but only if it has been cut evenly from all sides; leaving the resulting burr centered on the cut end. After the first one or two upsetting blows the burr will be gone. An uneven cut will leave an off-center burr and this will guarantee bending.



Bar and hammer in position.

Now for the real work. Take a near welding heat on the end of the bar. It is important to heat only 1 -2 inches. Even with the best of intentions, the heat is sometimes too long. In this case, quickly quench all but the area to be upset. The fastest method is to submerge the long end of the bar (along with your arm) in the slack tub. This works well with a short bar such as the one in this lesson. If you move the bar around in the water it will cool even faster than holding it still. Remember, wasting time at the tub means the bar will be much cooler by the time you are ready to strike. Best results come from heating the bar correctly so you can go directly to the anvil.

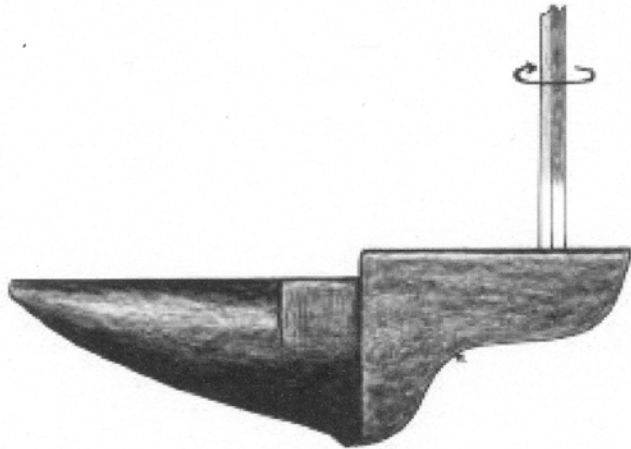
Target:

If you have taken a good heat, you should be at the anvil and ready to strike within 1 or 2 seconds. If quenching is necessary, try to take no more than 3 or 4 seconds from fire to striking the first blow (beginning of step 2) .

Step Two:

Hold the bar upright on the anvil and strike the upper end two or three quick, hard blows.

CONTROLLED HAND FORGING



Holding the bar on the anvil top

Look frequently at the hot end as you are working. As soon as you see the bar bending, stop upsetting and straighten, using as few blows as possible. Overzealous straightening can lead to drawing out the bar... negating your progress. You do not need to get the bar perfectly straight, but close.

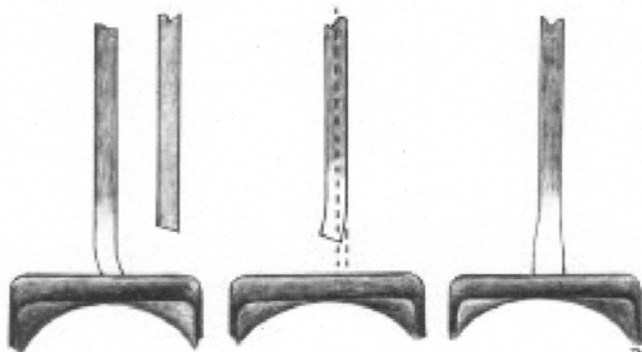
As soon as possible, return the bar to upright and strike two or three more upsetting blows. Continue in this manner until you have slightly exceeded the target dimension, taking additional heats if the bar cools below a medium orange.

Note.

While checking for straightness, remember also to keep watching the end. If you see the end of the bar going out of square, you must stop upsetting and correct as illustrated in step 1.

What can be done to minimize the time used in straightening? Many smiths will rotate the bar 1/4 or 1/2 turn between blows to keep minor mistakes from compounding.

Occasionally, a correction can be done without much interruption. If the bar end goes out of square and causes a bend, bending the bar in the opposite direction will address both corrections (straightening the bar, and squaring the end) at once. Remember, reducing the interruptions to actual upsetting means fewer heats to accomplish the goal. Every second saved counts.



Correcting an end that is out-of-square

Step Three:

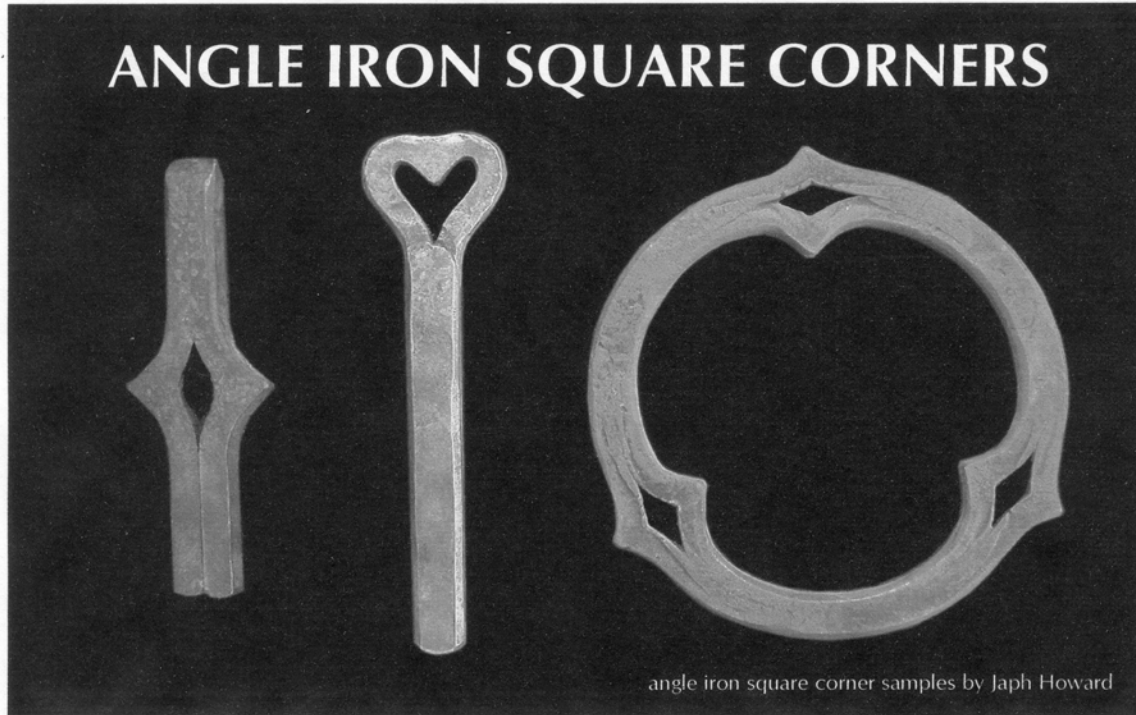
Smooth and straighten the upset area, being careful to draw the bar just to size. A lower heat (dark orange to bright red) is best for this step.

Check the bar dimensions to confirm it is square in cross section, straight, and proper size (5/8"). Correct as necessary (see lessons on drawing, straightening, bending)

Target:

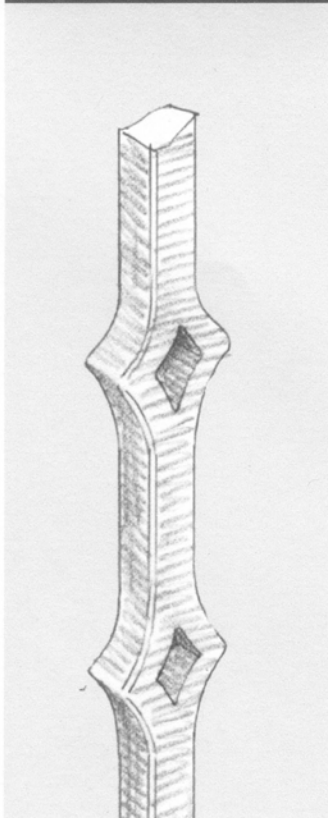
With practice this exercise may be accomplished in one heat, though a beginner may take two or three at first. The finished upset section should be within 1/32" of the intended 5/8 thickness and the bar should be straight and square.

EDITOR'S NOTE: This article is from the "Blacksmith Journal" published by Hoffmann Publications. They have been kind enough to allow ABANA chapter editors access to some of their back issues free of charge. The "Blacksmiths Journal" publishes beautiful shop drawings of blacksmith projects. See the last page of this article for more information,

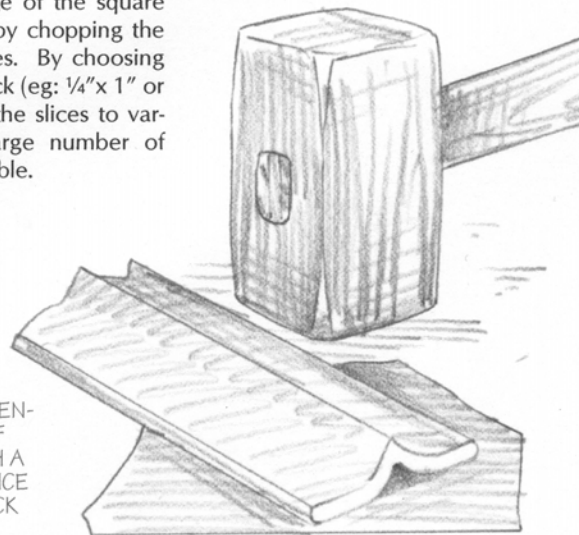


angle iron square corner samples by Japh Howard

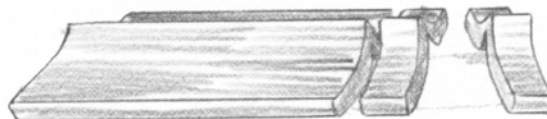
DIAMOND WELD

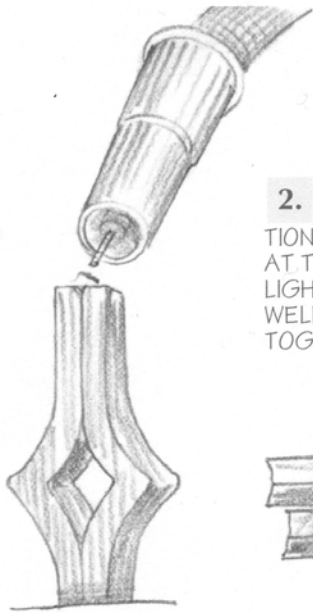


Angle iron is often used by blacksmiths in unusual ways, but most commonly in full-length pieces. This technique takes advantage of the square corner that is found by chopping the stock into short pieces. By choosing varied proportion stock (eg: 1/4"x 1" or 1/4"x 3") and cutting the slices to varied thicknesses, a large number of applications are possible.

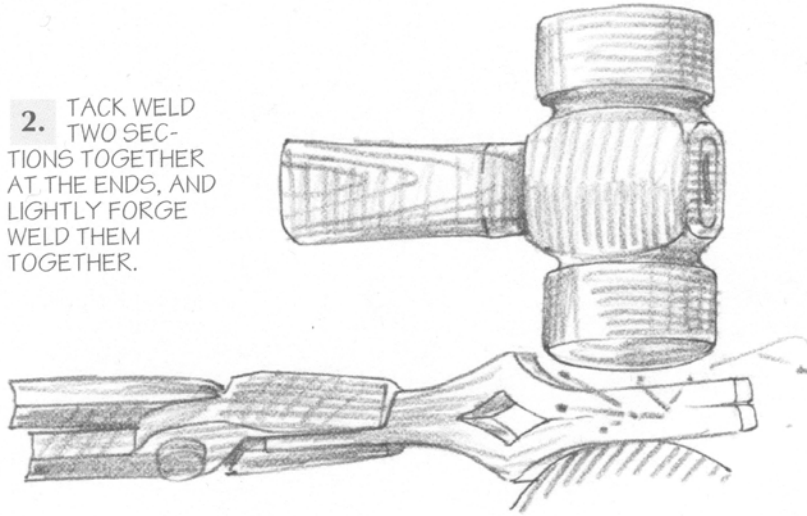


1. BEGIN BY FLATTENING A LENGTH OF ANGLE IRON HOT WITH A WOODEN MALLETT. SLICE THE FLATTENED STOCK INTO PIECES.

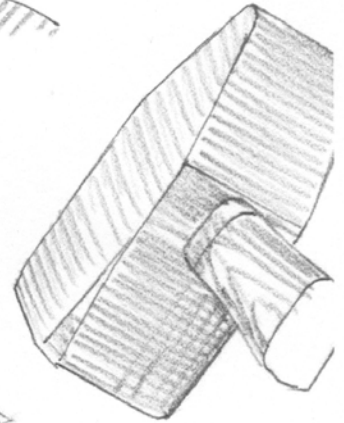
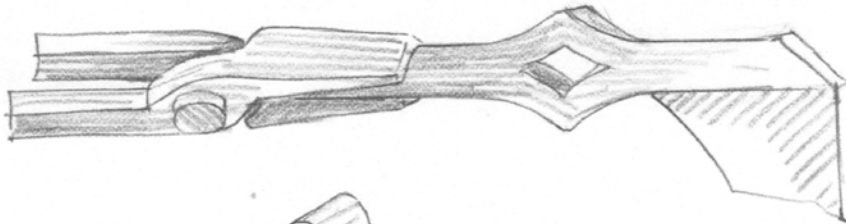




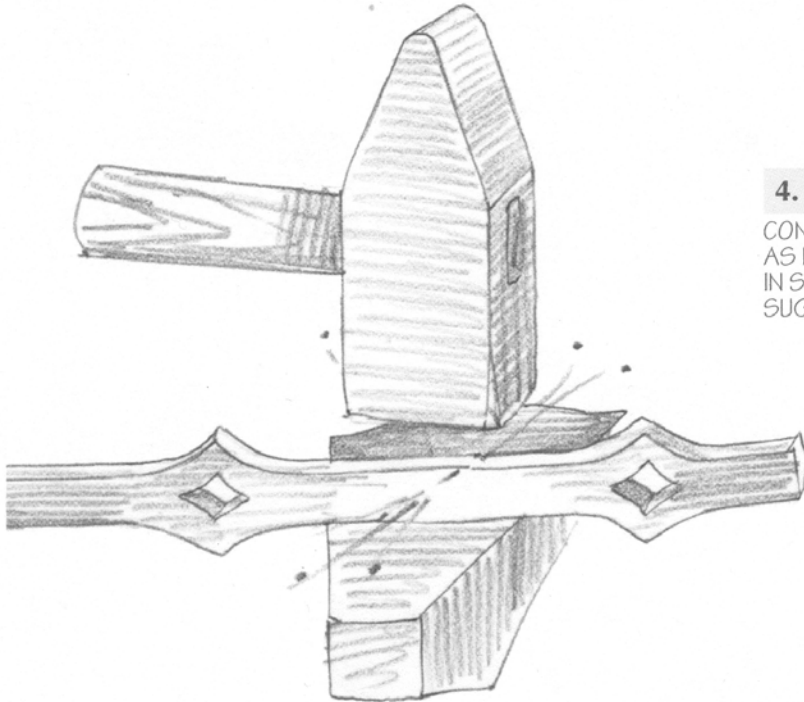
2. TACK WELD TWO SECTIONS TOGETHER AT THE ENDS, AND LIGHTLY FORGE WELD THEM TOGETHER.



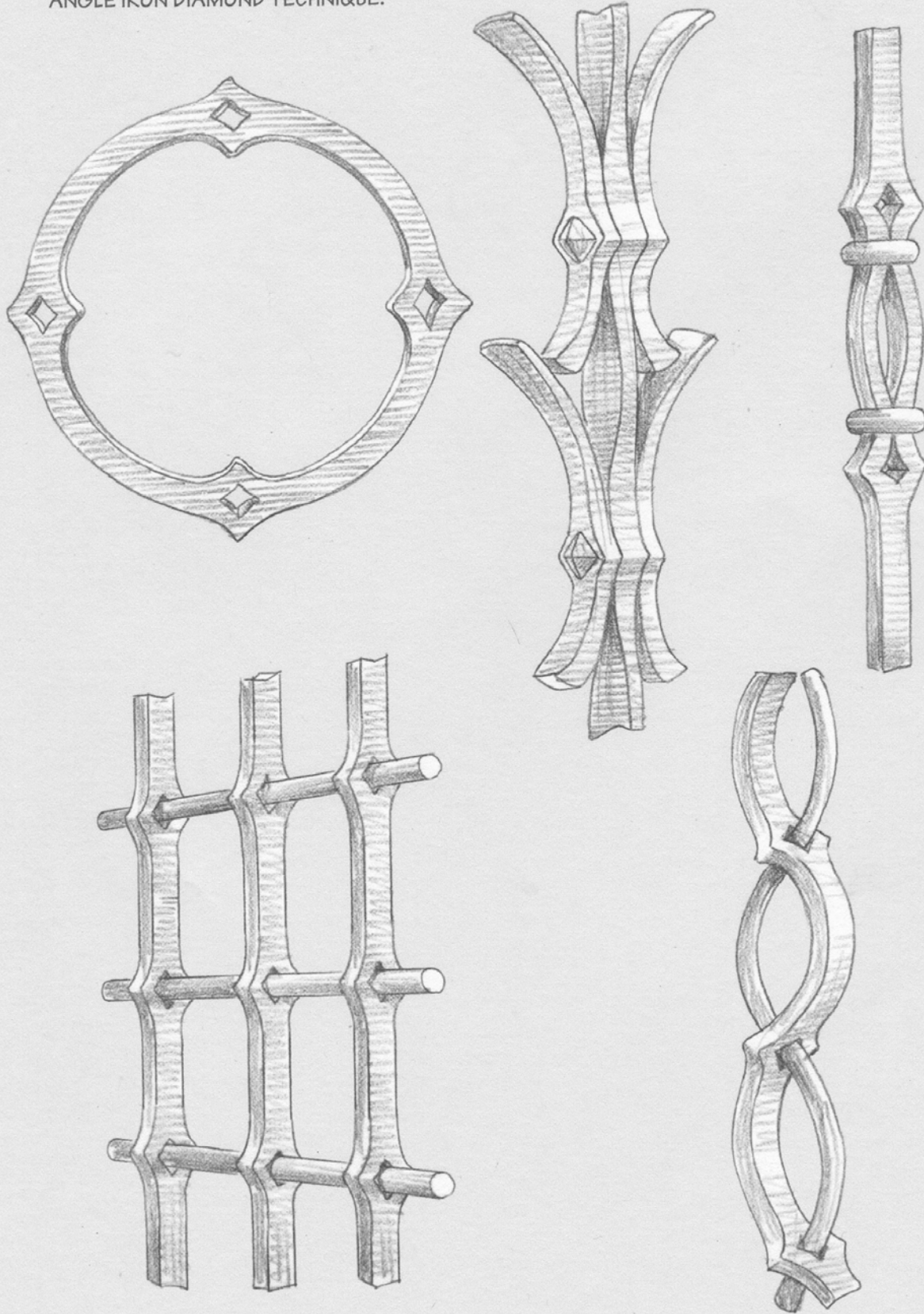
3. UPSET AND SCARF ON ONE OF THE ENDS.

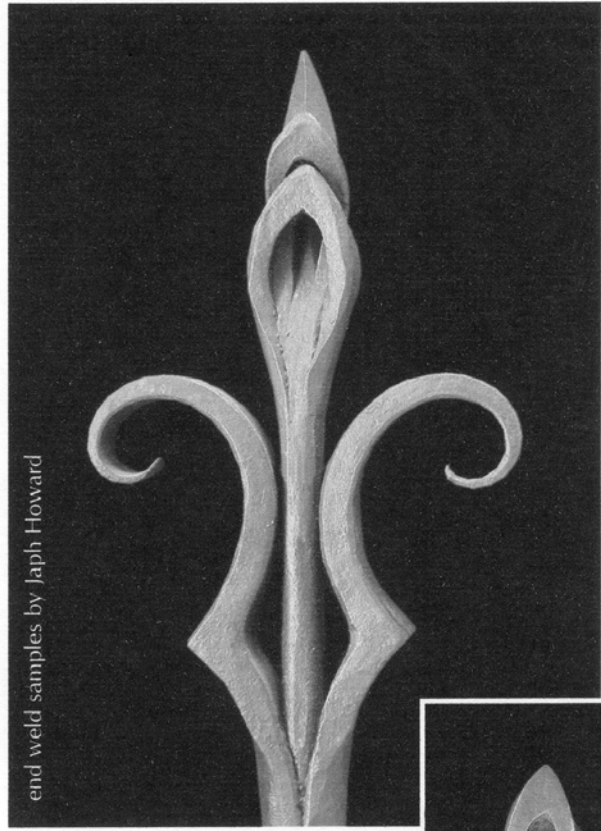
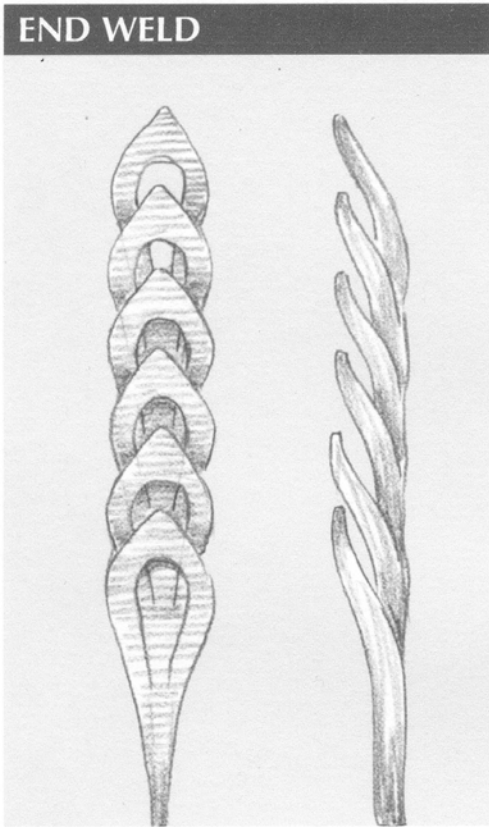


4. LAP WELD TO ANOTHER PAIR OF WELDED SECTIONS. CONTINUE WELDING ON SECTIONS AS NEEDED AND FINISH AS SHOW IN SOME OF THE POSSIBILITIES SUGGESTED ON P.2211.

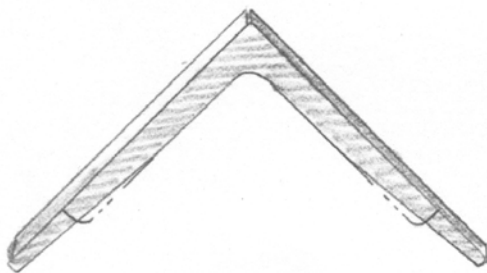
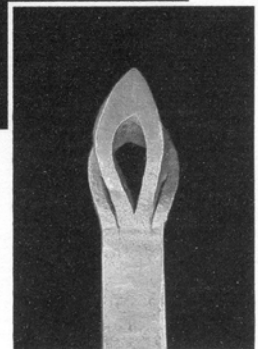


VARIATIONS USING THE WELDED
ANGLE IRON DIAMOND TECHNIQUE.



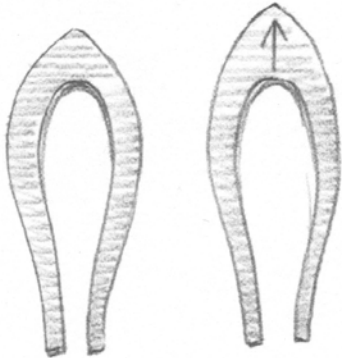


In this case, the ends of a single slice of angle iron are brought together and welded as the core element in a design.

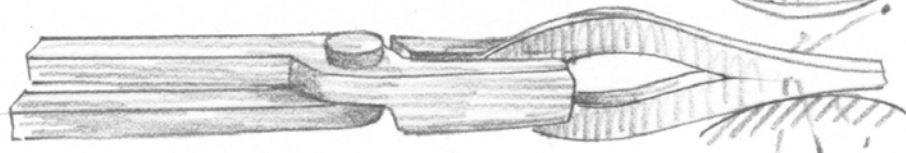
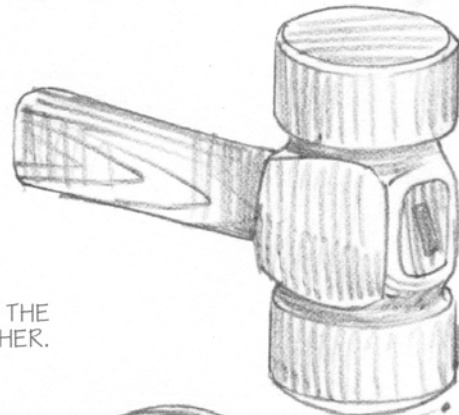


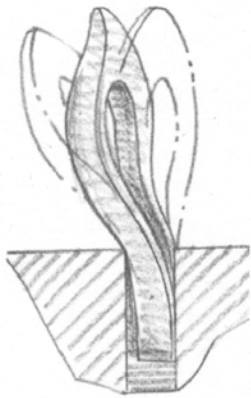
1. DRAW OUT THE ENDS OF A SECTION OF ANGLE IRON, THEN BEND THE LEGS TOGETHER. DRAW OUT THE CORNER AS SHOWN.

DRAW OUT

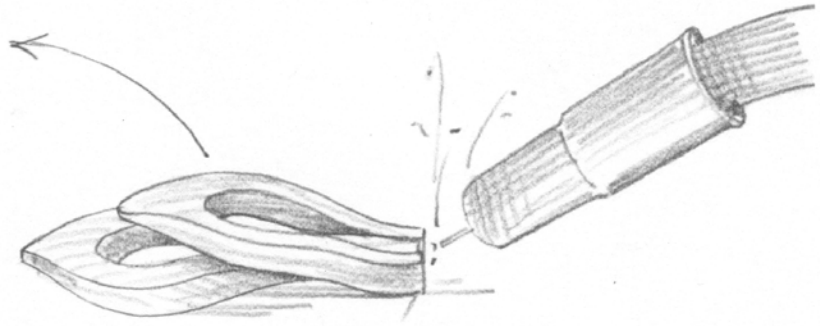


2. FORGE WELD THE ENDS TOGETHER.

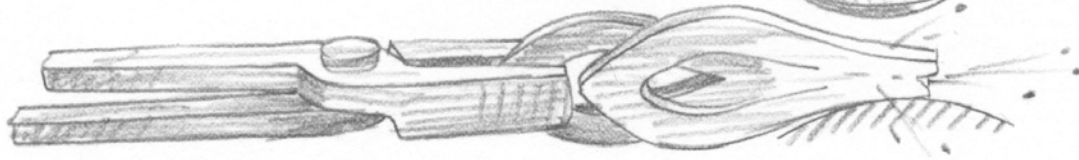
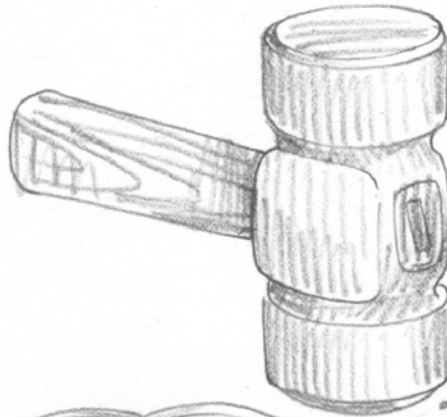




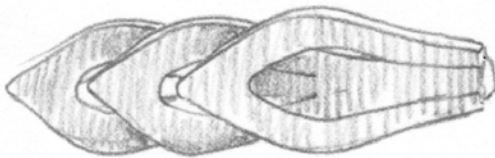
3. JOG A SECTION THAT HAS BEEN BENT, BUT NOT DRAWN OUT, TO FIT AROUND THE WELDED SECTION AND TACK WELD IT.



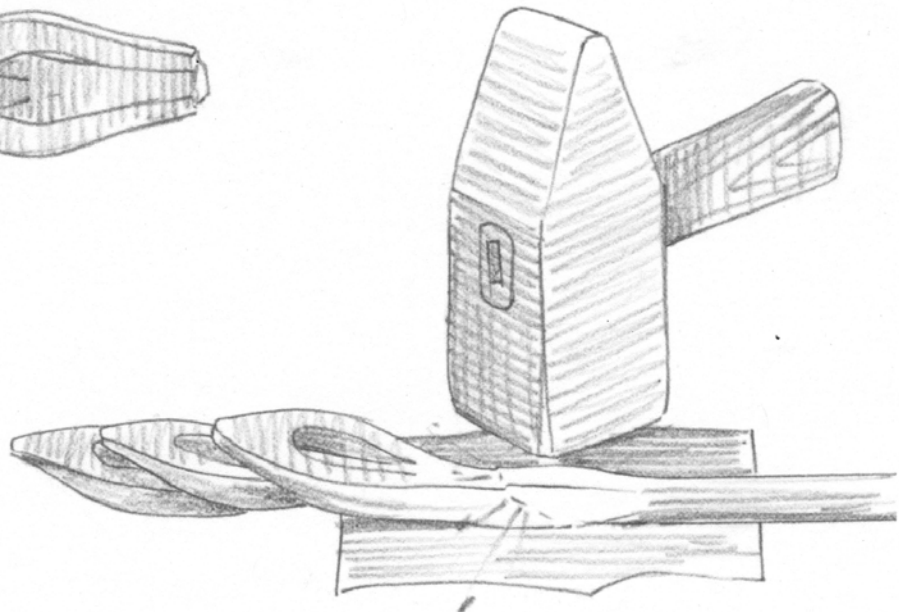
4. FORGE WELD THE TWO PIECES TOGETHER.

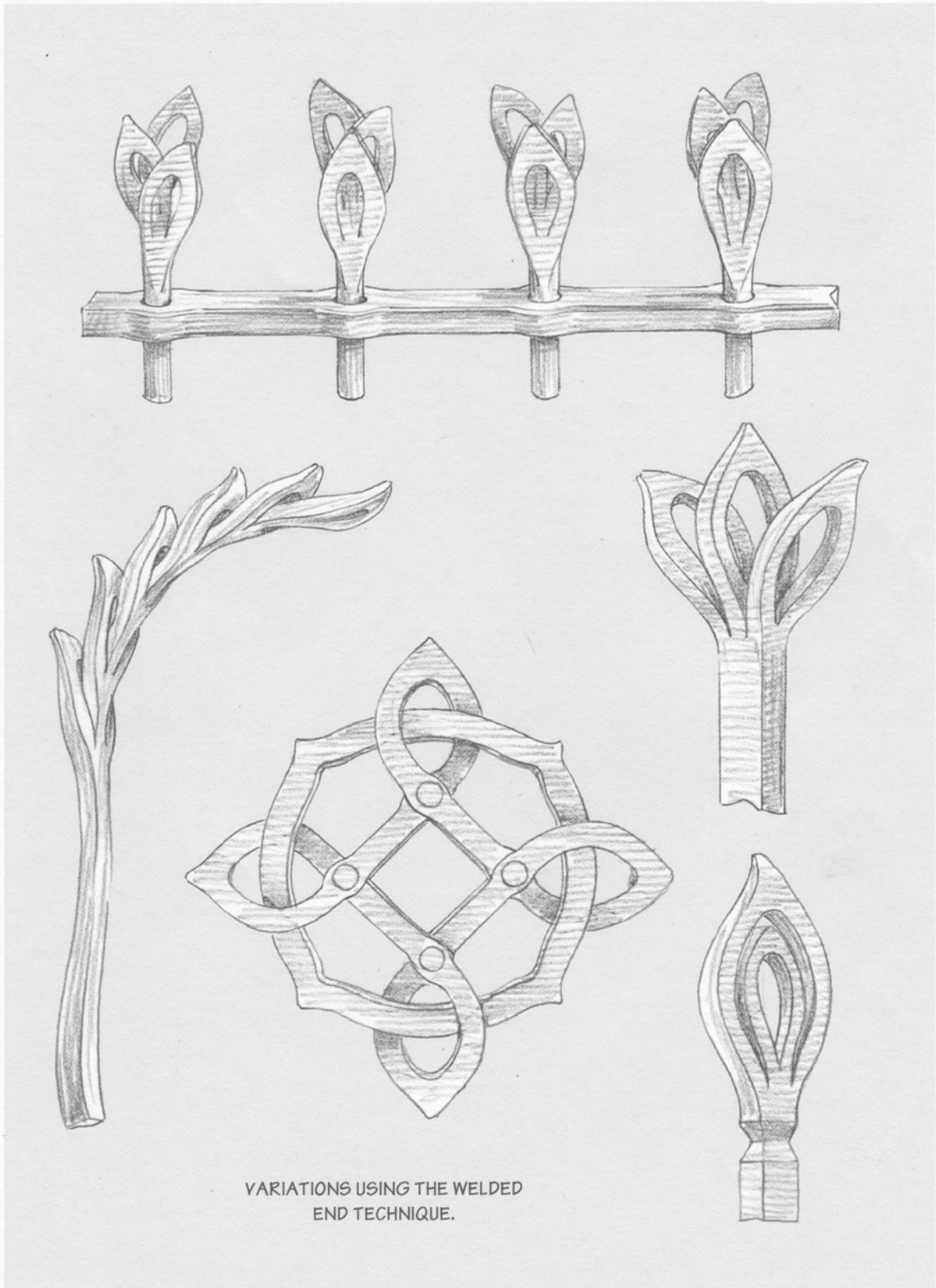


5. ADD PIECES AS NEEDED FOR SPECIFIC DESIGNS.



6. THE BUNDLE CAN BE LAP WELDED TO A STEM IF DESIRED.





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EDITOR'S NOTE: Last month I published the November 2007 letter from Abana's new president Chris Winterstein. I said we would try to catch up and publish his more recent letters. Here are the two latest, December 2007 and February 2008. They make interesting reading.



Chris Winterstein, President ABANA

ABANA President's Message December, 2007

It's too bad that all organizations seem to have organizational problems, but apparently there are no exceptions. The larger an organization becomes the more services and information are demanded from its membership, and the more difficult it is to furnish services and information to meet the needs of every individual member.

...Recently one member wrote the Secretary-Treasurer expressing concern over the increased cost of our organization and added, "As my partner put it, ABANA ought to be careful as the blacksmiths can get along without ABANA, but ABANA can't go on without the blacksmiths."

That member is absolutely right. Maybe, however, he is overlooking an important point about our organization. ABANA is BLACKSMITHS."

These are the words of Alex Bealer, quoted from the June, 1977 issue of The Anvil's Ring. At that time ABANA had a whole 648 members. Elsewhere in that issue members learned of plans for the next ABANA conference to be held in Purchase, New York. The program was to include, in addition to demonstrators you'd still recognize, a lecture on the psychology of the creative mind, a tour of the ironwork of the Metropolitan Museum, and a design lecture. Also, members back then could read about the upcoming first Southeastern Regional Conference (open to ABANA members only) and a report on the first Quad State Roundup.

My point in bringing this all to your attention is that ABANA, since its earliest days, has sounded very much like it does now. On the one hand, that could lead people to conclude that we haven't gotten anywhere in those last 30 years, and maybe that is what some will say. On the other hand, it makes me think that we have always had to satisfy a diverse group with divergent needs, interests and tastes which converges around the one thing that binds us: a set of skills that involve using heat and pressure to change the cross-

section of a piece of metal. The fact that we continue to have lively debates about our aims and goals is also a tribute to our success.

We want you to join in the debate. So far, more than 1000 people have taken the membership survey. If you haven't taken it yet, click the link on the ABANA web site, or contact your local affiliate. While you're visiting the ABANA web site, check out all the other changes there. We are listening and working to communicate more effectively. Soon, everyone will be able to go to the web site and see the comments from the surveys (cleansed of personal information, of course). We want everyone interested to be able to see what sorts of things their peers have told us. You can now sign onto ABANA's e-mail list server and get regular updates about ABANA and news from the blacksmithing community through your e-mail. We know that poor communication has been one of the biggest beefs with the ABANA Board in the recent past, and the Board's shortcomings in communicating to the membership have allowed rumors to perpetuate and things to seem worse than they are. We are getting better, but communication is a means to an end as well as a service.

The Board is working on all fronts to find and offer services that meet the needs of all the different constituent groups that make ABANA, and prepare ABANA for the future. However, even the hardest working board can't solve the problems we now face. At its best, and since its inception, ABANA has served primarily to facilitate communication between blacksmiths, and not just between blacksmiths and their organization. It seems to me that the reason all organizations have problems as they grow isn't just that the needs of the membership broaden, but also because fewer members in larger organizations participate. ABANA IS BLACKSMITHS, and we lose something we can't afford to lose whenever one of us stops feeling invested in the group.

In my first message as president (Hammer's Blow, Fall 2007 issue), I asked all of you to give us a chance; now I am asking you to do your part. Make ABANA yours by investing a little of yourself in it. Consider what you want ABANA to be, and participate. Take the survey. Send an item for the calendar. Send a picture. If you learn something or see something you like, tell us about it. Tell us what you don't like. If you can, volunteer -- it doesn't have to take much. If you can't volunteer, maybe tell a friend about ABANA. Give an ABANA gift membership to someone who cares about blacksmithing, or even to someone who cares about you!

What will preserve and propel ABANA into the future isn't the work any board does, it will be all of us finding the means to keep sharing and spreading the joy of forging hot metal. That is why we're here, that is what we have together, and that is ABANA.

Chris Winterstein ABANA President

ABANA President's Message February, 2008

In my first couple of messages as ABANA's President, I have written a lot about ABANA and where we are now. It is important for the president and board of directors to be open and honest in our communications, and I am gratified by the responses I've gotten from you. Together, I believe that we can make ABANA the vital and vibrant organization that will serve blacksmiths and blacksmithing into the future. There will be more messages like those first ones, but I have to be honest, I haven't read a lot of President's messages myself. I open these magazines to learn about and to see blacksmithing, not to learn about ABANA, and I figure most of you are the same. So now, for something completely different... blacksmithing.

A couple of times over the past year or so, this magazine has run articles that are beginning to discuss design as a tool of our trade, and I'd like to encourage everyone to participate in that discussion and pay attention to it. Over the past 30 years as blacksmithing has returned from near-extinction to its presently revitalized state, our conversations and the content of our publications have largely been concerned with the techniques of blacksmithing. To be certain, if we are doing our jobs right, there will always be new people coming to blacksmithing, and ABANA will always be around to provide the kind of technical information that you've come to expect. But as more and more people have come to blacksmithing, more people are around who already have the basics, and we need to continue to engage them and offer services that suit their needs. As our craft advances, it is time we begin to consider not only how we make things, but what we are making. When there were very few people out there who knew blacksmithing and our supply of teachers was dwindling, it made a lot of sense to focus our efforts on preservation. Now that there are thousands of us sharing the techniques of blacksmithing and classes around the country are full, the pool of resources and skills within our community is again rising, and so it is time to broaden the discussion. Whether your interest is in historical reproductions or contemporary architectural work, traditional handworking techniques or modern hybrids of forging and fabrication, design is an essential part of the process of making whatever you make.

Techniques can be a huge influence on the design process, or they can have smaller influences. Having multiple tools in our arsenal to solve any given problem allows us some choices in how we arrive at our final product, and what it will ultimately look like. That is the best reason I can think of for stretching ourselves technically. The greater our problem-solving vocabulary, the better the chance that we can get the finished piece we're after. As we mature in our craft, our technical abilities should increasingly serve our design goals. How often have you seen a well-crafted piece that just didn't "work" for you? What is the difference between that and another piece that does? I bet it wasn't just how it was made. Line weight, proportion, negative space – these are the variables that folks outside our craft will use, either consciously or unconsciously, to evaluate our work, alongside techniques, and they should be our concerns as well. Don't get me wrong, I want to generate an audience for blacksmithing that appreciates the skills of our trade as much as anyone, and in my own work, I am deeply engaged and interested in the processes of traditional blacksmithing. But in the end, I can't argue that what I do is better than things made using other techniques; I can only say that it is somewhat unique for relying on a set of skills that set it apart from objects made in those other ways. If I want to make a living, and more generally, if I want blacksmithing to survive into the future as a vital craft, the best thing I can do for all of us is to make beautiful objects employing the skills of the blacksmith.

We've seen the beginnings of conversations about line weight and about how we can add to the visual interest of a piece by varying the spacing between those lines. For my part, I'd like to add negative space to our discussions. In terms of the scale of architectural work, furniture-sized objects and larger pieces, one way to generate well-proportioned designs without having to work with huge sections of metal all the time is to combine and connect the lines of the steel we use so that the spaces between our forgings become the

shapes we define as well as the lines themselves. You don't have to worry that this conversation is over your pay grade or outside your focus just because you aren't the greatest blacksmith ever or you haven't been to art school. These techniques have been used by blacksmiths for centuries right alongside all of the other techniques we share in our quest for beautiful, functional objects. Design is a skill like any other skill we use and should be a part of your thinking and progress from the beginning.

Negative space is nothing more than the space between the parts we make, and it is often most of the space our objects occupy, so it makes sense to think of the space between our parts and the relationship they have to each other just as much as we think of the parts we have to make. Just to get the ball rolling, think of two similarly shaped scrolls. Lay them alongside each other so that they aren't touching and see what you have. Now move them so that one is directly underneath the other and they are touching at two places. They touch at some point in their curves, and the unscrolled ends of the bar touch as well. Now you've made a space by connecting two lines, and that space is part of your design. It is that simple. Rotate one of the scrolls against the other, and see how changing the relationship between the two scrolls and the space between them affects the way you see the pieces as you change the arrangement. You can place them inside of each other concentrically with the unscrolled ends apart and you will have the silhouette of a much larger scroll. Learn to look at the spaces you are making as much as the lines you are making and your work will be that much more interesting, no matter what style you choose to work in. Besides, it is a good way to get more bang for your buck. You don't have to fill that space with forgings, you just have to use your lines to make people see that space. When you have a bunch of parts for something that you are putting together, arrange them in different ways and use them like puzzle pieces, where no answer is wrong, just different. See how your own impression of the parts you've made changes with different arrangements. The spaces you create can be as simple or as complex as any of the techniques you use to make them, and there is no wrong way, but realize that you are making those spaces whether you choose to think about them or not, and other people will see them, too.

When I look around at other crafts which have been experiencing revivals similar to our own, one of the things I see is that while practitioners of those crafts continue to teach and learn and push the limits of their technical craft, there comes a point something like the point of fluency when learning a language. A person no longer has to devote all of his or her energies to solving the problems of how to make any given thing, and the techniques used to make an object cease to provide the subject, or content of the object. Think about woodworking during the '70s. Different colors of wood used to make the joinery into a visible detail turned the processes used into the highlights. Following that came an evolution where good craftsmanship was just as important to the finished object, but became secondary to the design. Craftsmanship as a means to an end. Technical mastery isn't required to make beautiful objects any more than we'd need a huge vocabulary to make our point eloquently when we're speaking. Our "vocabulary," the techniques of blacksmithing is always sufficient, and there is always more to learn. The trick at every stage of our learning is to use what we have to the best effect. Some of the most beautiful things I have ever seen coming from blacksmiths aren't beautiful because of their exquisite craftsmanship, though the craftsmanship is exquisite. They aren't beautiful because of the advanced techniques the smith employed to make them, though he or she may have used advanced techniques. They are beautiful because someone had an idea for a beautifully shaped thing and used the skills they had to bring that thing into the world. Each of us has that same ability.

So my challenge to all of us is this: don't just make stuff nicely, let's make nice stuff. If our goal is to make sure that blacksmithing never again sinks to the brink of extinction, the best thing we can do is show the world some beautiful blacksmithing.

Forge on!

Chris Winterstein, ABANA President



Affiliate Letter March 2008

4/27/2008

Greetings Friends of Blacksmithing,

Spring has come with cherry blossoms and get out of the house weather. Conference season is starting for blacksmiths in many ABANA affiliates. And as usual there's news about ABANA happenings, news for Members, and news for Affiliate groups.

ABANA Happenings:

Long time ABANA board member Dorothy Stiegler stepped down from the board on February 17. Her statement is posted on the web site business main page. (www.ABANA.org/business/index.shtml) Three candidates were identified as potential replacements and in due course, Doug Kluender was appointed to the board. Doug's brief bio is also available on the web site business main page.

In other business news, the By-Laws committee with approval of the ABANA board has completed a thorough revision of the ABANA by-laws. This is posted on the ABANA web site and questions, suggestions and comments from members are sought so that your opinions can be taken into consideration. Comments from members and answers from the board are posted on the By-Laws Blog page. (www.abana.org/business/Bylaws_blog.shtml) The by-laws revision will be put to a members vote in August.

Please consider running for the ABANA Board. Contact Jim Masterson, Nominations chair. (Jim@ABANA.org)

News for Members:

Last time the members discount program was announced -- now it is fully operational. (See www.abana.org/resources/discount_program.shtml)

Now a brand new program is ready for ABANA members! ABANA has partnered with Grainger to offer members access to the all of the offerings in the mammoth Grainger catalog for at least 10% off catalog each prices and discounts of up to 45 - 55% off list on hand tools from Proto, Blackhawk and Stanley, 46 - 48% off DeWalt and Milwaukee Power tools, 28% off motors and power transmission items, etc. Plus Grainger will pick up the freight cost to deliver these items to your door or you can do business with your local Grainger branch. John Cosenza is Grainger's contact person for ABANA members (800-237-3174 ext. 384 or john.cosenza@grainger.com.) To order you'll need ABANA's Grainger account number: 873522098 and your ABANA member id number – your ABANA membership must be up to date.

Please get your ABANA dues payments in on time. Dues are payable during the entire quarter ending with your membership expiration date; if your dues are over 15 days late you will miss out on the next quarters Anvil's Ring. A year's membership will still get you 4 Anvil's Rings and 4 Hammer's Blows but late payment will result in a gap in your library.

News for Affiliate groups:

Affiliate libraries may subscribe to ABANA publications at library rates – but subscriptions are not memberships and thus cannot participate in ABANA member discount programs.

The Affiliate List on the web site (see www.abana.org/affiliates/affiliate_list.shtml) is being enhanced to have major events of affiliate groups. This is a cross reference to the Events calendar. Email me with requests.

The demonstrator list is seriously out of date. Please encourage all those talented demonstrators out there to check it out and submit updates. (see www.abana.org/downloads/demo_web.pdf)

Best Regards and please be in touch (pboulay@abana.org).

Paul Boulay
ABANA Affiliate Relations Board Member

Blacksmith's Exchange

*Have something for sale, or looking for something?
This is just the place to look.*

Send your "for sale" or "looking for" requests to Marty Lyon (at the address or email address on the back cover). Please include your name and phone number

For Sale

125 pound bullhammer air hammer, in excellent shape and hardly used. Two dies go with it. Need to sell it soon, and would like \$5000 for it. I live in south Asheville. Phone is 828-215-6003. Bill Drake

For Sale

P 6 Flypress bought from The Blacksmith Depot less than a year ago. It has hardly been used. I have some S 7 John Crouquet style tooling that I made which will be included. I will also include the Flypress video. I will be glad to send photos upon request. Concord, NC \$1200. Randy Calhoun, 1224-L Greenoaks Lane, Charlotte, NC 28205. Phone: 704 / 202-7403. e-mail: randycalhoun1976@hotmail.com

Tire Hammer For Sale

\$2,500.00. New never been used. Call 919 772 4111 or cell at 919 818 3036. Parks Low

Ray Clontz Tire Hammer Plans by Clay Spencer

Ray Clontz Tire Hammer Plans, \$30, including postage to US and Canadian addresses. Send check or money order, e-mail me for cost to other countries

Tire Hammers for sale, 50 lb. hammer head, approx. 250 blows per minute, 1 hp motor, 6" diameter anvil, 700 lbs., 2 ft. square base, \$2200 at my shop or reasonable delivery if I am headed to your area.

Tire Hammer workshops at my shop 20 miles south of Huntsville, AL. Workshop cost expected to be \$1100, 5 days, contact me about lodging. Starting September 2008.

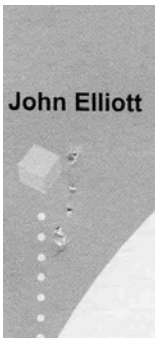
Beverly Shear blades sharpened, \$35 + postage. Blades must be removed from shear, extra cost for deep nicks or blades previously sharpened at angle.

Clay Spencer, 73 Penniston Private Drive, Somerville, AL 35670, 256-498-1498, cell 256-558-3658, clay@tirehammer.com

For Sale

Blacksmithing/ Knifemaking/ Forging POWER HAMMER - 50# Little Giant

Little Giant 50#, manufactured in 1947, modern style (clutch at rear) excellent condition, Plug and pound! Has drawing dies, 2hp original motor, single phase, runs like a sewing machine can forge up to 2" solid metal. \$3800.00 919 / 444-1665



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Anvil with missing horn. Original weight (with horn) in the 125-175 pound range. Heel of anvil needs to be intact. Prefer something in the Hay-Budden or Peter Wright line, but will consider what you have. I have some trading material available or cash. Thanks, Tal Harris 704-843-5586.

www.BlacksmithsDepot.com



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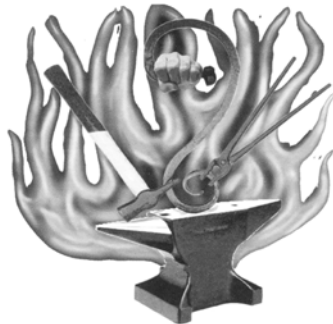
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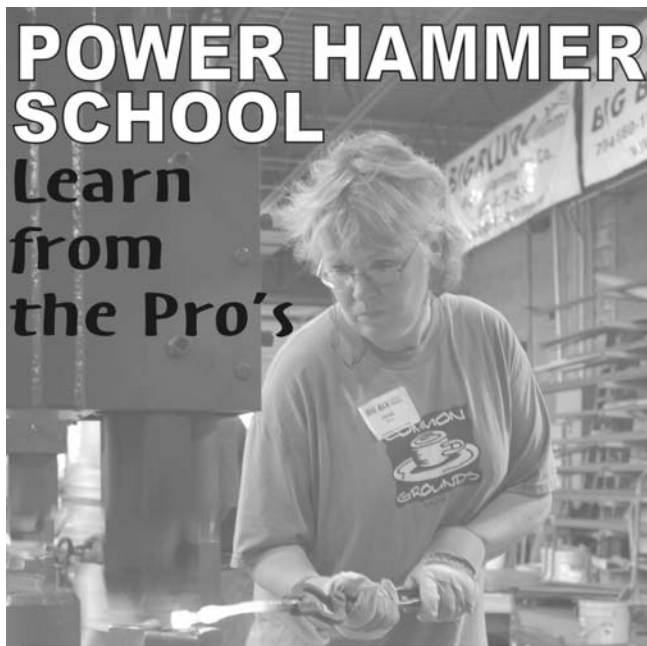
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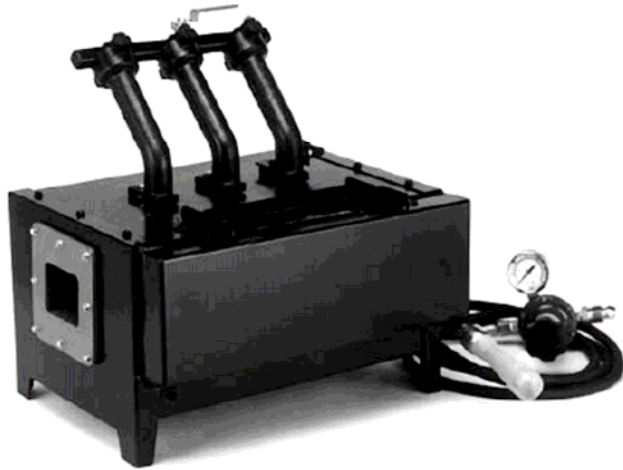
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Robert Timberlake 336 / 599-5522
ret@phy.duke.edu

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Any condition considered

Kirt Jarrett 919-736-1280 home. 919-583-8089 cell

kirtj@earthlink.net

EDITOR'S NOTE: The following was submitted by Bill Brown concerning a proposed congressional bill:

Finally...

This artist deduction bill (S.548) would give artists the right to deduct the fair market value of their work when donating it to a charity. We artists are always asked to donate work to charitable causes for fundraising purposes but when our work is auctioned, the buyer gets the benefit of being allowed to deduct their contribution above the market value, whereas the contributing artists and artisans can only deduct the amount of the material costs of creating their work (the cost of paint, canvas, clay, paper...)

Please...

This bill is non-partisan and fair. Please click on this link and simply by typing in your zipcode a letter of support will be sent to your particular senators and congressmen. The link below will allow you to enter your easily enter your zip code so a letter can be sent to your congress person. <http://capwiz.com/artsusa/issues/alert/?alertid=9521951>

MEMBERSHIP APPLICATION

NORTH CAROLINA CHAPTER OF ABANA

Name: _____
 Address: _____
 City: _____
 State: _____ Zip: _____
 Telephone: (_____) _____
 E-mail Address: _____

ABANA Member?: Yes No
 Blacksmithing Experience: _____

DUES: \$20.00 per year (within USA)
 \$30.00 per year (outside USA)

MAKE CHECK PAYABLE TO: NC ABANA
 REMIT TO: Marty Lyon
 220 Ferrington Post
 Pittsboro, NC 27312

If you are renewing your membership and your address and phone number have not changed, you do not need to use this form.

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DUES: ___ Regular (US/Canada/Mexico) \$55.00
 ___ Senior 65+ (US/Canada/Mexico) \$50.00
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 ___ Contributory \$100.00

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NC ABANA LIBRARY BOOK ORDER FORM

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Mail this request form to:
 Dick Snow, NC ABANA
 4222 E.L.G. Road
 Efland, NC 27243

If you are a member in good standing of the NC Chapter of ABANA, the book you select will be mailed to you as soon as it is available. You may keep it for up to 30 days and then you must mail it back to the librarian. A return address label will be included when the book is mailed to you. All books must be returned in the condition they were received in or you may be charged for the damages. You may have ONE book (Code BK) or up to THREE Hot Iron Sparkles (Code HIS) or THREE magazines (Code MAG) at any one time. A new copy of this form will be sent with each book.

CHAPTER CALENDAR 2008

JANUARY	☞ <u>REGIONAL MEETINGS</u>
FEBRUARY	☞ <u>REGIONAL MEETINGS</u>
MARCH	☞ <u>REGIONAL MEETINGS</u> ☞ <u>1ST Quarter Chapter Meeting</u> MARCH 15 , at 9:30 a.m. Dean Curfman's, Oak Hill Iron Works Morganton, NC
APRIL	☞ <u>REGIONAL MEETINGS</u>
MAY	☞ <u>REGIONAL MEETINGS</u> ☞ <u>2ND Quarter Chapter Meeting</u> - MAY 17 , at 9:30 a.m. Dixie Classic Fairgrounds Winston Salem, NC
JUNE	☞ <u>REGIONAL MEETINGS</u>
JULY	☞ <u>REGIONAL MEETINGS</u>
AUGUST	☞ <u>REGIONAL MEETINGS</u> ☞ <u>3RD Quarter Chapter Meeting</u> AUGUST 23 , at 9:30 a.m. Kaynes Shop, Candler, NC
SEPTEMBER	☞ <u>REGIONAL MEETINGS</u>
OCTOBER	☞ <u>REGIONAL MEETINGS</u> ☞ <u>Dixie Classic Fair</u> <i>October 3 – October 12</i> ☞ <u>North Carolina State Fair</u> <i>October 16 - 26</i>
NOVEMBER	☞ <u>REGIONAL MEETINGS</u> ☞ <u>BONUS MEETING</u> Nov. 1 at 9:30 a.m. (Tentative Date) J.C. Campbell Folk School, Brasstown
DECEMBER	☞ <u>REGIONAL MEETINGS</u> ☞ <u>4TH Quarter Chapter Meeting</u>

REGIONS

See map on bottom of the page for approximate locations of each region within North Carolina

(1)

Western North Carolina Blacksmiths

Steve Kayne Candler, NC
(828) 667-8868

2nd Wednesday evening, each month

(2)

Triad Area Blacksmiths

George Manuel Winston-Salem NC
(336) 924-6876

1st Tuesday evening

(3)

Grand Buzzard's Nest

Tal Harris Waxhaw, NC
(704) 843-5586

Last Saturday, even # months

(4)

Southern Foothills Blacksmiths

Steve Barringer Mooresville, NC
(704) 660-1560

2nd Sunday, each month

(5)

Triangle Blacksmith Guild

Randy Stoltz Cary, NC
(919) 481-9263

1st Saturday, even # months

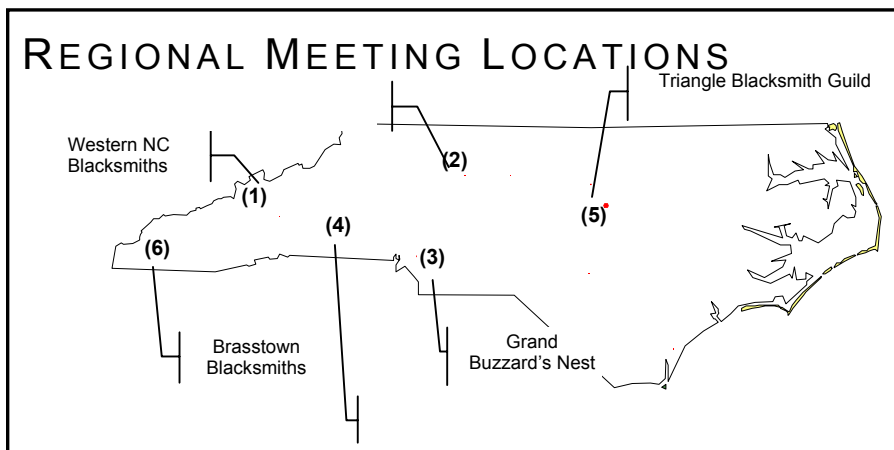
(6)

Brasstown Blacksmiths

Paul Garrett Brasstown, NC
(828) 835-8441

3rd Sunday, each month

Note: Any member is welcome at each of the Regional meetings. Call host to confirm date, time and location.



PRESIDENT

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919 / 684-7820
jima136040@aol.com

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NCABANAML@EARTHLINK.NET

TREASURER

Parks Low
8108 Deermeadow Drive
Apex, NC 27539
919 / 772-4111
P.Lowjr@att.net

PLEASE WELCOME THESE NEW MEMBERS

Michael Surber	Belews Creek	NC
Keith Roberts	Kernersville	NC
William E. Kappler Sr.	Knightdale	NC
William E. Kappler II	Knightdale	NC
Ryan Clark	Knightdale	NC
Floyd E. Street	Spruce Pine	NC
Andrew Chapman	Hickory	NC
Kevin Hagan	Boomer	NC
Dan Wagner	Brevard	NC
Jackie MacLeod	Durham	NC
Robert E. Gerner	Raleigh	NC
Jack and Jackson Smith	Winston Salem	NC
Chris Sabiston	Beaufort	NC

**Don't Forget
2008 2nd Quarter Chapter Meeting**

May 17, 2008 9:30 AM

Dixie Classic Fairgrounds, Winston Salem, NC



**North Carolina Chapter Artist Blacksmith
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