

# THE HOT IRON SPARKLE

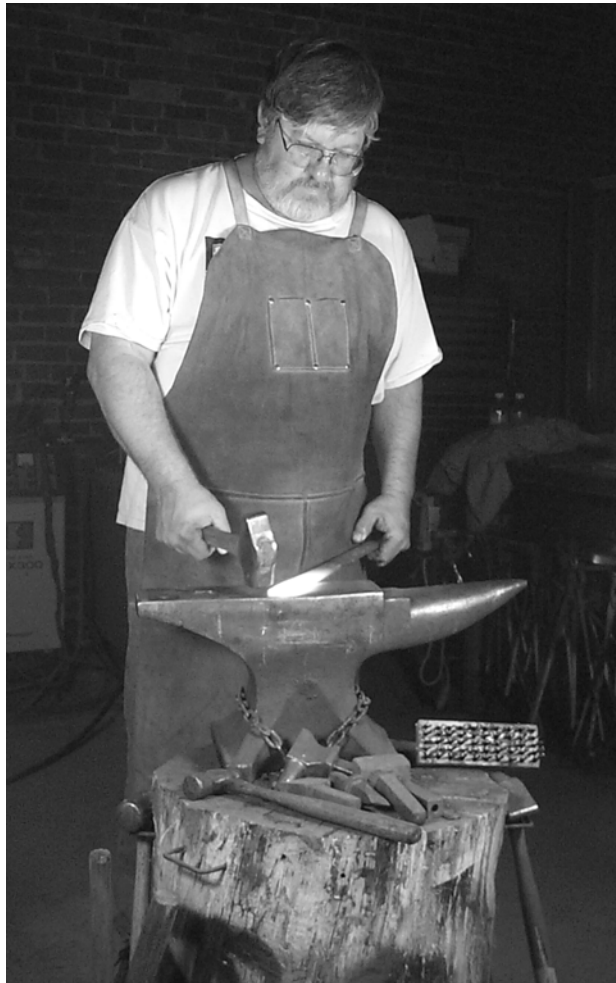
\* Newsletter of the North Carolina ABANA \*

www.ncabana.org

Volume 28 Number 2



2nd. Quarter 2010 – April/May/June



*Jimmy Alexander*  
*1952 – 2010*

If I should go before the rest of you  
Break not a flower nor inscribe a stone,  
Nor when I'm gone speak in a Sunday voice  
But be the usual selves that I have known.

Weep if you must,

Parting is hell,

But life goes on

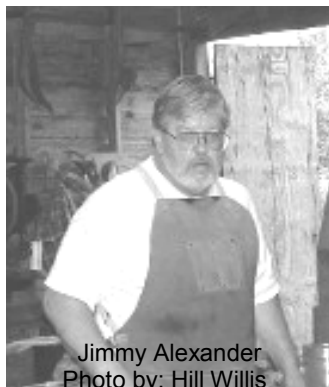
So sing as well.

*NC ABANA President*  
*2000 - 2010*

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## A Message from Our President



Jimmy Alexander  
Photo by: Hill Willis



**Cindy Alexander**

### **PRESIDENT'S LETTER** written by the 1<sup>st</sup> lady/acting president

*Unfortunately, as many of you have heard, Jimmy passed away on 4/7 after almost 8 months of dealing with complications from elective back surgery. I would like to thank everyone for their thoughts, prayers and visits during this trying time. Jimmy loved blacksmithing and this chapter, he touched many lives in his short life time. I will continue to serve his term out and uphold his vision.*

The chapter held our 1<sup>st</sup> quarter meeting at Dean Curfman's shop in Morganton. This was our 7<sup>th</sup> annual meeting at Dean's and as usual it was totally awesome! The iron-n-hat proceeds were to come to us and I have never seen so many items in any of our past meeting iron-n-hats! The donation of over \$1000 was greatly appreciated! Doug and Andy showed the crowd their skills and had all of our attention. Thanks guys! Lunch was catered by Firehouse Caterers and vendors were on site. It was an awesome meeting...thanks Dean and crew for having us once again! Dean and I have already talked about next year. Look for new about the 8<sup>th</sup> annual!

It's time to start planning our conference in Madison, GA on May 19-21. The NC chapter is in charge of it this time and I will be calling on you to help. The third forging station will be run by our chapter. We will call it the Jimmy Alexander and Bert Smith Forge. I will need volunteers to run blacksmith classes thru our station. Please look at your calendar and mark the days down and let me know. I know we have a lot of talent out there so please let's make Jimmy proud and fill the demonstrator list We are having a board meeting later next month so I'll have more about the conference later.

Our 2<sup>nd</sup> quarter meeting will be held at the Dixie Classic Fairgrounds in Winston Salem. Marshall and the Triad group promise e to put on an excellent show and great food. Hope to see all of you there. I will be!

Forge safely,  
Cindy

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Submissions to the HOT IRON SPARKLE can be made to:

**Martin Lyon**  
**220 Ferrington Post**  
**Pittsboro, NC 27312**

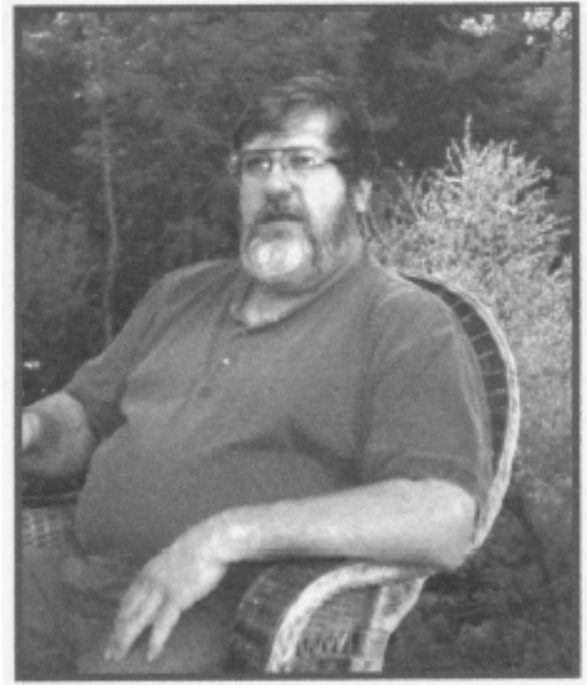
or e-mail at: [ncabanaml@earthlink.net](mailto:ncabanaml@earthlink.net)  
(919) 642-0098

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## Tribute to Jimmy Alexander - By Robert Timberlake

*“You’re gonna have a hard time getting rid of me.”*

I don't think I have ever heard a more prophetic statement. At the time I was teaching blacksmithing with the Duke University Craft Center and this was the first class of a new session. New sessions were started with the safety speech followed by descriptions of tools, technique, design and a quick demo of starting a fire and making an example of everyone's first project, a fire rake. The remaining couple of hours the students were to get dirty. At the end of first sessions students were instructed how to shut down their forges and a general clean up followed. After the shop was in order I would have everyone gather and give their impression of this new experience since by far most had never hammered iron before. A big guy with rusty looking whiskers was the first to speak up with the aforementioned quote.



This was my initial meeting with Jimmy Alexander. I never tried or even wanted to get rid of the guy. Enthusiasm is a valued asset within the blacksmithing community and Jimmy was full of it. He came back to take this class at least four more times, the last couple of times with a honey do list for household necessities.

Jimmy also had a lot of ability to go along with his enthusiasm. He was used to heavy manual labor, coming from a welding background building fire trucks in the family business. Fire and hot iron didn't bother him at all, in fact it delighted him no end, the hotter the better. When he found out iron and steel could be welded under hammer and anvil, no electricity required, there was no turning back for the guy, let the sparks fly.

At some point during these classes the students were exposed to information about ABANA and the NC group. Brochures and membership applications were always on hand for those interested and all were encouraged to look into it. Jimmy was up front, becoming a member in 1993. By 1994 he had entered politics, being elected to serve as Chapter Treasurer, a position he held through 1998. By 2000 he was elected President. In his case it turned out to be president for life, though this was not anticipated at the time.

My philosophy of teaching this art and craft is; what I teach is the way I do it and is not necessarily the only way. Every smith has their own approach, likes, dislikes, etc. to blacksmithing. After five or so classes I encouraged Jimmy to seek out other smiths and

expand his universe. Thus started his involvement with Campbell Folk School which lasted the rest of his life. He also made the effort to attend the '94 ABANA conference in St Louis MO, '96 conference in Albert NY and the '98 conference in Asheville NC. Not to mention the exposure to other smiths and smithies related to Chapter meetings and the southeast gatherings in Madison, Ga. Learning doesn't have to be just a formal situation with an instructor in a classroom environment. It is also the exposure to the available multitudes, media and real time experiences of a great variety of ideas. Anyone who has attended any of these events can attest that any one can lead to information overload.

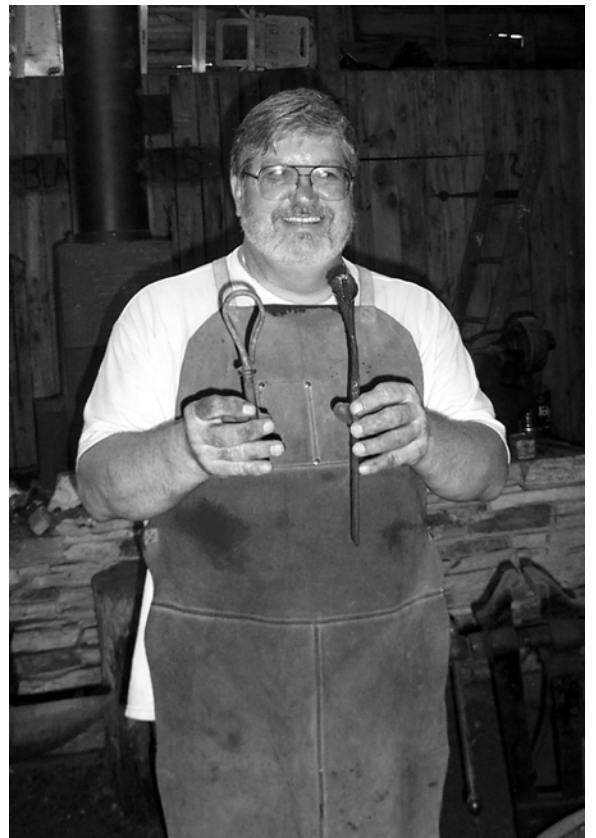
To speak of Jimmy, one is also speaking of his wife, Cindy. Theirs was a love affair many could envy. When Jimmy's membership in the Chapter was renewed after his first year it was renewed as a family membership to include Cindy. He was having way too much fun for her to be left out. As many of you know since then Cindy has been in the thick of things, a much appreciated helping hand when and where needed. Both have worked tirelessly as a team on numerous events making sure the minutia related to organizing and running local, regional and national events are covered. Attending to these details usually means lots of behind the scenes work and one or both miss a lot of the event happenings. The two of them also took on the task of cooking for the majority of the Chapter related events where a lunch break was to be involved. This entailed securing and transporting the foodstuffs and other necessities to feed the expected crowd.

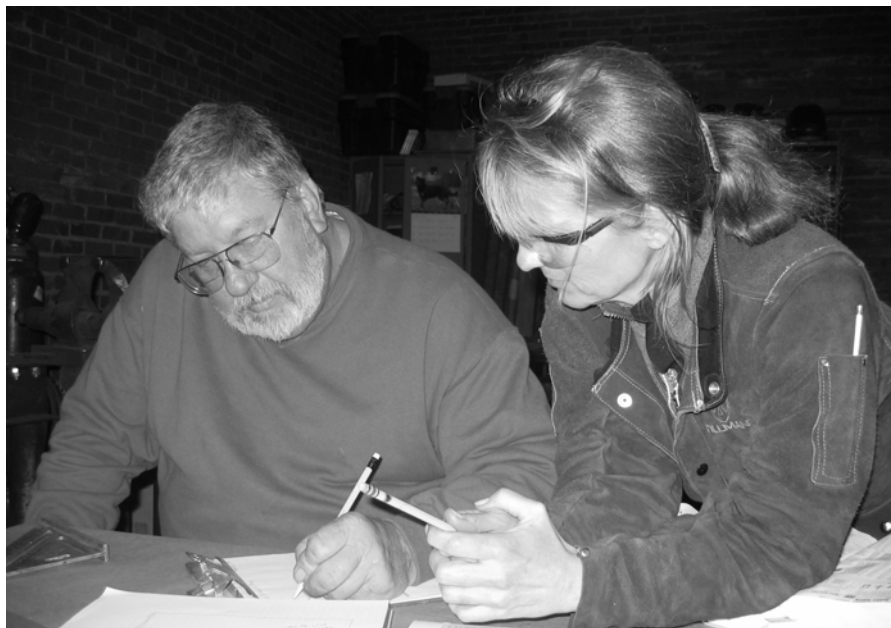
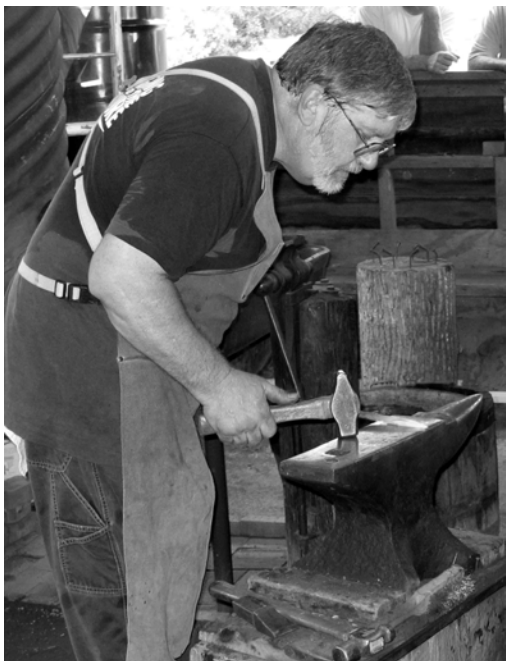
On a personal level Jimmy was a true friend, generous to a point of faulting himself. Another of his friends put it succinctly when he noted Jimmy would help another before he would help himself. I have probably experienced this personally more than once over the years, and I say probably because he never held it before me. There was no rivalry. The best I felt I could do was to try to return like for like and be happy I could do it. One cannot put a price on something like this. He and I spent many an enjoyable hour smashing iron, going to gun shows, going to buy coal, discussing tongs, hammers and coal, laughing outrageously when one of us made a small hole where the horse fly was an instant before on the target backstop at the shooting range. Priceless.

It's been twenty plus years since that first meeting in the soot stained shop that was the West Point on the Eno blacksmith shop. During my years of being involved with and actually calling myself a blacksmith I have met and enjoyed the company of numerous smiths, some of them of renown. But the one that stands out among them is Jimmy Alexander, struck down before he reached his zenith among the community of the People of the Hammer and Anvil and someone I considered friend in the first degree and someone I, as well a many others, will miss sincerely. Cindy put it pointedly when Jimmy was in hospice and had been removed from life support. We had been waiting all afternoon for him to pass, were exhausted and about to leave and Cindy said, "Maybe his heart is just too big to stop beating." Amen. RT



# Jimmy





## EDITOR'S NOTES

Dear Readers,

It is ironic that the 2009-second quarter issue of "The Hot Iron Sparkle" reported on the death of one of our most honored members, Bert Smith. Now, the second quarter 2010 issue reports the death of our long serving President, Jimmy Alexander. All NC ABANA members should know, either by email, or a letter from me, that Jimmy passed away on April 7. He spent eight months in one hospital or another, and much of the time in intensive care. The tragedy is that it should not have happened at all. Jimmy had back surgery and something went wrong. When I think of it, I just get angry. He just should not have passed away at the age of 57. Jimmy and Cindy had a lot of living together yet to do.

We will all miss Jimmy, his booming voice and his personality that could warm a room. He had boundless enthusiasm for blacksmithing and for this chapter. We had quite a few chapter and local meetings at Jimmy's shop. Many a beautiful object was born there. I recall the challenges to reproduce a 200-year-old French door grate that became an educational lesson in problem solving for us all. There was the ring Jimmy and Jim Kennady made for the 2007 Madison conference – a thing of beauty. I recall trivets and bells that took shape in Jimmy's shop. There was always something to learn from a meeting at Jimmy's.

Jimmy had friends galore. I have met many of them since he passed away. They all speak of his generosity, sense of humor, and his just being a good guy. My personal regret is that I really did not know Jimmy well. Now that he is gone, I wish I had – I miss him.

Cindy Alexander has agreed to take over the reigns of NC ABANA at least until the next election for President. We are very fortunate to have Cindy step in complete Jimmy's term as President. But, there is a big challenge coming up – the 2011 Madison conference. NC ABANA will be the chapter in charge of this conference. A lot of work will need to be accomplished both in the preparation, before the event, and at the conference itself. She will need help so please take some of the pressure off of Cindy and say you will step in to take some of the load upon yourself. March of 2011 is not that far away.

Please see the reminder about the Beam for Jimmy project on page.13. This is a way to encourage contributions to the John C. Campbell Folk School so the blacksmith annex can be completed.

See you in Winston Salem

Marty Lyon, Editor

## SECRETARY'S REPORT

There is no Secretary's Report for this quarter (as usual)

Respectively Submitted,

Marty Lyon, Secretary NC ABANA

## TREASURER'S REPORT

As of April 18 our chapter checking account had \$8181.67. Savings account (for scholarships) had \$2779.08

Respectively Submitted,

Parks Low, Treasurer NC ABANA

## Regional Group Meetings

### Triad Area Blacksmiths – Marshall Swarington

The Triad Area Blacksmiths held six meeting during the first quarter of 2010. One meeting was canceled when only four people arrived and nobody had a key to the shop. Snow and medical issues were the causes. The key issue has been resolved.

We have been lucky to have a lot of new people show an interest in blacksmithing. So many new comers that we have changed our Tuesday meeting from a demonstration night to a time of experienced members working one on one with the new members. We keep four anvils busy for hours. They are all encouraged to join NCABANA.

Our Saturday meeting is still an all day event, members coming and going. Most meetings do not end until late in the afternoon. We hold a short business meeting and Iron In The Hat drawing starting at about 11:30 AM.

Attendance is averaging around fifteen members at both meetings. It is nice to have a full shop. But the best parts is having people that want to learn and having skilled blacksmiths that are willing to give of their time and talents to teach others. Thanks to all that teach.

George Manuel has under gone some medical procedures and treatment. He is doing well and we hope to see him back in the shop in a couple of months.

We will be hosting the NCABANA second quarter meeting at our shop on June 26, 2010. Lunch will be served. If you have items to sell, please bring them and drop your tail gate or open your trunk. You never know when your junk will be somebody's treasure.

### Southern Foothills Blacksmiths – Randy Calhoun

The Southern Foothills Blacksmiths met at Steve Barringer's shop in Mooresville. We had a good size group show up and several activities to accommodate. Several of the more experienced smiths helped some beginners with various techniques. We also had the chance to help Steve in building a forge table that is to be used in the new blacksmith shop at the John C. Campbell Folk School. The table was designed to have a fire pot on each end to accommodate two students at once. It was a great day and I feel that everyone thoroughly enjoyed themselves. As usual we want to thank Steve for welcoming us into his shop.



*Working on forge table for the JC Campbell Folk School*



## BOLTS Blacksmith Guild – Amos Tucker

### Fire Moving Ceremony at Historic Waynesborough State Park – April 10, 2010

For a number of years, Andy Anderson has been the resident blacksmith at Waynesborough State Park in Goldsboro. This year, Historic Waynesborough built Andy a new, much larger, blacksmith shop. The new shop is about 75 yards from the old one so BOLTS set up a line of anvils between the two building and made a ceremony of moving fire from the old forge to the new one, thus inaugurating the new shop.



**Anvil Line**

Andy Anderson met us at the shop and started helping us set up the long line of anvils that would mark our path from the old shop to the new one. After the heavy moving we had an impressive sight, a line of ten anvils all pointing the way to this newly built shop. It was so impressive that the president of Historical Waynesborough Society came over to thank us and take pictures. It was then that we took this opportunity to present Andy Anderson with a little gift for the new shop. It was a poster size picture of Andy in his old shop in all his glory, turning the blower, holding a pair of tongs, and biting down hard on a cigar. He was very moved by the gesture.

The day started early for Andy Wilkins, Chris Hewett, and myself. We met at The Tobacco Farm life Museum in Kenly at 6:30AM and started loading anvils and stumps to be used in the fire moving ceremony at Historic Waynesborough in Goldsboro. At about 7:30 we headed out, tired and soaked with sweat. We showed up at Waynesborough about 8:15 and immediately started unloading and setting up. We were all amazed at the newly completed blacksmith shop and it's beautiful setting among a large shaded area next to the entrance.



**Moving The Fire To The New Shop. From Left To Right: Andy Wilkins, Andy Anderson, And Amos Tucker**

Soon after, it was time to move the fire. We were joined by Mark Manriquez and Andy's son Shane. As Andy and I went inside the old shop to get the fire I told Andy Wilkins to start tapping on the first anvil in the line when he sees us come out. Andy and I put the last fire he will ever make in the old shop into a pail prepared with holes in the bottom for air and headed out. As we left the old shop few people noticed. A few family members and staff took pictures as Andy and I waited and then we were off. When we approached the curb of the parking area I looked over to where Andy Wilkins was supposed to be and to start pounding on his anvil. He was not there!

What the @#!\$@%. WHERE IS ANDY!!! I looked a little to the right and there he was, at a grill where they were cooking a pig, stuffing his face with pulled pork. He must have felt my stare because he quickly turn around and went over to the anvil, started pounding vigorously on it as if to make up for lost time and silently



***Andy Anderson In His New Shop***

choked on dry barbecue. At that moment something pretty neat happened. The sound of the anvil ringing made the entire village fall silent. All that could be heard was that most familiar sound of a blacksmith at his anvil. Then the others started ringing their anvils. Mark, Chris, and Shane all keeping time slightly behind Andy. It made the hair stand up on the back of my neck. I looked over at Andy holding the other end off the pole that was supporting the pail with the fire in it and his chest was poked out with pride.

As Andy and I walked toward the first anvil, people started running ahead of us to get pictures of this very rare and special event. I handed off my end to Andy Wilkins and after twenty yards or so he handed off to Mark, which in turn handed off to Chris about half way down the hill to the shop and

he in turn handed off his end to Shane so that father and son could enter the new shop together. By the time Andy and Shane were at the double doors, the entire crowd of Waynesborough had gathered around the shop to watch. Generators had been turned off, bands had stopped playing, crying children looked on in silent awe, and all that could be heard was the shuffle of people's feet on the sand under the shelters outside the large windows opened to the forge. For three minutes or more, Andy and Shane were asked to pose for pictures, still holding the fire. Then Andy was allowed to place the contents of the pail into the fire pot of the rather large forge in the center of the shop. Andy moved the coke around to get it in a working pile, added a little more coal to the sides and when he reached over and started turning the blower, the crowd applauded.

We had done it. We had moved the fire. Moved it with pomp and ceremony and dignity, just like the new and old shop had deserved. For those that missed it, all I can say is you lost out on an inspiring moment that is seldom seen. As for the rest of the day I hear it went well. I could not stay because I had my own event in Kenly to attend. Andy Wilkins and Chris helped me entertain the crowd at The Tobacco Farm Life Museum as well as help five boy scouts get their metal working badges. Andy and I we went back to Waynsborough that evening to load up the anvils and stumps. We hung out in the new shop for a while and then loaded up the line of anvils. It had been a long day but a rewarding one. I would like to thank all the BOLTS members who helped with this event and hope that Andy has many years of enjoyable smithing in his new shop.

Andy Anderson will be in his shop at Historic Waynesborough in Goldsboro on most Saturdays from 9:00 to 2:00 but he will try to be there on the first Saturdays of odd numbered months for guild meetings or just to hang out. I, in turn, will try to be at The Tobacco Farm Life Museum in Kenly on the first Sundays of even numbered months from 2:00 to 5:00 for anyone who wishes to stop by. I know it's confusing so it would be best if anyone who wanted to come by to call first. Amos Tucker 252-289-7317 or Andy Anderson 919-738-2803.



# First Quarter 2010 Chapter Meeting

## Oak Hill Iron Works, Morganton, NC – March 20, 2010

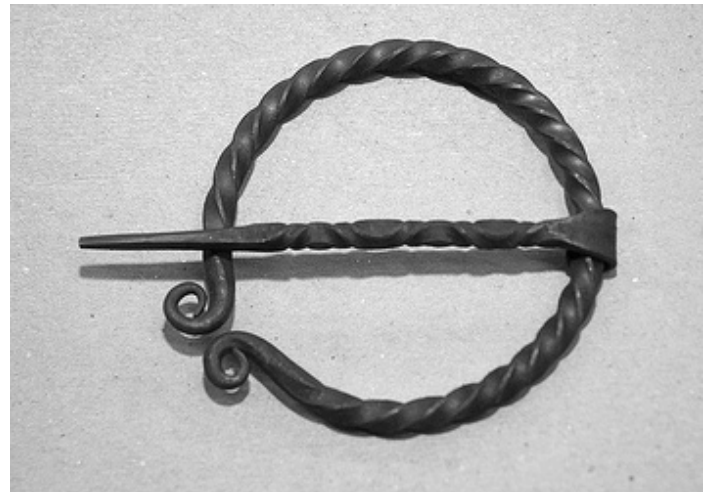
*My thanks to Brian Nalley for many of the photos in this article*

For the seventh straight year, Dean Curfmann's Oak Hill Iron Works hosted our first chapter meeting of the year. This meeting started on a somber note with Cindy Alexander reporting on Jimmy's medical condition. Dean reminded all of us in attendance to be sure to be available for the Iron-In-The-Hat as the proceeds will go to Jimmy and Cindy to assist them in this difficult time. We thank Dean for sponsoring the Iron-In-The-Hat. And, we thank the approximately 180 people who attended this meeting. It was a near record for a meeting at Oak Hill Iron Works and more people that I have ever seen at an NC ABANA meeting.



*Cindy Alexander and Our Demonstrator  
Doug Merkel*

Doug Merkel, our morning demonstrator, made a couple of items that were small and required great finesse. The first was a Christmas bell and the second a Scandinavian Blanket Pin - two very beautiful projects. In addition, Doug showed some of the elements of turning a rasp into a tomahawk.



*Doug's Blanket Pin*



*Demonstration Piece - Bell*



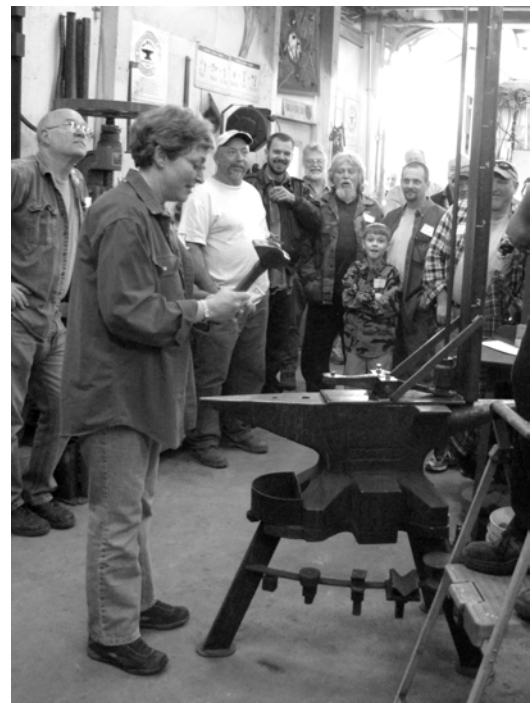
*Doug At Work On the Bell*

After lunch, Andy Phillips demonstrated making a candleholder at the power hammer. Andy had more in store for us besides candleholders – something that was a lot of fun and has scientific relevance to blacksmithing – what he calls a Watt Scale. You will see that it has a striking (pun intended) resemblance to a certain carnival game.

There is a comprehensive article later on in this newsletter so we will leave the scientific stuff for then. Let's just say the Watt Scale drew a lot of attention while a bunch of us (not your editor) tried their luck sending the puck to the top. I don't recall if anyone actually rang the bell, but Lenny Moore got pretty close if not actually getting there.



**Andy Phillip's Candleholders**



**Above: Lenny Moore, the puck's almost there. Top Right: That's Andy Phillips, inventor and builder of the Watt Scale trying it out wearing his Viking hat for luck. Bottom Right: Cindy giving it her all – Jimmy would have been proud.**



After a fabulous catered lunch, we all gathered around for the greatest Iron-In-The-Hat I have ever witnessed. Members really responded knowing that the proceeds were to help Jimmy and Cindy with the expenses incurred due to Jimmy’s medical issues. Through the generosity of member’s donations and ticket buying, well over \$1000 was raised for Cindy and Jimmy. I counted 108 separate submission slips and I am not sure I got them all.

Here is a list of some of people who contributed items for the Iron-In-The-Hat. I say some because, I got their names from the submission slips (the slips with the description of the item and the name of the person who donated the item), and 22 of the 108 slips did not have the name of the donator:

- |             |                |                       |                    |
|-------------|----------------|-----------------------|--------------------|
| Jim Kennedy | Dan Boone      | Rick Hartline         | Bob Thornburg      |
| Parks Low   | Rodger Barbour | Robert Silver         | Marshall Swaringen |
| Randy Cox   | Brian Nalley   | Gail Wall             | Garrett Dunn       |
| Jason Craft | Ray Clontz     | Jim Moore             | Bill Brown         |
| Jim Kroeger | Richard Howard | Mike Gillespie        | Marion Campbell    |
| Tal Harris  | Larry Wilson   | Paul Garrett          | Eric Campbell      |
| Wayne Coe   | Doug Merkel    | 2010 Abana Conference |                    |

I apologize for those donators whose names are not on the list above  
Most of the people listed above donated several or many items.



*Iron-In-The-Hat*

One of the things I really liked about the meeting was the table where people showed off their work. I kick myself that I did not get the names of all the craftsmen who showed their work here.



*Show and Tell*



*Some Of The Approximately 180 Attendees Watching Doug Merkel Demonstrate*

## Upcoming Chapter Meeting – Dixie Classic Fairgrounds

Winston Salem, NC – June 21, 2010, 9:00 AM

Lenny Moore and Billy Phelps will demonstrate in the morning.

Ian Thomsen will demonstrate in the afternoon

Green Coal after a BBQ lunch and Iron-in-the-hat

### 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 27<sup>th</sup> 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 27<sup>th</sup> St. Turn right into Gate 8 of the fairgrounds. The blacksmith shop is in the Yesterday Village.

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## Buy a Beam for Jimmy

Please recall from the email or letter that I sent to you on April 11, containing Jimmy Alexander's obituary, that Cindy wished no flowers, but, instead, asked that contributions be made to the John C. Campbell Folk School for the new Blacksmith Shop Annex.

As part of their campaign to raise funds for building the Annex, the Folk School has a "Buy a Beam Project". The new building is a timber-framed structure containing about 250 imposing beams. An individual, or group, contributing \$1,000 or more, can have one of those beams dedicated to them. Wouldn't it be great to have our contributions honor Jimmy Alexander by having a beam dedicated to him?

So, the purpose of this email is to encourage all of you to contribute to the worthy cause of financing the construction of the Blacksmith Shop Annex and to have your contributions go towards dedicating a beam honoring the life of Jimmy Alexander. Even though the Annex is nearly complete, there is still a serious short fall in the funding required to finish the project as planned.

**Very Important:** The Folk School has many activities besides blacksmithing and receives money from many, many contributors. **We want to make sure our contributions are dedicated to the Blacksmith Shop Annex and not go into the school's general fund. So, your contributions MUST be marked: JIMMY ALEXANDER BUY A BEAM FUND. This should go on the "Memo Line" of your check, on any letter or note you write accompanying the check, and on the envelope. Please address your envelope as follows:**

Jimmy Alexander Buy a Beam Fund  
Attention: Reed Caldwell, Development Manager  
John C. Campbell Folk School  
1 Folk School Road  
Brasstown, NC 28902

## Building a Picket for Jimmy – by Marty Lyon

Photos by Marty Lyon, Randy Stoltz, Mike Fleming, and Mike Waller

On April 10, three days after Jimmy passed away, Cindy Alexander, Robert Timberlake, Jackie MacLeod, Jim Kennady, Mike Waller, Mike Fleming, Neal Carlton, and I got together at Jimmy's shop to build a picket dedicated to Jimmy's life. This picket was destined to be installed in a railing at the new annex to the Francis Whitaker Blacksmith shop at the John C. Campbell Folk School.

After a session with pencil and paper to finalize the design, work got started on the fabrication. The raw material was not steel, but a 1 1/8" square piece of wrought iron. Robert Timberlake had attained this stock about 20 years ago. It was originally part of a water tower in Oxford, NC.



*Cindy and Robert with Partially Completed Picket*

The heart of the design consisted of three elements:

Jimmy's touch mark

A wizard knife Jimmy made

Rifle shells because Jimmy loved to shoot (A 30 -06, a .308 caliber, and a .223 caliber)

I wanted to show the picture on the left of the partially complete picket, now, while talking about the elements of the design because there was one other feature of the picket.

Note the diamond in the center of the picket. That diamond forms a chamber that will be closed by a copper lid and a copper bottom.. There remains enough volume within the diamond to contain a piece of copper pipe sealed at both ends. Within the copper pipe will be some of Jimmy's ashes. So part of Jimmy will reside at the Folk School for a long, long time.

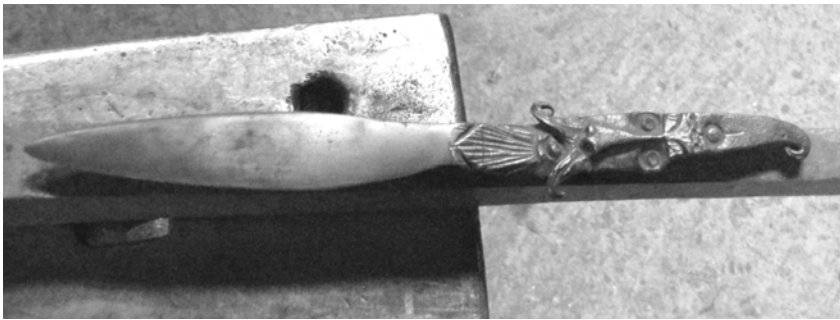
Several days after our meeting, Andrew Pries fabricated the copper top and bottom of the diamond. The top became Jimmy's touch mark - his "JA".



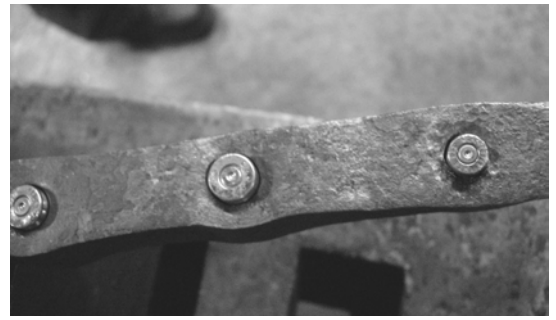
*Jimmy's "JA" In Copper Covering the Diamond Containing Jimmy's Ashes*



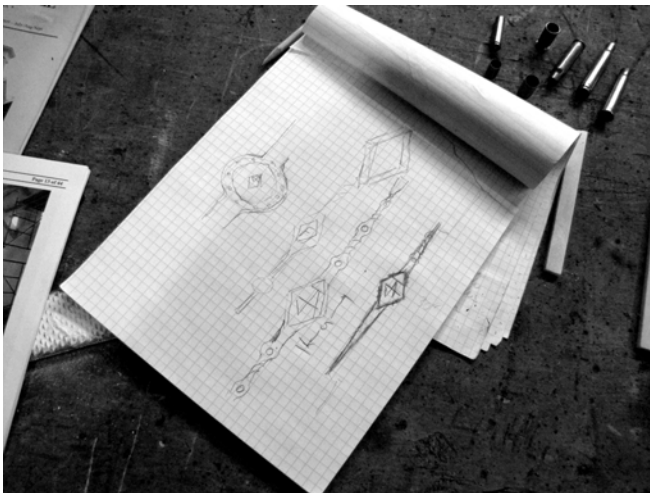
*Showing The Three Elements Of The Design*



*Jimmy's Wizard*



*Rifle Shells*



*Design Phase*



*Robert Timberlake and Really Hot Iron*



*Robert Timberlake and Jackie MacLeod*



*Robert Timberlake and Jim Kennady*

Unfortunately, we did not get a clear photograph highlighting the twists in the top and bottom sections of the picket.





*Mike Waller and Neal Carlton*



*How Do You Like Robert's Wooden Hammer? Big Enough?*



*The Whole Group Plus Andrew Pries Who Arrived Later*

## At The Folk School – April 14, 2010

Once the picket was completed Robert, Cindy, and Mike Waller drove the seven hours to Brasstown to hand the picket over to Paul Garrett, resident blacksmith at the Folk School. Paul was in the midst of blacksmith shop workweek and the railing was being assembled and installed. The timing was just right.



*At The Folk School. From Left To Right: Robert, Cindy, Clay Spencer, and Paul Garrett*



*Beautiful Workmanship*



*Assembling The Railing*



*"It Goes Right There"*



*Pickets*



*More Pickets*

Tal Harris fabricated two pickets honoring the lives of Francis Whitaker and Bert Smith, who like Jimmy, are no longer with us. These three memorial pickets will be placed together in a section of the railing. You can see details of Tal's pickets later in this issue (Page 22).



# Folk School Photos

While they were at the Folk School, Mike Waller took some photographs showing the progress of construction at the new annex to the blacksmith shop. Clay Spencer also sent me a few photographs. Thanks guys.



*Original Shop On Right – Annex On Left*



*In Front Of Annex*



*Inside*



*Beams*



*Annex*

**EDITOR'S NOTE:** Tal built two pickets for the Folk School. One honoring Francis Whitaker and the other honoring Bert Smith.

## Memorial Pickets – by Tal Harris

After receiving the request for pickets needed for railings at the new blacksmith shop at the Campbell Folk School, two were forged to memorialize Bert Smith and Francis Whitaker. Both pickets contain elements that relate to the individuals being remembered.

As many readers will remember, Bert was accomplished in many skills. In addition to his woodworking, music and tinsmithing, he enjoyed combining steel and stone. Long-term Chapter members will well remember his "twist of the month" articles. With this in mind I contacted Bert's wife Jessie Smith and discussed the concept with her. Jessie put me in touch with Bert's daughter Laura. Within a few days a package arrived and it contained a heart shaped stone from Bert's farm in Virginia that Laura picked up during one of her visits. The stone was just right for the scale of the picket and work commenced. The bar was slit to the length required to encompass the stone. 1/8 inch wire was used to wrap the stone in place. In addition to the stone, Bert's name and the years representing his life were hot stamped into the bar. A simple twist reminds us of the many he published in past newsletters.

Francis Whitaker taught two two-week advanced classes each year at the Folk School for most of three decades. He was also a former member of our Chapter. His picket includes a diamond made of two separate pieces, forged to a sharp right angle, forge welded together, and then forge welded to the 5/8 inch square bar that was required for the pickets. This technique is shown in the original "Blacksmiths Cookbook". In an early photograph of Francis, he is working on a railing with pickets containing a diamond forged in this manner. A letter "F" was chiseled from 16 gauge sheet and riveted across the diamond, representing his well known touchmark. Francis also enjoyed decorative twists and his picket contains one copied from his shop in Carbondale. The remaining detail is a simple slit and drifted 1 inch round hole through the 5/8 inch square bar, another technique taught by Francis. To cover this hole, circles were cut from textured 16 gauge sheet with a decorative line incised on one circle. Stamped on this are the years of his birth and death. Holes were drilled for 3/32 inch rivets in all pieces. With the front circle and rivets in place, ashes from Francis' cremation were reverently placed in the drifted hole, using a flux spoon, which seemed very appropriate. Once filled, the back cover was positioned onto the rivets and peened in place.

The production of both pickets was a solemn time in the shop. Both men were well respected and admired in many ways, especially for their contributions to the blacksmithing community. It probably sounds a little weird, but I envisioned them in the shop as I worked on their respective pickets. If something didn't come out exactly as planned, it was worked over until it was acceptable. I hope both are pleased with the resulting work as they are remembered in years to come, and their stories recalled so others can know them too.





**EDITOR'S NOTE:** Sarah Mostafa is a new member to NC ABANA, having joined at the meeting in Morganton.

## Home at the Forge - By Sarah Mostafa

In the summer of 2009 I was introduced to blacksmithing for the first time. Although the concept existed somewhere in my mind that at one time, long ago, people were blacksmiths, I simply did not consider it that it was still being practiced. I had just recently met someone who has since become a dear friend who strongly urged me to go and blacksmith with him. When he spoke the words "Hey, would you like to come blacksmith with me down at the forge?" my face must have looked very puzzled. My immediate response was, "Sure, but do you realize that this is 2009? People still blacksmith?" He responded with a laugh and said something along the lines of "I think you'll love it. Plus who doesn't love beating on hot metal?"

Through this first experience at the forge, I was introduced to a locksmith, blacksmith and an all around MacGyver, Donald Covalt. I now often go to his forge to learn new techniques about things from using power tools to how to temper a knife. Since my initial trip down to his home, I learned about many techniques in blacksmithing and have developed a sincere love for the art. My mind has been opened to new ways of accomplishing things that I could not have possibly comprehended before last year. "Work smart, not hard," is probably the best piece of advice I have ever gotten. Covalt has it said to me, with his arms crossed and a large smile across his face, as I struggled to shape a piece of metal the way that I intended to.

I attended my first NCABANA meeting in Morganton, NC with Donald Covalt earlier this year. The trip took us roughly three hours from my home in Chapel Hill. I did not expect my reaction to be as dramatic as it was. Upon my first glance, I was a bit skeptical. However, after sitting through a couple of demonstrations, I could feel my heart racing. This was the first time I had ever seen the "Big Blu" in action. Covalt walked me to a room in the far end of the building, with excitement on his face saying "I know you're going to love this." He was right. I fell in love immediately when I saw the beautiful pieces of art. I felt like I had discovered a hidden treasure when I saw this new style of blacksmithing. Suddenly, after primarily using this skill to make items that were functional around the house, I saw a style that was unbelievably beautiful as well. Needless to say, my dreams of having a forge by my own home became very vivid and something I now plan to execute.

During this meeting I was lucky to meet many blacksmiths who invited me to their shops. This, I found absolutely tremendous. All of these talented men had never met me and yet somehow invited me to their tool-filled workshops. There were no signs to show them what type of person I was, and still they were happy to share their supplies with me. I will say that being exposed to blacksmithing and the community that comes along with it has changed me tremendously. In a country where people tend to think about themselves first, it is refreshing to see that there still exists a tightly-knit community that is sincerely generous and kind.

**EDITOR'S NOTE:** Andy Phillips works at Oak Hill Iron Works, maker of BIG BLU. We all had fun with the Watt Scale at the meeting we had there in March.

## The Watt Scale – by Andy Phillips

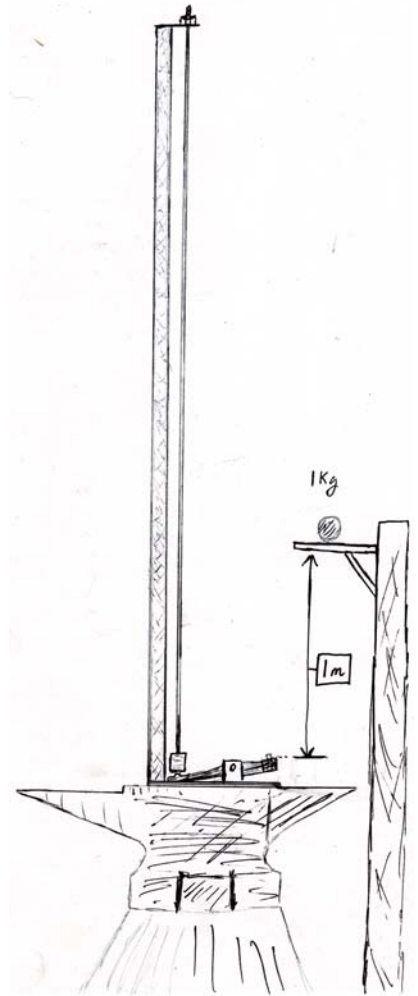
### WHY I BUILT THE WATT SCALE

The hammer is without a doubt one of the central tools of the blacksmith's shop. While you can argue that many modern tools disconnect the artisan and his work, there stands very little between the blacksmith with hammer in hand and the work he produces. Simply a lump of metal on a stick with no moving parts, the hammer hardly qualifies as a machine and yet there is no more sacred vision of tradesmanship than the blacksmith with hammer in hand.

I have been a full-time metal worker for 8 years and as much as I like to work with steel, I enjoy watching others forging just as much. Seeing a good blacksmith demonstration inspires me to excel at the trade I love. I believe in the importance of understanding every tool and process as it relates to producing the end goal applies both to the traditional and modern blacksmith. The best of forgings can be pulled down in quality by a poor job of finishing inasmuch many well made components have been placed in works that were poorly conceived from the beginning. Thus, the hammer is not the most important tool I own but it is my favorite.

Through 8 years of metal work, I have lost track of the number of times I have been shown how to hammer from everything on how to hold the hammer, how to swing the hammer, and how to get the most out of the work I'm putting forward. I have always been polite and admittedly there is a lot more to swinging a hammer than is apparent. I have watched everything from amateurs struggling to experts using the same hammer and anvil to move steel in ways almost unimaginable. Indeed there is something to be said for hammer technique and while mine is nothing special, what I do now gets the job done. So unless I see someone do something impressive with a hammer, I pay very little attention to whether or not they are choked up on the handle or holding it way back, whether the handle is long or short, cross peen, ball peen, or diagonal peen because after all, it is just a chunk of metal on a stick. A year ago, I would have rather forged and sharpened a stack of two inch round head nails for use in a trivial piece of wood work by an uncaring carpenter than hear again how to get more power out of my swing but then I started working in a shop that produced hammers and that all changed.

BLU has a whole line of hammers from furrier's hammers to reposé and armoring hammers but their most notable hammer is their forging hammers. Their forging hammer is a stubby spade shaped hammer with a lot of mass around the eye, a broad face, and an abrupt peen. They are built differently from most forging hammers with a fairly short rectangular handle and they are made to be swung differently, too. When I started working for Oak Hill Iron and helping with the production of BLU hammers, I expected to receive a class or two on how to use a hammer from the guys in the shop. Now everywhere I go, when I set that stubby hammer on the anvil, people have something to say about BLU hammers and hammering in general;



**Calibrating The Watt Scale**

so why not have some fun with it? When you spend as much time as I do finishing hammers, you have some time to think about good responses.

There are a lot of comparisons that can be drawn between the techniques of swinging a golf club and the techniques of swinging a hammer. Realistically, the golfer and the blacksmith have a lot in common other than an occasional passion for an eccentric wardrobe. They are both using a fairly rudimentary tool to execute an action the result of which is determined by extreme accuracy due to the efforts of the imperfect human body at a staggering amount of speed. In other words, hit it real fast, real hard, and don't miss. In both the hammer and the club, energy must be built up to high amounts and then delivered accurately to the target less you get a disfigured chunk of metal or a divot. To be good at either, you have to do this consistently.

There are two elements to a good swing for a blacksmith or golfer: energy and control! Without one, the other is useless. With consistency, energy and control can be applied to really move a piece of metal and yet they can also be squandered away if applied improperly. Where and why you hit the metal can be set aside for another time, the rest of this article is about the buildup of energy, its measure, and the maintenance of via control during that build up.

#### ABOUT THE WATT SCALE

I set out to find a good way to measure the energy of a hammer and quantifying it to a measurement that for fun and for practical application could be compared to the energy in other actions. The device to use was the concept of a high striker, a somewhat outdated fair game used to measure the might of a man with a sledge hammer. I wanted to cater the game to the blacksmith so I built a model that will fit in the hardy hole of the anvil or on its stand at the height that a blacksmith would normally hit; the ground mounted version I envisioned for a man driving spikes for the railroad.

The watt scale has a half inch round target to strike on a fourteen inch pivoting arm; this insures you must have some aim to produce a good result. Also, the short arm allows for a great deal of energy to be dissipated on a misguided blow. You have to hit the target with control directed straight down to transfer the energy of the hammer through the arm and into the puck on the other end that then travels up an almost 8 foot tall track. Swinging wildly doesn't get you very far.

The distance the puck travels upwards against gravity indicates the input energy of the hammer. The scale is marked from 2 joules (the energy when a shopping cart bumps in to your car) to over 200 joules (the energy when a half ton truck does the same). Energy is the capacity to do work. I choose to measure the energy built up in a moving hammer before work is done because once the energy is transferred, it is lost in many different ways. With each step toward 200 joules, it becomes harder to produce the same measurement consistently (at least in a blacksmiths shop).

So here is how energy is measured in an instant:

$\frac{1}{2}$  of the mass (in kilograms) of the object multiplied by its speed (in meters per second) squared equals kinetic energy (in joules)

Or

$$\frac{1}{2} \times m \times s^2 = KE$$

To get the bench marks to scale, we had to strike the watt scale with a known weight at a known speed. The weight was the easy part being that I found several cylinders that weighted from 1 kg up and weighed them on our postage sale at the shop but speed was a different story. There is a constant in the force of gravity that it will accelerate an object to a speed of 9.8 meter per second every second the that object is in free fall (to a terminal velocity). Using this, we can find the speed an object is moving when dropped from a set height. Then using the speed and weight of that object, we can find its energy.

I took the varying weights and rolled them off a plank at a set height so that they would strike the scale appropriately and consistently. For instance, the first weight was 1 kg and was dropped from 1 meter (and in that meter it had accelerated to a speed of roughly 4.43 meters per second). So:

$$\frac{1}{2} \times 1 \text{ kg} \times (4.43)^2 \text{ meter per second} = 9.8 \text{ joules}$$

This process was repeated with increasing weights and then recalculated by increasing the height of free fall. Also, each weight was dropped several times to rule out most of the random variables such as inaccuracy.

There is of course the loss in acceleration due to wind resistance and other friction inducing agents but because the height is so low and the speed so slow at 1 meter high, these factors have very little effect on the end result. So for our purpose, they can be ruled out as having any real significance on the outcome.

So what does it all mean? Well, other than the fact that every high school graduate should be fluent in math like this, once the bench marks were made, the rest of the work was easy.

### THE RESULTS SO FAR

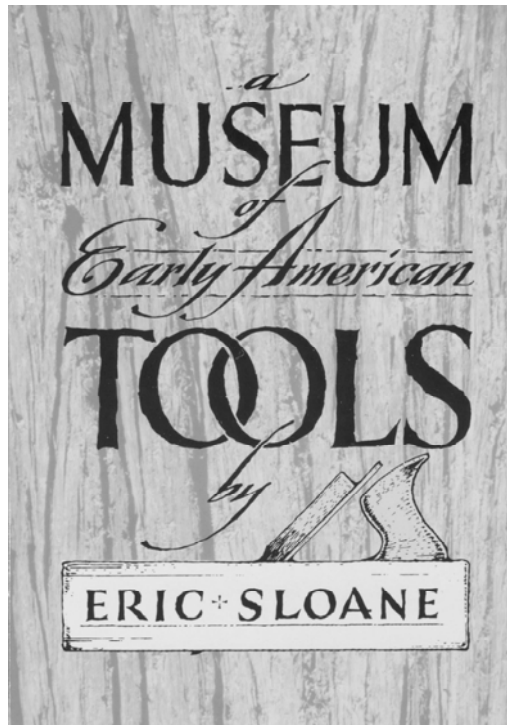
With the bench marks made, there was only one thing left to do – try it out. So we started hitting the watt scale with a hammer and here is what we found so far. An average working blow from a 3 pound hammer may produce anywhere from 8 to 80 joules of energy. Most people, with hammer in hand, can produce this type of result. At our quarterly NCABANA meeting, we even had two guys max out the scale with a #3 BLU hammer that weighted 3.7 pounds producing energy at levels almost one-sixth that of a good size power hammer. With this amount of energy, a few things are clear: the blacksmith is only assisting to accelerate and control the hammer and at the instant of impact there is very little you can do to affect the outcome. By looking backwards through the process, we can see the speed achieved at the instant of impact is anywhere from 20 to over 70 mph. Yet while speed carries a great deal of pull in the equation listed above, you can only get so much out of the hammer. If you ask someone to swing faster, he may be able to increase the speed of the hammer swing some but will quickly reach a limit given the distance allotted.

You often see blacksmiths take a much different stance when faced with a large piece of steel making a much more dramatic swing than they normally would. I argue that by picking up a larger hammer and staying with a swing speed that you feel comfortable with, you stand a much better chance of moving the metal before you.

The watt scale I created will be taken to different meetings and recalibrated each time to insure a level of accuracy. We will continue collecting data and I ask that if you see the watt scale at an event, try out for what prize we might be giving but also bring your own hammer and try a different hammer to see the varied results. We will log the smith's name, hammer type/weight and input force as well as any notes to continue to improve our watt scale and the swing of blacksmiths. I am looking forward to seeing the results and I am sure there will be some surprising ones. After all, there is not a more versatile and capable tool in the shop than the smith with his hammer.



## Book Reviews – by Randy Stoltz



**Title:** *A Museum of Early American Tools*

**Author:** Eric Sloane

**Date:** 2002

**Publisher:** Mineola, New York

**Pages:** 108

*A Museum of Early American Tools* is an illustrated guidebook of tools used in America from the earliest settlers to the mid 1800's. Filled with drawings of both common and specialty tools for woodworking, metalworking, farming, and more, this book is a good source for the blacksmith interested in reproducing period tools. Accompanying the drawing is text detailing how some of the tools were used, dates for tool designs (shapes), and sometimes how a tool was constructed. Of special interest to the blacksmith are the sections on the blacksmith tools (pages 90 – 91) and nailmaking (pages 92 – 93). I have found some features and designs on these pages that I have incorporated into some tools for my personal use. There are sections devoted to axes, broad axes, hatchets, and some specialty axes that spans 12 pages

and include information on how they were used and made. Other interesting sections of special interest to woodworkers covered long handled (foot) adzes, hand adzes, chisels, and draw knives.

For the blacksmith this book can be a great research tool for ideas and. Designs. It also can be a reference source to date or authenticate a tool design, especially important for period reenactors. *A Museum of Early American Tools* is available in both hardback and paperback from various online retailers including Nation Builder Books (who frequently attend our NC ABANA meetings).

**Title:** *Collector's Illustrated Encyclopedia of the American Revolution*

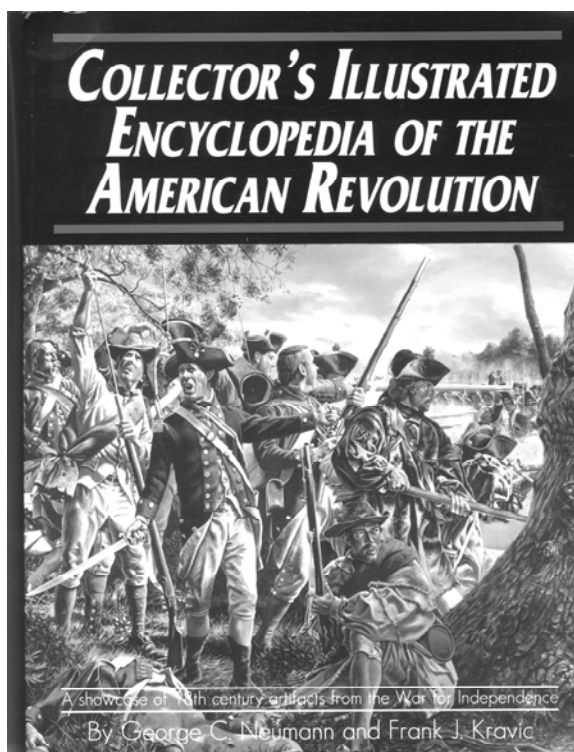
**Author:** George C. Neumann and Frank J. Kravic

**Date:** 1997

**Publisher:** Scurlock Publishing Company Inc.  
Texarkana, Texas

**Pages:** 286

The *Collector's Illustrated Encyclopedia of the American Revolution* is not a book about blacksmithing but it can be a valuable resource in many ways. This book is a collection of photographs of artifacts used in colonial America around the time of the American Revolution. It is considered the authoritative guide for colonial era reenactors. It is not a wordy book as most of the text in this book is in the form of footnotes identifying objects pictured on the page which do include very interesting historical notes and details. There is a section at the end of the book on preserving historical





objects made of metal that is useful knowledge. In general the *Collector's Illustrated Encyclopedia of the American Revolution* will appeal to those very interested in the American Revolution and people who want to recreate those items.

I came across this book at the Simple Living Festival and Hammer In at Dan Nicholas Park in Salisbury, NC last year. While talking to a Revolutionary War reenactor in his encampment about his tools and utensils, he referenced this book several times. Several pieces of his gear were reproductions of originals pictured in this book. I thought it would be very useful to have as a source of blacksmithing projects so I researched it online and purchased a copy. Of special interest to blacksmiths are the photographs of colonial era tools and cookware. For example there are four pages (pp. 24 – 27) of axes and tomahawks with notes about the construction and design (shape of the eye and blade). Additionally there are sections devoted to hand tools, knives, swords, cookware, utensils, and common everyday hardware / housewares that will be of interest to blacksmiths. And yes there are two pages (pp. 40 – 41) of blacksmithing tools. Of course much of this book is devoted to items like military equipment, weapons (firearms and edged), and military uniforms since it is about the American Revolutionary war. While these items are the primary focus of the book, the vast numbers of items made by blacksmiths during the colonial era and included in this book make it a very useful reference.

This book was originally published in 1975 at the height of interest in the American Revolution during the Bicentennial celebrations. It was reprinted in 1997 and is still available online through various retailers in both softcover and hardcover. You can also check with your local library to see if they have a copy.

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## For Sale Antique Blacksmith Anvil - \$140 (Hillsborough, NC)

*Randy Stoltz found the following on Craigslist:*

Selling this blacksmith anvil. Approx. 75-100 pds.  
Asking \$140.00 OBO. Sold first to pick up. Cash only please.  
Please call Dennis with any questions. 919-451-7830

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## Coal Forge For Sale - \$200

*The following is from Jim Kennady:*

I have a neighbor who wants to sell a coal forge he has. He is not a blacksmith, it was given to him a while back and is now in his way. The fire pot is made from 5/8" steel plate. The fire pot is quite big, I would say 12" x 16" x 5". It has a 3' x 3' table and a nice champion blower. The blower works very well and is in very good condition. He is pretty set on \$200, which is probably a fair price.

**EDITOR'S NOTE:** This article was originally printed in the Spring 2006 issue of "Hammer's Blow". It is from a series of educational articles, directed towards beginning blacksmiths, made available by ABANA

## CONTROLLED HAND FORGING

### Drawing Out Part 1



1. Shelf bracket made by Peter Ross. The snub end scrolls were made by making a very long ribbon taper, then tightly rolling the taper to form the snub end. This method of forging snub end scrolls was typical of English 18th century ironwork.

by Dereck Glaser

Photos by Dan Nauman

#### Lesson #16- Forging a Ribbon Taper

*Definition:* Reducing the cross section of a bar

*Overview:* A ribbon taper tapers in thickness while the width of the parent bar remains constant.

*Intent:* The student will forge a ribbon taper with a resulting taper length of 2 3/4", while maintaining the width of the original parent stock..

*Tools:* Basic tools, including a straight edge, and outside calipers.

*Material:* Mild steel, 1/4" x 3/4"x 24".

*Forging dynamics:* In Step One, your task is to produce a "set up shape." (See *Terms* at the end of this lesson for a definition of set-up shape.) The set-up shape you will produce reduces width and increases thickness. This shape facilitates the drawing of the ribbon taper in Step Two. Were the thickness reduced first, the resulting increase in width makes the bar difficult to forge back down to the parent stock width, as the material wants to fold. (See photo 4a)

#### Step One

Take a bright yellow heat two inches long. Place the heated portion level on the anvil with the end even with a rounded far edge of the anvil to prevent the angled edge of the hammer from contacting the anvil face. Place the bar standing on edge so that you are looking at the thickness of the material, and with the end you are holding slightly elevated. Begin to forge the end with a



3. Side view of the set-up shape. Notice how the thickness of the parent stock has increased towards the tip.



2. Notice the angle of the hammer and of the bar, as well as bar placement on the anvil.

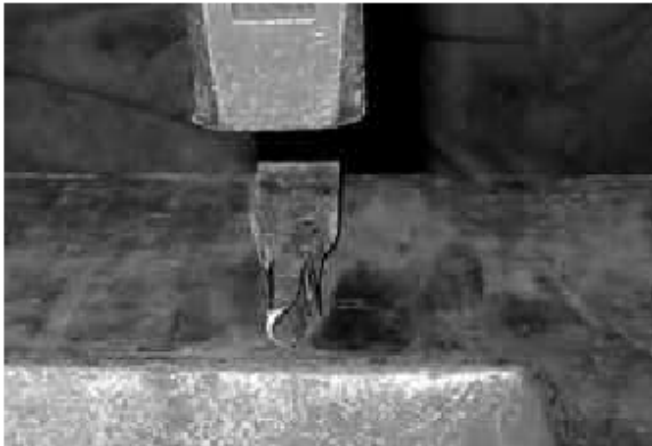


3a. Top view of the set-up shape. Notice that the width of the parent stock has decreased towards the tip.

slightly angled hammer, just about the width of your hammer face. (See Photo 2) Continue forging to lengthen the taper to produce a symmetric angle to both sides, being careful to keep the taper centered to the parent bar.



4. Correct position of the bar and set-up shape on the anvil to begin drawing out the ribbon taper.



4a. If the set-up shape is forged too thin, the metal will fold when drawing out the ribbon taper, as shown here.



5. Correct position of the bar on the anvil to finish the ribbon taper. Notice that the bar is slightly elevated on the holding end. Note also the angle of the hammer.

*Forging dynamics:* If you only work one side of the bar, mushrooming of the metal on one side will occur. This happens because more force is coming from the hammer, displacing more material than the force from the anvil. You will need to rotate the bar 180 degrees, alternating blows on the opposing sides, to avoid this problem.

At this point, the bar has decreased in width, but increased in thickness. This is your set-up shape, and should measure 1 1/2" long. (See Photo 3, and 3a)

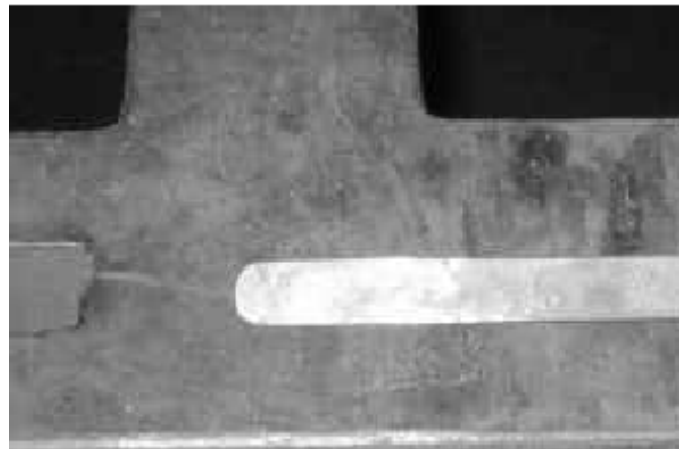
#### Step Two

Take a bright yellow heat two inches long, placing the end being forged in the same area of the anvil as in Step 1, with the wedge perpendicular to the face of the anvil. (See Photo 4) Keep the bar parallel to the face of the anvil as you re-establish the thickness. You will witness the width you reduced begin to widen as the thickness begins to reduce. Forge rhythmically and symmetrically, rotating the bar 180 degrees at regular intervals to maintain an even width.

Next, slightly elevate the holding hand and begin to forge the very end of the bar, angling the hammer face in a complimentary angle to the raised bar. (See Photo 5)

As you forge, you will see the set-up shape begin to transform into the intended shape. As your proficiency of forging grows, alternate the blows to forge the thickness and the blows controlling the width. Rhythmic forging is important, as it allows you to incorporate more forging blows of various purposes into each heat; enabling you to get more work done. Keeping the taper on center is an ongoing process, and best not left to waiting until the taper is completed. (See CHF lesson #11 for straightening techniques, the *Hammer's Blow*, Vol 13, #2, Spring 2005.)

To increase the length of this type of taper, first make sure that the width has been established. Then proceed to forge the bar back, behind the tip, drawing out more of the parent bar into the taper. (See photos 6 and 7 for the final shape of the ribbon taper.)



6. Top view of finished ribbon taper

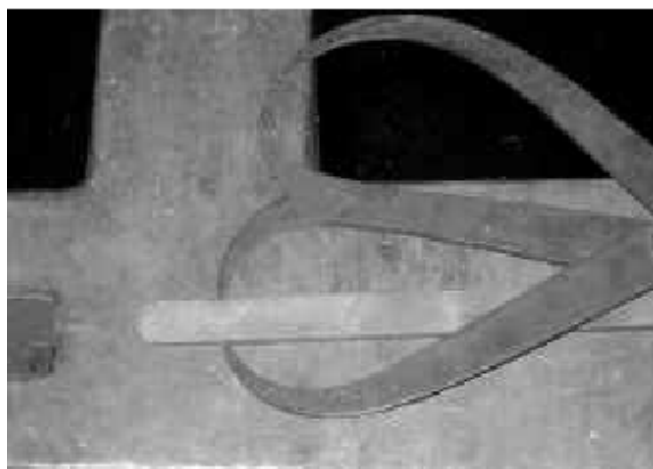
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**CONTROLLED HAND FORGING**


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7. Side view of finished ribbon taper, and checking with straight edge.



8. Checking width of ribbon taper with outside calipers.

**Targets:**

- The taper should be centered on the bar.
- Edges should be straight, faces flat. (No concavity or convexity. Check with a straight edge.)
- The bar should maintain the original parent stock width. (Check with outside calipers, see photo 8.)
- With practice, you should be able to make this taper in one heat.
- Two to three heats would be acceptable for the first attempts.
- The finished taper should be 2 3/4", plus or minus 1/16".

Note: If you subtract the non-forged portion of the bar from the overall length of the starting length, the difference will tell you how much of the bar was used for the taper. This is useful information, providing you observed the original stock size.

-The end of the bar should not be more than 1/64" (one sixty fourth of an inch) in thickness.

Note: An alternate process to minimize the 360 degree spread of material would be to use the horn of the anvil to draw out the taper. This could be done in conjunction with the set-up shape (resulting in vastly different results), or by itself, eliminating the set-up shape altogether. The rounded shape of the horn acts as a cross peen, or fuller, directing most of the material in two opposing directions.

**Terms**

Set-up shape- A shape that is made early in the forging process to facilitate, anticipate, and define the final shape of the forging.




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**Opportunity To Demonstrate and Sell Your Stuff**

This is advanced word about an event to be held September 17, 18 and 19 in Roxboro, NC (north of Durham).

The Flat River Antique Engine & Tractor Club is having their annual fair featuring tractor pulls, antique car shows, and much more.

They asked metalworker and blacksmith, Jason Craft, to arrange for blacksmiths to hold demonstrations to entertain and educate their visitors. Jason will provide coal, forges, anvils, post vices, and some steel. You, of course provide your expertise and tools. You may bring items to sell or display. The club will not ask you to share with them any of the proceeds from your sales. They are just happy to have you there.

The first day, Friday, will be open only to school children, not the general public. This is a good opportunity to make youngsters aware of our craft and our art.

If you are interested in participating in this event please contact Jason Craft at:

336-599-6221 Home or 336-504-3614 Cell

**EDITOR'S NOTE:** This article was originally printed in the Fall 2006 issue of "Hammer's Blow". It is from a series of educational articles, directed towards beginning blacksmiths, made available by ABANA

## CONTROLLED HAND FORGING

# Drawing Out Part 2

by Dan Nauman

Drawings by Tom Latané

### Lesson #17: Forging a square bar into a round bar.

*Definition:* Reducing the cross-section of a bar

*Intent:* The student will learn to take a bar with a square cross section, and forge it into a bar with a round cross section, maintaining a consistent diameter throughout the length of the bar.

*Tools:* Basic tools, 1/2" "V" tongs.

*Material:* 1/2" square x 6". (One half inch square x six inches.)

#### Step One

Heat 4" of the length of the bar to a bright yellow heat.

*Note:* Do not leave your tongs in the fire when heating the bar. Doing so could heat the tong jaws to a malleable temperature, and will cause the jaws to distort when pressure is applied by grasping the bar.

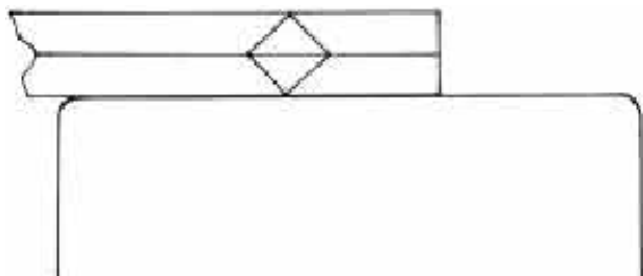
Your goal in this first step is to form the bar into an octagon.

Place the hot end of the bar, with one corner level on the anvil face. Make sure the opposing corner is directly above; not leaning to the right or to the left. (See drawing #1.)

*Note:* This initial position of the bar is important, as you will be making the square bar into a perfect octagon before forging it round. If the corners of the bar are not positioned correctly on this first step, the bar will twist, and you will get more of an oval cross section than a round cross section later in the process.

The end of the bar should be placed at the midpoint of the anvil face. Begin striking the end of the bar, with the hammer face parallel to the anvil's face. The facet you forge should be about 3/16"- 7/32".

*Note:* Do not chase the bar with the hammer. In other words, after each blow, feed the bar forward about half the width of your hammer's face. The hammer blows should remain



1a. The bar on the diamond, held level with the anvil face, resting on one corner

concentrated in the same area of the anvil as your first blow. Since the position of the bar is moving, and the hammer direction is constant, you will find it easier to maintain control of the blows.

After each blow of the hammer, assess the impression to see if your hammer is maintaining a nice flat facet. If the previous blow shows a mark from the edge of your hammer, or a facet tendency to the right or to the left, adjust your hammer to make the correction. A proficient smith constantly assesses every blow, and adjusts the hammer head, the bar position, or both without breaking the rhythm of his/her blows.

Be attentive to maintain a constant material thickness along the length of the area you are forging.

*Note:* Right handed smiths will have a tendency to forge the facets with a lean to the right, and visa versa for left hand smiths. (See drawing #2.)

Continue forging down the length of the heated bar. Then rotate the bar 90 degrees (right or left) to forge down another corner the full heated length of the bar. You have now forged four square corners of the square bar into facets.

*Forging dynamics:* The anvil is also flattening the opposing corner. Note that the width of that facet will be narrower, and will need to be dressed with the hammer.

The metal itself is acting as a shock absorber. The more stock between the anvil and hammer, the less force applied by the anvil.

Also, the original four facets will begin to slightly bulge. (See drawing #3.) This is caused by the force of the hammer blows, and since the bottom of the bar is supported by the anvil, the metal will seek the path of least resistance. These facets will need to be lightly dressed with the hammer to have eight uniform and flat facets.

These dynamics will be more apparent when working larger bar stock. The 1/2" bar that you are forging in this lesson may show little visible difference in facet width or bulging.

Rotate the bar 90 degrees in the same direction as you did earlier. This facet was forged by the anvil face, and will need to be lightly dressed, as will the next successive facet at 90 degrees.

As you are forging these facets, be aware of the width of the original four facets, as they are now becoming narrower, and have slightly bulged. The heat in the bar has diminished by this point. If the bar still has some dull orange color, begin to dress the all facets to a uniform width, with lighter blows. If the bar is more red than orange, reheat to a medium orange, and dress all the facets.

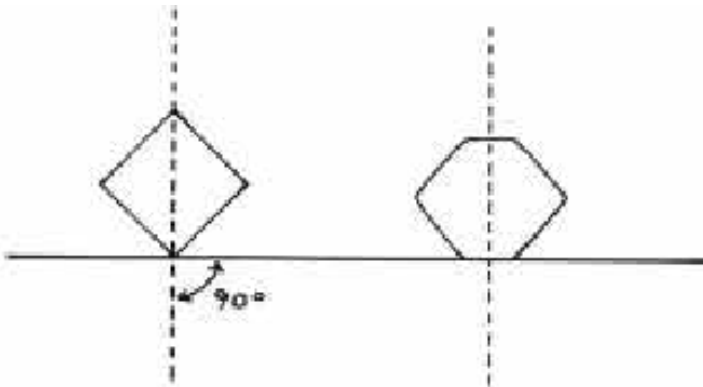
*Note:* Do not make the mistake of trying to dress the facets at a high heat. The facets of the bar are difficult to see when the

th

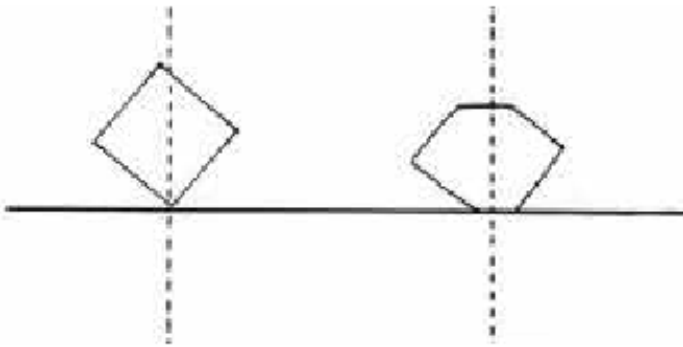
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**CONTROLLED HAND FORGING**


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1b. When the bar is held correctly, with the line between the top and bottom corners perpendicular to the anvil face, the resulting facets will be centered on that line.



1c. If the bar is not held with the top and bottom corners lined up perpendicular to the anvil face, the first few hammer blows will cause the bar to twist and the resulting facets will be skewed.

bar is heated brighter than a medium orange. If the bar is forged, even though the facets cannot be readily seen, the result is a bar with mis-aligned facets, twisted facets, or corners that have been nicked.

As the bar cools, and the facets and their respective corners are becoming uniform, lighter blows may be used to smooth the eight facets, and to sharpen the eight corners. This is often referred to as a "finishing heat."

### Step Two

Turn the bar around, and heat four inches to a bright yellow heat. You will be heating the bar partially into where you have already forged. You do this so that the area you wish to forge remains hot enough to forge the rest of the bar into an octagon.

Proceed to forge the end of the bar as in step one, and gradually work towards the middle of the bar until the facets blend into one another. Be careful to maintain the bar level on the anvil, and to keep your hammer blows parallel to the anvil face.

*Note:* It is at this point you will find out if you have a tendency to forge with your hammer head to the right or to the left. When you forge the facet on the opposing side of the bar, the facets should meet on the same plane. If there appears to be a twist at the point where your facets meet, you are probably not forging with the hammer head parallel to the anvil face, or you are not holding the square corners of the bar perpendicular to the anvil face. The correction is a delicate matter. With lighter blows, dress the errant facet to the correct plane

by altering the position of your hammer before proceeding to forge the succeeding facets.

If there is a constant twist throughout the bar, again this is a result of a right or left forging tendency. It could also indicate that you are holding the bar with the corners out of a vertical line. This twist is difficult to correct.

To correct a slight twist, reheat the twisted bar to a medium orange. Place a facet flat on the anvil face, with the middle of the bar at the near side of the anvil. (See drawing #4.) With light blows, strike the far end of the bar with the hammer face parallel to the anvil face. Proceed with your blows to the middle of the bar. Repeat this on all eight facets, or until the twist has been removed. Turn the bar around and repeat if necessary. The danger in this corrective action is that the bar's cross-section may be reduced undersize, and could require upsetting to regain the proper thickness. A radically twisted bar (more than 1/8 revolution) more than likely will prove impossible to correct in this manner.

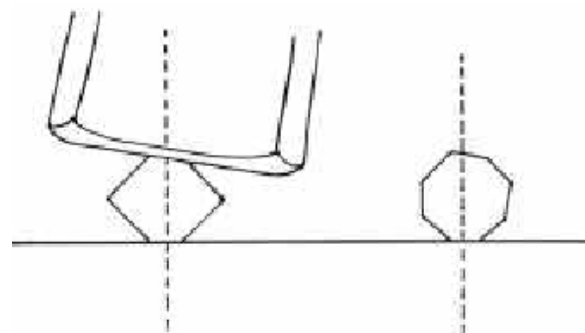
Of course, the bar could be heated to a dull orange, then placed in the vise and twisted to remove the twist. It is the aim of these lessons to teach the student to use the basic tools to increase hammer control, and less reliance on peripheral tools. The best way to avoid the twist is to be careful and forge square to the anvil, and also to hold the steel in the proper position.

### Step Three

You should now have a uniform octagon. Check the bar thickness on all sides with an outside caliper. The facets should all be uniform in width, and the corners sharp.

The bar should also be straight. Check with a straight edge. The bar should also be 6 5/8" long, and the width across the facets between 17/32" to 9/16".

*Forging Dynamics:* Note that the cross section of the bar appears to have grown in size. The measurement across the diamond of the parent square bar is just under 11/16". What has happened is that the metal in the corners has been redistributed by forging, and in actuality, the cross section has been reduced, and the length of the bar has increased.

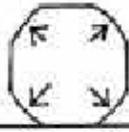


2. The result of the hammer blow tilted to one side.

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**CONTROLLED HAND FORGING**


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3. The remnants of the four original faces of the bar are shown bulged by the displacement of the metal as the corners are forged.

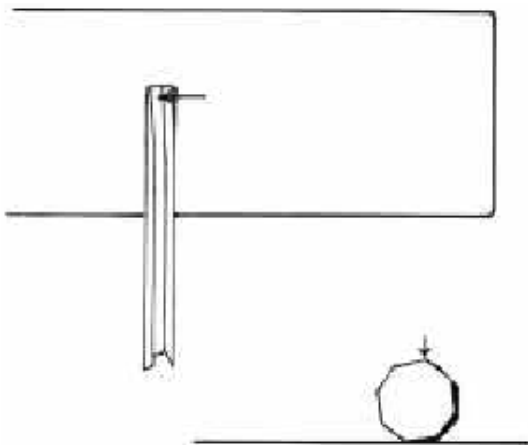
You may also find that the ends of the bar are thinner than in the middle. This is because there is less resistance at the ends of the bar, so the bar stretches easier at these points.

If your bar's ends are thinner, you will need to upset them and redress the facets to obtain a uniform cross section.

#### Step Four

You are now ready to forge the bar into a round cross section. The bar is longer as you have drawn out the bar to make the octagon. Heat four inches of the bar to a medium orange. Place the end of the bar in the middle of the anvil face with the bar lying level on one corner. With quick light blows, proceed to forge down the length of the hot bar as you did in Step One. Rapidly repeat on all corners. (See drawing #5)

When you have knocked all the corners down, place the end of the bar back at the center of the anvil, and begin to rock the bar back and forth 180 degrees. Then with light rapid blows, begin to refine the bar into a round cross section. Your goal in this step is to erase any sharp edges and facets. Aim the hammer at any sharp edges that remain on the bar. If you continually strike the facets, they will increase in width and the bar will not be forged to round. Work the bar about one width of the hammer's face until the bar is round (no facets or sharp edges.) Then feed the bar forward, and repeat the process, consecutively working



4. Correction of a slight twist may be accomplished by light flat hammer blows to the high corner at the end of the bar while the middle of the bar rests with a facet flat on the near side of the anvil.

only the width of the hammer's face at a time. Reheat to medium orange if necessary to complete this side of the bar. Rotate the bar to the radius that faced the anvil, and proceed with the rocking motion and continue refining to round.

*Note:* Working the bar in hammer face width segments makes it easier to maintain a uniform diameter.

You may work the bar to a black heat (finishing heat) to refine the bar, but do so only with very light rapid taps, and only if the major facets and edges have been removed.

*Forging dynamics:* The black heat is a brittle heat, and cannot take the abuse of a heavy blow. Heavier blows at a black heat will result in cracking, splitting, or snapping.



5. Sixteen rough facets are created by forging the eight corners of the octagon. Light rapid blows are then directed at the high spots while the bar is rolled back and forth. Continually rolling in one direction can cause a twist in the bar.

#### Step 5

Turn the bar around, and repeat the process as in Step 4.

#### Targets

- The bar should be straight.
- The bar should have no facets or edges.
- The bar should have a uniform 7/32-9/16 diameter throughout its length.
- The bar should be 6 3/4 inches long, plus or minus 1/16".

# Where Are Our Members?

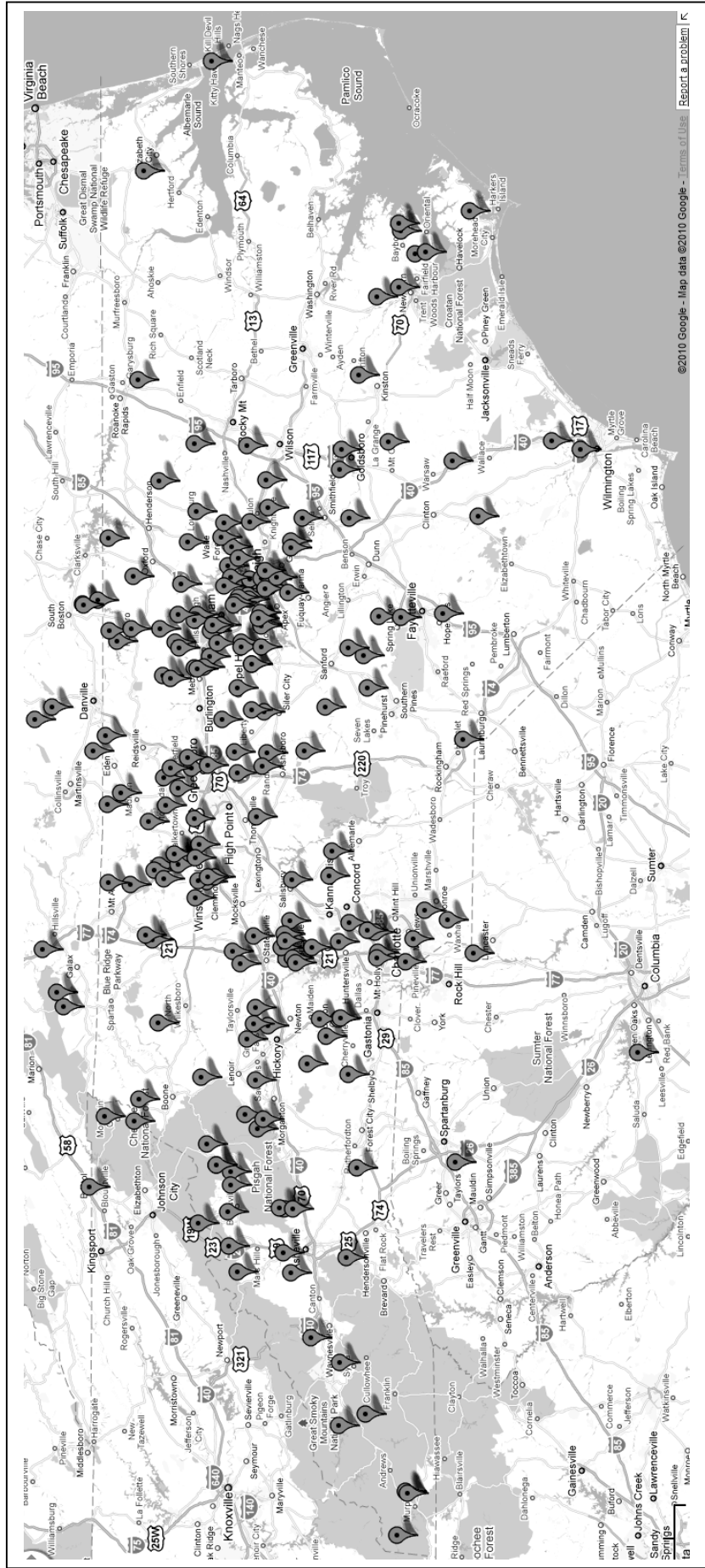
I thought you would like to know how our membership is distributed across the state, country, and even the world. Currently, we have 217 active members. The map below shows a pointer for each of our North Carolina Members and some of our members in South Carolina and Virginia. Here's the breakup by state:

- North Carolina: 198
- Virginia: 6
- South Carolina: 5
- Tennessee: 2
- Florida: 1
- Indiana: 1
- Kentucky: 1
- Alabama: 1
- Wisconsin: 1

And, of course, we can't forget our member in Australia. How's it going down there, John?

I wish Google Maps used heavier lines for border outlines. You will have to look closely to see the state borders.

I would like to thank my son Adam Lyon for developing the programs to make the map below possible. And thanks to Google.





# 1<sup>ST</sup> ANNUAL SUMMER IRONFEST June 19<sup>th</sup>, 2010

*Yesteryear School of Blacksmithing . 15421 Five Forks Rd . Amelia, Virginia .*



## Demonstrator: Randy McDaniel

He began his experience in blacksmithing with a class from an 81-year-old blacksmith in 1972. That was the spark that ignited his passion for forging hot metal. Randy also learned from other "retired" smiths, researching the craft in libraries, by taking craft schools classes from various skilled smiths such as Frank Turley, Francis Whitaker and Ivan Bailey, and by participating in blacksmithing conferences. Mr. McDaniel traveled to England in 1987 to participate in the British Artist Blacksmith Association's International Conference in Hereford and to study ironwork in London. In 1988 Randy was baptized as a smith by Manfred Bredhol from Aachen, Germany.

Mr. McDaniel has also gained recognition and acclaim for writing and illustrating "A Blacksmithing Primer, A Course In Basic And Intermediate Blacksmithing". Originally self-published, due to its' success is now being published as a second edition by Finney Books. Blacksmiths, blacksmithing groups and even schools around the world are using this book to teach basic to intermediate forging. This book has also been professionally filmed as a 6 hour video/DVD.

### SATURDAY:

**8am:** "Gates" Open

**9:30am-4:30pm:** Demonstration by Randy McDaniel will take place in the school

**12pm-1pm:** LUNCH BREAK(hot dogs & Hamburgers available), Iron in the Hat, Silent Auction

**1pm:** Auction closes and high bidders may pick up their items.

### LODGING:

EconoLodge Amelia  
(Less than 10 miles)  
804-561-4220

Amelia Campground  
(Less than 10 miles)  
804-561-3011

*Room for free primitive camping behind the school as well!!!*

**TAILGATING!!!  
TAILGATING!!!  
TAILGATING!!!  
TAILGATING!!!**

### IRON IN THE HAT

**Bring an item or two!!!**

### ADMISSION:FREE

*Kids 12 and under are FREE*

"Yesteryear Forge" will also be open to view Mike Tanner's large selection of antique blacksmith tools still in use! You will also have the chance to see his rare and VERY unique 1,245lbs. Refflighaus anvil!

## HOSTED BY: THE BLACKSMITH GUILD OF VIRGINIA

### Reminders:

- **IRON IN THE HAT!** This is a free event because of YOUR support with this great tradition!
- **TAILGATERS ARE ALWAYS WELCOME!**
- **Plenty of Parking and lodging near by!**
- **Silent Auction with all the demonstrated items from: Peyton Anderson, Fred Crist, Jim Cooper, Dan Boone, Shel Browder, Donated swage block provided by Blacksmith Supply, and much, much more!**

### For more info contact:

Peyton Anderson  
[president@blacksmithguildofva.com](mailto:president@blacksmithguildofva.com)  
By phone: 434-390-6203

### Websites:

<http://www.yesteryearschool.com>  
<http://www.blacksmithguildofva.com>

*Custom directions available from websites*

### Event Registration Form

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

Are you tailgating? YES \_\_\_\_\_ NO \_\_\_\_\_

#### Liability Release

*This event is a special event by The Yesteryear School of Blacksmithing for the purpose of reviving the art and craft of blacksmithing. While all reasonable precautions are taken to prevent personal injury to participants and their property, I recognize that there are inherent dangers connected with this activity, as well as other common hazards that exist. I accept my responsibility to have and wear eye protection at all times when I am watching or in the vicinity of the demonstration(s). All who participate, and accompanying guests, release The Yesteryear School of Blacksmithing, its owners and employees, The Blacksmith Guild of Virginia, its officers and the demonstrator/instructor from liability should there occur an injury or accident involving anyone while participating in this event. I have read and understand these conditions. I agree to hold blameless all parties helping to put on this event for any claim arising from injury or property damage.*

Sign: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

#### ADDITIONAL GUESTS

Name 2: \_\_\_\_\_

Name 3: \_\_\_\_\_

Name 4: \_\_\_\_\_

#### **Mail to:**

Yesteryear School of Blacksmithing  
15421 Five Forks Rd.  
Amelia VA 23002

You are welcome to RSVP by emailing: [president@blacksmithguildofva.com](mailto:president@blacksmithguildofva.com)

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## Report of Ammo Can Forge Project

Eric Campbell and his wife Marion of the Triangle Area Blacksmiths Guild hosted a gas forge build on Saturday May 9, 2010 at the Campbell's shop in Raleigh, NC. Eric Campbell came up with a no frills gas forge body out of a S.A.W ammo can which he gives a firebrick floor, a lining of inswool, some fireclay and itc100 to protect the inswool, hinged refractory doors, and some plumbing parts to receive the burner. There was a full shop of people and everyone left with a gas forge body ready for a 3/4 inch burner to be dropped in the burner holder or had arranged a followup session.

For more information please goto [www.forgemonkeys.com](http://www.forgemonkeys.com) or email [solvarr@gmail.com](mailto:solvarr@gmail.com)

# 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*

### Wanting to Purchase a 25# Little Giant

NC ABANA'S BOLTS group is looking for the small Little Giant to take to events to use for demonstrations. Any style or condition - we will refurbish. Call Amos Tucker at 252-289-7317

### For Sale – Antique Forge

I have an antique forge with some tools- it appears to still work. It is from the Champion Blower and Forge Company, Lancaster, Pa. I was told it is about 100 yrs. old. I also have a few blacksmith tools to go with it. I am interested in selling it. I live in Florence, S.C. E-mail me if you are interested in it. I bought it for my brother who has done some blacksmithing, but he has become disabled from cancer and is unable to use it. Thanks Martha Smith - memarmarsc@vahoo.com

### For Sale - Looking To Sell As A Complete Set Up:

Large Hay-Budden Anvil	Sheet metal anvil	Post vise	Propane forge on stand	a lot of tongs
Gattis Williams		New Bern, NC		252-637-7348

If Interested, I will be happy to email pictures

### 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, Contact me for price/availability. Reasonable delivery if I am headed to your area..

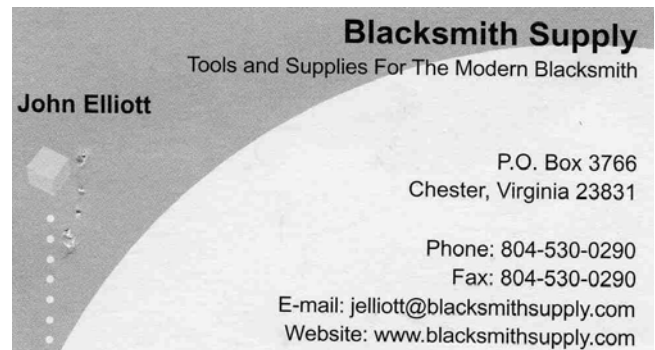
Beverly Shear blades sharpened, \$35 + postage. Blades must be removed from shear, extra cost for deep nicks or blades previously sharpened at angle.

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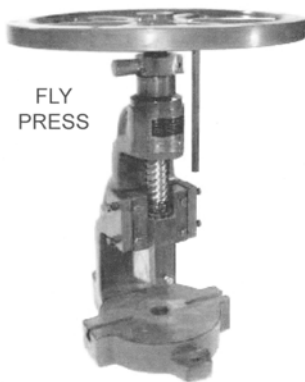


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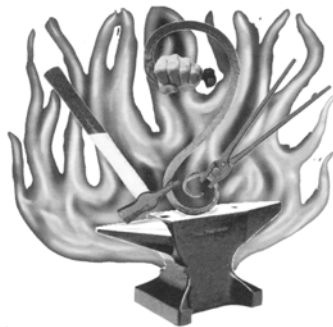
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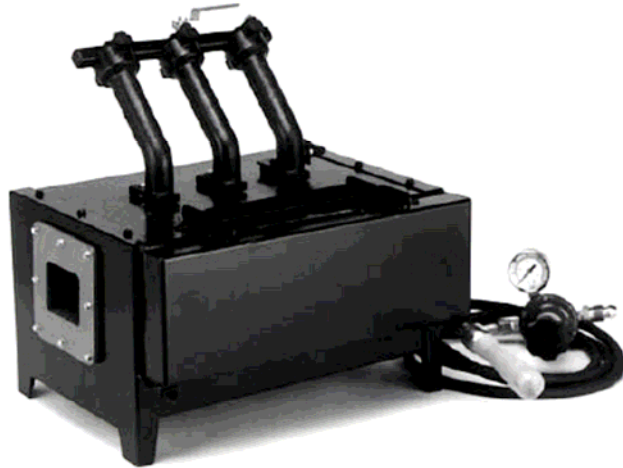
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### Coal For Sale

I have roughly 15 tons of Sewell Vein pea stoker washed coal from the Green Valley Mine. 15.5 BTU, 1.25-2% ash. I sell it in 50 lb. bags for \$10.00 and no charge for the bags-you pick up. Whatever bulk load the buyer wants, my front end loader bucket holds 400 lbs. \$10.00 loading fee (or I can furnish shovels). I prefer not to make deliveries. I should have a consistent supply for several years. References available. Fred Pugh 5332 NC87N Pittsboro, N.C. 919 542 4164

### Here is an Excellent Source of Tool Steel:

The Atlantic Steel Corp  
 35-27 36th St.  
 Astoria, NY 11106

### For Sale: Small Oxygen and Acetylene Tanks with a plastic carrier.

Easily carried with place for hose. No hoses or regulators included. Originally purchased from National Welders. Current price is \$250. Selling them for \$150.

Parks Low at 919 818-3036

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New Phone Number(s): \_\_\_\_\_

New E-Mail: \_\_\_\_\_

Comments: \_\_\_\_\_

### MEMBERSHIP APPLICATION

NORTH CAROLINA CHAPTER OF ABANA

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: (\_\_\_\_\_) \_\_\_\_\_

E-mail Address: \_\_\_\_\_

ABANA Member?: Yes No

Blacksmithing Experience: \_\_\_\_\_

DUES: \$25.00 per year (within USA)  
\$35.00 per year (outside USA)

MAKE CHECK PAYABLE TO: NC ABANA

REMIT TO: Marty Lyon  
220 Fearington 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.

### ABANA APPLICATION

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Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

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Telephone: (\_\_\_\_\_) \_\_\_\_\_

Library Code of Item: (if known) \_\_\_\_\_

Title of Item: \_\_\_\_\_

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 2010

<b>January</b>	☞ <u>Regional Meetings</u>
<b>February</b>	☞ <u>Regional Meetings</u>
<b>March</b>	☞ <u>Regional Meetings</u> ☞ <b><u>1<sup>st</sup> QUARTER CHAPTER MEETING</u></b> <b>March 20</b> AT 9:30 A.M. DEAN CURFMAN'S, OAK HILL IRON WORKS MORGANTON, NC
<b>April</b>	☞ <u>Regional Meetings</u>
<b>May</b>	☞ <u>Regional Meetings</u>
<b>June</b>	☞ <u>Regional Meetings</u> ☞ <b><u>2<sup>nd</sup> QUARTER CHAPTER MEETING</u></b> <b>June 26</b> AT 9:00 A.M. DIXIE FAIRGROUNDS WINSTON SALEM, NC
<b>July</b>	☞ <u>Regional Meetings</u>
<b>August</b>	☞ <u>Regional Meetings</u>
<b>September</b>	☞ <u>Regional Meetings</u> ☞ <b><u>3<sup>rd</sup> QUARTER CHAPTER MEETING</u></b> <b>TBD</b>
<b>October</b>	☞ <u>Regional Meetings</u> ☞ <u>Dixie Classic FAIR</u> OCTOBER 2 – OCTOBER 11 ☞ <u>NORTH CAROLINA STATE FAIR</u> OCTOBER 15 - 25
<b>November</b>	☞ <u>Regional Meetings</u> ☞ <b><u>BONUS MEETING</u></b> <b>Date TBD</b> at 9:30 a.m. J.C. Campbell Folk School, Brasstown
<b>December</b>	☞ <u>Regional Meetings</u> ☞ <b><u>4<sup>th</sup> QUARTER CHAPTER MEETING</u></b> <b>TBD</b>

## 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  
2<sup>nd</sup> Wednesday evening, each month  
(2)

**Triad Area Blacksmiths**  
Marshall Swaringen Advance, NC  
(336) 998-7827  
1<sup>st</sup> Tuesday 6:30PM for demos  
3<sup>rd</sup> Saturday, 9AM for business  
and all day forging  
Dixie Fairgrounds, Winston Salem, NC  
(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  
2<sup>nd</sup> Sunday, each month  
(5)

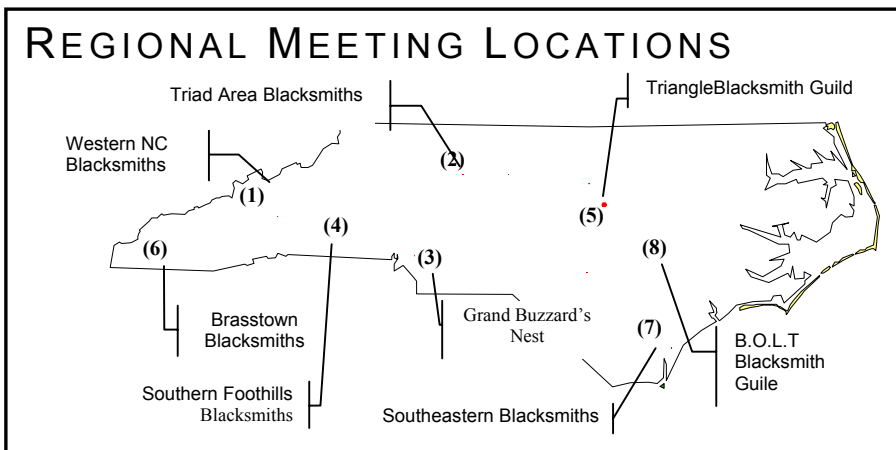
**Triangle Blacksmith Guild**  
Randy Stoltz Cary, NC  
(919) 481-9263  
1<sup>st</sup> Saturday, even # months  
(6)

**Brasstown Blacksmiths**  
Paul Garrett Brasstown, NC  
(828) 835-8441  
3<sup>rd</sup> Saturday, even # months  
Noon to 4PM  
*Note Changes*  
(7)

**Southeastern Blacksmiths**  
Richard Coley Wilmington, NC  
(910) 547-3131  
Quarterly Meetings  
(8)

**B.O.L.T. Blacksmith Guild**  
Amos Tucker Kenly, NC  
(252) – 289-7317  
1<sup>st</sup> Sat. or Sun. Even # months

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



President

**Cindy (for Jimmy) Alexander**  
922 Lakeside Drive  
Durham, NC 27712  
919 / 684-7820  
jima136040@aol.com

<u>PLEASE WELCOME THESE NEW MEMBERS</u>		
Luke R. Baker	Oriental	NC
Chris Hewett	Wilson	NC
Sarah Mostafa	Chapel Hill	NC
Mark Thornburg	Dallas	NC
James Merritt	Apex	NC
Anthony Mull	Eden	NC
Charles Taylor	Harrells	NC
Steve Young	Durham	NC

Vice-President

**Garrett Dunn**  
119 Tanager Ln.  
Chapel Hill, NC 27517-6452  
919 / 469-1317  
gngdunn@gmail.com

Secretary

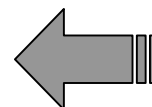
**Marty Lyon**  
220 Fearington Post  
Pittsboro, NC 27312  
919 / 642-0098

NCABANAML@EARTHLINK.NET

Treasurer

**Parks Low**  
8108 Deermeadow Drive  
Apex, NC 27539  
919 / 818-3036  
P.Lowjr@att.net

**Don't Forget**  
**2010, 2nd Quarter Chapter Meeting**



June 26 - 9:00 AM

Dixie Fairgrounds, Winston Salem, NC

**North Carolina Chapter Artist Blacksmith  
Association of North America**

**THE HOT IRON SPARKLE**

Marty Lyon, Editor  
220 Fearington Post  
Pittsboro, NC 27312  
919 / 642-0098



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