

THE HOT IRON SPARKLE

* Newsletter of the North Carolina ABANA *

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Volume 28 Number 4



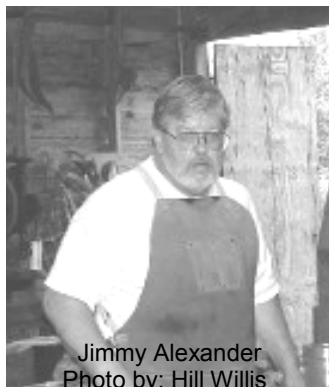
4th. Quarter 2010 – Oct/Nov/Dec



Jim Gallucci's Four, Sixty Foot Light Towers In Raleigh

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A Message from Our President



Jimmy Alexander
Photo by: Hill Willis



Cindy Alexander

PRESIDENT'S LETTER written by the 1st lady/acting president

We held our third quarter meeting at Jimmy Alexander's shop in Durham on September 25. People arrived early and the tag sale started. Robert Timberlake demonstrated in the morning showing the group his talent in blacksmithing. After showing the crowd how to make a hinge he used Jimmy's wizard head punches and made a wizard head. It was awesome!

After feasting on lunch from the Qshack (no one left hungry!) the tag sale continued. I would like to thank everyone for purchasing Jimmy's things, it means a lot to know fellow chapter members have it. Everything that was left (including the metal) has been taken to the folk school. I would like to thank Robert Timberlake for all of his help in tackling Jimmy's shop.... man he had so much stuff!

We held nominations for treasurer and president. Jim Kennady was nominated for treasurer and I was nominated for president. Nominations will be held again at our next meeting.

Well both of the fairs are over for another year. I spent a day at the State fair in the blacksmith shop tending to the sales and watching everyone at the forge. I would like to express my sincere thanks to Al Andrews and Parks Low for the fabulous job they do running the Heritage Forge at the State Fair. I'll never forget watching Al put new pine straw out when it was raining..priceless! I look forward to hearing how both fairs went

We will be having our board meeting for the Madison Conference next month, I'll keep you posted. Remember I need to have NC blacksmiths at the conference to demonstrate in the 3rd forging station. The demo slots will be from 1.5 to 2 hour time slots. It would be great to have a good representation from the state in this station dedicated to Jimmy and Bert. The conference date is May 19, 20, 21 and registration fee is \$50 pre registered and \$60 at the door. Please let me know if you are planning on going to the conference and would like to demonstrate. I'll sign you up!

The forth quarter meeting will be at Peter Ross's on Saturday November 20 at 9:30. Lunch will be served. Hope to see everyone there, I know it will be a great meeting.

Forge Safely,
Cindy

Submissions to the HOT IRON SPARKLE can be made to:

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EDITOR'S AND SECRETARY'S NOTES

Dear Readers,

I hope you enjoy this issue. It was a real pleasure for me to talk to Jim Gallucci at his shop in Greensboro. Jim has a lot good things to say and is a really interesting fellow. He's got a lot of cool guy toys in his studio.

This issue was late because I wanted to get Robert Timberlake's report of the dedication of the Clay Spencer Blacksmith Shop in this issue. The dedication was about two weeks after my deadline. I did not want the dedication to be stale, old, news. Please do not forget that the Folk School bent over backwards, financially, to build the blacksmith shop and could use your help. I have talked about this so much, but it is important to you, them, and to the world of blacksmithing. If you are an ABANA member and get "The Anvil's Ring" check out their Winter issue for an article Paul Garrett and I wrote on the Clay Spencer Blacksmith Shop.

It is time to really think about the Southern Blacksmith Association's conference in Madison Georgia (May 2011). NC ABANA has the leadership roll in the operation of this event. As you may know, the chairmanship passes from member organization to organization each time it is held. For 2011, the baton has been passed to us. Cindy is looking for demonstrators to man the third forging station. See her "President's Letter" on the preceding page. Please recall from my last "Secretary's Report" that the special construction project will be a large flower. Each SBA chapter will make one petal of the flower, and the completed lower will be auctioned off. More information will follow but please be thinking of this project.

I have not printed a directory of members for quite some time now. Luckily, it seems that I can come up with better content, and I don't really wish to add eight more pages to the newsletter because of the cost. Besides, I am a little uncomfortable about having all of your contact information (address, phone number, email address) out there especially since I make the newsletter available to affiliates and a few other groups. I have always had members contact me asking how they can reach another member, and I always supply the information. I think that is a good approach. If you disagree please let me know or start a discussion on the Google Group. If you do not wish me to give out your contact information please let me know and I will indicate in the database your desire for privacy.

I added "Secretary's Notes" to the topic heading above because I wish to put on my "Secretary's hat" for a moment and mention that we will be trying to get a little "organization" into our organization. Our by-laws call for us to have board meetings once a year and we have not been complying. Now, we have things to discuss and that meeting will take place before the year is out. One thing, for sure, concerns our elections. If we have a contested election, the by-laws say the ballots are counted during the next meeting after November (where we have the second round of nominations). That next meeting is in March of 2011. It also says that the new officers take over in January – ouch, we need a by-law change.

Marty Lyon, Editor

SECRETARY'S REPORT

Marty Lyon, Secretary NC ABANA

Nominations were held for the offices of President and Treasurer on NC ABANA.

Cindy Alexander was nominated for President by Marty Lyon, and was seconded by Tom Watkins

Jim Kennady was nominated for Treasurer by Parks Low, and was seconded by Marty Lyon

Nominations will be open again at our forth quarter chapter meeting on Nov. 20 at Peter Ross' shop.

If there are no other nominations at that meeting, Cindy and Jim will be considered elected as President and Treasurer restively. If there are further nominations at the chapter meeting, I will mail ballots out to the membership immediately thereafter.

Marty Lyon, Secretary NC ABANA

Regional Group Meetings

Brasstown Blacksmiths – Paul Garrett

The Brasstown Blacksmith's October gathering was held at Paul Garrett's shop and had a good turnout in general. Severt Jacobsen brought along a stake tool for sheet metal that he pre-heated and welded up. And we all played around with Paul's recent acquisition, and old Sligo 27" band saw that he picked up on the cheap at Quad State. It needs to be lovingly restored, and have the babbit bearings either re-poured, or replaced with bronze. We fiddled with it some and discussed babbit.

We also played with a handle finial that was seen demo'd at the Folk School by Dale Morse from Virginia. It's fun to do, and not too hard either. We used both round and square stocks to do them, and both worked fine.

We also experimented with a twist called a barley twist. It is a very old detail usually associated with furniture and carved out of wood. Paul had been intrigued with the twist for a number of years, and wondered how to do it in steel. He saw an example in an iron work museum in Rouen France last summer in the form of a chair leg, and twisted out of about 7/8" round stock. His traveling buddy Matt Jenkins and he speculated about how it was done, and surmised that it could be done by twisting two different size rounds together and then removing the smaller of the two without disturbing the larger, and leaving the final shape of the twist.

It worked great, and all of us saw the potential to use it in different projects.

Our next gathering will be in December at John Ziegler's shop and house for a Christmas potluck.



Handle Finial



Barley Twist

B.O.L.T.S. Blacksmith Guild – Amos Tucker

B.O.L.T.S. at The CSS Neuse and Gov. Caswell Memorial

Several members of the BOLTS group were proud to demonstrate the art of blacksmithing and represent NCABANA on the Second Saturday event at The CSS Neuse Memorial in Kinston NC. Second Saturdays have been a statewide campaign to bring visitors into historic sites such as The Neuse, Charles B. Aycock Birthplace, and Bentonville Battlegrounds. Our on Kirt Jarrett has set up and demonstrated at all of these as well as a dozen or so other civil war sites peppered across the southeast. He is shown here with his replica 1860 military forge wagon which he admits gets him in to a lot of events.

Our cook for the day was one of our newest members Dexter Langley. Dexter educated the group on how well and how cheap we can all eat if we make a pot of stew. For less than \$3.00 each we had all the beef stew and cornbread you could ask for and that included drinks. For you other guilds



Andy Anderson Riding a Shaving Horse

out there having the same problem we were with feeding your group affordably, you may want to consider throwing some mixed vegetable, tomato juice, and a little meat in a cast iron pot and put it over an open fire. If nothing else it makes a warm place to back up to.

Even though we had three forge areas set up, we didn't just demonstrate blacksmithing. While members like Chris Hewett made railroad spike knives we had a shaving horse and draw knife showing wood working techniques. We also brought along a rope making machine that kept the children pretty busy. All in all it was a good day.

A little reminder, the BOLTS guild has a blacksmith at the Tobacco Farm Life Museum in Kenly on First Saturdays and another on second Saturdays at Historic Waynesborough Village in Goldsboro. We also help with several events throughout the year which often doubles for our meetings. Any questions contact amostucker@earthlink.net



Chris Hewett Making A Railroad Spike Knife

Triangle Blacksmith Guild – Randy Stoltz

The Triangle Blacksmiths Guild met Saturday, October 4, 2010 at the N.C. State Fairgrounds Heritage Forge in Raleigh, NC. About 20 members showed up to unpack the tools, clean up the shop, set up the retail area, and prepare for the upcoming N.C. State Fair (October 14 – 24, 2010). With many hands helping out it did not take long to get the shop ready to go. We even fired up the forge to give it a test run, and hammered out some wall racks to hang display items on. The simple racks looked much better than the nails, wire, and boards they replaced.

Interesting note, we made more racks than we needed so the extras were hung overhead on a rafter in case we needed more. During the fair several people saw them and inquired if they were for sale. And yes we sold all the extra racks, making NC ABANA a few extra dollars in the process.

The day went quickly, the weather was great, and we even got to do some forging so it was a good day.



For All Of You ABANA Members

In the winter issue of “The Anvil’s Ring” you will find an article by Paul Garrett and Marty Lyon on the new Clay Spencer Blacksmith Shop at the John C. Campbell Folk School. There will also be a letter to the editor about the Folk School.

Triad Area Blacksmiths – Marshall Swaringen

The Triad Area Blacksmiths held six meetings in the third quarter of 2010. The July and August meetings were held showing members how to demonstrate at the up and coming Dixie Classic Fair. Attention was given to the interaction with the crowd and keeping things going all the time. Attendance had an average of eighteen people at each meeting. The first meeting in September was the final meeting before the Fair and the Honeybee Festival.

Richard Howard took the lead for the Honeybee Festival since Dave Buterbaugh injured his back. Weather was great in Kernersville, NC on September 18, 2010. We were set up in a stage area with seats in front of the forge. There were between twenty to thirty spectators all day long. This was our second time at the Honeybee Festival. This may become our regular Saturday meeting in September.

While on the subject of scheduled meetings, our March Saturday meeting has been moved to the second Saturday. Moving, from the third Saturday to the second Saturday, will allow as many members as possible to attend our meeting and the first quarter State meeting at Dean's shop.

The arrangements were made for everything at the Fair. I would like to thank everybody that helped get the shop in order and supplied on hand. Please see the special write up on the Dixie Classic Fair.



Ian Tomsen



Keith Roberts



Joe Allen



Joe and Keith

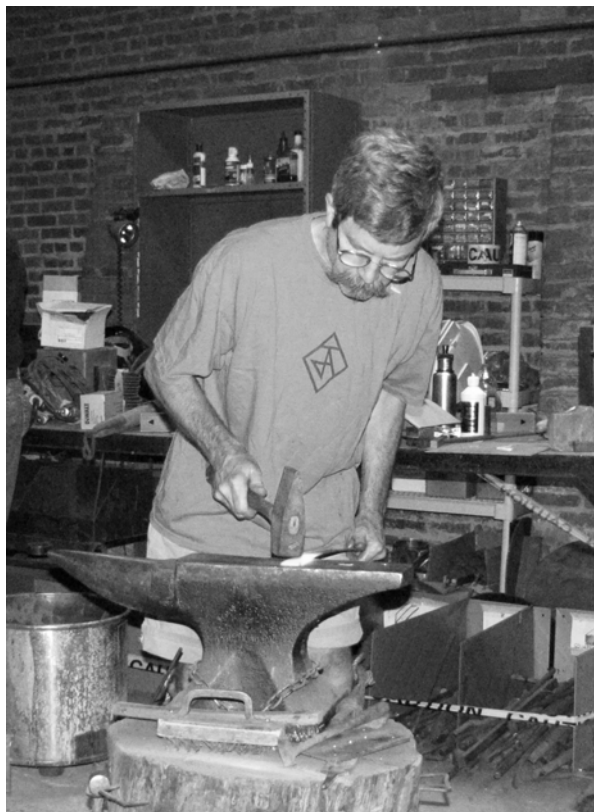
Third Quarter 2010 Chapter Meeting

Jimmy Alexander's Shop, Durham, NC – September 25, 2010

An end of a long era is upon us. We had the very last NC ABANA meeting at Jimmy Alexander's shop in Durham. I attended many chapter meetings, and many, many meetings of the Triangle Blacksmith Guild there. I will remember them all.

Cindy has had the daunting task of disposing of the tools, equipment, and supplies in the shop so the meeting served a second function as the host of a tag sale. That sale kept Cindy very busy as Jimmy had the typical guy's philosophy of having at least three of everything. Robert Timberlake and Cindy spent weeks before the meeting tagging and pricing items for the sale.

As people were buying, they were also watching Robert Timberlake demonstrating. Robert forged a hinge and then used Jimmy's punches to make a wizard head.



Robert Timberlake



Wizard Head



Hinge

Upcoming Chapter Meeting – Peter Ross’ Shop

Siler City / Pittsboro Area, NC – November 20, 2010, 9:15 AM

Peter will be demonstrating the forging of Hinge Pintles among other things. Lunch will be provided thanks to Cindy Alexander.

DIRECTIONS TO THE MEETING - 2232 White Smith Road, Siler City - 919-663-3309:

Peter lives out in the country, about 5.6 miles north of US 64 about half way between Siler City and Pittsboro, approx 3/4 mile north of the intersection of White Smith Rd. and Henderson Tanyard. This is between Hoot Owl La. and Cricket Ridge La. House number is well marked on the roadside.

If you will be on US 64, and driving east through or near Siler City:

1. From the intersection of US 64 and US 421 (just east of Siler City), go east on US 64 for 5.2 miles to Bowers Store Road - Cell phone tower just south of US 64 is a landmark. Then follow steps 2. to 4. below.

If you will be on US 64, and driving west through or near Pittsboro:

1. From the intersection of US 64 and US 64 business (west of Pittsboro) go west on US 64 for 5.8 miles to Bowers Store Road - Cell phone tower just south of US 64 is a landmark.
2. Turn North on Bowers Store Road and go 3.4 miles to Silk Hope Gum Spring Road.
3. Cross Silk Hope Gum Spring Road. Bowers Store Road becomes White Smith Road.
4. Go 2.2 miles. Peter's place is on the right

From I-40 and US 87 (I-40 Exit 147):

1. Go South on US 87 for 17.6 miles
2. Turn Right at Pete Thomas Road and go 2.9 miles
3. Turn Left at Castle Rock Farm Road and go 0.1 mile (Note this is a very short distance)
4. Take First Right onto White Smith Road and go 1.6 miles. Peter's place will be on the left.

Our Google Group – please read kind of important

As you are probably aware I got this and the last newsletter out late - too late it inform you of the two chapter meetings.

It is still my obligation to let you know about the meetings so I have two other tools available that I use. One is the mail and the other email.

To save the chapter some money, those who are members of our Google Group get an email from me about the chapter meeting. All others get a post card (if they live in NC, SC, and VA).

This means that if you are a Google Group member, I assume that you check your email kind of on a regular basis. If not I need you to inform me of that fact, and in the future, I'll send you a post card if I am late again.

For your information the chapter has 232 members. 192 or 83% have an active email address. 104 of the 192 or 54% are members of the Google Group. Just thought you would like to know.

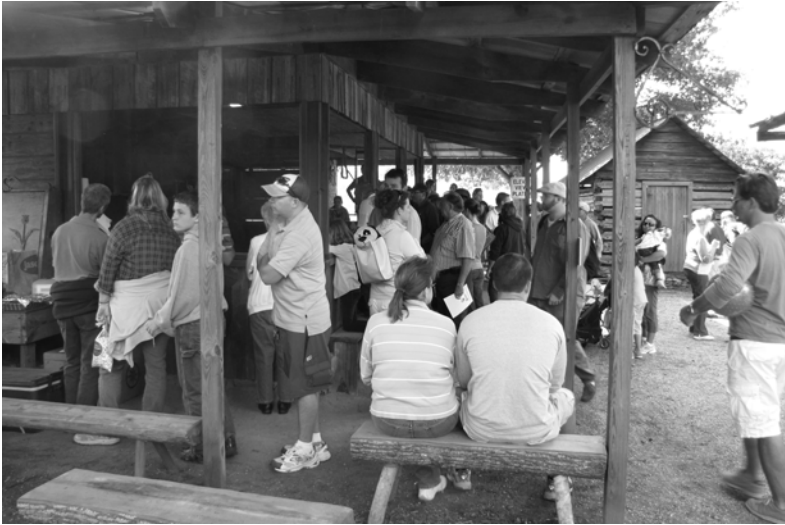
There have been 150 messages sent by the group so it has been pretty active.

If anyone of you 88 with active email would like to join the Google Group just contact me via email.

Blacksmithing at the Dixie Classic Fair

October 1 through October 10, 2010

By Marshall Swaringen



Lined Up Three and Four Deep Watching

The Dixie Classic Fair experienced great weather for ten straight days. It was not too hot during the day or too cold at night. People were out early and staying late. The blacksmith shop is located in the corner of the Yesterday Village. The viewing area around the blacksmith shop was crowded from the morning opening until the nightly closing. Most of the time, it was two and three people deep. Some time it was four people deep. Hardly ever was there an opening at the front rail.

The Triad Area Blacksmiths were well represented this year. There were 26 different members that demonstrated. There were always more than five members present. These

numbers allowed us to man the forges all the time. While one member was busy with the demonstration, other members were on the second forge working on project or receiving training on how to complete a project.

There were three spectators that participated also after a short safety lesson and putting on glasses. On the first night, a young lady said she would like to hammer. She said that she had been driving nails for two weeks on a mission trip and thought she could handle a two pound hammer. First the safety talk, glasses and a little instructions, then she started to draw out a taper. She made it into a nice point. Then on the other end she made a loop to hang it by. A twist was added in the middle. Not bad for first time! The tip was cover with a piece of plastic tubing (for safety) and sent it home with her. That is not the end of the story. About an hour later, a not too happy looking woman wanted to know if we allowed her daughter to play in the shop. Since we did not know what mom was getting to? Richard Howard and I played dumb and ask at the same time what her daughter's name is. She said Sadie Jackson, tall red head with long hair. Both of us said yes very slowly. Then mom lifted her cell phone and said that Sadie says "Hi". She thanked us for making her day.

Believe it or not, the rest of the fair was just as good.

Our blacksmith shop is a little different from most. There is a campfire outside used to display the cooking items that are made in the shop. But the best use is for cooking our meals. We are not a food vendor so we do not sell what we cook. The food is enjoyed by our members a few select friends. Let me list the meals.

- Friday and Saturday – roasted hot dogs with all the fixings
- Sunday – Pork BBQ, rolls, and slaw
- Monday – Beef roast, potatoes, and carrots
- Tuesday – Fish fry, slaw, and biscuits
- Wednesday – cooks day off
- Thursday – Deer roast, potatoes, and carrots
- Friday – Chicken stew
- Saturday – Pork tenderloin, potatoes, carrots, sweet potatoes, and biscuits

- Sunday – leftovers
- Did I forget to mention that we had cookies, cakes, pies, cobblers, pickles, stuffed peppers and cowboy coffee every day plus enough soft drinks and bottle water to keep everybody hydrated

Now back to blacksmithing. I could describe the demonstrations and name the members, but that would be a little boring. But I do have to name and comment on one, Keith Roberts. Keith was at the shop about every day. Even on the day that his wife said he had a honey do list that needed attention, he showed later in the day with her in tow. He entertained the crowd making leaves and candle holders. He had great interaction with the crowd and received a lot of laughter when he explained the two rules of blacksmithing. Rule One – hot metal burns and Rule Two – no exception to Rule One.

There were lots of question about blacksmithing. Hope that some of the askers will join us or a club close to their home. As always, promote NCABANA.

EDITOR’S NOTES: I went to the Dixie Fair on that first Sunday. The reason why Marshall devoted so much of his article to the food is because they sure love to eat at the Dixie Fair. I spent a real enjoyable couple of hours talking and eating and just having fun. You’ve got to go just to get some of Marshall’s BBQ. Plus, you need to put on your list of things to do before you meet your maker to have some of Sandra Roberts’ home made Strawberry Cobbler – just yummy. Sandra is Keith’s wife..



*Clockwise from above: Richard Howard, Joe Allen
and Paul Spainhour*

North Carolina State Fair Report

October 14 through October 24, 2010

By Parks Low – Photos by Randy Stoltz

This year's fair ran for nine full days and a half-day on the first Thursday. It rained only day. Fair attendance broke a record this year, going over one million for the first time. Heritage Forge's gross sales for this year was \$19,147.00. The chapter's share of that amount was \$2043.25.

Workers and demonstrators this year were: Cindy Alexander, Casey Anderson, Al Andrews, Roger Barbour, Walt Beckwith, Eric Campbell, David Clement, Jason Craft, Chris Dietz, Don Dillon, Garret Dunn, John Fluke, Allan Green, Jerri and Don Jones, Jim Kennady, Jim Kroeger, Chris Lee, Camilla and Parks Low, Lenny Moore, Dan Ritchie, Barb and Jeff Salter, Dick Snow, Ashby Spratley, Randy Stoltz, Robert Timberlake, and Paul Tooley.

There were fourteen individuals who brought items for sale. This is up from the eleven who brought items last year. The more the variety of items brought for sale, the better. Folks come to the shop every year hoping to find something new and different. Gross Sales for the last ten years have been as follows:

2000 - \$14,557.00, 2001 - \$12,456.50, 2002 - \$15,410.20, 2003 - \$20,573.00, 2004 - \$17,356.00,

2005 - \$17,164.50, 2006 - \$15,276.50, 2007 - \$20,744.00, 2008 - \$19,990.50, 2009 – \$16,419.00,

2010 – \$19,174.00.

As you can see from the above list, sales are up from the previous year. There were more members who brought items for sale this year. This made a difference. The chapter members should remember that you do not have to demonstrate in order to sell what you make at Heritage Forge. Items brought to the State Fair to be sold, have an impact on several levels. The fair allows each member a retail outlet for what you make and gives you feedback of what sells and what does not sell. A larger selection of items in the sales area makes for a much better display and shows the public the wide variety of work that we are capable of producing. The only rule for sales items is that you must make the product yourself in your shop. There will be no items that were purchased for resale, nor will there be any printed matter that is not directly related to the items you are selling.

It costs us \$700.00 in rent to the State Fair for the building and \$350.00 for liability insurance. The State Fair requires the liability insurance for the operation of our exhibit. The liability insurance also covers the chapter at all of our meetings. As a matter of policy we require each demonstrator to be a paid member of the chapter. Their membership must not have run out before the month of the fair. During the fair, we will not allow anyone who is not an NC ABANA member in the demonstration area. Insurance companies do not like to pay claims where we have not taken all safety possible measures.

We will need to purchase a supply of coal for the 2011 State Fair. This year no one stepped forward and offered to help. Al Andrews purchased the coal and transported it himself to the forge. It is wise and cheaper to purchase coal in bulk. If anyone can help Al with this please give him a call and address this need before September of 2011.

We had more participation this year in the operation of Heritage Forge. This is your chapter and in order to make it work we need an active and involved membership. All of what comes out of the operation of this exhibit brings the chapter revenue and new members. We probably handed out 100 pamphlets that include information about NCABANA and contains a membership application.



View of Forge Area (Left) and Sales Area (Above)



Dave and John Heating Steel



David Clement



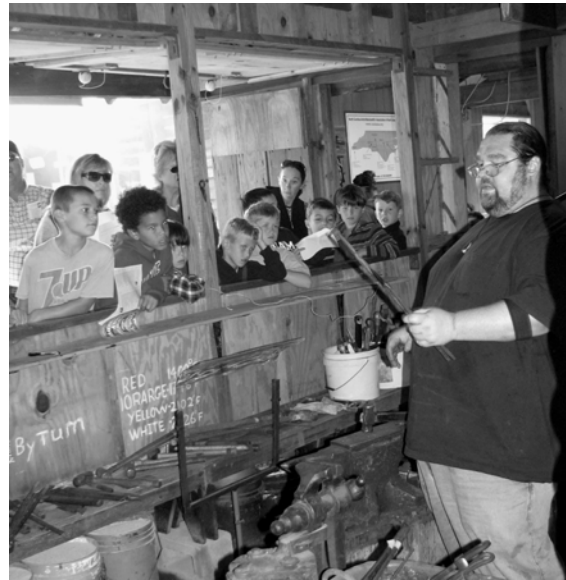
Jeff Salter



John Fluke



Chris Dietz all the way from WV



Eric Campbell



Lenny Moore



Jim Kroeger



Allan Green



Walt Beckwith

Forging at the North Carolina State Fair

By Randy Stoltz

The 2010 North Carolina State Fair has come and gone once again. I was there every day at the Heritage Forge, in the Pitzer Heritage Circle, run by NC ABANA - and I had a great time. I know there are other articles in this newsletter but I would like to add a few comments and observations. If you have never helped out or demonstrated at the State Fair blacksmith shop, I encourage you to do so next year. First and foremost it is fun. I always enjoy my time at the State Fair and always learn new blacksmithing skills. In many ways it is like a ten-day blacksmith conference where you get to observe, exchange ideas, and work with blacksmiths from across the state. Also if you make items to sell, it is one of the best retail market sites you could find. Tens of thousands of fair goers come through the blacksmith shop to watch blacksmiths hammer hot steel and to purchase handmade items (made in the USA) such as knives, hooks, pot racks, trivets, key chains, and more.

As with any live demonstration there are bound to be some problems though. Early in the week our Champion 400 hand crank blower broke when an internal key fell out. Al Andrews and Roger Barbour quickly got it back in operation. Thanks to Roger, who brought in a spare blower the following day, we were able to quickly change out the blower when it failed again later in the week. I only had a few pieces burn up as I answered questions this year so that was not a major problem. I did run into a tough piece of steel one night though. We had a 5 or 10 minute gap before the next demonstrator would be ready so I decide to make a letter opener from a railroad spike. I heated the spike up and started hammering out the blade. The metal just did not move so I reheated it and moved to the treadle hammer. After 6 heats and POUNDING on it with the treadle hammer, I had it shaped into a drop point blade (which was still too thick). The next demonstrator thankfully showed up then and I let him proceed. Later that night, after the fireworks, and we were cleaning up, I noticed Al Andrews was moving the treadle hammer and leveling the soil under it. It seems I had moved the whole hammer back about six inches working on that spike. Sorry about that Al.

Running the blacksmith shop at the State Fair is very good for NC ABANA. It gives us a lot of public exposure and raises funds for our other activities. It also stimulates interest in blacksmithing with many people asking about joining NC ABANA and others inquire about having a blacksmith demonstrate at their event. At the State Fair we get to show people about a craft dating back thousands of years, while entertaining them, teaching them some history, and correcting common misconceptions (most of us do not shoe horses). We even manage to amaze them on occasion by taking a hammer to hot iron and crafting a piece of art right in front of their eyes.

All the volunteers and the demonstrators helped NC ABANA make the 2010 N.C. State Fair a big success. We demonstrated blacksmithing to thousands of people and sold many items *Made in NC*. A big thanks to Al Andrews and Parks Low for managing the blacksmith shop. They both do a super job. Al was there every day when I got there and was still there cleaning up every night when I left. Parks was also there every day for many hours and does an excellent job keeping track of all the sales and handling the business side of the operations. He also is very prompt in getting the accounting done after the fair and mailing out the checks to the folks who sold items during the fair. I encourage all NC ABANA members to give it a try next year. I know I'll be there.

EDITOR'S NOTES: My thanks to author Robert Timberlake and to the following people at the John C. Campbell Folk School: Paul Garrett, Keither Weidman, Reed Caldwell, and Anna Shearouse

Dedication of the Clay Spencer Blacksmith Shop

By Robert Timberlake, Photos by Keither Weidman of the Folk School

Saturday dawned crisp and clear... and early. Our party arrived at the Francis Whitaker Blacksmith Shop about 8:00 AM where the preview of the morning's auction had begun. This was shop equipment deemed surplus by the Folk School and was about to be sold. Coal and gas forges, some anvils, a treadle hammer, a few tongs and one each horizontal and vertical band saws were some of the items. After the coffee and donuts had settled a bit Col. Tim Ryan worked his usual magic disposing of the items in a timely, profitable and entertaining manner to the approximately 150 people attending. There was plenty of willing muscle available to remove and load the heavier pieces after the auction and the area was cleared quickly.

We then retired to the new adjoining shop area about to be officially named the Clay Spencer Blacksmith Shop. Before the crowd had filled the room I took a few pictures of some features of interest to our group: the Bert Smith and Jimmy Alexander posts and plaques. The tribute pickets for the railing have yet to be installed. (See the attached copy of the agenda for details of the program) Jan Davidson, school director, hosted this program and was obviously proud of this achievement. The major players all had a voice and Tal Harris, unable to attend, had sent his impressions, which were read verbatim. The award to Paul Garrett naming the tool room in his honor took him completely by surprise. It was considered a triumph this was kept secret among the Folk



Clay Spencer and Jan Davidson, John C. Campbell Folk School Director



Clay Spencer; Reed Caldwell, Development Manager; Paul Garrett, Resident Blacksmith; and Jan Davidson, Director

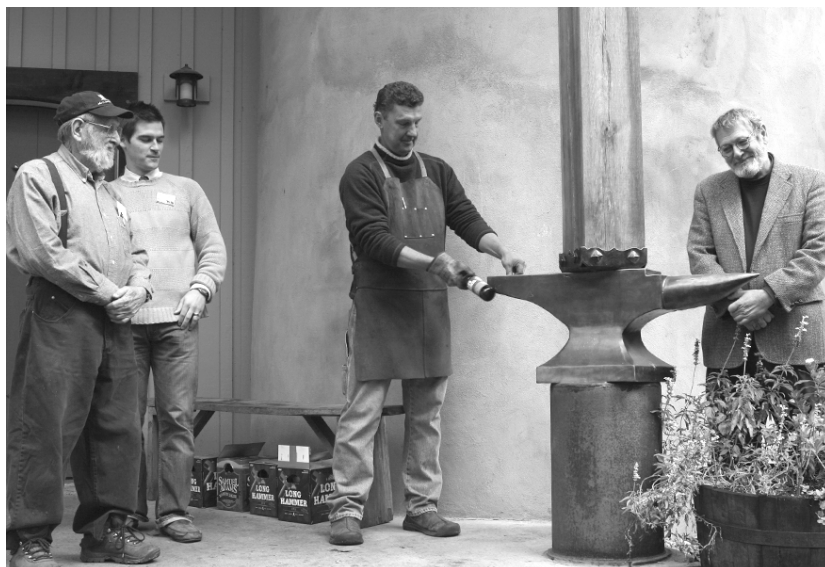
School staff for as long as it was. It was also a well-deserved honor since Paul had put so much effort into this magnificent project. When Clay finally spoke it was obviously a highly emotional moment for him and quite moving from our perspective. The new annex is truly impressive and everyone was very proud it now honors Clay so.

When Clay finished speaking the crowd moved out to the front of the annex for the christening. This task was performed by Paul Garrett using a bottle of Long Hammer beer on one of the anvil

bases supporting the curved beams at the front entrance. Beer has long been the fuel of choice for blacksmiths during work weeks so this sacrificial brew was only fitting.

Next was the obligatory anvil shoot performed on the grounds in front of the dining hall by Tim Ryan assisted by our own Cindy Alexander. Jimmy had been Tim's faithful assistant for many years and now Cindy gets to soak up some of the pyro vibes. Be careful, girl. This may get into your blood.

Lunch and then the blacksmith auction. This is an annual event at Folk School to raise funds for improvements for the blacksmithing program. But there was much more than forged items to be auctioned ranging from craft to art in a wide variety of media with a very eclectic crowd attending. These auctions have always been fun even if



Paul Garrett Christens The New Shop

you don't bid on anything. There is a lot of camaraderie among the veteran attendees and an interesting variety of new blood that enlivens this event making it a worthwhile and entertaining attraction worth returning for.

On a personal note, this was also a closure event for all in the little group of us that traveled and camped together. Jimmy and Cindy both loved the Folk School and the annual blacksmith auction had been a regular vacation they enjoyed for many years. They missed the 2009 event because of Jimmy's malady. We trucked several tons of equipment, material and etc. from Jimmy's shop for a tailgate sale and what did not sell was donated to the school.

Along with Cindy and myself were her good friends Rick and Liz (muscle on iron and much more. Thanks!!). Mitch and Jane Latsch, soul mates from Tennessee, also accompanied us. The couple are Cindy and Jimmy's past and future planners of the Madison Conference.

It was a long and tiring weekend, for sure, but the purpose, camaraderie, and finale, made it a trip to remember. We all returned safely with nothing but our thoughts and an empty trailer.

May the Forge be with y'all. RT



A Celebratory Anvil Shoot Performed By Tim Ryan

Tal Harris' Congratulatory Comments To Clay Spencer

Tal could not attend the dedication so Jan Davidson read his comments

Clay,

I first met you while we attended a class at the Folk School in November of 1988. Peter Ross was the instructor during a week of colonial ironwork instruction. During the class you and I became friends, and have crossed paths many times over the years.

We have worked and served together on the ABANA board, worked conference Ring Projects, but our most common bond has been appreciation for Francis Whitaker and the blacksmithing knowledge he so freely offered. You had the advantage of being retired and were able to spend many hours working with Francis, gleaning from his decades of blacksmithing experience and allowing a smooth transition of the two-week advanced class which you took over when Francis was no longer able to travel to North Carolina. You were the right person at the right time. Francis kick-started the blacksmithing program at the Folk School, and you helped put it in high gear.

I've traveled to Brasstown many times over the past 30 years, seeing the continuous improvements being made, and no single person comes close to your contributions to the blacksmithing program and facilities at the Folk School. The shop in 1988 had a dusty dirt floor, hand-cranked forges, (with hoods that didn't draw), no heat, (I remember breaking an inch of ice in the slack tubs every morning that week!) in a building that was sadly sagging and bulging. Clay, everywhere we look there is improvement that was suggested, supported or executed by you. The old shop will always have a special place in the hearts of those who had the opportunity to learn and teach blacksmithing there. We look forward with excitement and anticipation towards the ironwork that will be created and remembered in this new facility.

All of the progress and growth had to be funded in some way. The Blacksmith's Auction has been a huge part of raising money for the programs here at the Folk School. As today also brings the auction, it causes me to remember the many items you forged and donated to raise money needed for improvements to the blacksmithing program at the Folk School. Countless other items have been forged and donated at the many conferences and workshops you have lead around the country. You have also been an avid collector of ironwork, much of it purchased during past Blacksmiths Auctions. It was not unusual for you to purchase an item and not even realize you were bidding until Tim Ryan yelled "SOLD! to Clay Spencer!" And Tim Ryan if you are hearing this, please feel free to do this as often as needed later today.

Clay, your engineering talents, desire to share, willingness to contribute and love of the craft and art of blacksmithing have made a marked and lasting impression on me and for many other current and future blacksmiths. I personally appreciate your friendship, willingness to share ideas, and having confidence in me when you gave assignments like making branching scrolls for the sign out front during Work Week, and many other opportunities to grow that I may have otherwise not taken.

Thank you and Congratulations!

It is a well deserved honor.

I'm sure Francis is giving you a "wow" on this accomplishment.

One More Photo Taken At The Dedication



This photograph, taken by Robert Timberlake outside the Clay Spencer Blacksmith Shop, is of (left to right):

Clay's daughter, Diane Spencer;

Betty Neuenschwander;

Clay's wife, Jackie Spencer,

Clay Spencer, and

Clay's daughter, Joan Williamson.

EDITOR'S NOTE: The following, including the poem, was taken from the Dedication Agenda. I had to add some words here and there for clarity.

Beams and Forging Stations Dedicated to Contributors of the Clay Spencer Blacksmith Shop

In his address, Jan Davidson, Director of the John C. Campbell Folk School related the current state of the fund raising for the Clay Spencer Blacksmith Shop. The following relates to the "Buy a Beam" program and the naming the forging stations:

Horizontal Beams (\$1000 or more):

We have sold roughly 70 beams not including the vertical posts, which we have named separately.

Contributors can find their name and locate their beam by utilizing the large map by the door.

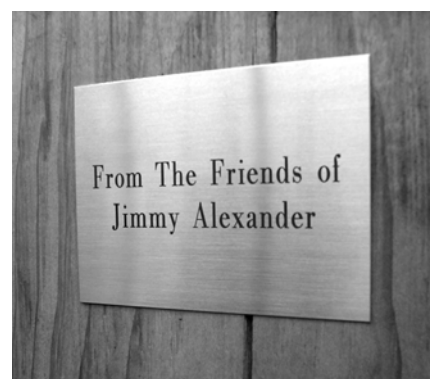
We will be reprinting this map as we sell additional beams.

Vertical Posts (\$2000 or more):

The posts are considered a special naming opportunity within the buy-a-beam program and are labeled by Brass Plaques mounted on each post.

These are the plaques so far:

- *Carl & Janet Syburg*
- *David & Carol Smucker*
- *Don & Betty Neuenschwander*
- *Doug & Suzy Merkel*
- *Greg & Candace Osborn*



- *Henry Offerman*
- *From the Friends of Jimmy Alexander*
- *Pete Bennett*
- *Severt & Anneliese Jacobson*
- *Southern Blacksmith Association*
- *Newman's Own Foundation*
- *Elaine & William Fugate*
- *In Loving Memory of Bert Smith*
- *United Community Charitable Foundation, Inc*



Forging Stations (\$10,000 or more):

The Forges are labeled with brass plaques attached to the front of each forge.

These are the plaques, so far, for the forging stations:

- *Julie Clark & Don Neuenschwander Forge (Instructors Forge)*
- *Barb & Lou Lanwermeyer Forge: Named by David and Pamela Waud*
- *2009 Buildings and Grounds Committee Forge*
- *In Memory of Henry C. Koerber Forge: Named by Ken & Susan Koerber*
- *Francis Whitaker Forge: Named by Charley Orlando*
- *Percy B. Ferebee Forge*
- *IronAlchemy Forge: Named by Doug Wilson & Betsy Kraus*
- *Jimmy Alexander Forge: Named by His Loving Wife Cindy*
- *Timber Framers Guild Forge: Named in honor of all the hard work the Guild put into this building*



*Cindy Alexander By Her Forging Station
Photo by Keather Weidman*

Jan Davidson read the following poem at the dedication:

At The Blacksmiths'

*Blacksmiths are romantics.
They stay up all night at their forges
locked in strife with fire and metal.
Arrayed in aprons, masks, and heavy gloves,
medieval knights dueling with iron
before it grows too cold to shape.
Tending their firepots until the
right moment--the lighter the flames'*

*color, the hotter the fire--
time for hammers to ring
against heated metal
to sing it to life
as petals, bluebirds, all
manner of marvelous things.*

- Ralph B. Montee

EDITOR'S NOTE: Unbeknownst to Paul Garrett, there was to be a second dedication. This was the naming of the new tool room for him to honor all of his efforts at the school, and particularly for all of his hard work with the Clay Spencer Blacksmith Shop

Thoughts On The Dedication Of The Clay Spencer Blacksmith Shop – By Paul Garrett

We had about 175 people in attendance, some of which Clay said he had not seen in years. There was an informal party/mixer the night before with at least 75 attendees. The morning equipment auction raised over \$12,000, and everything that was on the block sold. There was a big crowd for that, not sure how many. Tm Ryan was our auctioneer and did a great job in getting it done in a timely fashion.

From a personal standpoint, I am glad to see the auction and dedication over and done with as it marked the official end of the new project. Even though we are still raising money to pay for it, and there will be years of tweaking and tuning of the facility, it is basically done. I can now focus on other things, and relax a bit.

It is fitting that Clay is here to teach this week with a nearly full class right after the dedication, so that he can enjoy the shop with the experience still fresh in his mind.

I was happy to be the one to bust the christening beer bottle over one of the anvils outside the main entrance thereby officially opening the new building in Clay's name.



Julie Clark presents resident Blacksmith Paul Garrett with a surprise---a plaque for the "Garrett Tool Room"

18th Annual Flat River Antique Engine & Tractor Club

By Terressa Norman

A demonstration of blacksmithing was done at the 18th Annual Flat River Antique Engine & Tractor Club in Roxboro, NC. On the first day, Friday, September 17, the show was only open to kids including fifth graders from various schools, home schooled children, charter school children, and 4H Club members. On the following two days the show was open to the general public.

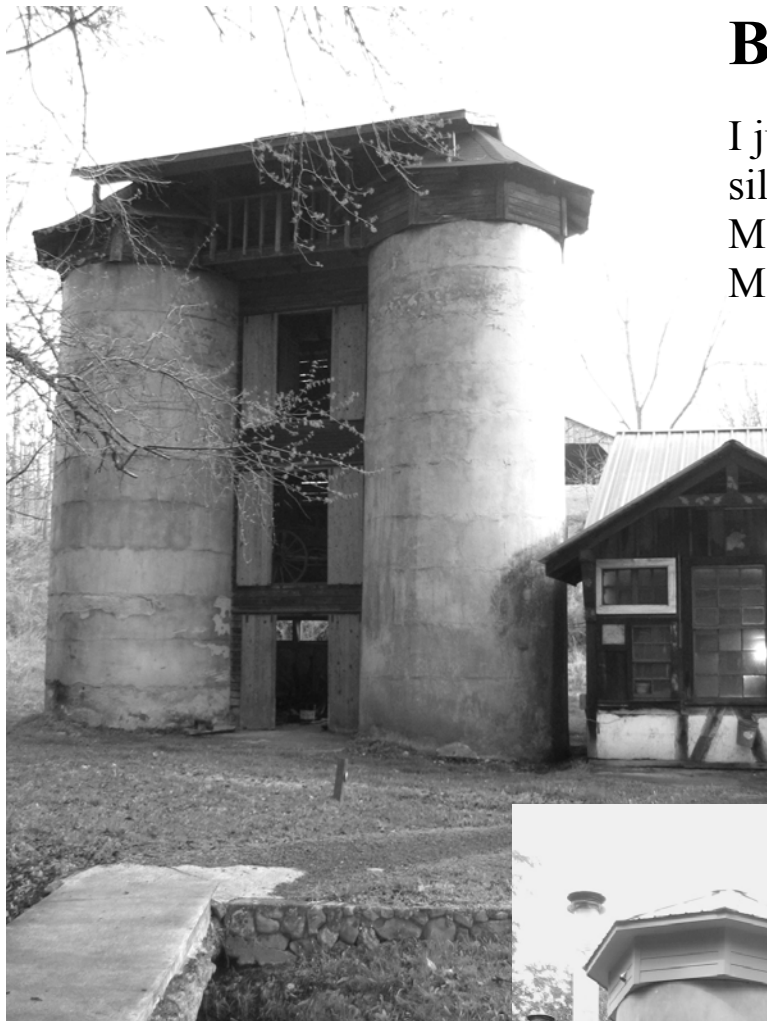
Jason Craft was instrumental in the planning and the execution of the event. Jason, Robert Timberlake, and Chris Bradley demonstrated at the forge. As well as demonstrating various techniques in working metal they were kept constantly busy answering. Judy, Chris's wife, and I demonstrated old fashion cooking all weekend long.

We promoted NC ABANA to the crowd and succeeded in handing out most of the NC ABANA Membership applications we had.

We had a wonderful time sharing our knowledge and information with the public. We will be doing this again next year. Anyone interested in setting up with us, demonstrating, and selling items is more than welcome to call us. Jason and I will be happy to have more help next year!

Before and After

I just came across this photo of the silos. I clicked this when I took Doug Merkel's class at the Folk School in March of 2006.



Randy Stoltz took this photograph on August 17 of this year. It is on the cover of the last newsletter

Blacksmith Profiles – Interview With Jim Gallucci

By Marty Lyon

I believe the most important purpose of this newsletter is to inspire you, the reader, to seek new avenues in your blacksmithing. One way is to show you what others have done through photographs. This article may do just that. It also became clear, as I was doing the interview with Jim, that if you desire to sell your creations, this article might inspire you with ways to improve your business. Possibly, it may inspire you to start a business which gets your creations out there to the public, and which enhances your income.



Jim Gallucci

I was working on the computer when I received an email saying that Jim Gallucci is inviting me to join Facebook. I said to myself, “He’s the guy who makes some really big stuff”. I revisited his website and thought that someone capable of making that kind of art, and making it in that scale must be interesting to talk to. I called him asking for an interview and he was more than happy to grant it. He was interesting to talk to, very interesting.

Jim Gallucci would call himself a sculptor. I would add, with a really big shop (located in Greensboro). Jim has a Masters in Fine Arts degree from Syracuse University (1976) and thought the classroom would be where he would spend his career. After teaching at the University of Alabama for one school year, and while teaching at UNC Greensboro (taught there for nine years), he thought better of that idea and started making sculpture in his hours away from the university. Today, most of his sculpture can be seen in public places commissioned by communities and companies. Private individuals also are owners of his sculptures.

To see a great example of his public art, drive to the Fayetteville Mall in Raleigh. This is a half-mile street that runs as a straight shot from the state capital to just shy of Memorial Auditorium. Part of the street becomes a plaza that is a venue for all kinds of events. Raleigh realized that lighting would be needed for nighttime use, and the result is four, sixty-two foot high, light towers designed and build by Jim Gallucci’s company. Not only do these towers provide lighting for events, they light up every night with different, and changing, colored lights.

So, what does this have to do with blacksmithing? Jim, himself, sees a connection, as he has been a member of NC ABANA for quite a number of years. While he does not consider himself a blacksmith, he considers himself an artist who may, from time to time, use blacksmithing tools and techniques. But, this is the same way he would talk about any of the resources he uses in his profession. He is not a welder, designer, etc. but an artist who uses design, drawing, welding, and fabrication disciplines in his work

Among the array of equipment on that vast fabrication floor you will find a gas forge, an anvil, and a BigBlu power hammer. There is so much equipment, I stood right next to the anvil and did not see it the first time through the shop. Don Dillon has given Jim and his employees workshops on some of the basics of blacksmithing techniques. These techniques are just more tools of the trade.

I asked Jim how his business started and grew through the years. He says he started working in a closet sized space at UNCG. He would make small models then roll out the equipment in his driveway to fabricate the final product. About two years before leaving the university he had a 800 square foot studio. When he needed more space he expanded into a larger studio that he rented for about 21 years. As his business grew, the projects grew in size and he eventually moved into his current large studio. Whenever the project required it (and paid for it), he added what he needed, like an overhead crane, a huge break and an equally large shear.



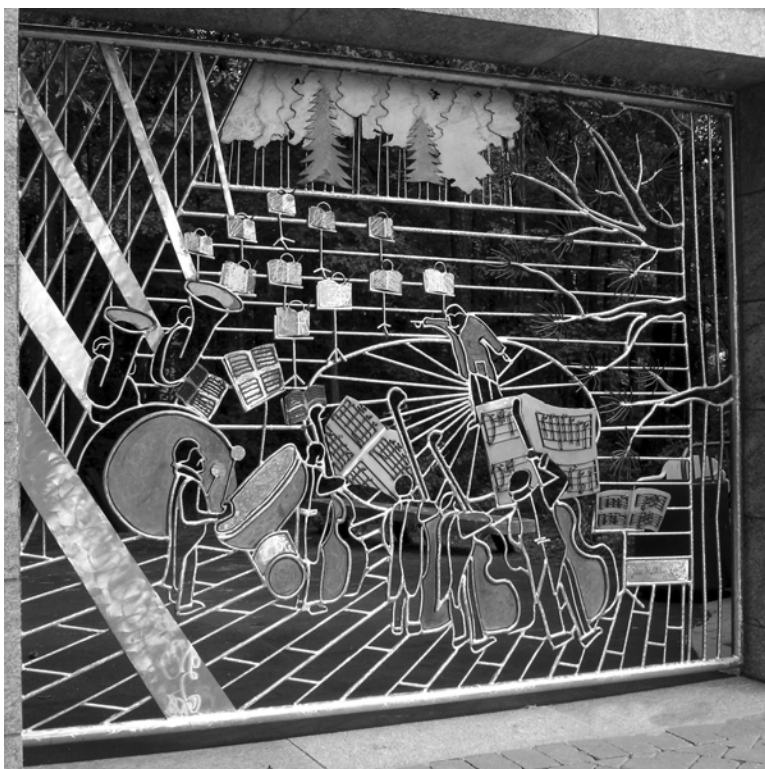
Jill Caudill

Jim is a really up-beat person - an inspirational kind of guy. I tried to challenge his optimism with talk of rotten economy, competition from China, public outcry against art funding, and difficulty dealing with municipalities (like getting paid). He countered every one of my points. True, Jim is successful so perhaps he can be up-beat. And, perhaps he has made the right choices along the way – maybe by luck, maybe by intuition, or maybe by being flexible. For instance, he is not in the retail business, or selling to such businesses as the furniture market. He says, “Today, if you sell retail, you are ‘Dead in the Water’”. That means an artist trying to sell retail. I don’t think he means selling commodities like toothpaste although even that might be a challenge today.

He also says it takes, on average, fifteen to seventeen years for an artist to make a living as an artist. Wow! That’s pretty daunting. Again, we are referring to the artist, not someone making strictly functional objects. An artist may make something that has a function, like a gate or a bench. But it is the art of the object that comes first. Interestingly, he says that a blacksmith, wanting to be an artist blacksmith, should be able to reach success quicker because it is easier to reach the public with the diverse number of functional things he can offer. If these objects show an artistic flair, so much the better for clients to recommend him, or her, to their friends.



Iris Bridge – Photo by Jim Gallucci Sculptur, LTD



Cary Gate – Photo by Jim Gallucci Sculptur, LTD



Ramble Bramble with detail below – Photos by Jim Gallucci Sculptur, LTD



So what do you do for seventeen years, or so, until you become a success. I guess, it is really true that you “don’t give up your day job” (my words, not Jim’s). Jim had his studio while teaching at UNCG. When he landed a large commission, he was able to leave teaching. But, it took a while before that next large job, so he got a position as a designer with the North Carolina Zoo. He did that for about six years, coming home and working evenings and weekends in his shop. When he got his next commission, about 2 ½ years later, rather than giving up the job with the zoo, he arranged for job sharing with another designer so he would have more time in the studio.

Since that time, his business seems to have grown steadily. In fact, he claims that this year, economic misery or no economic misery, has been his best. He has put in more than those 17 years, having a studio for well over 20 years. That means he has weathered economic downturns before. And, it is not too easy today. When his new assistant was surprised that she sent out over 30 resumes for prospective projects without getting back one positive response, Jim told her to wait until she sent out 50. Sure enough it took 50 to land a project.

Jim does not wait for 50 resumes; he does a lot of advertising in ways you would not think of as advertising. One aspect of this is that his shop is never idle. He says, “The beauty of being an artist is that you can take nothing and still make something. When there is no work in the shop, I have work to do on projects I want to do. Yes. It cost me money. If you are not working, people will think you have shut down,

and that there is no use calling you”. Over the years, he has sent such works to sculpture shows. Chicago used to hold the largest sculpture show in the country on its Navy Pier. Jim always sent a piece of sculpture but never sold a single one. “It would cost me between \$7,000 and \$8,000 every year, but more people from Greensboro would see my work on the Navy Pier than would see my work here at home, and my commissions would jump after these shows”

He correlates this type of exposure and advertising with chemical titration where you add one chemical to another, drop by drop. Suddenly, with one drop, something happens. In chemistry, perhaps there is an instant change of the solution’s color. In his business, that one small, critical, drop of exposure finally yields commissions, and, suddenly, you have enough work to live on. Before I left his shop, he gave me a tee shirt and baseball cap, both with his logo. I said,

“That’s another drop, right?” Other drops are to do repairs for people in the vicinity of his studio that you could never charge enough to cover costs. Another is giving art away to worthwhile charities for them to sell or auction. “Every time someone sees your work – it’s another drop.” The Facebook invitation was another such drop.

While on the subject of sculpture shows, Jim likes to exhibit outdoors where his sculptures are seen in the environment of their intended use. Someone seeing a garden bench, sitting in a garden, is much more likely to purchase that item than they would if they saw it indoors in an art gallery. Just look at the names of some of the shows where he has exhibited: Sculpture in the Garden, Sculpture in the Arboretum, Sculpture on the Grounds, Garden Show, Sculpture on the Green, to name a few. I think that is a pretty good tip for anyone selling functional or artistic works that are to be used outdoors. Show your work in the context that it is meant to be used and seen.



*Book Columns – Photo by Jim Gallucci
Sculptur, LTD*

Another thing Jim said that I thought pretty profound was, “Most blacksmiths come from ‘You show me what you want, and I’ll make it.’ rather than ‘Can I come from a source completely void of someone telling me what they want, and create something of my own.’ And that’s really been the key to real successful blacksmiths. They have a style of their own, designs of their own, not a copy of anyone else’s. They are actually going in a direction of their own. That’s what separates blacksmithing from fine arts blacksmithing. It’s like you can be a welder or a sculptor who welds.”

About the most important advice he has for people trying to sell to the public is the simple phrase, “Make it your own”. He talked about a woodworker who built a beautiful shop and sold his creations to companies like L.L. Bean. These “creations” were pretty much direct copies of things he saw elsewhere like in magazines. For years he did OK but along came the Chinese who could copy these same designs and sell to his customers at half his price. He inevitably went out of business. Jim told him that he was going about it in the wrong way. “If you come up with your own designs that are unique, one of a kind, and if they don’t lend themselves to mass production, you are always going to have the work.”

Many of us consider blacksmithing to be a craft. We go to a “craft” school and take courses. Jim says, “One of the problems of crafts is that so often people look at something and they look at it to copy it, or emulate it, or reproduce it, rather than saying, ‘I see that process, I understand how it’s made, now how can I make it mine’.”



Whisper Bench – Photo by Jim Gallucci Sculptur, LTD



Charlotte – Photo by Jim Gallucci Sculptur, LTD

I said, “Jim, you have a fine art’s education – many years learning your art. How about the rest of us who don’t have that kind of advantage?” His answer is that, mostly, what one needs to design is the ability to draw and that you don’t have to be in a masters program to learn to draw. He says that one of the most important things you can do to be successful is to take drawing courses, and that these courses are plentifully available. Technical schools or community colleges are excellent sources. Furthermore, you need to learn to draw the human figure. Learn “Not just to draw, but learn to figure draw – draw the human body. When it comes time to design things you come from a source of great knowledge.” “If you can draw the human figure then your fear of designing is really gone. Your figures don’t have to perfectly represent the human form. Figure drawing is what you understand the figure to be.”

We talked a lot about communities and why location is important if you considering where to locate your business or where you might wish to travel to sell your art. Obviously, the best locations are communities where art is valued. These communities have a strong arts base, with arts councils, art galleries, public art on display, symphony orchestras, ballet companies, and opera. These communities are growing, have lower unemployment, and most important, have residents and businesses that are more likely to appreciate and buy other than mass-produced objects. These places also attract more of the same kind of people, because they have the strong base in the visual and the performing arts. Simply put: Here is where your best potential customers live.

I always thought that selling community art and dealing with governments is very difficult, some would say nearly impossible. Yet, this is the market that Jim Gallucci is in. I asked him how he is successful in this business. He says that a lot depends upon the ability to collaborate successfully with the community’s people. The light towers in Raleigh are a good example. At first, he was brought in to build a couple of panels for some undefined project. He did not know how these panels would be used, and they would not tell him, they would not even tell him what the project was about. Eventually, because he was known to have experience with large installations, they came to him for solutions to problems. As they had to reveal more and more about the project, he became more and more involved, with the result that the project became his project.



Raleigh Light Towers – Photo by Jim Gallucci Sculptur, LTD

He also says that if you do public art prepare to deal with a Managing Contractor whose concern is that you do the work safely. Before they even started the work in Raleigh, Jim threw away every extension card and spent \$300 for replacements. The Managing Contractor looks at everything. The least little nick in an extension cord’s insulation would be a violation. They had safety meetings before starting work. You could not have cell phones or earbuds on the job. If someone wanted to talk to you, you could not be using these devices to distract you from listening. Of course you need liability insurance and now you need to be bonded.

I thoroughly enjoyed my time with Jim at his shop. I hope there is something here that can help you in your blacksmithing endeavors.



Photo at left: Close-in detail of the Light Towers showing oak leaves.

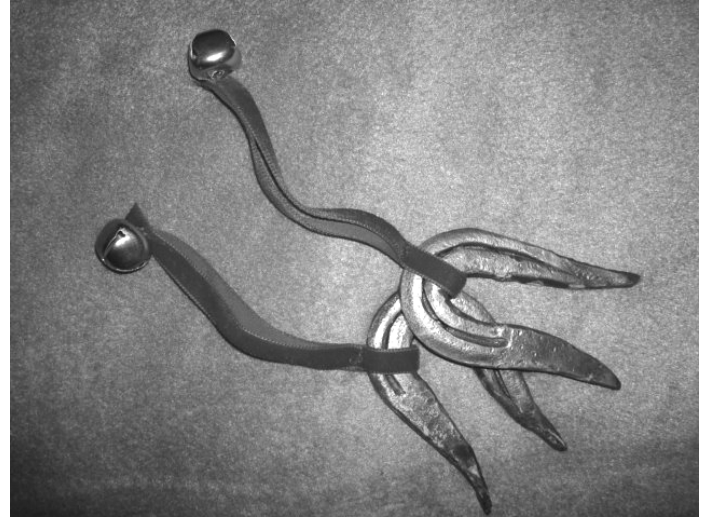


Photo above to the right: Inspiration of the Light Towers is that Raleigh is the City of Oaks. Fitting for fall is that you seem to be looking at a big pile of oak leaves.

The Blacksmith's Christmas Eve

By Allan Green

Many years ago, a North Carolina blacksmith was awakened after midnight on Christmas Eve by the ringing of a hammer on an anvil. The sound was coming from his own forge. He peered out the window and saw the sparks flying from his forge chimney, so he quickly dressed and went out to his shop, wondering who could be using the forge at this hour. His heart began to pound as he saw, parked in the pasture beside the forge, a sleigh and a team of reindeer quietly grazing on the good grass that was still green this late in the year. Quietly opening the forge door, he saw an elderly, bearded man in long red underwear and wearing the blacksmith's own apron busily shaping something on the anvil. The sudden draft alerted the old man, and he looked up.



Allan's Forged Reindeer Shoes

"I wist that thee not mind, friend", he said, "but I have need of thy shop for my team in yon pasture".

His accents were strange, but the old fellow obviously knew what he was about. "My shop is at your service, Sir" the blacksmith replied, and settled back to watch a master smith at work. At first it was not clear what his guest was so energetically forging. Singletree ends? Harness rings? Shaft stays? Whatever it was, he had 4 irons in the fire at once – a sure invitation for disaster for a lesser smith. The blacksmith watched as the old man quickly removed each piece from the fire and expertly shaped it into a U over the horn. A few last blows flattened the pieces into matching tiny horseshoes – except for the delicately shaped ends, which belonged on no horse the blacksmith had ever seen.

"Tis about half my route, this far, and my wheel boys need shoes again", the old man explained. "I'm much obliged for your hospitality". And with that, he took the shoes from the quench bucket and headed for his team. A quick lift of each leg, a few expert taps for each nail, and the job was done before you could say "Cookies and Milk". Stowing his tools, the old man jumped in the seat and gathered the reins.

"Wait!" the blacksmith shouted. "Leave me the throws and next year I'll have 4 sets waiting for you!"

The old man laughed, tossed him a pair of used shoes, and called, "Its a bargain, my friend. 'Till next year then! Ho Dasher! Ho Dancer!" Then he shook the reins, and the sleigh gained speed over the snow and vanished into the night.

And so it is that blacksmiths in this part of the country fashion "Reindeer Shoes" for their red-suited fellow Smith, who brings his team through here each Christmas Eve

EDITOR'S NOTE: This article was originally printed in the Spring 2010 issue of "Hammer's Blow"

Corneal Foreign Bodies

by Tom Pliura

Le Roy, Illinois

This article will focus on corneal injuries associated with the craft of blacksmithing.

Vigorously striking metal against metal occasionally causes small pieces of metal to fly into the air. Such activity is notorious for causing eye injuries. If you happen to be watching without the benefit of safety goggles, you are at risk for having a small piece of metal projected onto/into your eye. A small flake of metal in your eye is commonly referred to as a "corneal foreign body". It is not uncommon for blacksmiths to use high-speed grinders or metal brushes to finish their work. These are also common sources for corneal foreign bodies.

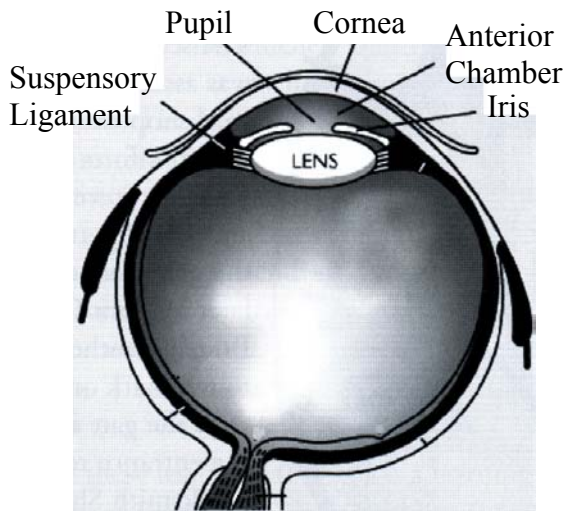


Figure 1 - Cross-section of the eye with various parts labeled.

Corneal foreign bodies come in all shapes and sizes. They are often made of metal, but can also be wood, sand or any other material. They are usually very small, often less than 0.5 mm. They are commonly difficult to see with the un-aided human eye. The cornea is the outer layer of the eye over your pupil.

Arguably, it is one of the most sensitive tissues in the human body, with lots of nerve fibers providing sensation to the eye. See Figure 1.

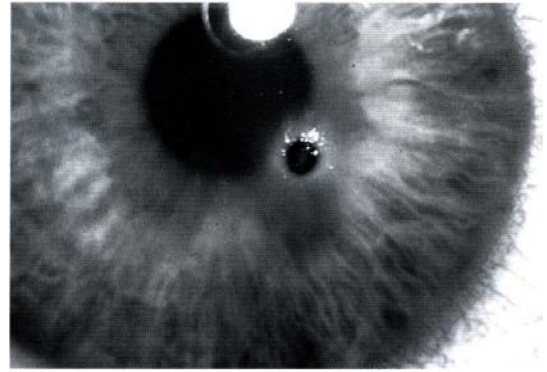


Figure 2- Corneal foreign body, easily visible.

"I got something in my eye"

The instant that you incur a corneal foreign body, you will know it. Because of the profuse network of nerves supplying the cornea, the very moment the tiny fleck of foreign body strikes the cornea, you will instantly know it. You often feel intense pain. While small in size, it frequently feels like a wooden fence post has been shoved into your eye. The cornea is relatively soft and malleable. When a small fleck of metal strikes the surface, it often lodges firmly onto the corneal surface. See Figure 2.

The cornea can be described as having the consistency of a hard boiled egg that has had the shell removed. Imagine a small fleck of metal moving at a high rate of speed and then striking the surface of a peeled, hard-boiled egg. The metal flake "sticks" to the surface of the egg, ever so slightly embedding itself onto the surface. Even if the foreign body does not stick to the eye, it can cause a painful scratch on the surface known as a corneal abrasion.

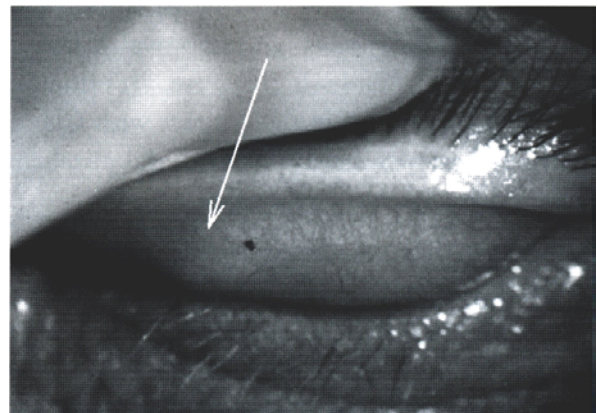


Figure 3- foreign body under lid.

When the foreign body strikes the cornea, the smith immediately knows it. Almost reflexively, the smith (or anyone else), will attempt to rub the eye in a vain attempt to remove the foreign body. Rubbing the eye actually makes matters worse. The eye "begins to water" profusely. Very quickly, the white portion of the eye (conjunctiva) becomes reddened and inflamed. If not removed within the first few hours, metallic foreign bodies can actually start to rust, further aggravating the matter. This can cause a "rust ring" even after the foreign body is removed.

Occasionally, the foreign body will not embed itself onto the soft cornea but instead becomes lodged under the eyelid. The under-surface of the eyelid is very soft. It, too, is conducive to having a foreign body adhere firmly to its surface. When the foreign body lodges onto the inside of your upper eyelid, each time you blink it has the potential to scratch the surface of the eye. In most cases, it feels like someone is rubbing sandpaper over your eyeball each time you blink... not fun at all. To find the elusive foreign body, you need to evert the eyelid and inspect the underside of the eyelid. See Figure 3.

Penetrating High-Speed Foreign Body

Rarely, high-speed foreign bodies can actually penetrate through the cornea and enter the inside of the eye. This is very, very bad, even if you don't think so at first. If this type of unfortunate event occurs, very serious problems often result. If a foreign body penetrates into the inside of the eye, blindness can result. All foreign bodies which penetrate completely through the cornea and into the inside of the eye require immediate evaluation by an ophthalmologist (eye specialist), or you risk serious problems, including blindness.

Treatment

Unless the corneal foreign body is quickly removed, specialized medical treatment is often required. Most hospital emergency departments are equipped to treat and remove corneal foreign bodies. The doctor will likely use medication such as ophthaine or similar

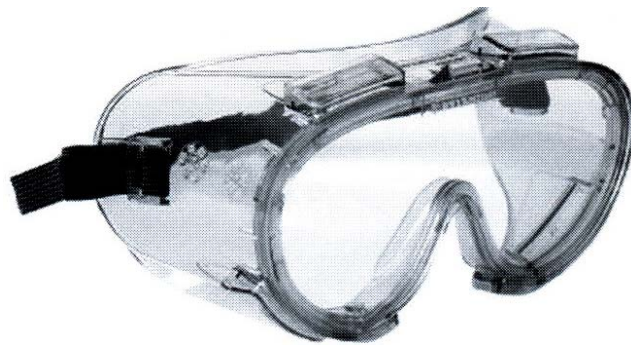


Figure 4- Inexpensive and effective prevention.

eye drops to numb the eye. These eye drops give instantaneous relief from the eye pain caused by a foreign body. If a rust ring has formed on the cornea, a high-speed drill may be used to remove the rust deposit. Antibiotic eye drops may be prescribed to decrease the likelihood of infection. An eye patch is often recommended for the initial 12-24 hours.

Prevention

The potential for eye injuries from corneal foreign bodies can be greatly decreased by wearing protective safety goggles. Safety goggles are cheap and effective. They are a lot cheaper than a \$500- \$700 trip to the emergency room. Every smithy should have several pairs of safety goggles, readily available to prevent eye injuries.

About the Author:

Tom Pliura, M.D., lives in Le Roy, IL. He has been an emergency department physician for 27 years. He is just now taking lessons in the blacksmith trade as a hobby. He is being patiently taught by Mark Gardner of Flood Plain Forge, Farmer City, Illinois. Tom has recently learned it is very wise never to attempt to pick up metal lying on or near the forge with ungloved hands, even if the metal is not red hot. He has learned that black hot metal can burn!

A Better Way To Cool Hot Tools

By Randy Stoltz

Both paraffin wax and beeswax have an excellent ability to absorb and store heat. Additionally both of these substances do not have a melting point, they have a melting range (i.e. they slowly liquefy over a range of temperatures not a single point like water). This makes wax a great medium for cooling punches, chisels, drifts, and other tools used to work hot steel as it will cool the tool and lubricate the tool without the risk of hardening it.

I use a mixture of paraffin wax, beeswax, and powdered graphite to cool my punches and other tools for some time now and have had very good results. You can use all paraffin or all beeswax but I used a 50 – 50 mix since the paraffin is harder than the beeswax (and I had several pounds of it sitting around). I added the powdered graphite to improve the lubricating properties of the

mixture. Graphite is a high pressure high temperature lubricant often used on dies or presses. It works very well on drifts to keep them from sticking. You can also use molybdenum disulfide powder for extreme lubricating applications but it usually cost a lot more. To make the mixture, I add one tube of the powdered graphite (.21 oz / 6 grams) to 2 cups of melted wax and pour it into a metal cup. Note that wax expands 5 -10 percent when heated so leave some room in the cup.

I find this mixture far superior for cooling hot tools to the quick dunk in the water. One it lubricates the tool, and two there is no danger of quenching the tool. I've had one experience where I quickly (less than a second) dunked a tool I was working on in water to cool it and it hardened it to the point a cobalt drill could not penetrate it. I had to anneal the piece to drill a hole through it.

Here is some additional / technical information. Paraffin wax is part of a family of hydrocarbon compounds known as alkanes with the general formula of C_nH_{2n+2} that are solid at room temperature. Note that paraffin that is liquid at room temperature is known as mineral oil. Beeswax is not a single compound but is a mixture of several compounds with the base compound very similar to paraffin. Both paraffin and beeswax are solid at room temperature and have a flashpoint of 400° F. The melting range of paraffin wax varies with the exact compound but can be classified as low (125° F - 135° F), Medium (135° F - 145° F), and high (150° F - 165° F). Beeswax has a melting range of 144° F - 147° F. Some drywall manufacturers are utilizing the heat absorption properties of wax to make energy efficient drywall. Wax is embedded in the drywall mix where it can absorb heat throughout the day and then slowly release it at night when it is cooler.



EDITOR'S NOTE: This article was originally printed in the Winter 2007 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 3

Text and photos by Jay Close

Drawings by Tom Latané

Lesson #18: Using the peen

Definition: Drawing down is the reduction of the cross sectional area of a bar.

Intent: This lesson will review the proper shape of a peen for the cross-peen forging hammer. Through two exercises the smith will learn to use the peen to gain increased directional control of the drawing-down technique.

Overview: The cross-peen hammer is the basic blacksmith's hammer. It offers two striking surfaces: the face and the peen. While smiths may disagree about the ideal shape of the peen, the peen illustrated in figure 1 is much too sharp for our work. It would create narrow, deep fissures in the bar surface that would be difficult to smooth and likely result in cold shuts. Figures 2

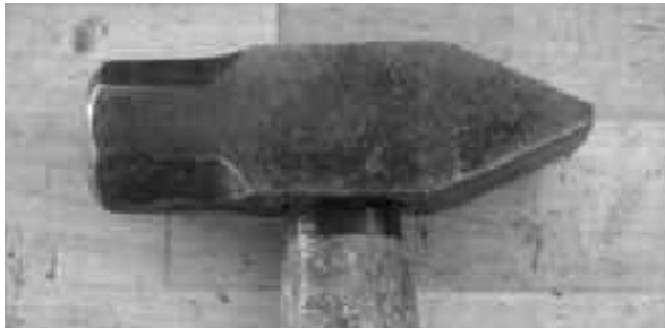


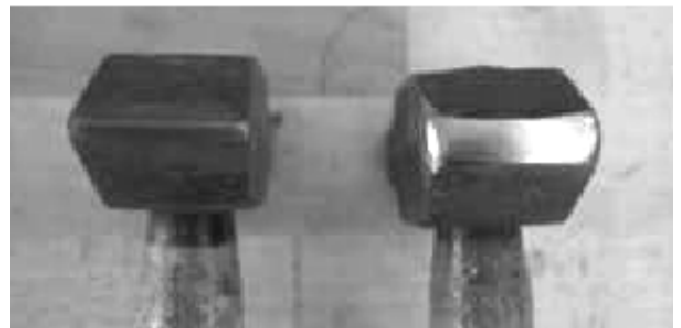
Fig.1 Sharp peen on hammer as purchased.

and 3 illustrate the same peen ground to a more useful shape, a shape that will leave behind a bar surface more easily refined, yet a shape that still demonstrates the special forging capabilities of the cross-peen hammer. The two essential features of this reshaped peen are its increased width (3/8 inch to 3/4 inch wide) and the well-rounded corners.

Peening introduces a wedging effect to the hammer blow. A blow with the face will tend to spread the work 360 degrees; a blow with the peen will spread the metal more perpendicular to the length of the peen. You will see some spread in all directions, but most shape change will occur as illustrated in figure 4. This allows a degree of directional control that is less evident in a flat blow with the hammer face.

Tools: Basic forging tools only.

Material: Mild steel 1/4 inch by 1 inch and about 24 inches long (or as convenient to hold).



Figs.2 and 3. Reshaped peen ground wider with rounded corners.

Exercise One- Step One

At a full yellow heat, lay one inch of the bar flat on the anvil face as in figure 5. Use a part of the front edge of the anvil that has a rounded corner when you do this. Imagine placing a square of the material on the anvil surface. Get used to making shape judgments by eye.

Hold the bar held horizontally and perpendicular to the front edge of the anvil. Reference figure 6.

Standing with your shoulders roughly perpendicular to the front edge of the anvil (see figure 7), strike with the peen in the middle of the square of material on the anvil face.

Hit with the peen parallel to the anvil surface but with about 75% to 80% of the peen length over the anvil face and the remainder off the face. This is a partial peen blow.(Figure 8.)



Fig. 4. Peen pushes metal to either side.

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Fig. 5. One inch of the bar on the anvil face.

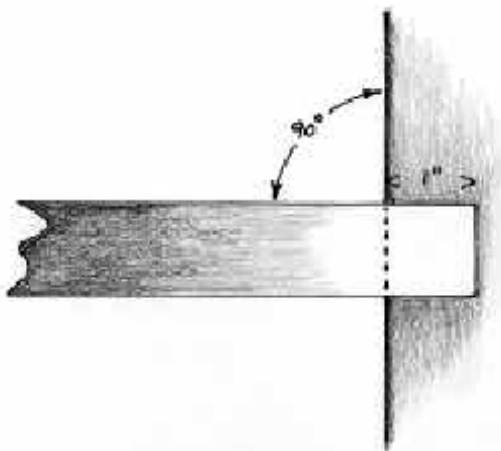


Fig. 6. Bar placed horizontally and perpendicular to the anvil edge.

Keep your bar-holding hand relaxed. Separate the action of the hand swinging the hammer from the other holding the work.

Having hit one blow in the middle of the bar, strike there repeatedly until a troughlike thin area develops, maybe 1/16 inch thick or less. When peening for width, always work the middle of the bar first, as this is the easiest time to spread that center section.

At the time of impact of the peen with the workpiece, the hammer handle should be horizontal. This helps insure that



Fig. 7. Stand with shoulder of hammer hand facing the anvil.

the blow is not inadvertently pulling or pushing the material unevenly. Figure 9 illustrates the result of a blow in which the peen hits at an angle. The spread you witness should be even and the shape you create symmetrical.

The end of the bar should look like figure 10 on the top side and like figure 11 underneath. Note that the rounded corner of the anvil will have begun a defined transition on the bottom of the workpiece.

Also note that all peen marks are parallel to each other and parallel to the length of the bar.

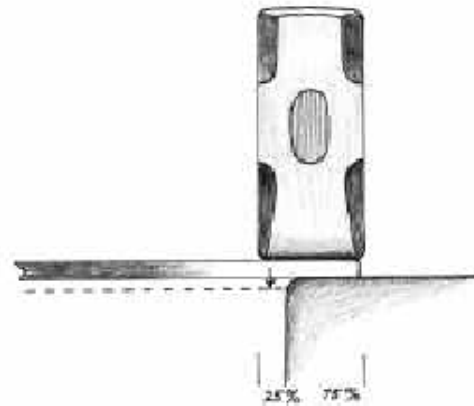


Fig. 8. Peen hits an overlapping blow—mostly on the anvil, but partially off.

Step Two

Work each half of the peened section sequentially.

Forge the far half first as most people find peening away from themselves more awkward than peening toward themselves. It is always a good rule to do the hard or more awkward tasks first. Figure 12 illustrates the sequence of work: middle first, then the half farthest from you, finally the half nearest you.

Heat the bar on edge with the thick part you intend to work placed down in the fire and the part awaiting shaping uppermost. See figure 13. You should be able to get a full yellow heat on the edge without endangering either the thinned middle section or the thick opposite edge.

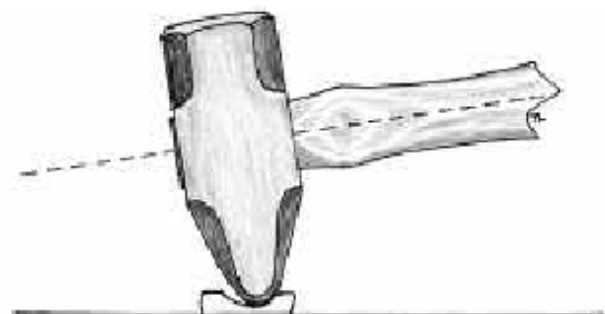


Fig. 9. Metal driven more in one direction by angled blow.

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Fig. 10. Top of the bar showing peened middle trough.

At a full yellow heat come back to the anvil as in Step One. Feel the slight shoulder you started rest against the rounded corner of the anvil.

Now hit just to the far edge of the central trough. The harder you hit and the higher the heat, the more smoothly the bar will move in front of your hammer blows. You want each hammer blow to be placed parallel to the one before and just slightly further into the thick bar. Keeping the hammer blows parallel to each other maximizes the sideways spread and (with practice) increases control of the final shape.



Fig. 11. Bottom of bar showing transition made by rounded corner of the anvil.

Try for a consistent pattern of parallel peen marks and a consistent average thickness in the bar. It will take time to develop the confidence and hammer control necessary to do this well, but practice will make it second nature.

Note that near the edge of the bar, as the path of resistance is lessened the metal moves more dramatically. It is, therefore, easy to get the edges much thinner than the middle. A consistent thickness is the goal.

At the end of this second heat the end of the bar should look something like figure 14.

Step Three The bar goes back in the fire but this time with the opposite, still-thick side down and the thinned edge uppermost. Once more you should be able to get a good yellow heat on the thick section without endangering the already thinned areas. See figure 15.

Proceed just as in Step Two, but instead of working your peening blows away from you, bring the hammer blows slowly toward you.

Hit hard and with confidence. If the bar is hot and you hit hard the shape will bloom before your eyes. It is actually better to hit hard and sacrifice (initially) some accuracy than to hit timidly.



Fig. 12. Work the middle, then the side furthest from you, then the side nearest you.



Fig. 13. Half to be worked placed edge down in the fire.

Your result should resemble figure 16. This is an exaggerated shape designed to show the potential of peen work. Observe these points:

- (1) the peen marks are parallel to each other
- (2) the peen marks are aligned along the length of the bar
- (3) the peen marks are even and the bar a consistent average thickness
- (4) the shape is symmetrical
- (5) on the opposite side of the bar there is a clean and definite shoulder.

You started with a 1 inch by 1 inch square of material on the anvil face that was 1/4 inch thick. The bar grew a little in length, but you ended with a wide oblong form that was much thinner.



Fig. 14. Top view of the bar with one half spread.

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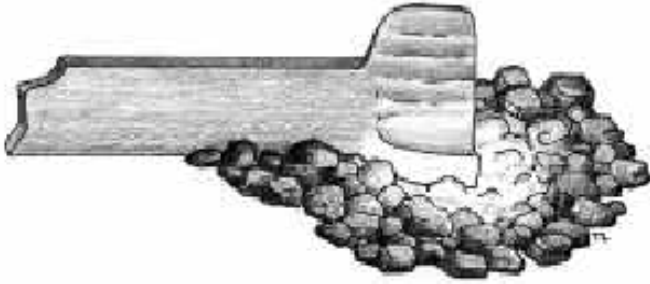


Fig. 15. Bar heating on edge with thinned area upper most and portion to be worked down.

The mass of material was redistributed mostly to the sides, perpendicular to the run of the bar.

As an experiment you may want to try the same exercise but hitting only with the flat face of the hammer. You will end with a very different form, perhaps like figure 17.

Step Four

As a final step, take an overall light orange heat on the thinned part of the bar and come back to the anvil. Place the bar as before, feeling for the shoulder underneath against the anvil corner. Using the face of the hammer, smooth the peened part the bar, allowing the anvil face to planish the opposite side to a nearburnished finish. See figure 18.



Fig. 16. Finished peening..

Watch the rate at which the bar cools. Thicker areas will hold heat longer and show where more forging is needed. Areas that cool quickly are thin and you should stay away from these.

To test for how even you have forged the end of the bar, cool the bar and then use your fingers as a gauge to test for thicks and thins. Commonly, the middle is thick and the edges thin. Reheat the bar— being thin, this will be fast— and address any unevenness you find. If you have left the center heavy, it will thin with reluctance.

Exercise Two

Step One

The shape you achieve when youpeen a bar in width is a thinner and sideways stretched version of the shape you

started with. Exercise One started with a thick square and ended with a thin, oblong and roughly rectangular form.

Starting with a different initial shape we can create different, thinned expressions of it. These initial shapes are called “set ups.” Exercise Two introduces a different set up.



Fig. 17. Flattened bar using the face of the hammer.



Fig. 18. The smoothed shape.

At a yellow heat, forge the end of your bar on edge to an even taper. Work at a high heat and hit hard to avoid or minimize the chance of a cold shut on the very tip.

Keep the taper short and retain the original 1/4-inch thickness of the bar. Figures 19 and 20 show what you are after. This triangular shape on the bar end is the set up for a different peened shape.



Figs. 19 & 20. A triangle-shaped set up.

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Step Two

Start peening as in Exercise One.

At a yellow heat, place the base of the triangle that you created flat on the rounded edge of the anvil with the entire taper lying on the anvil surface. See figure 21. The bar must be horizontal and perpendicular to the anvil front. Stand as you did in the first exercise: roughly perpendicular to the anvil with the shoulder of your hammer arm facing the anvil.

Begin peening in the middle as you did before until you have a central trough like figure 22. Hit flat with the peen parallel to the anvil face and the hammer handle horizontal at the time of impact. Keep the length of the peen aligned with the length of the bar.

Step Three

Put what will be the far half of the shape down in the fire, but be careful of the tip as it is vulnerable to burning.



Fig. 21. Place just the set-up flat on the anvil face.

At a yellow heat, peen the material working away from you. Keep an even average thickness and symmetrical shape. Concentrate on keeping the peening blows parallel to each other and the hammer handle horizontal at the time of impact.

Step Four

Reheat with the bar on edge in the fire. The thick part of the shape should be down while heating and the thinned area uppermost. This is just as you did in Exercise One.

From a yellow heat peen the metal toward you in this step. Figure 23 shows the final shape.

See the previous exercise for points to watch.

Step Five

Take an overall light orange heat to smooth the shape with the face of your hammer.

The results should look something like figure 24.

To check for even thickness, cool the bar and use your fingers as a thickness gauge. If you find heavy areas, the thin shape will reheat quickly in the fire for additional attention.

Troubleshooting

One of the biggest issues to overcome is inaccurate hammer blows. A misplaced blow with the broad face of the hammer is often of little consequence and easily obscured or corrected.

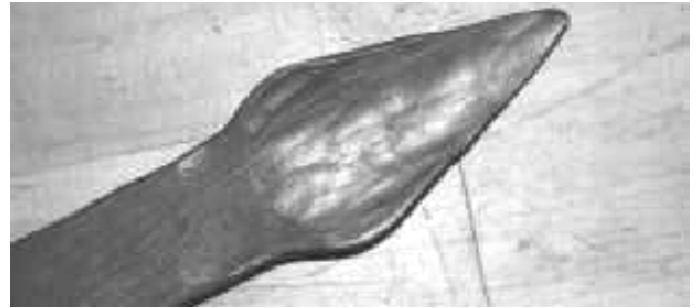


Fig. 22. Central trough on triangle set-up.



Fig. 23. Final peened triangle set-up.

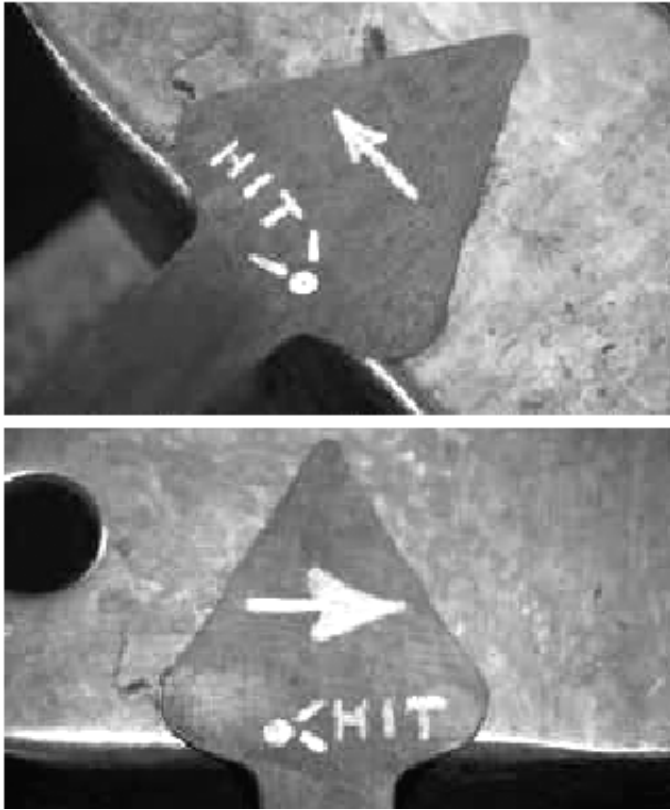
When you are attempting to push material in front of the peen, especially as the material is getting thinner with each blow, a misplaced blow is sometimes hard to correct. The beginner will often become timid in the use of the peen, taking short pecking blows, and multiple heats to achieve the shape. This should be avoided. High heats and hard hammer blows are the key to successfully thinning a set up. The only way to achieve the accuracy needed is to force yourself to forge with confidence and hit with purpose.

Sometimes a significant asymmetry emerges as the peening progresses. If you are certain that the peening was accurate and



Fig. 24. The smoothed shape.

CONTROLLED HAND FORGING



Figs. 25 and 26. Corrections to alignment.

even, then that asymmetry may have existed in the original set up. Even a slight unevenness in the set up will be magnified many times as the bar gets thinner. Just make the set up as even and symmetrical as possible and deal with emerging asymmetry as you work. Sometimes this involves leaving half the flattened area a bit thicker than the other. Some selective peening to spread one area more than another may also be needed.

In making these in-process corrections, there is no “step by step” or easily followed formulations. Forging with confidence helps. Keeping the peen marks parallel to each other even when making corrections also seems to help. Practice is the most important aid.

Frequently the peened shape will be even but slightly canted from the center line of the bar. With the shape already thinned, it is not advisable to correct the shape by a simple straightening blow on the edge of the thin shape. Rather, slightly thin (with peen or face of the hammer) the base of the shape to stretch

material and move the thinned form in the needed direction. For example, stretch the base of the thinned triangle on the left side to swing the form to the right; stretch the base of the triangle on the right side to swing the form to the left (figures 25 and 26).

Forging Dynamics

In drawing down, the mass of a piece of iron is retained but the distribution of that mass is altered by often dramatic reduction of the cross-sectional area. By creating different prepared shapes called “set ups” and by use of the hammer peen, you can control the final shape of a thinned section with economical use of material.

The center section of a bar being peened is most resistant to shape change. This is because the hammer blow must push against material in all directions to make a change in thickness. The edges are easiest to thin as they have little resistance to their spread.

As the bar gets wider, even if thinner, this resistance of the middle to shape change only increases. The hammer blow must now push against stiff edges that are being forced to move through their thickest dimension. This is why in thinning a bar we try to work the center of the bar first. This is also why it is so easy to get a thinned section that is relatively thick in the middle and thin on the edges.

Targets:

- The peened shape should be even thickness and symmetrical.
- The peened shape should be in alignment with the length of the bar.
- The surface texture on both sides of thinned area should be smooth without obvious hammer marks. –Take one or two heats for more complex set ups like the triangle taper.
- Take three heats to peen these shapes and a single heat to smooth them.

Remember, these are targets or goals. It will take much practice to achieve these results.

Author’s Note:

All forging for this lesson was done with the inexpensive hammer shown in figures 2 and 3. You do not need esoteric or expensive equipment to practice and improve your forge work.

Thanks to Bob Ouellette who posed for figure 7. Bob is a student of mine in the American College of the Building Arts bachelors’ degree program in forged architectural metals.

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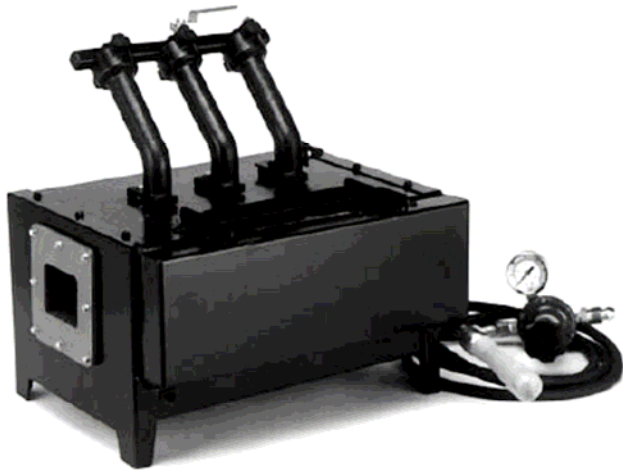


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January	☞	<u>Regional Meetings</u>
February	☞	<u>Regional Meetings</u>
March	☞	<u>Regional Meetings</u>
	☞	<u>1st QUARTER CHAPTER MEETING</u>
		March 20 AT 9:30 A.M. DEAN CURFMAN'S, OAK HILL IRON WORKS MORGANTON, NC
April	☞	<u>Regional Meetings</u>
May	☞	<u>Regional Meetings</u>
June	☞	<u>Regional Meetings</u>
	☞	<u>2nd QUARTER CHAPTER MEETING</u>
		June 26 AT 9:00 A.M. DIXIE FAIRGROUNDS WINSTON SALEM, NC
July	☞	<u>Regional Meetings</u>
August	☞	<u>Regional Meetings</u>
September	☞	<u>Regional Meetings</u>
	☞	<u>3rd QUARTER CHAPTER MEETING</u>
		September 25, AT 9:30 A.M. Jimmy Alexander's Shop Durham, NC
October	☞	<u>Regional Meetings</u>
	☞	<u>Dixie Classic FAIR</u> OCTOBER 2 – OCTOBER 11
	☞	<u>NORTH CAROLINA STATE FAIR</u> OCTOBER 15 - 25
November	☞	<u>Regional Meetings</u>
	☞	<u>BONUS MEETING</u>
		November 6 at 9:30 a.m. J.C. Campbell Folk School, Brasstown, NC
December	☞	<u>Regional Meetings</u>
	☞	<u>4th QUARTER CHAPTER MEETING</u>
	☞	November 20, 2010 at 9:30 a.m.
	☞	Peter Ross's Shop, Siler City, NC

Regions

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

(1)

Triad Area Blacksmiths

Marshall Swaringen Advance, NC
(336) 998-7827

1st Tuesday 6:30PM for demos
3rd Saturday, 9AM for business
and all day forging

Dixie Fairgrounds, Winston Salem, NC

(2)

Southern Foothills Blacksmiths

Steve Barringer Mooresville, NC
(704) 660-1560

2nd Sunday, each month

(3)

Triangle Blacksmith Guild

Randy Stoltz Cary, NC
(919) 481-9263

1st Saturday, even # months

(4)

Brasstown Blacksmiths

Paul Garrett Brasstown, NC
(828) 835-8441

3rd Saturday, even # months
Noon to 4PM

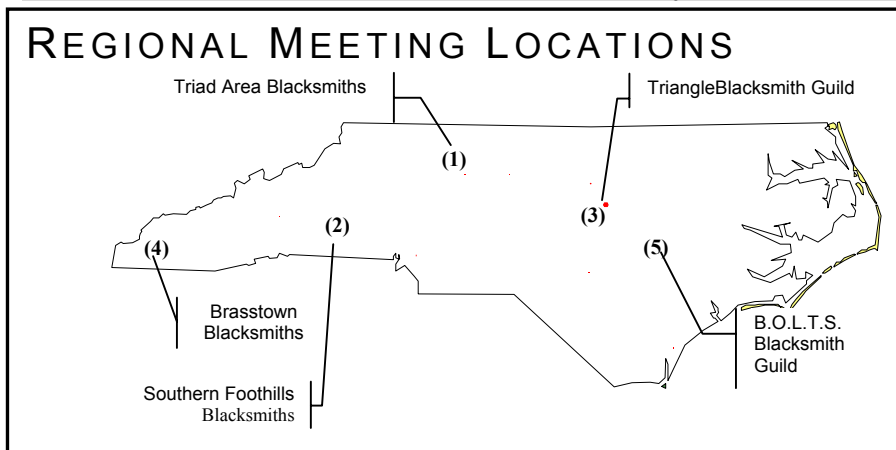
(5)

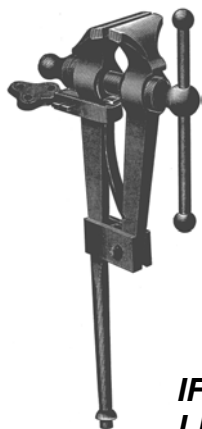
B.O.L.T.S. Blacksmith Guild

Amos Tucker Kenly, NC
(252) – 289-7317

1st Sat or Sun. Even # months

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





North Carolina Chapter Artist Blacksmith Association of North America

THE HOT IRON SPARKLE

Marty Lyon, Editor
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EXPIRES**



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PLEASE WELCOME THESE NEW MEMBERS

Joshua Cauthren	Kernersville	NC
Randy Cauthren	Summerfield	NC
Greg Helms	Maiden	NC
Joe Allen	Ararat	NC
Casey Anderson	Wendell	NC
Amy S. Hinson	Greenville	NC
Randy Jones	Alton	VA
Henry Michael. Patrick	Raleigh	NC
Henry W. Patrick	Wake Forest	NC
Chris Paul	Hillsborough	NC
L.T. Skinnell	Bedford	VA
Roger Abrahamson	Minneapolis	MN
Jane Rosalond Wywrot Gulden	Clover	SC
Jay T. Close	Clover	SC

Don't Forget

2010, 4th Quarter Chapter Meeting

November 20 - 9:30 AM

Peter Ross' Shop, Siler City / Pittsboro, NC

