

THE HOT IRON SPARKLE

* Newsletter of the North Carolina ABANA Affiliate *

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Forth Quarter 2011 — Oct/Nov/Dec



Peter Ross With Roy Underhill of “The Woodwright’s Shop”

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A Message from Our President



Cindy Alexander

PRESIDENT'S LETTER

Our 3rd quarter meeting was held on September 10 at the Waynesborough Historical Village in Goldsboro. The meeting was hosted by Andy Anderson and the Bolts group. Don Dillon demonstrated in the morning to an attentive crowd. We feasted at lunch on chicken and rice stew made over an open fire, it was delicious! Many thanks to Andy and the Bolts group for hosting us.

We held nominations for VP and secretary. Andy Anderson was nominated for vice president so we'll vote on him and Garret. Our new secretary will be Jennifer Phillips from Banner Elk. Jennifer is Andy Phillip's (from Big-Blu) wife and will be a great addition to our board. Welcome Jennifer!

For the vice president ballots will be mailed out to all members to vote for the chapter's next vice president, Garret Dunn and Andy Anderson are running for the office. Please cast your vote and return the ballot, we will be counting the ballots at our 4th qt. meeting.

We also have a new newsletter editor. I would like to welcome Randy Stoltz as our new editor of the H.I.S. Please be sure to send all of your information to Randy!

Fair time is upon us. Hope you can support one of the fairs, either the Dixie Classic or State Fair. I will be at the state fair on October 20. Hope to have nice weather for both fairs!

There has been lots of talk about NCABANA's insurance. At the moment our policy is with the Hartford and due to expire next year. Jim Kennady and I are actively looking for an insurance that is appropriate for the chapter. We will keep you posted.

Don't forget the auction and meeting at the John C Campbell Folk School on November 5. We will be in the new Clay Spencer Shop and Paul promises a good time for all.

Our 4th quarter meeting will be at Roger Barbour's shop on December 3, demonstrator to be announced. Hope to see everyone there.

Hard to believe another year has gone by. I hope that everyone has a safe and happy Holiday Season.

Forge safely,

Cindy

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Editor's Notes

This is it—my last issue of “The Hot Iron Sparkle”. I have been your editor now for six years and this is my twenty third newsletter. My main desire was to inspire you with what is being done, and what can be done with this great endeavor: blacksmithing. We have members spread out all over this large state, plus members in thirteen other states, and one bloke in Australia. I thought it my responsibility to use the “Sparkle” to bring you together by reporting on what you do, and by showing you doing it through photographs.

Another goal of mine was to feature North Carolina people and places of interest. For instance: the article in this issue featuring Roy Underhill, and in the 2nd Quarter, 2011 issue, my article on the civil war blast furnace, the Endor Furnace (page 12). I really valued every submission I received from you. My favorite issue was the one where many of you responded by telling us “What’s keeping you busy” (also in 2nd Quarter, 2011, page 19).

I think it is now time for a change, to see someone else’s ideas and perspective. I’m happy to announce that Randy Stoltz will be taking over as editor. I wish him luck—being editor can be a really challenging job, but it certainly has its rewards. It’s great to hear, “I love the newsletter, keep up the good work”

Secretary's Report

The meeting of the NC ABANA chapter was held at our chapter meeting at the Waynesborough Historical Village in Goldsboro NC on Sept. 10, 2011. The meeting was led by President, Cindy Alexander.

Nominations were called for the offices of NC ABANA Vice President and Secretary.

For Vice President, Andy Anderson was nominated by Amos Tucker, seconded by Don Dillon.

Garret Dunn was nominated for Vice President at the second quarter chapter meeting. Secretary Marty Lyon was directed to mail out ballots which will be counted at the forth quarter chapter on December 3, 2011.

For Secretary, Jennifer Phillips was nominated by Marshall Swaringen, seconded by Garrett Dunn. There were no other nominations. Jennifer will take over as Secretary on January 1, 2011.

Cindy reminded us of the two fairs coming up soon: The Dixie Classic, September 30 to October 9, and the North Carolina State Fair, October 13 to October 23.

Cindy is planning on holding a conference at the Dixie Classic Fairgrounds, in Winston Salem during April or May, 2012.

The Forth Quarter Chapter Meeting will be held at Rodger Barbour’s shop in Clayton, NC.

Respectfully Submitted, Marty Lyon, Secretary

Treasurer's Report

Savings (YTD) - Income: \$1,015. Expenses: \$508.

Checking (YTD) - Income: \$6,468.22. Expenses: \$9,185.92.

Local Group Meetings

Southern Foothills Blacksmiths — Ray Clontz

August Meeting

The August meeting of the Southern Foothills Blacksmiths had a good attendance with everyone wanting to get some forging done on their projects. as many of our members do not have a shop and can only forge at the meetings. Zane Carney is in the process of building a shop and is enrolled in the December Tire hammer build workshop. Brian Swink is completing his home shop and has purchased a partially completed tire hammer from a blacksmith in Georgia and now has it in good working order. Josh Kaplan is a new member without a shop and after a couple of meetings, he completed a spoon that required him to first upset the 1/2 dia bar and forge the spoon end and draw out and twist the handle.. I guess he will be making a flesh fork next. Shawn Emmons is another member without a shop, so he has been coming over on Saturdays and forging in my shop. Its good to see new members eager to learn blacksmithing and carry on the skills to others. I know, I have really enjoyed being involved in this hobby. I have many friends getting to retirement age with no hobbies- they are pitiful. DO NOT GROW OLD WITH NO HOBBIES.



Group Forging



Tyler Rasche



Zane Carey Using a Rosebud



Butch Silver helping Zane



Zane with Completed Pizza Peel



Josh Kaplan Grinding On His Spoon



Josh Kaplan and Spoon He Forged



Rick Hartline and Joe Myers Taking a Break



Jack Hurley with Fireplace Tools he forged

September Meeting

The meeting of the Southern Foothills Blacksmiths was held at Steve Barringers shop in Mooresville NC. We has a good group forging, but were missing a few of the members. Ted Thompson came by with a pair of wall brackets he had forged for a customer to hold a flintlock rifle. He really did a nice job on the details of the brackets. He also had gone to an auctions and purchased some very large tongs and spring swages. They must have been used in a railroad shop by the size of them.



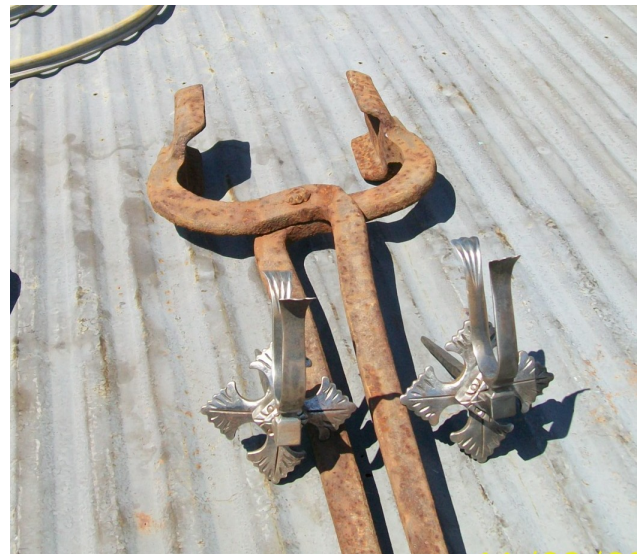
Andrew Carney Drawing Out a Piece on the Big Blu



Butch Silver Forging on a Cable Damascus Billet



*A pair of Forged Brackets To Hold a Flinlock Rifle
Made by Ted Thompson*



Another View Of Forged Brackets

Triad Area Blacksmiths—Marshall Swaringen

Third Quarter 2011

The Triad Area Blacksmiths held six meetings in the third quarter of 2011. The attendance averaged fifteen members and quests. We have had a couple of first timers at a couple of meetings. They were fathers and sons. They seemed to have a great time. Each said they wanted to return in the fall. I think the heat of the summer added to the heat of the forge, was a little much for a couple of the visitors.

Most of our time in September is devoted to getting ready for the Honeybee Festival in Kernersville, NC and the Dixie Classic Fair.

I want to thank Richard Howard and Keith Roberts for handling our meeting at the Honeybee festival. The weather put a damper on the outing for the visitors. It was damp day. The blacksmiths had a great time. Fire, metal, anvil, and hammer, sometime it does not take much to make some people happy and a great day, no matter what the weather is doing.

The Dixie classic Fair is a ten day event. A lot of effort is put into making the shop and area ready. Thanks to Richard Howard for taking care of the metal and coal. Thanks to Richard and Billy Phelps for cleaning the shop and museum. A report on all the Dixie Classic Fair activities will follow in the fourth quarter edition of the Hot Iron Sparkle. And I will have pictures.

It is never too early to start recruiting demonstrators for the second quarter state meeting hosted by TAB. I am working on a demonstration that will be a little different from ones in the past. In case my demonstrator does not work out, please send any suggestions that you have to me for consideration.

Marty, thanks for your service as secretary. Now that I have a new camera, I will try to make Randy's job a little easier, if I can remember to take some pictures.

Brasstown Blacksmiths—Paul Garrett

After a slow summer, The Brasstown Blacksmiths met at Paul Garrett's shop on August 20th for a gathering, and some forging. The turnout was small, but we had a great day anyway. New member Levi Sherman was in attendance, and made a dished bolster plate for the Viking era replica shield that he has been making. Levi is 17, and has attended a couple of classes at the Folk School recently. He is quite talented, and has a promising future in blacksmithing.

For the bolster, we started with a disc of 14 gauge sheet steel, and sank it down into a piece of 6" pipe. It ended up with a flange around it to mount up to the shield, and turned out very nice. For the next meeting, Levi will work on the nails, and other hardware to complete the shield.

Don't forget about the annual Blacksmith's Meeting and Auction at the Folk School on November 5th. As always, the meeting starts at 8:00 AM in the Clay Spencer Blacksmith Shop, and goes until noon. After the chili and corn bread lunch, the auction viewing starts at 1:00 PM and is followed by the Blacksmith's and fine craft Auction at 2:00.

Triangle Blacksmith Guild—Randy Stoltz

August 27

The Triangle Blacksmiths Guild was scheduled to demonstrate at the Historic Yates Mill County Park as part of their Colonial Tradespeople event. However, due to high winds and rain from a hurricane off the coast, we had to cancel the outdoor forging and set up inside. Eric Campbell, Marion Campbell, and myself set up a display of blacksmithing tools and artifacts for the attendees. As the people came by we gave them an overview of blacksmithing in the colonial era and answer any questions. The weather did not cooperate but we had a good time anyway

September 17

The Triangle Blacksmiths Guild set up two coal forges and demonstrated at the Historic Yates Mill County Park 6th annual Fall Harvest Celebration. Despite the cool weather, overcast skies, and some rain over one thousand people attended this event. Eleven NC ABANA members came out to help out and demonstrate at this event. A special thanks to Eric and Marion Campbell, Dick Snow, and Alan Green for bringing canopies, forges, and anvils for this event. We set up the Canopy and forges early and used the time before the public arrived to review blacksmithing safety and demonstration tips.

We had a steady stream of folks come by to watch and ask questions. With several new members in attendance we let them work at the forge under the tutelage of more experienced members much like an apprentice would have done years ago. This gave the newer members time at the forge, experience demonstrating, and training all at the same time. The audience got to see blacksmithing and got to listen to the step by step instructions on the forging process.

The threatening weather kept some people from attending but it never rained hard while we were there, the cool temperatures was nice for forging and they even fed us lunch. We have been invited back next year.

Thank you so much for participating in Historic Yates Mill County Park's 6th annual Fall Harvest Celebration event on Saturday, September 17, 2011. Despite the drizzly and relatively chilly temperatures of the day, we hosted around 1,000 event goers and 42 children completed the "Pumpkin Pass" activity, which involved a number of the event stations. We could not have pulled off this successful event without your participation and also your excellent displays and activities.

Please know that we welcome your feedback in regards to the event logistics, layout and schedule, and would love to hear any suggestions and ideas that you may have in regards to how we can make the event even better. Please feel free to email me your thoughts or I'd also be happy to set up a time to meet with you in person if that's what you'd prefer to do.

The Fall Harvest Celebration event typically takes place on the third Saturday of September, so for 2012, that would mean the event would be held on September 15th. I hope you will make a note of this event date in your calendar and plan to join us next year for the 7th annual event! So thanks again for being a part of the 2011 event and for all that you do to preserve our shared heritage and to make Wake County such a great place to live, work and play.

Rebecca J.W. Cope
Director of Programs
Historic Yates Mill County Park
4620 Lake Wheeler Road, Raleigh



The forges were set up within sight of the restored Yates Mill



Allan Green working at the forge as an attentive group of Cub Scouts at Yates Mill County Park watch



With the historic Yates Mill in the background, a young member of the audience watches attentively.

October 1

The Triangle Blacksmiths Guild had a workday at the NC State Fairgrounds Forge to set up, clean up, unpack tools, and get the shop ready for the State Fair (October 13 – 23). With 20 or so members showing up, including a couple of the B.O.L.T.S group, we had plenty of help getting the shop ready for the fair. While not as much fun as an open forging session, it does benefit NC ABANA (meaning all of us). The State Fair and the Dixie

Classic Fair both help promote NC ABANA and showcases blacksmithing to large audiences. The fairs are also a source of money for NC ABANA which helps keep the organization going and keeps our dues low. So thanks to all the members who came out to lend a hand early on a Saturday morning.

EDITOR NOTE: Local group meetings reports continue on bottom of page 23 with Lyle Wheeler's Wilkes Teaching Forge report.

Third Quarter Chapter Meeting

Waynesborough Historical Village, Goldsboro NC — Sept. 10, 2011

We had a treat, for the Third Quarter meeting - a new location. We met at the home of the B.O.L.T.S group at the Waynesborough Historical Village in Goldsboro. Andy Anderson is their volunteer, resident blacksmith. The shop is built for demonstrating similar to the shop at the Dixie Fairgrounds and the Heritage Forge.

Before the demonstration, there was a moment of prayer, followed by Don Dillon playing Amazing Grace on his harmonica. Amy Hinson, who is a nurse at the local hospital, gave a very good talk on safety issues. Some of Amy's notes on safety can be found later in this issue.



Amy Hinson Giving Safety Talk



Don Dillon On the Harmonica

Today, it was Don Dillon's turn at the anvil and forge. He warmed up forging a simple hook. His big project was making a basket weave handle for a fire place poker. Finally, he made an eye for a hot cut chisel.

The B.O.L.T.S group prepared a real country meal, of chicken and rice and, black-eyed peas, and all the trimmings. All was cooked on-site. It was delicious.

Andy had volunteered at the Waynesborough Historical Village for many years, working outside, or in cramped quarters. The village built him a proper shop which was completed in April 2010.

I hope we have many meetings with Andy and the B.O.L.T.S group at this location.



Don Forge Welding



Lenny Moore and Don Forging an Eye in a Chisel

Below: Don's Basket Weave Handle



Andy Stirring a Pot of Black-eyed Peas



Andy Wilkins and a Cauldron of Chicken and Rice



Blacksmith Shop At The Waynesborough Historical Village



Did I Win It?—Iron in the Hat



The B.O.L.T.S Group

Upcoming Chapter Meeting

Rodger Barbour's Shop, Clayton NC — Dec. 3, 2011

7792 Cleveland Road, Clayton 919 / 934-4633

The demonstrator has not been announced at this time.

There will be special things happening because of the upcoming holiday season. I have a feeling it has something to do with food.

Directions to The Meeting:

1. Find your way to I-40
2. Take I-40 to Exit 312 (Route 42).
3. Turn Right on Route 42.
4. Turn Left at the second stoplight (approximately 1/2 mile) on to Cleveland Rd (SR 1010).
5. Go approximately 4.7 miles.
6. The shop is on the left behind Roger's house. The driveway is just before the mailbox with the anvil cutout.

Images From The Dixie Classic Fair



NC ABANA Member, From Minnesota, Roger Abrahamson. Roger Has His Own Booth Where He Demonstrates Bowl Turning With A Spring-pole Lathe. To the Right Are Some Of the Tools He Has Forged Himself. Love those Handles. Roger Has Been On Roy Underhill's "The Woodwright Shop".



Ian Thompson At the Forge



*Paul Spainhour And the Snake
He Demonstrated Making*



*Just Sitting Around Taking In
the Sights*

EDITOR'S NOTE: Why am I doing an article on Roy Underhill who is not a blacksmith? First: Roy, very frequently, features blacksmiths on his PBS show, The Woodwright Shop. Second: I like to write about North Carolina individuals in my articles, and Roy has a long history with North Carolina, and is a resident on North Carolina. Last: I doubt that I would have been editor of your newsletter, or been involved in blacksmithing, if it had not been for Roy and his program. About 25 years ago, I saw an episode of the Woodwright's Shop from the blacksmith shop at Colonial Williamsburg where they were making an ax head. That TV program sparked my interest in blacksmithing. Of course, I also wrote it because I like the show and Roy is just fun.

My Day With The Woodwright

By Marty Lyon

Several weeks ago I contacted Roy and asked if I could do an interview with him. He responded that they were going to shoot an episode of his show at Peter Ross's shop and he thought it would be fun and informative for me to see how his show is done. I said, "Great". I thought I would get to do an interview with Roy while I was there. I attended the shooting, and, sure enough it was really fun watching Roy and Peter work, and talking with the production crew. I did not get to talk to Roy as much as I would have liked, he had put in a really tiring day. But, I did get a chance to sit with him and Peter for a little time after shooting the show.

A Very Little Bio

So, who is Roy Underhill? Much of the following is taken from an interview Roy did with Mother Earth News in 1985: If you suspect that Roy would have had a country upbringing, you would have been mistaken - he was raised in Washington, DC. But, Roy had an older sister working at the Smithsonian Institute doing research in early American life and American history. "Through her, I was aware that people could make an occupation of uncovering information on how men and women lived in the past and how they supported themselves". (Quote from the Mother Earth interview)

After high school, Roy earned a degree in directing from the theater department of the University of North Carolina, at Chapel Hill. He then decided he wanted to "do the whole back - to - the - land thing" and moved to the foot of Cheyenne Mountain in Colorado. This is the same mountain housing NORAD. He later moved to New Mexico. He earned his living mainly by blasting basements and the like, apparently, because dynamite suited his personality.

Wanting something a little more substantial in his life, he and his family moved back to North Carolina where he attended Duke University. He received a Masters degree in forestry. He had a varied course of study including anthropology, history, and engineering, along with forestry. Roy stayed in North Carolina, to make and sell colonial items, and to teach his methods of woodworking. It was then that he pitched the idea for his show, The Woodwright's Shop to University of North Carolina TV, a PBS station.

It took several pitches and a good deal of time before Roy and UNC TV got together to do this program. During that time, he also responded to a request from the Colonial Williamsburg Foundation in Virginia. They had asked Roy if he wanted to start a Housewright program there. Housewright is an actual term; Woodwright is something Roy made up. They did not get back to Roy for a while, either. But, as it turned out, the job at Williamsburg and the Woodwright's Shop program both came about, and came about nearly at the same time in 1979.

He worked at Colonial Williamsburg in charge of their Housewright program at the same time as he was doing the Woodwright's Shop. Peter Ross also started working for Colonial Williamsburg in 1979. Neither Peter nor Roy work for Colonial Williamsburg, today. With the episode at Peter's shop in the can, he completed his 31st season of the Woodwright's Shop - the longest running DIY show on TV. He also garnered a couple of Emmy nominations along the way.

Roy has a new enterprise. He opened a shop in Pittsboro, North Carolina for the purpose of teaching his skills

to others. His shop is right on the main drag, and when you look in his windows you can see many of the items that he has made on his show and many of the tools that he uses such as his foot driven lathes. Apparently, this school is quite successful, as he gets students from all over. Roy and his wife live pretty close to Peter Ross.

Shooting the TV Show at Peter Ross's shop

Bright and early on the morning of September 20, I arrived at Peter's shop. Peter soon came to open up, and thankfully, had a pot of coffee, in hand. Peter showed me what he was going to demonstrate and the theme of the program. The show was a very "upsetting show" where Peter would demonstrate the technique of upsetting when making two tools used if you were in the business of handling logs. One tool was a spike dog, used to keep one log, sitting across two other logs, from turning, when you stood on it to chop it. The other was a cant hook, which is actually used for turning a log. Upsetting is a must in forging both of these tools, as they require good, sharp, right angles, and strength.



Cant Hook Without Handle

About 9AM Roy showed up and I got to meet him. The crew, most of them in a UNC TV van, arrived at 10AM. While waiting for the crew Roy, sat down with his laptop to write up what he was going to say for the show's introduction. He does not work from a script made up beforehand. It is all in his head when he arrives on set, or, in this case, Peter's shop. He only had that, probably 30-second, introduction on his laptop. The rest of the program was talked through with Peter and his direc-



Spike Dog . Note the 90 Degree Twist Between the Two Ends

tor Geary Morton. Geary has been with Roy's show for the entire 31 seasons. I didn't really see how he used what he wrote on the laptop. He certainly did not read from it while on camera.

The, before-mentioned, 30 second introductory segment was shot, outside, behind Peter's shop. It shows Roy, with about a six-foot log elevated above two short logs. The idea is that Roy is about to chop the big log in two. When he stands on the log, it starts to turn under his feet. This, of course, leads into his exclaiming that he must visit his blacksmith for a proper tool – a very "upsetting" experience.

I must say the crew is very democratic. Even though Roy is much in charge, his senior cameraman, Mike Oniffrey, after shooting the scene thought the shot would look better if they moved everything further back into the woods.



*Roy is Holding the Handle For the Cant Hook.
Peter is Making the Bolt*



Roy Rolling Off the Log, Needing The Spike Dog



Roy Turning the Log With the Cant Hook



Affixing The Spike Dog



Mike Oniffre

After a bit of banter about poison ivy, everything was moved further under the trees.

The biggest problem to the shooting is external noise. Even though Peter lives off the beaten path, there still is a road not too far away with the occasional vehicle. The biggest problem that day turned out to be planes. Peter just happened to be under the flight path that day. Every car, every plane caused a wait until the sound disappeared.

The outside shooting seemed to go fast. Once inside Peter's shop, though, things really seemed to slow down. There were three cameras set-up and lights to illuminate scene. One camera was for wide shots, one for close-ups, and the third aimed at the fire in the forge. There seemed to be a lot of to do and a lot of time was spent doing – I know not what. During this time Roy, mostly horsed around with Peter and the crew. At one point visitors showed up, including a nun, in traditional habit. She and Roy clowned around where she made like she was going to bean him with one of Peter's hammers.

The whole atmosphere was really casual. Roy started to talk very adamantly about who, knows, what, in a foreign language he was making up on the spot. It sounded Russian. He just kept that up for the longest time.



About To Be Beaned



Mike Showing Christine How To Use the Camera



Jasper and Fluffy the Camera



Just Being Roy

Roy's humor, what you see on his program, is always evident, and is often self-deprecating.

When everything was finally ready, the discussion was whether to go to lunch or not. Apparently, one of the requirements of any shoot is that Geary Morton, the director, has to go to Bojangles for chicken. It was decided to shoot the segment first and then go to lunch. I was banished to be behind director so I could not take any photographs during the shooting. Surprisingly, even though the first 30-seconds of the shot outside was done



A Little Preview of the Show

Reviewing The Show With Director Greary Morton

clock outside the shooting area. A camera was directed on that clock and it's time displayed on a small monitor for Roy to see. I don't know how all that happened to work out so perfectly – but it did. It didn't seem like there was that much preplanning. Roy and Peter knew, roughly what was going to happen and they just did it. There is no editing, after the fact. The only thing the director does is to decide what camera view will be shown for any instant. That's all.

After shooting the show we all bundled into two cars and drove to the Bojangles in Siler City, where Geary got his chicken fix. After we returned to Peter's shop everyone watched the monitors while the show was reviewed. Luckily, all went well, except at one point, the elbow of one of the cameramen, got into one of the shots. I asked if the elbow could be removed by some software and was told yes, but it was just easier to select another camera view. When the review was done it only remained for Roy and Peter to shoot the promo for the show. That went quickly, but Peter was a little disappointed because he thought they were shooting a rehearsal, not the real thing. Apparently, Peter wanted to do a little clowning around during the promo.

The Interview: Well. It wasn't really an interview. Let's call it a Conversation with Peter and Roy:

When all of the shooting was done and the crew was packing up Peter, Roy, and I did get to sit down for a few minutes. I just started off with one question and the talk just too off. I think there is much to glean from the conversation below. There are some really heavy duty ideas here so you might want to read through it a couple of times.

Editor, "What if the child or grandchild, of one of our members wanted to do what you do. How does one get into that kind of field?"

Roy, [Big Laugh] "The best way is to know that nobody will hire you for a proper job. You end up being forced to do what I do because you are forced to do what you are interested in doing, rather than what someone else once thought. That requires remaining active in an environment where there are no actual jobs and that is exactly what got me through this. If I had been able to find work of a proper nature I would not have done what I wanted to do. I'm only did doing exactly what it wanted to do because I could not find a job.

Editor: "So you're doing what you want to do because you didn't get a job. What kind of job where you looking for?"

Roy: “Teaching, surveying, but there was no having me.”

Editor: “You seem a little cynical about it.”

Roy: “No! No! I think, if you have better opportunities you should follow them. Some of the best breaks you get are the jobs you don't get. You could've gotten a job like preservation technology or restoration technology, in a college and that would be what you might have ended up doing, and that would be enough. But, you wouldn't pursue something else like the idea of doing a television program or something else like that. Sometimes it's just the way, fate leads you. The way I hired people, very often at Williamsburg, is I asked myself that if I didn't hire them, did I get the sense that they would do this kind of work anyway. If I thought “Yes”, I would know that they were really determined to do this, that they had the passion.”

Editor: “I know you had a hard time getting started doing what you wanted to do after you returned to North Carolina and you received your degree from Duke.”

Roy: “Well it's not an easy thing. It took me a long time to get the television series pushed through. I had a lot of missteps there. I had a shop in Hillsboro that I had set up - the old blacksmith shop by the Eno River. It was ready to go and I was going to open this place, and be doing all of this work making things by hand, wooden rakes, and shovels, and chairs, and teaching and selling stuff. And, the guy who I was renting it from didn't tell me that he was going to put up a giant hurricane fence that blocked the shop off from the road and went right up next to it, with barbed wire on top, that made it look like a prison camp. He said he had to do it to protect his plumbing business, to keep people from coming in and stealing his pipe. Unbelievable! So that real beautiful location in Hillsboro just became useless. That business was killed. I had put a huge amount of work into that shop. That was such a setback, after all that work, to have the place aesthetically destroyed.”

Editor: “But, you did build a shop.”

Roy: “Yes I finished the shop someone had started at the Eno River Park in Durham and I ran that for a while. But, I was subjected to so much extortion by the Park people.”

Editor: “Is that the shop we see on your show?”

Roy: “Yes! The shop you see at the opening of the program is that shop at the Eno River Park. That experience was frustrating. Then, I tried to get the work at Williamsburg. I lucked out there as well as with the TV show. I just had some lucky breaks. And this is 32 years of doing all of this warm and fuzzy woodworking on my TV show.”

Editor: “Peter often talks about the lack of having measurements to make something. You look at the dividers Peter makes and you just assume that they are so precisely made that everything had to be measured out.”

Roy: “This is not crafts. This is just the different way of working, and it's doing what you want to do rather than what someone else wants you to do.”

Editor: “Peter, you and I had talked before Roy: “The whole thing is about the way you look at the work. It's about how the work evolves under your hand rather than the predestined assembly line. That is one thing Peter and I have been working on. If you said you wanted get the measurements on something of mine, I would say that I don't know. The measurements I use are the stick of wood I had in the corner and the piece of iron I found.”

(Ed, note: Speaking about Peter's Divider's) To me the principle that is more important must be that the piece is straight when it's opened and parallel if it is closed, and strong enough so it won't break. Other than that it's all fine. Peter Follansbee, the Joiner at Plymouth plantation said that “measurement was the enemy of precision.” We don't know what size it is, we just make it.”

Peter: “A lot of things fit each other who cares what size it is.”

Roy: “I have no clue what size it is, or if the angle right, it just looks right to me. Do it so it looks right to you. I'm always asking my students if that dovetail looks too weak or two strong? They want to know what's

the number. What's the slope? Is it 1 in 6, 1 in 7, 1 in 5? I'll say, 'well that looks too week so tighten it up. Go bold.'"

Peter: "I think that's the dilemma, the decision process comes through experience. After you've made a number of dovetails you can make a better judgment."

Roy:. "That's why it's good to have something pointed out to you and set your attention to that weakness and then learn to tune your eye to it, because you want to make me happy [big laugh]."

Peter:. "And that's the drawback of asking for measurements early on because you don't start developing your judgment, you rely on the numbers, rather than starting to train your eye and your judgment."

Editor: "Sometimes measurements kind of help you."

Peter: "Sometimes."

Editor: "Peter, when you wrapped that piece around the bolt-head I thought I saw you measure it."

Roy: "Did you measure?"

Peter: "I did Roy."

Roy: "Gee, well there goes everything."

Editor: "So I guess interchangeable parts are the enemy of crafts." Stupid question on my part.

about apprenticeships and how you learn. You mentioned learning out of the book is the worst thing."

Peter: "Working next to someone else's much better."

Roy: "Yeah, but a lot of these guys are dead."

Peter: "I was talking about the context of 500 years before where people didn't bother writing things down because there was a much better way of learning things."

Editor:. "There is much doubt about the reliability of the written word?"

Roy: "Even the written word of experts can lead you to question more, and bring things to your attention. The difficulty I have with the books is that everyone reads the same article, it's so widely spread that the information becomes solidified."

Editor: "The gospel word."

Roy: "Sure, if people read something in a very popular book, for example, Eric Sloan's books on woodworking, that becomes known by so many people that they repeat it to each other, and nod knowingly, because they have that information and it gets such a massive weight. Working with a teacher does diversify the information a bit."

Editor: "I think it's better just to see a photograph of someone's work and wonder how they did it. That work really inspired me, I don't know how they made it, but I would like to figure it out, and see what I can learn from it"

Roy: "It's a lot of fun trying to decipher how something is made and go experimenting. It's challenging, it's great."

Peter: "We're talking about a dozen different things you are trying to learn. Learning as an apprentice is geared towards doing the work commercially at a profit. Figuring out something on your own as a hobbyist is a completely different kind of learning, for a completely different end result."

Editor: "Back before today, the blacksmith, or anyone doing commercial work really didn't have competition except from someone like himself."

Peter: "Actually there was a lot more competition."

Editor: “At least he was competing against people, heads up on an equal basis. Now, you are competing against something that comes out of a factory in China.”

Peter: “If you are, you are trying to make the wrong thing. If you're making things by hand that's different than what comes from the factory in China. If you're trying to sell to the same people who are buying the stuff from China you are marketing to the wrong people.”

Roy: “Do you think someone like me could succeed in this business if I had any competition? [Laughs and more laughs]. That's the only way I can do it. I was the only guy trying to produce the stupid stuff. Now, there's all these people trying to do it.

You know the amount of hand competition forced quality to a high level.”

Editor: “That doesn't seem to be the case in our time. It is quite different now.”

Roy: “You read the writings of Mayhew, a contemporary of Dickens: his studies of workers and poverty in London, in the 1850s. Boy, the piecework stuff was worse than ever. Folks who had been artisans in their village, because of the economic situation, got driven to London where they became hirelings, and they were just like human machines: worked as hard as they could be worked and kicked out the minute someone else could do it faster. So, you see, back then, boy, the bad times had been around a lot longer.

Maybe even now it's a lot better with the Internet. People can sell artisanship much more easily. That may make your revival for handcrafted work. That may be the missing element that brings back a better time for artisans and not hirelings.”

Peter: “I think competition was much greater 150 years ago. You would have three or four shops doing the same thing as you were doing in the same town. That was much more direct. Now, you have much more distance between tradesmen. You have a different marketing challenge because you have to appeal to more than just your neighborhood. One of the of the differences I find, now, learning hand skills is that people decide they're going to open a business before they're trained. They try to learn how to do the work and succeed in the business at the same time. When you're first starting the only thing you can do is compete with the really simple stuff. But, once you're skilled, your product can be completely different from the commercial alternatives.”

Editor: “Roy how did you learn all your woodworking skills?”

Roy: I started a business before I knew how to do anything. [Big laughs]

Peter and Roy: “That's why we both ended up working for somebody else.”

Roy: “That was about the worst way, but I had an interest in this and I kept pursuing it. I think Peter and I had mixed experiences working for colonial Williamsburg. It was brilliant in so many ways, being around all of these high end artisans. We were there with Master Coopers, and Master Smith's, and cabinetmakers - just a wonderful academy of artisans who you could confer with, and talk to, and be pushed upwards by their standards. People like the gunsmiths, who I was always in awe of, had very high standards. And, I particularly like working with audiences. The visitors were great and I enjoyed them immensely. Peter had one kind of disappointment there and I had another, as it evolved. I got into a fight with management who was trying to push the craftsman towards being hirelings. I thought my crew and I, with our expertise, should have been looked upon as professors, but the management and offices were telling us what to do. Our group had been doing its own research and making its own decisions up to the point when a new group of architectural historians showed up”.

Peter: “our way of dealing with the same problems was a little bit different from Roy's. We used the age-old technique used by a lot of servants and slaves, which is: nod your head, but then don't do what you're told to do. Just smile and then ignore their directions.

At this point, things just started to break up and the talking was over.

I would like to thank Roy, Peter, and the crew of the Woodwright's Shop for a very enjoyable day.

Roy Underhill	Producer and Host
Geary Morton	Director
Mike Oniffrey	Senior Camera
Lynn McConnell	Camera / Unit Manager
Christine Harrigan	Camera (Intern from the Center for Documentary Studies)
Rusty Knott	Audio
Steve Price	Lighting
Cindy Simoni	Production Assistant

You can read the entire interview with Roy by Mother Earth News at: <http://www.motherearthnews.com/Nature-Community/1985-11-01/The-Plowboy-Interview.aspx>

Here is a link to the Woodwright's School: <http://www.woodwrightschool.com/>

Here is a link to The Woodwright's Shop: <http://www.pbs.org/woodwrightsshop/>

The episode, shot at Peter Ross's shop will air on UNC TV at the end of December 2011. It will probably air just after the December fund raiser.

Local Group Meetings Continued From Page 10

Wilkes Teaching Forge - Lyle Wheeler

EDITOR'S NOTE: I have to apologize that I did not give Lyle enough time to prepare his report. His is a new group and it flew under my radar. By the time I called him to talk about these reports it was already beyond the deadline. I am grateful that he took the time to submit this. That also explains why his report is here and not sharing company with the other local groups.

September Report:

The Wilkes Teaching Forge (WTF) met on Tuesday, September 13th at the Wilbar Forge, hosted by Gary Roath. A simple J-hook was made as a quick demo to get things started by Lyle Wheeler. Leaves were reviewed and some practice was made with those. Gary Roath demonstrated how to start a bottle opener by flattening down a piece of half inch square, punching a hole and then enlarging the hole with drifts and then shaping over the horn. This was part of several he would go on to make with an oyster knife on the other end and some very unique twists in between. This multi-purpose tool sells well to the experienced oyster shocker.

October Report:

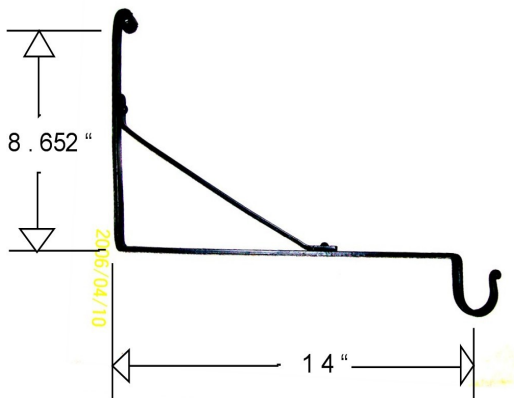
The Wilkes Teaching Forge (WTF) met on Tuesday, October 12th at the Wilbar Forge, hosted by Gary Roath. More leaf making was tried after working in clay to show the procedure and variations. Gary Roath demonstrated a braided chain handle for a fire tool set he is working on and was forge welding in a gas forge, until he ran out of gas. Jae Mobley brought an interesting hook bender for show and tell.

Lantern Brackets—by Lyle Wheeler

These are notes from a project recently completed after postal consultation with a client that I met at the SHHG July Fair. The customer required two lantern brackets made to each hold a 9 inch diameter lantern weighing approximately 15 pounds. The customer specified that she wanted the lanterns to hang 14 inches out from the posts they would be hung from.

Materials: 3/16 x 3/4 hrs and
3/16 x 1/2 hrs
2 – 3/16 x 1/2 rivets

Stock calculations:



It was decided to apply the golden rectangle to approximate a pleasing proportion to the two legs. The 14 inch projection was multiplied by the reciprocal of phi (0.618) to obtain the height of the upright portion, thus yielding 8.652 inches and rounded to 8 5/8". 1" was added to obtain a scrolled fishtail at the top. 3" was added to obtain the dropped "J" hook of 1 1/2" diameter and 3/4" subtracted to center the hook. Twice the thickness was added for the two right angle bends.

$$14 + 8 \frac{5}{8} + 1 + 3 - \frac{3}{4} + 2T (3/16) = 26 \frac{1}{4} \text{ " of } 3/16 \times 3/4 \text{ hrs}$$

The same proportions were applied for the strut, yielding connection points at approximately 5" up and 8" out, with the hypotenuse of this triangle ciphered at 9 1/2". Adding 1" at each end for a riveted connection gave 11 1/2" of 3/16 x 1/2 hrs.

Order of operations:

Flatten to 1/16" thickness and scroll to 1/2" diameter one end

At other end draw a long taper on 2" maintaining original thickness of stock

Scroll this end tightly and form a "J" hook

Right angle bend and drop this hook 1" from beginning of the taper

From center of hook measure back 14 inches and score edge on hardie

From score mark measure 1 1/2", 5 1/2" and 7" and center three punch marks

Drill a 3/16" hole at the middle punch mark and 17/64" holes at the other two

Deburr these holes and countersink the 3/16" hole halfway into the back side.

Right angle bend at the 14" scored mark, align and set aside



EDITOR'S NOTES: Peter Ross found this article in Lost Art Press Blog, dated September 13, 2011. The Lost Art Press publishes articles on traditional woodworking techniques. Peter thought that the advice pertains to a blacksmith shop as well as woodworking shop.

Principles of Shop Setup - by Christopher Swartz

Setting up a workshop is one of the most daunting tasks we all face. I've had readers send me blueprints (yes, real blueprints) to seek my advice and approval. I've had people ask to hire me as a consultant. One guy wanted to fly me out to see his potential shop space and discuss his options.

This is not to boast. It is to point out how desperate new woodworkers are for real guidance.

I've had the great fortune to see a lot of bad shops – plus a few good ones. Even so, I don't consider myself an expert on any shop except my own. During my last 20 years of woodworking I have developed a list of principles on workshops that are important to me. You might find them helpful or completely useless. I discuss my own journey in setting up my shop in some detail in "The Anarchist's Tool Chest." (EDITOR NOTE: His book)

In any case, here they are:

- 1. Your shop can be too large.** Large shops turn woodworking into a "walking long distances from tool to tool" hobby.
- 2. Use work triangles:** (jointer + planer + saw) (tool storage + workbench + assembly). It's how efficient kitchens are set up. It works in woodworking, too.
- 3. The more complex the system, the more maintenance it requires.** The fancier the dust collection system you have, the more time you will spend unclogging it.
- 4. The more tools/machines you have, the more time you will spend fiddling with tools instead of building.**
- 5. Have dedicated stations for the core processes.** Sharpening, for example. Surfacing wood. Ripping wood.
- 6. The right light is better than lots and lots of light.** Having your bench under a north facing window is the best light. Texture is best seen in raking light.
- 7. Concrete floors + your feet + your sharp tools = sore back and chipped edges.** Wooden floors -- even CDX plywood floors -- are heaven.
- 8. Try to keep the humidity and temperature level the same as the place where your projects will end up.** This will result in fewer warped doors and lids in your finished pieces.
- 9. Wood collecting is a separate hobby.** Your shop should have just enough wood storage for the two or three projects in the pipeline. If you collect wood (and that's OK), get a shed. Or a barn.
- 10. Tool collecting is a separate hobby.** If you haven't used a tool in two years, you probably don't need it.
- 11. Jig-making is a separate hobby.** If your jigs have more than 10 parts (or an integral micrometer) then you probably are a hobbyist jig-builder (and there's nothing wrong with that). If you cannot remember what a particular jig is used for then you probably don't need it.
- 12. My favorite shops have nothing stacked on the floor.** Don't know why.
- 13. Light-colored walls allow you to use fewer light sources.**
- 14. In the 18th century, shops were many times a room in the house where the family lived.** If you think of your shop as a place where you live, you will construct and arrange it differently than if you think about it like a utility area -- where your water heater and furnace are.

— Christopher Schwarz

Working Safely in the Blacksmith Shop

Supplied By Amy Hinson

EDITOR'S NOTE: In the report of the Third Quarter Chapter Meeting, you will see that Amy Hinson gave a talk on safety while working in the Blacksmith Shop. Jim Kennady scanned her notes and provided them to me.

Minor burns, cuts and scrapes are going to happen when blacksmithing but here are a few tips to help reduce the risk of injuries.

Rule # I – use your head to be proactive instead of reactive. Be aware of dangers and have a plan in place.

1st Aid Kit – Keep one within reach. Items to be included in your kit are: Hydrogen peroxide, gauze, bandages, eye wash, needle, iodine, aloe Vera, bandaids, antibiotic ointment.

Have a garden hose with nozzle where you can reach it quickly or several buckets of water. This will come in handy to wash cuts, scrapes, burns, or if anything were to get in your eyes.

Always have an appropriate fire extinguisher handy.

Shop Etiquette

- do not allow others inside your working triangle which consist of vise, anvil and fire.
- visitors should stay on the far side of the anvil and wear safety glasses. Remember children are at working height. Metal can fly up to 10 feet.
- have a well vented and well lit shop.
- store all flammable liquids outside the immediate shop area.

**** Take a break if you need one. If tired, you will not work efficiently or as effectively as you normally would. ****

Burns

- Cool under running water. Even after the initial burn, the skin continues to cook.
- Cover with gauze and antibiotic ointment.
- Do not apply ice. This can cause frostbite.
- Do not break the blister. It opens the wound to infection. If the blister breaks on its own, clean and cover.
- Watch for signs and symptoms of infection. (increase in pain, worsening redness, fever, swelling, odor)
- Seek medical attention if burn appears to be worse than a stage 1 burn. Stage 1 burns look like a typical sunburn.

****If unsure of the temperature of a piece of metal, pass your hand over it to detect heat before picking it up. If visitors/workers are around, be sure to communicate with them. Ensure everyone knows when you are walking around with hot stock. Always keep hot stock on the floor near the work area but not within the equipment triangle ****

Eyes

- Wear safety goggles. They should be impact resistant and have side shields. Safety goggles for the blacksmith and visitors should be worn at all times. Fire scale and metal can flake off and float into the eyes.
- The material can bind immediately with the natural occurring saline in the eyes. This can lead to irritation, infection, abrasions on the eye and possible loss of vision.
- If material should get into your eyes, flush immediately with water. Cover with gauze and seek medical attention.

Fumes

**** Fumes can cause paralysis of the lungs leading to imminent death. They can also cause chemical pneumonia and or pulmonary fibrosis ****

- Avoid heating any galvanized metals/anything with a bright finish.
- If you suspect a lung injury, call 911 immediately. Time is muscle. Oxygen is the first line of treatment.

Heat Injury

- Keep hydrated
- If you notice that your sweating has decreased dramatically or stopped completely, your urine has turned dark, or you're feeling dizzy,
****stop what you are doing, cool off, and hydrate****

Protective Gear/Clothing

- Wear clothes made of cotton, wool, or other natural fibers. Synthetic fibers are flammable and can melt into skin when exposed to heat.
- Avoid low cut shoes or sneakers of synthetic material. Leather boots are best with hard rubber soles.
- Wear ear protection. Prolonged exposure to shop noises can lead to hearing loss.

***Injuries are going to happen.
Since you only have one of you, do the best job you can at preventing injuries.
If an injury does happen, have a plan.
React quickly, and efficiently..***

Round both ends of the strut and center punch 1/2" in from each end

Drill 3/16" holes and deburr

Bend each end to approximate the contact with the bracket and adjust to fit at 5" and 8" with a framing square

Bolt the strut to the upright part of the bracket and mark the location for the other hole, center punch, drill a 3/16" hole and countersink halfway into the back side

Rivet together with 3/16 x 1/2 rivets, filling the countersunk volumes

Clean up and apply an outdoor finish

Respectfully submitted, Lyle Wheeler

What's Keeping Me Busy

Here is what's been keeping me busy. I have worked with Allan Green a lot and have attended two NCABANA meetings. Made lots of hooks, nails and then moved on to a tomahawk from a ball peen hammer (inspired by Chris Williams in the last issue), a chip carving knife, a Wood Gouge, and a tractor part for Mr. Greene. Eric Williams helped me with the tomahawk at his forge. The metal in the hammer was WAYYYY harder than expected and Mr. Campbell helped me with the sledge since my aim is not too good yet. I recently got a 150 lbs. Peter Wright anvil



Thanks,
Cody Howdeshell
Cary, NC



and good condition and am spending the summer working to pay my parents back. If anyone in the Cary area needs their lawn mowed or any odd job done give me a call at 919-468-0588 :) I am also trying to make a coal forge out of a disk harrow disk. My mom wants some hooks for the kitchen and I need to make a bowperch for a Red-Tailed hawk so I will let you know how it turns out. Thanks for starting this section! I really like it and hope you keep it up.

NORTH CAROLINA CHAPTER OF ARTISTS BLACKSMITH'S ASSOCIATION OF NORTH AMERICA BY-LAWS

The NORTH CAROLINA CHAPTER OF ARTIST BLACKSMITH'S ASSOCIATION OF NORTH AMERICA By-Laws are hereby restated and amended by way of resolution. All former By-Laws are hereby rescinded in their entirety.

ARTICLE I: Name and Purpose

The name of this association shall be the NORTH CAROLINA CHAPTER OF ARTIST BLACKSMITH'S ASSOCIATION OF NORTH AMERICA, here forth referred to as NCABANA. NCABANA is a non-profit voluntary association of individuals interested in Blacksmithing.

NCABANA is organized exclusively for artistic and educational purposes (within the meaning of the term "artistic" and "educational" as used in section 501(c)(3) of the Internal Revenue Code) including for such purposes the following: to encourage and facilitate the establishment of training programs for blacksmiths; to disseminate information about sources of materials and equipment; to serve as a source of information among blacksmiths; to maintain and improve communications among blacksmiths of professional, amateur, teacher, and student status; to encourage higher standards of craftsmanship and design among smiths; to conduct workshops and provide instruction by knowledgeable and experienced smiths; and to foster friendly relations among practitioners of the art by means of periodic meetings and other modes of communications. The principal office of the NCABANA shall be at the home of the NCABANA President. The Board of Directors shall have the power and authority to establish or make a change of office to another location.

ARTICLE II: Elected Officers

The Elected Officers of NCABANA shall be President, Vice-president, Secretary and Treasurer. They shall be elected for a term of two years. Elected Officers shall serve without salary. Elected officers are expected to attend all chapter meetings and be available to act on NCABANA related matters. The travel expenses and other expenses incurred by the Elected Officers acting in their official capacity must be approved by a majority vote by the Board of Directors. The interpretation of the NCABANA By-Laws together with any rules of NCABANA shall rest with the consensus decision of the Elected Officers. They shall have further duties as prescribed below.

Nominations for elected officers will be open during the 2nd and 3rd quarter meeting of each year. Candidates for office must be a member in good standing for at least two consecutive years prior to the nomination and a resident of North Carolina. Voting shall be held by secret ballot. Ballots will be mailed to the members by the Secretary after the nominations are closed. The results shall be opened and counted by a committee of three appointed by the President. Counting shall be done at the 4th quarter meeting. In case of uncontested elections, the President has the power to dispense with the mailing of ballots.

The elected officers shall take office in January.

There shall be no limit to the terms of office that the officers may hold.

A vacancy in any office because of death, resignation or other cause may be filled by the Board of Directors for the unexpired portion of the term.

Section I: Power and Duties of Elected Officers

PRESIDENT

The President shall be the principal executive officer of NCABANA and shall, in general, supervise and control all the business of NCABANA. President is to be responsible for planning and executing the programs for the organization, which responsibility he/she may delegate at his/her discretion. The President shall preside at all meetings of the Board of Directors. President shall preside at all meeting held by the membership of NCABANA. President shall have the power to appoint any committee or individual he/she deems necessary for the proper functioning of the organization. Any additional duties or responsibility that may arise from time to time shall fall under the responsibility of the President, unless expressly assigned to other officers by these by-laws. He/she shall have the power to authorize any payment for any proper NCABANA purposes up to \$500. Payments over \$500 require approval of two thirds of the Board of Directors. President is responsible for the newsletter which should be sent out at least two weeks prior to the scheduled meeting.

VICE-PRESIDENT

In the absence of the President, or in the event of the inability or refusal to act by the President, the Vice-president shall perform the duties of the President. The Vice-president will oversee Iron-in the Hat at chapter meetings.

SECRETARY

In general, the Secretary shall perform all duties incident to the secretary of a business *office*. The Secretary shall maintain minutes of all meetings and record all decisions *Board of made by the Directors and Elected Officers*. These shall be kept as a permanent record of NCABANA. The Secretary shall be the custodian of all NCABANA records. The Secretary shall handle all official correspondence for NCABANA. The Secretary shall keep a membership list with current NCABANA member's names, address(es), phone number(s) and e-mail contacts.

TREASURER

The Treasurer shall have custody of and be responsible for all funds and securities of NCABANA, shall receive and give receipts for monies due and available to NCABANA from any source whatsoever, and shall deposit all such monies in the name of NCABANA in such banks, trust companies or other depositories as are selected by the Board of Directors. The Treasurer shall use good accounting practices to keep financial records in such a way as to provide for a complete audit if deemed necessary. He/she shall provide quarterly financial updates to the Board of Directors. The Treasurer disperses funds for expenses authorized by the President. The Treasurer shall further have the authority, on his/her own motion, to disburse funds in the usual and normal course of business up to \$150. The Treasurer may prepare an annual budget. The Board of Directors can approve this annual budget and allow the Treasurer to make payments in the budget without further approval.

ARTICLE III: Board of Directors

GENERAL POWERS

The business and affairs of NCABANA shall be managed by its Board of Directors, with the exception of specific powers assigned to the Elected Officers.

NUMBER, TENURE, AND QUALIFICATIONS

The Board of Directors shall consist of the Elected Officers and members representing local area groups. Local area groups which have maintained an attendance of at least six (6) **chapter** mem-

bers for a period of **six** months are allowed to nominate their representative to the board. In addition, the Elected Officers may appoint ex-officio and/or advisory members to the Board of Directors. These appointed members shall have no vote.

Board members must be a member in good standing and a resident of North Carolina.

MEETINGS

Board members are expected to attend all Board Meetings and act in the best interest of the member they represent.

ROBERT'S RULES OF ORDER shall govern the conduct of all meetings.

An Annual Meeting of the Board of Directors shall be held without notice other than that required in these by-laws. The Board of Directors may provide, by resolution, the time and place for holding additional regular meetings without other notice than such resolution.

General Board of Directors Meetings shall be held for the general membership. The time and place of the meeting shall be determined by the President. Reasonable notice shall be given of any meeting.

Special meetings of the Board of Directors may be called by or at the request of the President. Notice of any special meeting of the Board of Directors shall be given at least one week before the time fixed for the meeting by word of mouth, telephone, or written notice to each member of the Board of Directors. A Board of Director member may waive notice of any meeting.

A **2/3** majority of the Board of Directors shall constitute a quorum. The act of the quorum shall be the act of the Board of Directors. If less than quorum is present, the meeting is adjourned.

The Board of Directors shall serve without salary.

The travel expenses and other expenses incurred by the Board of Directors acting in their official capacity must be approved by a majority vote by the Board of Directors.

Any action required by law to be taken by the Directors, may be taken without a meeting at the discretion of the President.

ARTICLE IV: Fiscal Policy

FISCAL YEAR

The fiscal year of NCABANA shall be from January 1st to December 31st of the same year.

DISBURSEMENT

No part of the net earnings of NCABANA shall inure to the benefit of, or be distributable to its members, trustees, officers, or other private persons, except that NCABANA shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in the object and purpose clause hereof. No substantial part of the activities of NCABANA shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and NCABANA shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign or behalf of any candidate for public office. Notwithstanding any other provision of this document, NCABANA shall not carry on any other activities not permitted to be carried on (a) by an organization exempted from federal income tax under section 501(c)(3) of the Internal Revenue Code, or corresponding section of any future federal tax code, or (b) by an organization, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code, or corresponding section of any future federal tax code

DISSOLUTION

Upon dissolution of NCABANA assets shall be distributed for one or more exempt purposes within the meaning of section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a court of competent jurisdiction of the county in which the principal office of NCABANA is then located, exclusively for such purposes or to such organization or organizations, as said court shall determine, which are organized and operated exclusively for such purposes.

ARTICLE V: Membership

To be eligible for membership in NCABANA the applicant shall be eighteen (18) years of age, of good character and shall express an interest in Blacksmithing and supporting the objectives of NCABANA. Persons under the age of eighteen (18) years of age may become a member of NCABANA when sponsored by an active member. They must be accompanied by a parent to the meetings. Membership eligibility shall be maintained only if annual dues are paid in a timely fashion.

Members who pay their dues up to 5 months late will keep their original membership date after six months late their membership will start over.

Annual membership dues shall be set by the Board of Directors.

In the event the conduct of a member becomes unsafe or obnoxious to the extent that their further presence is undesirable, it shall be the duty of the Elected Officials to inform the member of the conduct objected to, and to notify the member that they stand to be expelled from NCABANA. Obnoxious conduct shall not be charged on mere whim or on personal taste or bias; but on conduct which by common standards of courtesy and decency can be considered outrageous. The decision to expel a member under this article shall require unanimous agreement of all members of the Board of Directors.

Any person who has contributed to the advancement of blacksmithing and has given excessively of his/her time and talents to the advancement of blacksmithing in NCABANA may be made an Honorary Life Member by a unanimous vote of the Board of Directors. Honorary Life Members shall be entitled to all privileges as a member, but is exempt from payment of dues.

ARTICLE VI Local Groups

Any group of *NCABANA members* may establish a Local Group. The local group has the responsibility of informing the Board of Directors that this is their wish. The Board of Directors will then review the request and act on the establishment of the group.

Local groups would operate Local groups are organized so that members may learn and teach within a region of North Carolina. These under the NCABANA organization and must adhere to all NCABANA By-Laws. Local groups will allow any NCABANA member to attend their meetings and may invite non-members for recruitment as potential members. Meeting schedules will be submitted and published by NCABANA. Local groups should maintain a list of their members and are expected to provide regular reports to NCABANA for publication.

ARTICLE VII: CONFLICT OF INTEREST/EQUAL OPPORTUNITY

The Board of Directors of the NCABANA has adopted this conflict-of-interest policy. The members of the Board of Directors and any management employees of the NCABANA shall avoid conflicts of interest and any conduct which may suggest the appearance of impropriety in the disbursement of funds. If a potential conflict of interest arises, the Board member or management employee shall not

vote on nor participate in the solicitation, negotiation, formation, award, arbitration, modification, or settlement of any contract or grant involving any funds or any dispute arising under such contract or grant when the Board member or management employee stands to benefit, either directly or indirectly, from such contract or grant. A Board member is not deemed to benefit directly or indirectly from a contract or grant if he/she or she receives only the salary or stipend due to him or her in the normal course of or service to the NCABANA. All Board members and employees shall be informed of this policy.

NCABANA strictly prohibits discrimination in participation, educational programs, and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference.

Any member found by the Board of Directors to be in violation of Article VII will be immediately dismissed from the organization.

ARTICLE VIII: REVISION/AMENDMENTS TO THE BY-LAWS

The NCABANA By-Laws will be review at least every 5 years and revised as needed.

These by-laws may be altered, amended, or repealed and new by-laws may be adopted by approval of all members of the Board of Directors. This may be done at any regular meeting of the Board of Directors.

Original By-laws June 4, 1983 by the Board of Directors made up of:

Wallace D. Taylor, President
Robert E. Timberlake, Vice-President
Don Dillon, Secretary
Ron White, Treasurer

Amended August 11, 1996 by the Board of Directors made up of:

Tal Harris, President
Max Gray, Vice-president
Bert Smith, Secretary
Jimmy Alexander, Treasurer

Amended September 12, 2011 by the Board of Directors made up of:

Cindy Alexander, President
Garrett Dunn, Vice President
Marty Lyon, Secretary
Jim Kennady, Treasurer
Marshall Swaringen
Steve Barringer
Randy Stoltz
Paul Garrett
Don Dillon
Lyle Wheeler

NORTH CAROLINA ABANA SCHOLARSHIP FUND

ARTICLE I: Name

The Name of the Scholarship Fund will be the W. Dean Taylor Memorial Scholarship Fund.

W. Dean Taylor was the founding father of NCABANA. He was an undertaker by trade but was passionate about blacksmithing. He and a few others met in the Winston Salem area and talked about forming a group, hence NCABANA was started. Dean was in his shop in 1985 when he had a massive heart attack and dropped dead.

Article II: Income/Revenue

Scholarship Funds may be obtained from donations, raffles, fundraisers, Iron in the Hat drawings and auctions held at any NCABANA meetings. Funds are to be deposited in an interest bearing account. The Board of Directors may transfer funds between the General Fund and Scholarship Fund at its discretion.

Article III: Types of Scholarships

There will be two types of scholarships available. The Board of Directors will decide on how many scholarships can be given each year based on available funds.

The Class Scholarship will be awarded to provide partial or full financial support to attend a class offered at a recognized institution. Level of support will be determined by the proposed course and financial need. Typically, amounts up to \$1000 for a week long class would be appropriate.

The Mentor Scholarship will be awarded to provide support, as above, for a lesson outside of a school. For example, private/individual hands-on forging lesson. Level of support to be determined by the proposed lesson and financial need. Typically, up to \$100 for a day long lesson.

ARTICLE IV: Eligibility

Any member may apply for a scholarship after one full year of membership. Scholarship winners will not be eligible for another scholarship for the next three years.

ARTICLE IV: Expenses

Scholarship Funds may be used to cover tuition, materials, room and board. Other expenses are the responsibility of the recipient. Funds will not be used to attend conferences or similar events. Funds will be paid by the Treasurer directly to the school, institution or instructor. In the event that the course or workshop is cancelled, the recipient is allowed to pick another course.

ARTICLE V: Obligations for Recipients

Scholarship winners agree to the following obligations upon completion of the course, workshop or lesson.

Submit a written report, with photos, for publication in the Newsletter.

Demonstrate a technique that was learned at a NCABANA meeting

Donate some object to the Chapter Auction.

These obligations must be completed within 6 months of completing the course, workshop or lesson. The recipient is further expected to fully attend and actively participate in the course, workshop or lesson. In the unlikely event that these obligations are not met NCABANA will expect the student to pay back the amount of the awarded scholarship.

Article V Application

Applicants are responsible for obtaining information about available courses and workshops. Applicants for a scholarship should submit a written statement of purpose including an indication of what course they intend to take. Applications may be submitted to any Board Member at any time. The Board Member receiving the application will forward it (via mail or e-mail) to the Board Members. Applicants are advised to submit their application at least 3 months in advance of their class. (Please do not submit application more than 12 months in advance of any class.)

Article VI Criteria for Selection

Applicants should show serious interest in learning blacksmith skills. In reviewing applications, the Board will consider, but not limited to, the following factors:

The applicant must demonstrate a commitment and serious interest in blacksmithing. Previous work, activity and achievement within NCABANA and/or other groups. That the proposed class/lesson is considered within the blacksmith or closely related craft. That there is some financial assistance needed.

ARTICLE IV: Selection, Timing and Award Notification

Scholarship winners will be chosen by the Board of Directors or by a committee appointed by the Board. Scholarships will be awarded by a 2/3 majority voting in favor. The Board will review and act on the application within 30 days. The applicant will be notified immediately by the Treasurer of the chapter. The winner will be announced in the next issue of the Hot Iron Sparkle Newsletter.

Board members who wish to apply for a scholarship will not participate in the selection decision.

ARTICLE VII: Revision

These by-laws may be revised and new by-laws adopted by approval of all members of the Board of Directors. Original by-laws were written in 1985 by Robert Timberlake, President and approved by all NCABANA chapter members in 1985.

Revised September 12, 2011 by the Board of Directors made up of:

Cindy Alexander, President
Garret Dunn, Vice President
Marty Lyon, Secretary
Jim Kennady, Treasurer
Marshall Swaringen
Steve Barringer
Randy Stoltz
Paul Garrett
Don Dillon
Lyle Wheeler

Dean Taylor Memorial Scholarship Application Form:

(Sponsored by NCABANA and its members)

Name			
Member Since (date)			
Address			
Phone			
E-mail			
Requested Amount			
Scholarship Type (check one)		Class Scholarship <input type="checkbox"/>	Mentor Scholarship <input type="checkbox"/>
Class Date(s):		Scholarship Obligations Due: (NCABANA use only)	
Describe your blacksmithing experience, how many years, classes taken, jobs, kind of work you do, how many hours you forge in an average week or month.			
Goals for your blacksmithing career, what you wish to do as a blacksmith.			
Describe your participation in the blacksmithing community: teaching, demonstrating, craft shows, writing articles, belonging to and attending local groups, attending conferences, etc.			
Describe the course and why you need a scholarship to attend.			
Do you sell blacksmithing items you make? What type items? How do you sell?			
Include at least 3 photos of some of your work.			
Signature		Date	

Tal Harris's Trip to France and Belgium - Part 2

Ypres, Belgium

Ypres is a city near the border of France and Belgium. There were 5 Battles of Ypres in WWI and the town was all but flattened.

To give an idea of the age and history of Ypres, it was raided by the Romans in the 1st century BC. As you can see from the photograph taken in 1919, there wasn't much left after the fighting. The ironwork is mostly wall ties which are essentially large washers on the ends of long iron rods that pass from one gable to another, holding the walls together. You will notice some of the wall ties are forged in the shape of numbers, one set in particular indicating the year 1923, with the mirror image on the opposite side. It is interesting to note that these are held in place by wedges, which before becoming rusty would have tightened as the iron and masonry moved with the changing of the seasons.

The townspeople did a remarkable job rebuilding their city after the war.

City street view in Ypres. The ironwork with the red background was on display and are examples of pre-WWI wall ties. The model tank is the nicest piece of shell art I have seen. (artwork made from discarded shell casings)

There were many balcony railings and sign brackets around town.

It's also worth mentioning that the locals continue to place poppies on the graves of allied soldiers buried in nearby cemeteries.





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

- Welders. Current price is \$250. Selling them for \$150.
- Three hydraulic presses. One is electric powered and the other two are hand pumped.
- E-Z up canopy/tent 10'x 10' with side curtains, a nylon top, and a water proof vinyl top. It has a steel frame and is very strong and durable.
- Hossenfeld Bender #1 with a number of bending parts and manuals to go with it.

Parks Low at 919 818-3036

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 - memar-marsc@yahoo.com

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, email 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

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

Blacksmith Supply

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Fax: 804-530-0290

E-mail: jelliott@blacksmithsupply.com
Website: www.blacksmithsupply.com

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Email: d.hozza@wisconsinwoodchuck.net



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I keep roughly 15 tons of Sewell Vein pea stoker, washed, coal from the Green Valley Mine.

15.5 BTU, 0.125% ash.

I sell it in 50 lb. bags for \$14.00 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).

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Fred Pugh 919-542-4164.

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MEMBERSHIP APPLICATION**NORTH CAROLINA CHAPTER OF
ABANA**

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Telephone: (_____) _____

Cell: (_____) _____

E-mail Address: _____

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

6 Carolina Meadows, Apt 203

Chapel Hill, NC

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

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Telephone: (_____) _____

E-mail Address: _____

DUES: Regular (US/Canada/Mexico) \$55.00 Senior 65+ (US/Canada/Mexico) \$50.00 Student (US/Canada/Mexico) \$45.00 Foreign \$65.00 Library (US) \$45.00 Contributory \$100.00

Make check payable to: ABANA

Credit Card: American Express MC Discover VISA

Card #: _____

Expiration Date: _____

Signature: _____

REMIT TO: ABANA

15754 Widewater Dr.

Dumfries, VA 22025-1212

NC ABANA LIBRARY BOOK ORDER FORM

Date of Request: _____

Requested by: (Please Print)

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

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

2011

January	☞	<u>Regional Meetings</u>
February	☞	<u>Regional Meetings</u>
March	☞	<u>Regional Meetings</u>
	☞	<u>1st QUARTER CHAPTER MEETING</u>
		March 20, 2011 AT 9:00 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 25, 2011 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 10, 2011 AT 9:30 A.M.
		Andy Anderson's Shop
		GOLDSBORO, NC
October	☞	<u>Regional Meetings</u>
	☞	<u>Dixie Classic FAIR</u> SEPTEMBER 30 – OCTOBER 9
	☞	<u>NORTH CAROLINA STATE FAIR</u> OCTOBER 13 - 23
November	☞	<u>Regional Meetings</u>
	☞	<u>BONUS MEETING</u>
		November 5, 2011 at 9:30 a.m.
		J.C. Campbell Folk School, Brasstown, NC
December	☞	<u>Regional Meetings</u>
	☞	<u>4th QUARTER CHAPTER MEETING</u>
	☞	December 3, 2011 at 9:30 a.m.
	☞	Rodger Barbour's Shop, Clayton, NC

Local Groups

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

Southern Foothills Blacksmiths

Steve Barringer Mooresville, NC
 (704) 660-1560
 2nd Sunday, each month

Triangle Blacksmith Guild

Randy Stoltz Cary, NC
 (919) 481-9263
 1st Saturday, even # months

Brasstown Blacksmiths

Paul Garrett Brasstown, NC
 (828) 835-8441
 3rd Saturday, even # months
 Noon to 4PM

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

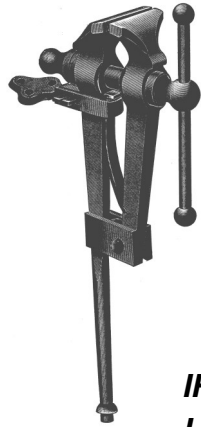
Amos Tucker Kenly, NC
 (252) – 289-7317
 1st Sat or Sun. Even # months

Wilkes Teaching Forge (WTF)

Lyle Wheeler Millers Creek, NC
 (336) 838-2284
 2nd Tuesday, each month 7:00 PM

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

North Carolina Affiliate - Artist Blacksmith Association of
North America



THE HOT IRON SPARKLE

Marty Lyon, Editor
6 Carolina Meadows, Apt. 203
Chapel Hill, NC 27517
919 / 918-4180

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TO:

President

Cindy Alexander
922 Lakeside Drive
Durham, NC 27712
919 / 684-7820
alexa007@mc.duke.edu

Vice-President

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

Secretary

Marty Lyon
6 Carolina Meadows, Apt 203
Chapel Hill, NC 27517
919 / 918-4180
northcarolina.abana@gmail.com

Treasurer

James Kennady
1171 Cash Road
Creedmoor, NC 27522
919 / 528-5636
jimkennady@gmail.com

Please Welcome These New Members

Name	City	State
Laura Aft	Hedgeville	WV
Fred Connell	Concord	NC
Max Gray	Asheville	NC
Chip Hastings	E. Hampstead	NH
Dexter Langley	Kenly	NC
Fred Pugh	Pittsboro	NC
Fred Connell	Concord	NC
Christopher Ragon	Charlotte	NC
Levi Sherman	Young Harris	GA
Paul Spainhour	Lewisville	NC
Ted Thompson	Charlotte	NC

Don't Forget: 4th Quarter 2011 Chapter Meeting

Saturday, December 3, - 9:30 AM

Rodger Barbour's Shop, Clayton, NC

