

THE HOT IRON SPARKLE

NEWSLETTER OF THE NORTH CAROLINA ARTIST-BLACKSMITH'S ASSOCIATION OF NORTH AMERICA



Volume 34 Number 3

Third Quarter 2015



Ian Thomsen demonstrating at the 2nd Quarter NCABANA Meeting.

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A Message from our President

Greetings All,

8th AUG 2015

Millers Creek, NC

The dog days go out Tuesday in this part of the world and we are all looking forward to some relief. With the advance of fall, anticipation is high for a busy and strong end to the season.

The Q3 meeting will be held at the Island Farm in Manteo Sept. 12th hosted by Randy Hodges and should be quite interesting with a morning trip to Bodie Lighthouse and an afternoon demonstration of team striking a performance. See Randy's announcement for details.



Paul Garrett is planning to host the annual Brasstown meeting for the first Friday into Saturday in November. He will share details in his announcement.

Roger Barber will once again host the Q4 meeting at his shop in Clayton. Roger has secured the services of Tal Harris as the demonstrator. It has been a while since Tal dazzled us and we look forward to his performance.

It will soon be fair season. Marshall Swaringen and the Winston-Salem group are getting ready for the Dixie Classic Fair. Eric Campbell and Al Andrews will continue to lead the efforts for our operation of the Heritage Forge at the North Carolina State Fair. See both their reports for more details.

The chapter is in strong shape financially. Through Iron-in-the-Hat we have already raised enough money this year to fund one scholarship with two meetings yet to go. Our continued efforts at the State Fair will go towards the planned renovations to our shop there as we integrate with the master plan for the fairgrounds.

Nominations will be opened for VP and Sec at the Q3 meeting. So far, incumbents Garrett Dunn for VP and Jennifer Phillips for Secretary have placed their names in nomination for two more

years of service. I am continually grateful to my executive committee for all the heavy lifting they do to assist, promote and otherwise run the organization.

Keep those hammers moving!

Lyle Wheeler, President NC ABANA

NC ABANA Reports

Treasurer's Report



<u>Business Checking Account</u>	2015 YTD
Dues	\$4,276
Newsletter Printing & Postage	(\$2,025)
Newsletter Editor Fee	(\$1,000)
Insurance	(\$1,460)
Statewide Quarterly Meetings	(\$1,000)
Postage	(\$400)
Other	(\$598)
Subtotal	\$13,834
Heritage Forge Net	(\$750)
Heritage Forge Donation at NC State Fair	N/A
Heritage Forge Expenses	(\$750)
SBA Madison Conference Net	\$61
Balance	\$13,823
<u>MMA - Scholarship Fund</u>	2015 YTD
Income	\$1,270
Scholarships	(\$1,000)
Balance	\$6,917

Jim Kennady, Treasurer of NC ABANA

Secretary's Report



The business meeting of the NC ABANA chapter was held at the second quarter chapter meeting at the Dixie Classic Fairgrounds in Winston Salem, NC on June 27th, 2015. The meet-

ing was led by Vice President Garret Dunn.

Nominations were opened for the positions of vice president and secretary. Garret Dunn was nominated for vice president and Jennifer Phillips was nominated for secretary; both accepted. Nominations will be opened again at the 3rd quarter meeting in September.

The new lifetime members were recognized: Marty Lyon, Billy Phelps, Bernd Mergener, Jerry Darnell, Peter Ross, and Clay Spencer.

Jennifer Phillips announced the opting-out option for the "to be published" membership list. There is also an option currently available to opt-out of a hardcopy of the "Hot Iron Sparkle".

The new librarian John McPherson has books available. A complete list was printed in last quarter's newsletter.

The third quarter chapter meeting will be at the Island Farm in Manteo, NC on September 12th, 2015.

Opting Out of a Hardcopy

Due to increasing prices of postage and printing costs, NCABANA would like to make receiving a hardcopy of the "Hot Iron Sparkle" optional. Some members have expressed an interest in the preferred online copy because it is in color and better for the environment. If you would like to download your "Hot Iron Sparkle" newsletters from www.ncabana.org instead of receiving one in the mail, please email Jennifer Phillips the secretary for NCABANA at:

northcarolina.abana@gmail.com

New Members

AC Marley Jr.	Burlington
Alan MacHett	Durham
Alex Pierce	Carthage
Brian Casey	Dudley
Brian Harrill	Gaffney, SC
Bruce Hutchins	Bostic
James Daggett	Wake Forest
Jeff Denson	Hillsborough
Josh Cabaniss	Charlotte
Josh Williams	Greensboro
Lyle Petersen	Mars Hill
Michael Truitt	Clayton
Morris E. Powers	Oak Ridge
Paul Carroll	Weaverville

Reid London	Clemmons
Seth Pennington	Trinity
Terry Miller	Concord
Tim Boyles	Greensboro
Wesley Alberson	Rougemont



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w/Open
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800/446-6498 www.nctoolco.com

Join NC ABANA

Annual dues are \$25 (inside USA), \$35 (outside USA) for the rest of 2015. In 2016, the annual dues will be \$30 (inside USA) and \$40 (outside USA). Make check or money order payable to NC ABANA and send it to:

NC ABANA c/o J. Phillips
97 Trinity Ridge Lane
Banner Elk, NC 28604

For more information email: northcarolina.abana@gmail.com

or visit the NC ABANA website: www.ncabana.org

Dixie Classic Fair 2015

Article by Marshall Swaringen, Jr.

Below are the rules for the 2015 Dixie Classic Fair. If you would like to demonstrate at the fair, please contact Marshall Swaringen of the Triad Area Blacksmiths.

1. Our main purpose is to entertain and educate the public. As representatives of Triad Area Blacksmiths, we need to be polite and courteous. No foul language will be tolerated.
2. Keith Roberts is the lead demonstrator. Coordinate and schedule your time on the anvils with him. There will be no working behind the forges; only the two front anvils will be used during the fair.
3. Billy Phelps will come in each morning to open the shop. Except for Billy, PLEASE do not arrive more than thirty minutes before the gates open to the public.



4. If you plan to eat with the blacksmiths, please be kind enough to bring some food to share (cake, cookies, something for the open fire, etc.).
5. Rules for selling: if you make items at the fair, using TAB materials, the selling price will be split 80% to the club and 20% to the member. If you make blacksmith items at home and bring to sell, you will receive 80% while the club will collect 20%. Also, the club is not responsible for your items.
6. The only items allowed outside the blacksmith shop will be the fire pit and two tripods to protect the fire pit.
7. We enter through gate 8. Free parking is a privilege; please do not announce this privilege to the public! Identify yourself to the guards as a member of TAB.

Forging Colonial Ironwork

Jerry Darnell's new book *Forging Colonial Ironwork* is finally here. It is a compilation of over 22 years of teaching notes at John C Campbell Folk School and various conferences throughout the US. The book is about 120 pages both sides and divided into 4 chapters; Colonial Lighting, 18th Century Hearth Equipment, Early American Hardware, and Hooks and Hangers. There is a mix of 63 different projects from simple to advanced.

The cost is \$20.00 plus 6.75% tax and \$10.00 for shipping and handling. Order by phone, e-mail or visit the salesroom M-F from 10 to 5 and on Sat. 9:30-5.

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 E-mail forge_on@rtmc.net
 Phone: (910) 464-3888 (Shop)
 (910) 464-2636 (House)

NC State Fair Announcement

Article by Eric Campbell

I just wanted to remind everyone that the state fair is coming up on October 15th-25th, 2015 and I for one cannot wait. The fair opens at 3:00pm on Thursday. Al Andrews will once again be Master of the Forge for the 2015 edition. Please give Al your full cooperation in working at the fair.

Please email me if you are interested in volunteering at solvarrsforge@gmail.com. You may also call my home phone between 5-9pm on weekdays; the number is (919) 264-7868. Eric Campbell will continue to be in charge of the sales area and scheduling the demonstrators. Please contact him directly to arrange demonstration time(s) and delivery of work to be sold. Two considerations for demonstrators. The forge is fairly well equipped but if you are planning a demo which requires specific tooling please bring your own to assure a good demonstration. The same goes for steel. While there will be some general sizes and quantities available, if your demo requires a specific size of material, bring it with you.

I would also like to encourage anyone who wants to produce materials for sale at the state fair to get busy if you aren't already. This year we are encouraging donated items to help fund the impending heritage forge rebuild. Items that cannot be carried by one person out of the fair are discouraged. This past year we sold out of most of our stock by the second Friday with a total sales of over 34 thousand dollars.

For members whom the drive to Raleigh is infeasible there has been an interest in a group transport of stock for sale. I will be doing a pickup at the September statewide meeting in Manteo, NC and if there is interest I am willing to arrange a pickup from Winston Salem as well.

We will be continuing with the following sales agreement for consigned items to be sold at the fair: 20% consignment fee for demonstrators and 25% fee for non-demonstrators. This amount will be deducted from your total sales. Out of this amount will be paid the sales tax at 6.75% and any transaction fees including a credit card fee of 2.85%. The remainder will be retained by NC ABANA to cover building rental, insurance and operating expenses. After all this, any remaining funds will be retained by the chapter for the general fund. For example, a \$10 sale with demonstration would receive \$8.

We will have limited parking passes and entrance tickets, which will be made available as supplies allow. Saturday, October 4th will be a work day at the shop for some minor repairs that Al Andrews

will be organizing. Saturday, October 4th, will be setting up and safety review day. Everyone demonstrating at the fair will need to attend this safety review or be checked out by with the Master of the Forge prior to demonstrating. The only exception to this is if you have previously and recently demonstrated at the Dixie Classic Fair. To this end there will be no double striking and no forge welding as part of any demonstration. SAFETY FIRST!

The fair is an excellent chance to educate the general public about the value of the handmade object and the effort it takes to create it. Please consider this opportunity.

Please feel free to email me if you have any questions, would like to volunteer, or send stock.



The following rules for operation of the Heritage Forge during the NC State Fair were adopted by the NC ABANA Board of Directors on March 24, 2001 and revised on July 30, 2004:

1. The Board of Directors and the President of the Chapter shall appoint a member to be responsible for the management of the shop for each year of the State Fair. The management of the State Fair shall be given a letter signed by the President designating a Shop Manager for the year.
2. It shall be the responsibility of the Shop Manager to insure that the shop is in good repair, tools are available, sufficient coal is available, and the shop and surrounding area is clean and ready to open on the first day of the State Fair.
3. It shall be the responsibility of the Shop Manager to seek out members of the chapter for

the daily demonstrations. In the demonstration area only members in good standing may demonstrate. The Shop Manager shall set up a schedule of demonstrators as to time and date. Any changes to this schedule shall be made no less than 24 hours in advance. Members should not assume that they may show up at any time and other scheduled demonstrators will step aside. Those who assume this will be asked to leave.

4. The Shop Manager will provide to the demonstrators a gate pass, truck pass, and a parking pass for the days on which they are scheduled to work.
5. All displays of work shall be shown to the Shop Manager prior to the State Fair, where practical. It is the responsibility of the Shop Manager to only judge whether the work submitted for display or sale is the product of the member's shop. The Shop Manager shall make no judgments on the quality of the work submitted.
6. No photographs or drawings will be displayed without the prior approval of the Shop Manager. If they are approved, the Shop Manager will designate where they will be displayed. Any written materials to be given to the public shall be approved in advance by the Shop Manager.
7. All members who have work in the shop for sale or display areas shall be required to work for at least one shift during the State Fair or if they do not work then they will be assessed an additional 5% on their sales.
8. Sale of items made by the membership in their own shop or at the State Fair shall be sold only in the display/sales area. All items offered for sale must be labeled by the seller prior to being made available for sale (at time of drop off), with their name and price of the item in whole dollar amounts.
9. Members are responsible to get their items to and from the fair at their expense. There are to be no other sales made in any other area of the shop or in the immediate area outside of the shop. All sales are to be made at the cashier's location. Under no circumstances shall any member take any money for the sale of any item displayed in the shop. The Shop Manager shall designate the cashiers. Items made in the course of demonstrations can be given as a gift to individuals watching the demonstration or taken to the sales area to be sold.
10. All sales are subject to have 20% (25% for those members who do not work at least one full shift) this includes current sales tax and credit card fees. The current Sales Tax percentage is to be collected and paid after the State Fair. The State Chapter shall receive the remainder of the 20 or 25% after fees are paid (see example in article). Members who bring items for sale are urged to adjust their prices to take into account the percentage that will be deducted.
11. The cashier shall keep a log of each sale. Each item sold shall be written down with the purchase price, number sold, and the maker of the item noted. At the end of the State Fair and within one week following the State Fair, each member having sales in the shop shall be paid for those items sold and receive a list of items. At the same time NC Sales Tax collected shall be paid to the NC Department of Revenue. To insure the safety of money collected the cashier and shop manager shall maintain a bank account for the purpose of daily deposits and for the final disbursement to close out the shop books for the year. All other times of the year, this account shall be maintained with enough money to keep the account active until the next year and to provide money for needed expenditures for the maintenance of the shop.
12. The cashier shall keep records of individual sales and daily sales for the shop, and total sales for the whole State Fair. Copies of these records shall be given to the Shop Manager and the Chapter President. Under no circumstances should individual sales records be made public or to the general membership of the Chapter. The original handwritten records of the cashier shall be made available for an audit if requested by the Shop Manager or the President of the Chapter.
13. There shall be no alcoholic beverages or any intoxicating agent consumed at the State Fair by any member of the Chapter. Individuals who violate this rule shall be asked to leave, and take all of their tools and display items that they may have brought with them.
14. Safety in the operation of Heritage Forge. Any member working in Heritage Forge during the fair that feels that anyone is working in an unsafe manner should report this to the Manager of the shop or the Cashier. The Manager of the shop is OSHA certified and shall make any final determination on whether any work practice is unsafe or not. (9-25-09)

Regional Reports

Wilkes Teaching Forge

Report from Lyle Wheeler

The Wilkes teaching Forge (WTF) has met consistently in May, June and July at the Wilbar Forge, graciously hosted by Mr. Gary Roath, Master of the forge.

Our May meeting was well attended. Lyle Wheeler began the demonstrations by forging a bean end for a rack on a piece of 1 x 3/16. David Baker showed how to forge a new leaf end on a plant hanger. We all helped Scott Hoover make his first hook. A report was given on the Fire on the Mountain Festival. Plans were made to attend the Peter Ross meeting. Some new coal from above Abingdon, Virginia was brought by Joe Franklin. It heated well but produced a lot of clinker, similar to Galax coal.

Our June meeting started off with Lyle demonstrating a towel bar from 3/8 inch square stock to be mounted on a table he made with 20 inches on center mounting holes. The object of this discussion and demonstration was to determine what length of stock to start with to accommodate the desired final dimension. Gary Roath demonstrated a Ginko leaf. Josh Cooper made a drawer pull from 7/16 round and then made a drawer knob similar to a welded pintel and faceted to octagonal. Report was made of the Peter Ross meeting and plans were made to attend the Q2 meeting in Winston-Salem on 6/27.

Summer travel and vacations yielded sparse attendance for the July meeting. A report from the Q2 meeting was made by Gary Roath. A general discussion was held about the nature and forgability of common A-36 steel. We all helped newby Ben Lane make his first hook. The demonstration possibilities for Carolina in the Fall were discussed.

Southern Foothills Blacksmiths

Report and photos by Ray Clontz

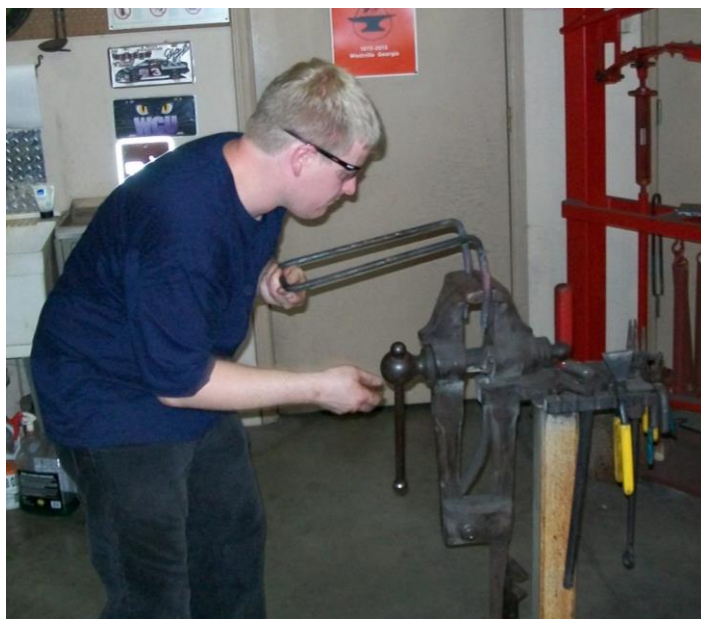
At the June meeting Shawn Emmons was at the forge. Shawn likes to visit Jerry Darnell's shop and has taken his classes at John C. Campbell Folk School so I am sure he is working on a Jerry Darnell type item. Another member also took the time to straighten out an auto spring probably to forge a knife blade. Lastly, Steve Barringer forged the end of a fire tool to match up with a shovel and be riveted in place.



Always a big turnout for the Foothills Blacksmiths



Shawn Emmons at the forge



Shawn working even harder at the vise.



Heating up the spring and getting the bending fork ready



Butch Silver instructing a new member on drawing out a piece.



The spring is almost straight!



Fred Connell working on a bottle opener he forged.



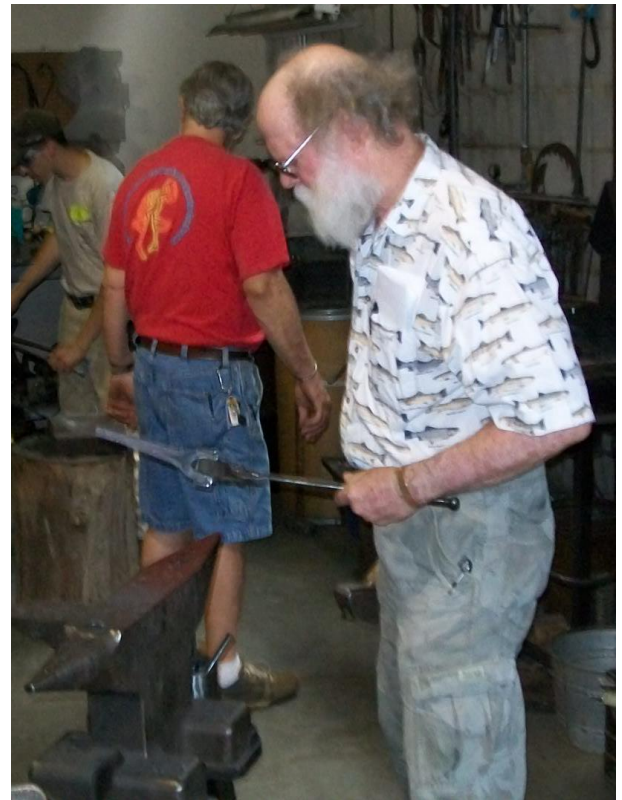
Steve forging the fire tool. Show those newbies how it's done!



Dan Tito forging a knife out of a file.



Matt Morino with a knife that he forged using the Damascus he made at the last meeting.



Fred Connell working on a project.



Steve Barringer and Brian Swink working on Brian's project – a free-standing toilet paper holder!



Brian Swink grinding on his toilet paper holder.

Triad Area Blacksmiths

Report from Marshall Swaringen:

The Triad Area Blacksmiths thanks all that attended the second quarter meeting. Special thanks to Ian Thomsen and Paul Spainhour for the great demonstrations. Since we sold out of food, I will assume that no one went away hungry. We are already planning for next year and it will be on the fourth Saturday of June.

Our meetings are holding the same for attendance. We are having a few new people each month. A few have joined NCABANA.

Still need to hold a class on taking pictures. Some of our members have been out demonstrating, but have not taken any pictures or submitted any notes. This will be a project for the near future.

Next on our agenda is the Dixie Classic Fair, October 2 through October 11. If you are interested in working with us, send me your name and days you want to attend by email marshallswaringen.com or phone 336-998-7827. I will add you to the attendance list and give you instructions for parking and entrance. We do not have a menu set for the fair, but it should be interesting since we have few new members that like to cook!

Report from Keith Roberts:

The Dixie Class Fair time is coming on us fast, with our Smiths starting to gear up for a 10 day Blacksmith Party. I know that everyone is looking forward to all the fellowship that will be going on. There's always the reunions with friends that are a part of the fair that we haven't seen since last year. After 10 days, everyone is ready for a rest, and Keith has to rest his voice (he talks so much during the fair – by the end of the 10 days he is almost down to a whisper). We all have such a great time that on the last day of the fair, we start the count down for when the next fair starts.

Various TAB members are also getting ready for the Fall Festival Season with many of the members working festivals all across the Northwest area. It's quite interesting to see how many people have never

seen a Blacksmith work. It's nice to educate them that blacksmiths can make more than just horseshoes (even though there is a small number of blacksmiths that are farriers) and also that blacksmiths are not only craftsmen, but artists.

About the biggest news at TAB is that Marshall Swaringen has retired from public work, which means – retired from US Airways. Now he will enter the private work sector of being a Granddad, working on Honey Do lists, and keeping the Triad Area Blacksmiths straight. That sounds like a bigger job than US Airways. Recently, at a gathering in Marshall's honor, it was really interesting to hear stories about Marshall. Whether it was work, church or TAB, all of them had a common denominator and that is Marshall's integrity, honesty and devotion to God and family.

CONGRATULATIONS Marshall on your retirement from all of the TAB folks!

NCABANA Library Item Loan Form

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Email Address: _____

Item Code (If Known): _____

Title/Author: _____

Email this request form to John McPherson **trollworks@hotmail.com** with NC ABANA in the subject.

Return Items To: NCABANA C/O John McPherson
3031 Chenango Drive
Charlotte, NC 28212

Event Reports

Fire on the Mountain

Report from Jennifer Phillips

Photos provided by Doug Wilson

This year's Fire on the Mountain blacksmithing festival was held on April 25th, 2015 in downtown Spruce Pine. There were tons of vendors and fellow smiths despite the poor weather forecast. The clouds did part for about an hour but most of the day was overcast.

The main demonstration tent was occupied by Andy Dohner, James Viste, and Elizabeth Brim working hard making beautiful things all day. The yearly competition was a "Snake Off". Any smith could come by the hands-on tent and make a snake to enter in the competition, which was eventually voted on by the spectators at the end of the day. I could hear the excited shouts of voters all the way from the bouncy house area. As always, the Toe River Arts Council had amazing work from artistic blacksmiths in their galleries. The one on Main Street even hosted an annual openhouse the night before. Yay for pizza and wine!

Sorry I can't give you all more information about what the demonstrations were about. Did I mention the awesome bouncy houses? But hopefully you can get a feel for the fun with these pictures provided by Doug Wilson. Make sure to put next year's event on your calendar for April 30th, 2016.



Closer view of the hammer



Andy Dohner doing some team forgework on a hammer



That is impressive teamwork!



Elizabeth Brim smiling as she demos.



James Viste demonstrating



Snake off competition



Leaf created by Elizabeth



Completed snakes as part of the competition

SBA Conference

Report from Eric Campbell

Photos provided by Doug Wilson & Eric Campbell

The biennial Southern Blacksmiths Association conference was held in May at the Lions Club Fairgrounds in Madison, GA. This year was hosted by the Ocmulgee Blacksmiths Guild of Georgia. My son Joel and I showed up and were wowed by the array of tailgaters that were there. I had never attended this conference before and I was pleasantly surprised by how easy it was to camp. There were many stores within easy walking distance so I was able to replace a few items that had broken since the last camping season and we could get to watching demos.

The headline demonstrator was Peter Ross. They also had Master knifemaker, Jason Knight; draft horse shoeing with Billy Ridgill; large-scale forgings for public sculpture with Michael Dillon, and Brian Brazeal. I found myself having to make hard choices about what demo I wanted to see first.

Peter Ross who is known for his colonial ironwork made a compass as well as a cooking fork and more items I was unable to see.

I have seen Peter Ross demonstrate a number of times and it never ceases to amaze me how clearly he explains his thought process. While I enjoy seeing the “how a project is done”, the “why it is done that way” is much harder to convey and Peter excels at conveying that information.

While I could have spent the entire time watching Peter Ross demo, my son told me that after a quick dip in the quench it was time to go see something else.



Master bladesmith Jason Knight was our next stop. Jason Knight shared his design and patterning process for how he did his knives and demonstrated a clean concise forging technique. My son was grumpy when he had to pass on the sketchbook and wooden patterns that Jason passed out for us to look at. The SBA conference had so much amazing teaching going on that is impossible see everything.



Peter Ross working with a striker to cut the slot for the compass pivot.



Joel pointed out the horse across the fence and asked that we go see the applied draft horse shoeing with Billy Ridgill. Billy's demo was the best farrier demo I have ever seen. He treated a horse with white line disease during the demo I saw and he detailed the causes, treatments, anatomy, and his philosophy about farrier science and the regulations that many cities impose. When my son had to pee and almost mistook the horse for a tree, I realized it was time to move on to another demo and maybe get Joel a nap and possibly a trip to an optometrist.



Michael Dillon and his massive power hammers was a demo I wish I could have seen more of. My son saw one bee while we watched and refused to go under the shelter again. Dillon did some very nice pieces and I would sneak a peek whenever I could distract my son for a few minutes. Dillon showed some amazing large-scale examples of the extreme plasticity of steel at high temperatures.



I found a vantage point where I could peek across at Jason Knight and Michael Dillon while watching Brian Brazeal work. Brian brought out some wooden anvils that he uses to teach people with clay how to move steel. Brian is known for his ability to move steel rapidly and precisely. He brought out a fascinating non-traditional anvil that had several different bottom fullers along the top.



Wooden anvils



Brian Brazeal demonstrating

The NCABANA chapter traditionally handles toilets, trash, and the auction. Several of our members pitched in and helped haul bags of trash to the dumpster. I don't know where Cindy Alexander gets all of her energy. She seemed to be everywhere all conference keeping things handled.

The demonstrators and tailgating would have made for a good conference by themselves but there was much more. The social at the local hotel with live music was a lot of fun. There was Green Coal and Cold Coal classes, family programs, a copper fold forming and enameling class, the Local Talent Forge, Iron in the Hat, forge and tool box raffles and more that I just I either missed or don't have notes or photos of.

The toolbox that was auctioned off was a special treat and this photo does not do it justice.



The official end of the conference was Saturday afternoon where we wrote the names of smiths who had passed during the last two years and we rang the anvil for them. My son looked up at me after the ceremony and said "I will come and ring the anvil for you one day won't I?" It honestly made me cry and I told him "That would make me very happy but that won't be for a long, long time."



Then of course it was time to blow the anvil. In the smoke you can see the car they brought on site as a fund raiser. The anvil did hit the door on the way down.



While the fun kept going till Sunday afternoon my family and I had to leave to set up at the NC Art Museum for a demo. Marion and Joel stopped for one last photo next to the giant anvil by the gate. We are all looking forward to May 18th, 19th, and 20th in 2017.



I would like to express my gratitude to Cindy and the late Jimmy Alexander for the many years they have been the representative to the Southern Blacksmiths Association (SBA) Conference. This past May, I was privileged to see the tireless attention to detail that Cindy applied to the SBA conference. The NCA-BANA group handles sanitary duties, the auction, and first aid at the conference, which are essential roles to have filled. Cindy has also been in regular communication with the SBA board members through the board meetings to help coordinate the planning for the conferences. The SBA Conference is a fantastic resource that takes a lot of work and Cindy has gone above and beyond the call of duty to represent NCA-BANA.

Commemorative Cenotaph

Press Release

If you live in the world, here is an important date for your diary. Artist blacksmiths are invited to take part in a major, International public forging event in the center of Ypres, in Flanders, Belgium, from the 1st to the 6th of September 2016, to create a Cenotaph to commemorate those on all sides – both military and civilian – who fell, or were touched by the First World War.

During the War, Blacksmiths and Farriers were essential to maintain the military machine, and to shoe countless thousands of horses. One hundred years later, the plan is to bring together blacksmiths from the many countries whose soldiers fought in the War, to celebrate their skills in a spirit of peace and co-operation, and to remember the fallen.

As a strategic military focus throughout the first World War, Ypres provides testimony to the heroism, tragedy, futility and aftermath of war, because in contrast to many other European cities, reminders of the War are still there. This was “the war to end wars”, which gave rise to so many poignant images – the grim reality of trench warfare, and yet

in those black and white photographs, the soldiers smile; the Christmas Truce of 1914; trees shattered by heavy shelling; artillery and horses bogged down in mud; and straggling lines of men blinded by gas.

During more than four years of fighting, the battle front shifted little more than five miles, (eight kilometers) back and forth to the east of Ypres, at the cost of some 800,000 military and civilian casualties. The city itself was almost completely reduced to rubble – yet it stands today, proudly re-built, including the huge and iconic medieval Cloth Hall, which dominates the cobbled city square of the Grote Market.

This First World War centennial project was initiated in 2009 by Luc Vandecasteele of ASG, the Belgian Guild of Blacksmiths, and designed by Terrence Clark, then the Chairman of BABA, the British Artist Blacksmiths Association. His Poppy Cenotaph design is a seven meter tall steel slab, incorporating the negative and positive image of a Flanders poppy, to symbolize the two sides of war; the negative, representing those who lost their lives, and the loss experienced by their families; the positive representing the future that springs from their sacrifice, and for those who survived and their families.

The Cenotaph will stand in a field of 2016 forged steel poppies, surrounded by a zig-zag arrangement of individually designed railing panels, echoing the characteristic plan form of the trenches. This will both define and provide public access to the site, when the Cenotaph is installed permanently in Langemark-Poelkapelle, Belgium, a few kilometers from Ypres, alongside the beautiful German Cemetery. The ceremony to unveil and inaugurate the Cenotaph will take place there on November 11th, 2016.

The poppies and railing panels will all be made at the event. Thirteen railing panels will be designed by invited masters, each to be made by teams of six volunteer blacksmiths, under the guidance of the master. This is an opportunity to experience working alongside some of the world's most respected blacksmiths. To date, Will Maguire from Australia; Achim Kuhn from Germany; Claudio Bottero from Italy; Peter De Beus from Belgium; Sandra Dunn from Canada; Takayoshi Komine from Japan; Vladimir Sokhonovich from Russia; Francisco Gazitua from Chile and Shona Johnson from the UK have all agreed to take part. The names of further masters will be listed in due course.

Twelve railing panels will be designed in an international design competition, open to all. Each winner will similarly be assisted to create their design, by six volunteer blacksmiths. The design brief and application form is available on the project website at www.ypres2016.com, where you can register your intention to submit a design. This is an opportunity to design a panel to represent your feelings about a very serious subject, as part of a significant and lasting memorial.

The work will be undertaken in extensive blacksmithing facilities set up in the Grote Market – the Market Square – in the center of Ypres. The 7m x 2m x 100mm Cenotaph slab will be erected on a temporary base, clad with plywood, enabling the 2016 forged steel poppies to be set in place around it, as they are made.

Some of the poppies will be forged by children, who will be assisted by specialist blacksmith instructors, in dedicated forging areas within cor-

doned safety zones. Strict safety regulations will be observed under the control of an appointed Safety Officer, who with a Forgemaster and a team of deputies will control the activities on the site.

To accompany activities in the Grote Market, BABA is currently working on a proposal to mount a public exhibition of blacksmithing work in Ypres. A suitable indoor Exhibition space has been identified and our Exhibition Officer is working on the details. Further information about the Exhibition space and the kind of work which may be submitted, will be published on the Ypres2016 website in due course.

As one of the largest public events with which BABA and ASG have been involved, this is an opportunity to demonstrate the skills and application of contemporary blacksmithing; meet and work with smiths from other countries; and contribute to the creation of a unique and significant piece of work.



Completed cenotaph waiting for installation and poppies

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2nd Quarter NCABANA Meeting

Peter Ross

Photos Courtesy of Doug Wilson

NCABANA had an extra meeting on June 6th, 2015 at Peter Ross's shop in Siler City, NC. Peter demonstrated sugar nippers and an axe head. There was also an Iron-in-the-Hat raffle and tailgating. Below are some pictures from the fun day.



Peter drawing out a piece.



The pieces are marked to fold the ax halves.



Sugar nippers



Rounding the halves



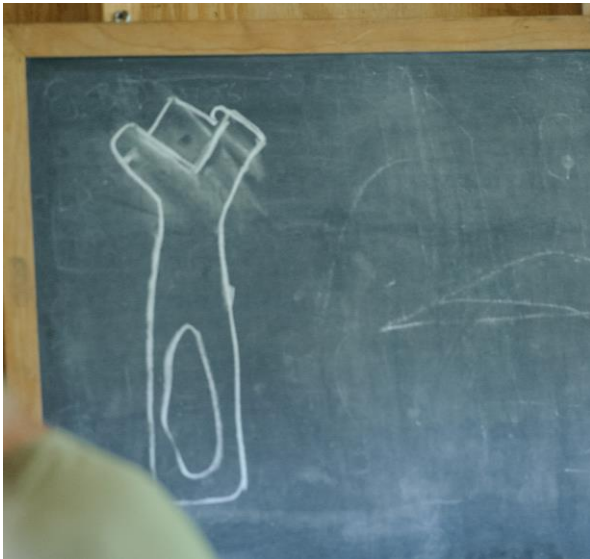
Setting the pin



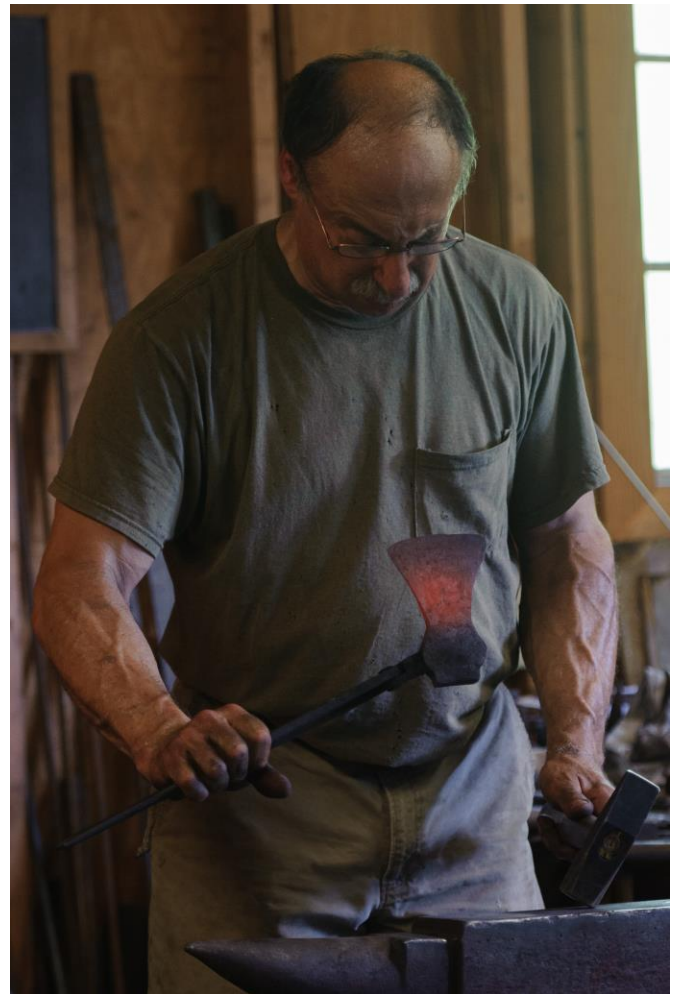
Almost ready for the tool steel insert



Nothing like a good forge weld.



The chalkboard design illustrates the insert better.



Peter examining the final ax



Fine tuning the head



Closer view of the ax

2nd Quarter NCABANA Meeting Dixie Classic Fairgrounds

Article & Photos by Jennifer Phillips

The second quarter meeting for NCABANA was held on June 27th, 2015 at the Dixie Classic Fairgrounds in Winston Salem. The morning demonstrator was Ian Thomsen, a member of the Triad Area Blacksmiths.

Ian started off his demonstration with a decorative serving spoon. Pictured below.



Ian started by doing a taper to lengthen the piece of steel to approximately 10" long. He did the leaf first choosing to do a center vane black olive leaf. After he drew the tip of the leaf down, he used a sharp-tapered fuller to do the vane. Next was some treadle hammer work to scroll the stem around for an eye.



A special note on Ian's treadle hammer, the joke of the day was how he loaded everything himself but it took four guys to unload the treadle hammer for his demonstration. Take a look at how he dwarfs the hammer! Ian made the dies for his treadle hammer himself out of 4140. A great display of Ian's versatile skill set.



After he scrolled the stem around for an eye, Ian used the treadle hammer to texture the taper.



Next it was back to the anvil to shoulder the other end and begin the bowl of the spoon. Ian switched to a rounding hammer to spread the mass of the metal evenly on the shoulder.



The last step was to add some beeswax for a finish.

Ian's next project was a decorative curtain stay (a wall hook) using the treadle hammer again and some fullering dies.



He started with a 6" piece of steel and tapered half of it out to make the entire length approximately 10". His goal was to leave a 1/2" mass on the end of the hook. He rounded out the end piece to make it more spherical using a thick table die on the treadle hammer. The die needed to be "thick enough for shouldering".

Next Ian switched to working on the other end of the hook and offset part for a flower by knocking in the corners about a 1/2" over. Then he went to town working on the flower with regular hand chisels using tongs under the treadle hammer. Working with a chisel, eyeball punch, and a ball peen; Ian produced a flower reminiscent of the Brian Brazeal style. Ian told the history behind how he came to learn the flower style. First it was Andy Phillips using an NCABANA scholarship to take a class with Brian Brazeal in Mississippi. Andy then came back and demoed the flower at the Dixie Classic Fair. Joe Allen picked it up and did a demo at a Triad Blacksmith meeting, where Ian came to learn the method. The design changes a little with each black-

smith passing down the knowledge but the end product is always beautiful.



Next up were the countersinks for the mounting holes later. To end the curtain stay, Ian used a jig for the curved section. A jig is especially important for curtain stays since you need them to all come out identical.

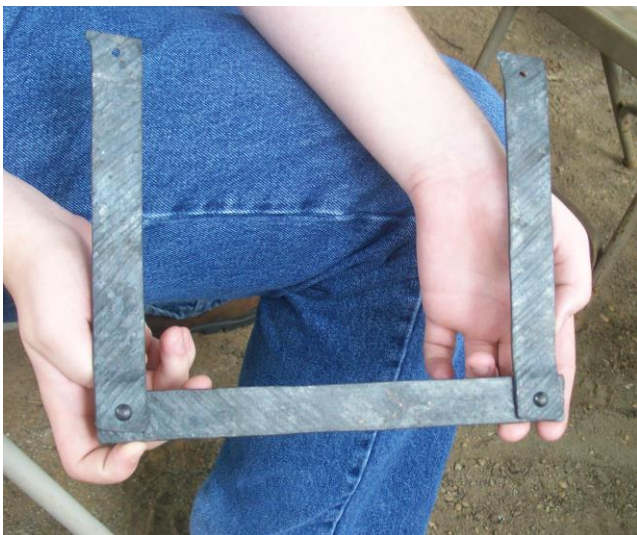
Ian's next piece to demo was a picture frame. He started with a few drawings on a piece of sheet metal to give the audience an idea of the joinery involved.



Then he passed around his starting metal.

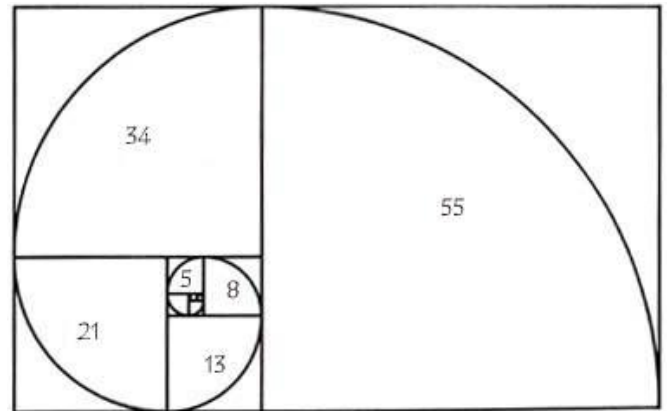


To help gauge the thickness on the corners, Ian suggested using a cold block on your treadle hammer of that thickness to know when you've forged your piece down. After Ian shouldered the piece down to the proper thickness, he used a file to help with the process but mostly to get the scale off. The last step for the day was to texture the picture frames pieces with a lightly feathered look. I didn't see him do the rivets but I'm sure he did those too as you can see in the finished product below.



Ian's next project was a ladle with a Fibonacci scroll on the handle. He took a small break here to explain the Fibonacci sequence. For those who haven't heard, it is a sequence of numbers starting with 0 and 1 where each subsequent number is the sum of the previous two. It looks like 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144... The Fibonacci spiral is

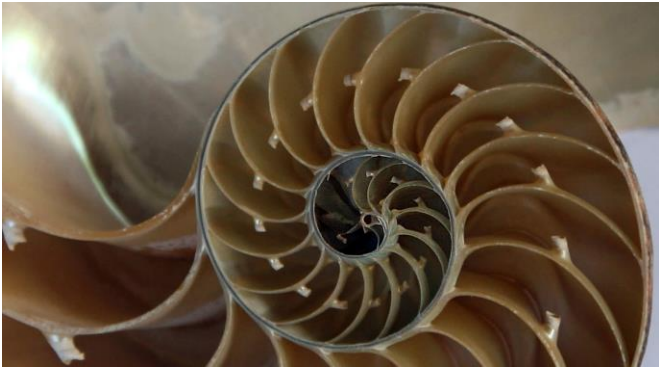
created by drawing circular arcs connecting the opposite corners of squares in the Fibonacci tiling. The result looks like this:



Ian then proceeded to use the bowl dies on his treadle hammer to form the ladle. This was the first time I have seen anyone hot forge with bowl dies. Ian said it would just take a lot longer to cold form on a treadle hammer. He had a pretty short shaft on the crown piece which resulted in a shallow bowl. After some initial forming, Ian finished the bowl of the ladle with a ball peen hammer on the anvil's Hardy hole.

After the ladle was complete, Ian made the 90 degree turn on the stem to work on the Fibonacci spiraled handle. He made a beautiful spiral and while working on the finishing touches, the fire gods melted it in the forge. The ladle still looked great even without the awesome handle. Here are a few pictures of the Fibonacci spiral in nature to put a positive spin on things:





For those of you still wondering what this would like look as a scroll, see below:



Ian's last project for his demonstration wasn't planned but after seeing him make a bowl on the treadle hammer, the audience demanded he make a bowl as well. Ian started with a 10" circle out of 1/8" steel. He also added a center punch mark so as to draw evenly on the sides of the piece. He worked the bowl blank orange hot first, then later switched to a black heat. Ian said that orange hot works better for forming the center part of the bowl. He started in the center where the punch mark was, then spiraled out to the ends. He also left a 1/2" radius in the center to create a flat bottom. You don't want your bowl to sit unevenly. Working the bowl hot on the treadle

hammer took a set of tongs in each hand. Once Ian got the outer rim set, he dug the center deeper. Then he finished rounding the edges with a rounding hammer on the treadle hammer bottom die. The very last part was to texture the top edge with skinny dies. Then we all passed the freshly made bowl around and collected a small donation for Ian (pictured below).



Lunch was Marshall's traditional homemade BBQ. There is a rumor going around that there wasn't any left at the end. It was that good! NCABANA's vice president led a short business meeting where nominations for vice president and secretary were held. The new lifetime members were also recognized since a few of them were there that day. After Iron-in-the-Hat, we moved straight into the afternoon demonstration with another Triad Blacksmith, Paul Spainhour.

Paul started us off at a leisurely pace, on account of our super full bellies, with a tale about his inspiration for this series. He even had the original piece and passed it around for us to see (pictured below).



Paul then showed us some of the leaves that he did himself. He had started with white oak and grape leaf blanks.



Next up was the smaller veins. Paul started at the tip and worked his way back towards the main vein. He completed his leaves by taking the flux off a welding rod for the stem.



Paul recommends Mark Asbury's book "Fundamentals of Leaf Work" to anyone who wants to learn how to forge leaves. With blanks that Paul uses, he drew them in AutoCAD himself using real leaves to do the drawings. The plasma cutter left a little bit of slag that he knocked off with a grinder beforehand. Before Paul picked up his hammer, he used a Sharpie to sketch the leaf veins.

Paul then began the main vein with cold forming. He put the chisel in the vise, then worked the vein with a hammer peen across and off center. Paul said it is almost as if you are folding the leaf on the chisel. The next stake had been rounded at 45 degrees and it was used to widen the main vein by hammering the backside. Then the last stake used is a rounded stake. Below is a picture of Paul hammering the main vein and the leaf once the main vein was completed.

The next part of Paul's demonstration was about the collaboration of artists. Paul and his wife Patricia work together on occasion to make beautiful artwork. Patricia started with oak wood panels and added colored beeswax. Paul then heated up a piece of metal on a handle but not too hot so as not

to burn all the wax off. Then it was Patricia's turn to burn the metal shape into the wood through the wax. Below is a picture of Patricia working.



The finished product to the right. (Make sure to check the online version for the color edition.)



The day ended with everyone admiring some of Paul and Patricia's other pieces of collaboration and approximately four guys loading up Ian's treadle hammer. I know I am one of many looking forward to another awesome second quarter meeting with the Triad Blacksmiths next year on the last Saturday in June. Thank you for all your hard work.

3rd Quarter NCABANA Meeting Announcement Manteo, NC

Article & Photos by Randy Hodges

NCABANA's third quarter meeting will be held on Saturday, September 12, 2015, at the Island Farm in Manteo, NC, on the barrier islands of the Outer Banks. Here are the details:

For those who are able to get to the beach on Friday night, there will be an open house and reception for the NCABANA smiths and their families at the KDH Cooperative Gallery and Studios in the town of Kill Devil Hills. This is an artist's cooperative that is the home forge and sales venue for the meeting's host, Randy Hodges, of the Manteo Blacksmith Shop. The KDH Co-op includes the work of about 50 local artists including, besides Hodges' ironwork, some excellent tin work, fine jewelers, painters, potters, wood cravers, and other interesting art and crafts.

The pre-party will be from 5:30 pm to 7:30 pm on Friday, Sept. 11, 2015 at KDH Cooperative Gallery & Studios, 502 S. Croatan Hwy. (Rt 158), Kill Devil Hills, NC 27948. Refreshments will be served. Location/Landmarks - The Co-op is about 1/2 mile

south of the entrance to the Wright Bros. Memorial and on the same side of Rt. 158. It has a life-size winged horse statue covered with mosaic mirror tiles in the front yard and is next door to the Outer Banks Brewing Station, a brew pub the has a wind turbine in their backyard.

As for the fun on Saturday, the meeting will take place at the Island Farm, an 1850s farm life living history museum in Manteo, NC. The address is 1140 US Hwy 64, Manteo, NC 27954. The meeting will start at 9:00am with the morning demonstration beginning at 9:15. The topic is alternative Solid Fuels.

Mark Rossnagel will lead a charcoal burn, using the retort method, that will actually take place throughout the day. The goal will be to produce a load of charcoal before sundown Saturday night. But the key to this operation is the set-up, so get there early to see the start.

The Farm forge and several other portable forges will be operational and available to test

alternative solid fuels. Mark Rossnagel will have dried corn to try, Lyle Wheeler has suggested the wood stove pellets. How about dried coconut husks, anybody have any of that to try? Please bring any fuel you would like to experiment with or share with your ABANA brethren.

The Island Farm has a nail tree in their blacksmith shop. The nail tree is modeled after the one that travels to all of the national ABANA conferences. This one stays at the museum and invites visiting smiths to leave a pointed sample of their work. So if you don't know what to make when you're burning corn - make a nail for the tree. And, of course, everyone is invited to make a nail ahead of time to bring for the tree. The term "nail" is taken broadly - any cool piece of ironwork that can be hammered into a log is good.



At around 10:30am, there will be a family program at the Bodie Lighthouse Renovation site. For those who wish to make the 20-25 minute trip from Island Farm to the Bodie Island lighthouse at Oregon Inlet, there will be a program presented for us by the National Park Service staff about the recent major restoration of the lighthouse. Much of the work took place in the Gallery and Lantern Room at the top of the tower which are constructed of wrought and cast iron. You will see pictures of the corroded structure before the restoration and be able to see firsthand the finished product. The Bod-

ie Island lighthouse is open for climbing, although we will have to pay the regular Park Service fee (\$8 regular, \$4 for over 62 and under 12).

At noonish, lunch will be catered by La Dolce Vita, Manteo's excellent Italian restaurant, at \$7.50 per person. Iron-in-the-Hat to follow.

The afternoon demonstration topic is blacksmithing as performance art and will begin at around 2:00pm. Randy Hodges will lead a discussion and give tips for demonstrating our craft to the public. This will be done to help prepare for the upcoming state fair and as a forum to share ideas on how to engage the public in our craft (which benefits both our membership numbers and our client base). Among the things addressed will be: how to talk and work at the same time, the value of the sizzle, hands-on projects for youngsters, and how impressive it is to do a striking demo.



At around 3:00pm, everyone is invited to check on the charcoal burn, enjoy the farm animals, go to the beach, and just have fun!

September is an ideal time to visit the Outer Banks. After Labor Day, things become less crowded and lodging rates drop a little. There are a zillion motels, rental houses and restaurants available there. For the convenience of NC ABANA members here is info on the motel and camping accommodations nearest to the Island Farm. The Elizabethan Inn is located at 814 Hwy 64, Manteo, NC 27954. Contact Suriksha Bhula at (252) 473-2101 or surikshabhula@ymail.com to make reservations. Mention that you are with NCABANA. Their website is www.elizabethianinn.com.

For camping, primitive camping is available at the Island Farm free for NCABANA members Friday night. Bathrooms and water from a hose bib will available, but no other services. This grassy ar-

ea is used normally for overflow parking so campers will have to breakdown before the meeting starts. If you want to camp at the farm, please send advance notice to Randy Hodges via email at manteoblacksmith@yahoo.com. Also available is Oregon Inlet Campground. This is a National Park Service facility across the road from the Bodie Island lighthouse. Only primitive sites, no electricity or water. Cost is \$20 per night, less with a senior dis-

count. Reservations are recommended and can be obtained by calling 1-877-444-6777 or online at www.recreation.gov. This is the place to go if you want to camp on the beach.

Tailgating space will be available so go ahead and bring that "stuff". I look forward to seeing everyone and having fun.

Featured Articles

Photo Gallery

Assembled by Jennifer Phillips

This is the fifth installment of the NCABANA photo gallery. While I think it is important to include easy projects that the everyday beginner smith can attempt, I also think it is important to highlight some of the truly amazing smiths out there that create huge works of art. I recommend you view some of these from the color downloadable copy of the "Hot Iron Sparkle" to get a better feel for the finishes used as well as the few that are in color.

If you would like to have some of your work featured, you can message my Facebook account (NC ABANA) or send an email to northcarolina.abana@gmail.com. I can also scan and upload any pictures mailed to my address (on Page 2). I hope you enjoy these pictures as much as I have and happy forging.



This quarter we are starting off with a local so to speak. Paul Carroll, an NCABANA member from Asheville, NC; made these forge tools. It is important to focus on your tooling as well as what you make with it. These four pieces (pictured left bottom) represent everything you need to maintain a proper fire. I especially like the long spoon to hold your forge-welding flux.



This garden gnome shows what Paul can do with those proper fire tools. Supposedly all this little guy does is scare away ants.



Pictured above is another garden creature from Paul. This cutie started out as half-inch square bar and now resembles something more akin to a baby Ent.



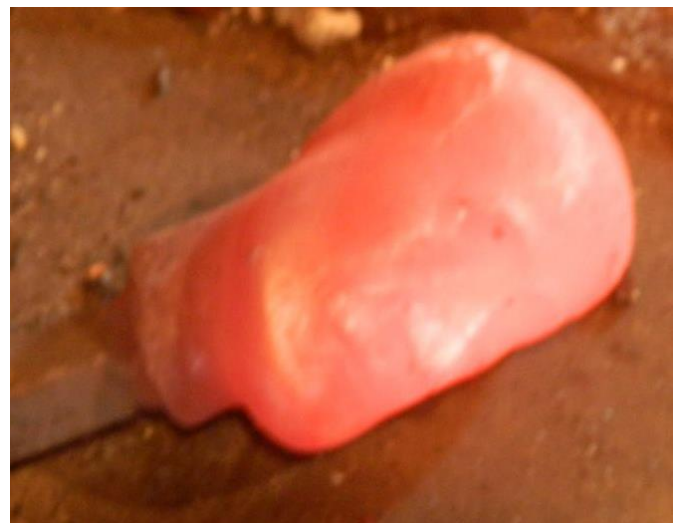
Our last item from Paul is this elegant towel rack that he made for the Mrs. The double scroll aspect is similar to a pigtail and adds just a little more detail to push this piece to the next level. The picture below really highlights the craftsmanship.



Our next smith forges heads and busts as his central style. Pictured above is Hovhannes Mnoyan from Gyumri, Armenia. This is the first smith I have seen to do commission replicas of real people.



Above and below are some of his heads in progress. It is almost creepy how life-like they are.





How much do you think each finished sculpture weighs?



Our last piece from Armenia shows a female bust in Hovhannes's forge. There are so many hammer marks on her face to smooth it out that they would be impossible to count. Below is a different lady out of the forge. I wonder how many different chisels it takes to make the finished product.



Pictured above is a small key fop by Hovhannes. Look at all the hammer marks it took to raise the eyelid.



For a slight change of pace, check out this ram's head by Hovhannes. It is always amazing to me how some blacksmithing finials are favorites all across the world.





Our next blacksmith was a favorite from last year. Pictured above is one of the best pieces produced by Iron Mountain Forge last year. Owner Carley Eisenberg, now in Providence, Rhode Island; displays the intricacies of joinery in the wine cart above.



In this last picture of the wine cart, note how a simple twist adds just a little more detail to one of the focal points. These small design upgrades are what make Carley's work art in function.



Check out these textured trim pieces. Texturing is one of the best ways to move beyond beginner smith and into the realm of journeyman.



Every gallery needs a fireplace screen and this modern one by Iron Mountain Forge was inspired by architect Frank Lloyd Wright. While so many blacksmiths use nature as inspiration for their work, it is also important to remember the artists that came before us even if they aren't doing the same craft.



©LibbyGamblePhotography

This set of fireplace tools illustrates how important the stand to hold the tools can be as well. Notice the flower theme of the stand continue as it flows into the leaves on the tool handles.



While the forging on this piece might be minimal, it is one of my favorite pieces of art from Iron Mountain because it has Carley's personality all through it. The Alice in Wonderland theme of the clock shows function and art together.



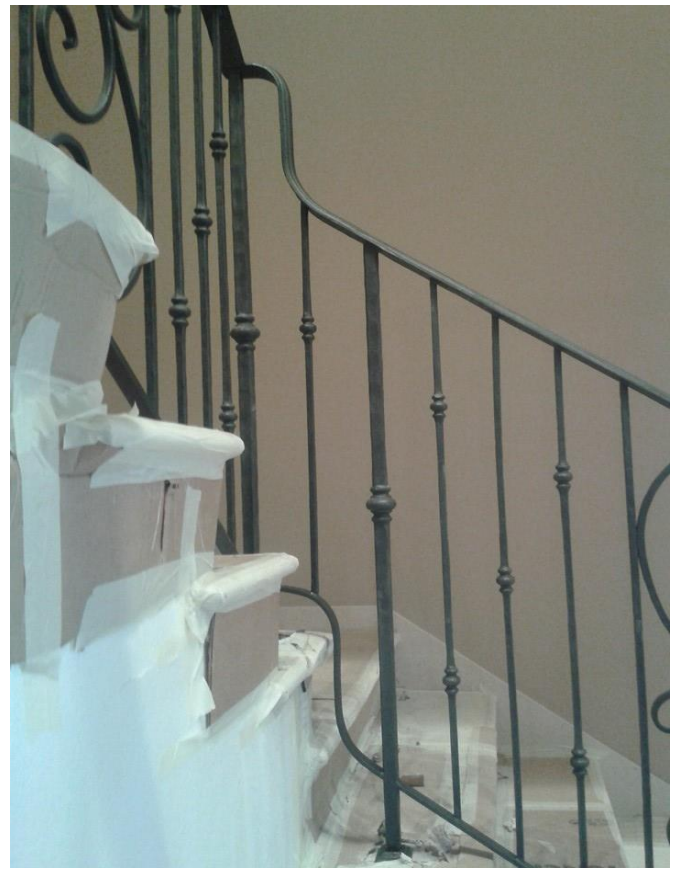
Carley shows that she is a woman of many talents in the above table. I know there are other sawyers out there that can truly appreciate what it takes to make a dining room table.



Pictured above is a chandelier in progress.



This showcase piece is our last one from Iron Mountain Forge this time. The above chandelier was forged with stainless steel and polished to a chrome finish. The ribbon style has become very popular in recent years and is taken to the extreme in this work of art.



The grace illustrated in the bottom member as it turns the corner is what separates the beginner smiths from the mas-



ters.

I know there are some farriers out there that can appreciate seeing these custom mounts. The sides are stainless steel while the footpiece is iron.



As a big fan of scrollwork, this railing has plenty of them. From the forge of Stefano Strada in Cesena, Italy comes this simply scrolled railing.



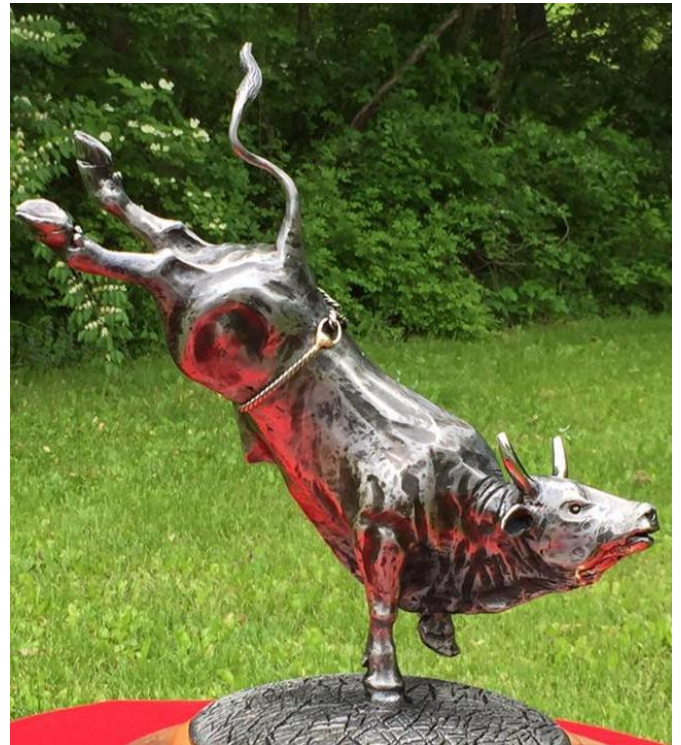
While many parts of this railing were forged, Stefano has integrated cast pieces to add weight to the flowers. The flow of the top member is particularly natural in this railing.



A little extra detail to barn door hinges can help to upgrade your work like in these unfinished hinges by Stefano.

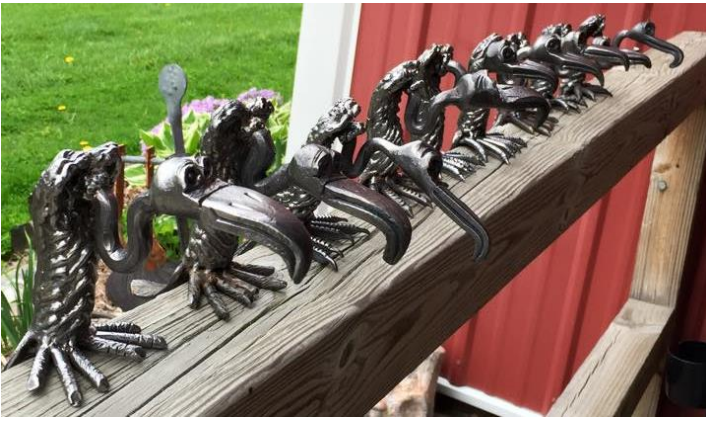


I know that a lot of places have a nail post for smiths to display their touchmarks in the form of a nail (or whatever can be used as a spike) so check this one out by Stefano Strada and Stefano Bob Fagioli. Talk about unique! After seeing this one-of-a-kind "nail", I bet at least a few of you will be re-thinking what you want to bring to the third quarter meeting's nail post.

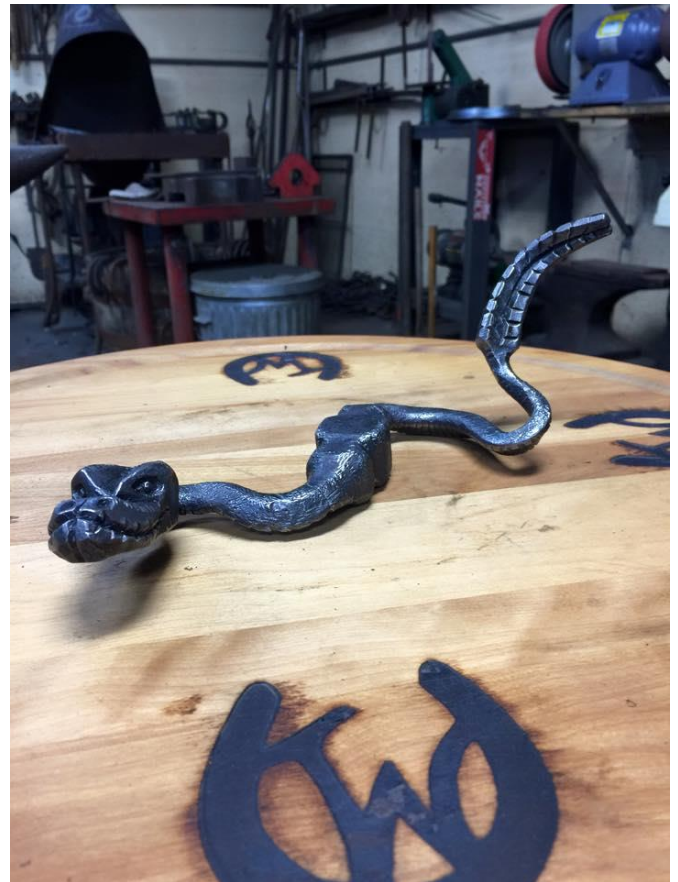


Another one of our favorite blacksmiths from last year's photo galleries was Tom Willoughby of Crown Point, Indiana. Talk about a showcase piece! The bull pictured above was forged, yes forged, by Tom himself. Even the underside of the bull (pictured below) is amazing.





Now if you still can't remember who Tom is from last year, maybe you will remember these little guys. Called "anvil vultures", even one has a distinct name and personality and were the focus of the first quarter demonstration Tom did for NCABANA in 2014.



In case you haven't noticed, there is an animal theme. Tom made the snake pictured above from an old rasp. Have you thought about ways to repurpose your own old or broken tools?



I know we have already seen one ram's head in this photo gallery but it is great to see the different interpretations smiths have for the same piece. The twists and scrolls together make this ram even more impressive.



It's almost that time of year! Thinking about pumpkins yet? Tom is. Make sure to download a color copy of this issue online to really see the variations of orange.



Not all of Tom's pieces are made from solid steel as illustrated above with this bell, currently in the process of being forged. Below is the finished product.



Tom even pays special attention with his small forgings. Anybody need a full set? He installs too.



Our last pieces of art from Tom include his beautiful bowl work. I don't think I have to spell out what is in the pictures. Look at that texture!



Thank you for all of your contributions this quarter. I really appreciate the feedback that has come as a result of this gallery. I am so very glad that a lot of you can use these pictures as inspiration in your work. Happy forging!

Membership List

Organized & Maintained by Jennifer Phillips, Secretary

Years ago, NC ABANA used to publish its list of members every year to help each other stay in contact. With the presence of social media, most members have liked each other's Facebook pages or stayed in contact via email groups. And yet, there are many more blacksmiths out there to network and associate with in the real world. Because of the high demand, NC ABANA published the membership list in last year's third quarter *Hot Iron Sparkle*. There was a lot of discussion as to what was going to

be published but in the end, the chosen categories were name, address, and phone number. We tried to give members enough time to respond to the opt-out option of not being published. Please let me know for next year if you were included but didn't want to be. Over the next few pages is the membership list, **organized by last name**. If you would like to make a suggestion for next year, please contact Jennifer Phillips, secretary for NC ABANA (contact info on page 2).

Full Name	Street Address	City, State, Zip	Home Phone
Roger Abrahamson			
Laura Abt			
Donald W. (Don) Adams			
Wesley Alberson			
Alexis Aldinger			
Cindy Alexander			
Joe Allen			
J. Amburgey			
Casey Anderson			
Al Andrews			
Bailey Artz			
Amanda Avery			
Gil Aybar, Jr.			
Pattie Bagley			
Dave Baker			
Matt Balent			
Ellen Ball			
Roger K. Barbour			
Jesse Barfield			
Steve Barringer			
Rod Bates			
Scott Beam			
Randy Bechtel			
Walt Beckwith			
Dannie Bingman Sr.			
David Blackley			
Tim Boyles			
Rob Bratton			
Jason Brewer			

Not Available in Online Version

Full Name	Street Address	City, State, Zip	Home Phone
Andy Brinkley			
Susan & Perry Broome			
John Broughton, Jr.			
Richard Brown			
Darryl W. Brown			
Bill Brown			
Henry Bunn			
James Burdorf			
Tim Byrd			
Josh Cabaniss			
Gordon Cable			
Bryan Campbell			
Marion & Eric Campbell			
Marty Campbell			
Mark D. Carpenter			
Paul Carroll			
Brian Casey			
Andrew Chapman			
John Charvat			
Joseph D. Chasteen			
Joe Chockley			
Matthew Clark			
David Clement			
Ray Clontz			
Al Cody			
Willie Comer			
Thomas G. Como			
Fred Connell			
Josh Cooper			
Donald Covalt			
Jason Craft			
Edwin Crane			
Jim Crew			
Larry D. Crews			
Carry Croghan			
Dean Curfman			
James Daggett			
Jerry Darnell			
Dennis David			
Ben Davies			
Jeff Denson			
Chris Dietz			

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Full Name	Street Address	City, State, Zip	Home Phone
Michael "Whisper" Dix			
Garret Dunn			
Stuart Dyer			
Richard "Rick" Earl			
Colin Eckhart			
William M. Elliot			
Shawn Emmons			
Elton Etheridge			
Ricky Feher			
David Fenner			
Kent Flowers			
John C. Fluke			
Trevor & Joel Foster			
Tucker Foushee			
Joe Franklin			
James L. Freeze			
Bill Funderburk			
Doug Galloway			
Jim Gallucci			
Paul Garrett			
Gray George			
Bill Gintert			
Kenneth Gordon			
R. Paul Gove			
John Gove			
Max Gray			
Allan Green			
George-Ann Greth			
Brian Harrill			
Tal & Kim Harris			
Kevin Hartle			
Rick Hartline			
Chip Hastings			
Earl Ray Hatley			
Greg Helms			
Amy S. Hinson			
John Henry Hnatow			
Michael Hobbs			
Randy Hodges			
Jay & Lisa Holeman			
Robert Honeycutt			
Scott Hoover			
Don Hopkins			

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Full Name	Street Address	City, State, Zip	Home Phone
Don Hoss			
Lucas House			
Richard Howard			
Ron Howard			
Jack Hurley			
Bruce Hutchins			
Jacob Isaacs			
Kirt Jarrett			
James Jones			
Jerry W. Jones			
Allan Kahkonen			
Steve & Shirley Kayne			
James M. Kennady			
Jacob King			
Ricky D. Knight			
Nancy Kramer			
Jim Kroeger			
Robert Lagle			
Jerry Langdon			
Dexter Langley			
Justin A. LaQuay			
Alan LaQuay			
Robert Larrick			
Phil Lewis			
Adam Lipshay			
Tim Lloyd			
Reid London			
Jason A. Lonon			
Jeannette Low			
Parks Low			
Paul Lundquist			
Martin Lyon			
Alan MacHett			
Jackie MacLeod			
John F. Maloy			
AC Marley Jr.			
Carl Marlowe			
Brad Martin			
R. Dale Mashburn			
Michael Matthews			
Larus Maxwell			
Ted Mays			
Evan McCormick			

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Bob McCuiston			
Donald McDunnah			
James "Mac" McIntire			
Harold McKinney			
Tommy McNabb			
John McPherson			
Sean Mele			
Bernd Mergener			
Doug & Suzy Merkel			
Julie L. Merrill			
Daniel Miller			
Terry Miller			
Lenny Moore			
Jim Moore			
Matthew Morin			
Ray Morris			
Rick Morrison			
Alex Moss			
Scott Mundorf			
Joe Myers			
Leo Nailor			
Brian Nalley			
NC Tool Co. Inc.			
Chris Neal			
Ron Nichols			
Albert Ronnie NiFong			
Tom Norman			
James Marty Norris			
Adam Oaks			
Randy Outland			
Thomas Pangborn			
David S. Pardue			
Eric Parnell			
Frank Parr			
Steven Parrisher			
James Patton			
Gene Pease			
Seth Pennington			
Carl Peoples			
Larry D. Perry			
Lyle Petersen			
Billy Phelps			
Jennifer & Andy Phillips			

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Alex Pierce			
Morris E. Powers			
Mike Poythress			
Norman Rabek			
Tyler Rasche			
Michael J. Reynaud			
Morris Reynaud III			
Zack Rhoades			
Russell Richardson			
Kevin Riddle			
Dan Ritchie			
Gary Roath			
Keith & Sandra Roberts			
Charles E. Roberts			
Jamie Rogers			
Joel Rose			
Peter Ross			
Ed Rost			
Tim Rowland			
James M. Sabo			
Jeff Salter			
Samuel Sandifer			
Roger Sandvik			
Thomas Seamon			
Benoit Sheehy			
Barry Shelton			
Thomas Shelton			
Ian Short			
Billy Siler			
Gene Sizemore			
L.T. Skinnell			
C.W. Woody Slades			
Richard Smith			
George Smith			
Jim Smith			
Dick & Teepa Snow			
Paul Spainhour			
Clay Spencer			
Lonnie & Barbara Stafford			
J. Craig Stanfield			
Marc Staples			
Randy Stoltz			
Clarence Stone, Jr.			

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Dwaine J. Strom			
Michael Suber			
Marshall Swaringen			
John W. Sykes			
William Tanneberg			
Johnny Thacker			
Ian Thomsen			
Bob Thornburg			
Mark Thornburg			
L. Richard Tillett			
Robert Timberlake			
Vernon Tolliver			
Paul Tooley			
David A. Tosi			
Chris Towles			
Robert Triplett			
Michael Truitt			
Mike Upchurch			
Daniel "Victor" Vicarel			
Michael Vickery			
Thomas W. Wagoner			
Don Walker			
Gail Wall			
Tom & Gwen Watkins			
Don Waugh			
Jody J. Wetta, Jr.			
Lyle Wheeler			
John Whitener			
Joseph E. Whitford			
James Willauer			
Laura & Ryan Williams			
James Williams			
Josh Williams			
Christopher Williams			
Doug Wilson			
Julia Wilson			
Jerry O. Wolfe			
Russell Wrye			
Steve Young			

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The Schwa Show

in-tro-duc-tion

The Schwa Show is a national juried competition recognizing excellence in fine arts and crafts.

el-i-gi-bil-ity

This exhibition is open to artists in any media and subject matter. Artists must be ages 18 or up. All work must have been completed in the past three years and never previously exhibited at Emerge. All pieces must fit through a standard sized door. Work must be available for entire exhibit. Video entries are accepted, but special equipment must be provided. Work must be "ready to hang" or will not be eligible even if accepted.

en-tries and fees

Each artist may submit up to 5 entries. The entry fee is \$15 for three entries and \$5 for each additional entry with a limit of five entries. Check payments should be made payable to Emerge. All work must be labeled with title and artist at time of delivery, if accepted.

dead-lines

Entries must be received in digital, JPEG format, labeled with "lastname_firstname_title.jpeg" by November 14, 2015. Entries can be delivered on CD or e-mailed to info@pittcountyarts.org. If e-mailed, please mail in payment and form or go to website under Exhibits and Artist Opportunities to pay online. You can also submit your registration and pay online at www.pittcountyarts.org. Accepted work must be delivered by Sunday, December 20, 2015 from 1-4pm.

pick up of ac-cept-ed work

Accepted work must be picked up by Saturday, January 30, 2016 between 10AM-1PM, or must have a prepaid mailing label for return shipping. Work left after pick up date will become property of Emerge Gallery, unless other arrangements are made.

a-wards

There will be three cash awards:

- 1st Place - \$500
- 2nd Place - \$250
- 3rd Place - \$100

jur-or

Frank Benefield was born and raised in Indiana. He attended Columbus College of Art and Design, briefly, in pursuit of his dream to be an artist. He spent 20 years in the Marine Corps. This experience has shaped who he is and how he does things as a person and as an artist. His formal artistic training happened at East Carolina University, where he received his Bachelor of Fine Arts (BFA) in Painting. He currently lives and works in Georgia.

com-mis-sion

It is assumed that all work is for sale unless noted with an insurance value. Emerge will retain a 40% commission (30% for ECU Students). If work is not for sale, an insurance value must be given and NFS stated or work will not be insured. Payment will be mailed within 45 days of the end of the exhibition.

in-sur-ance and li-a-bil-i-ty

Emerge Gallery will provide insurance for accepted work during the exhibition dates only. Work will not be insured after January 30, 2016. Work will be insured only for the artist's portion of the sales price. Consent to reproduce for publicity, catalog or educational purposes is assumed, unless specifically reserved in writing. Submission of entry constitutes agreement to all conditions. Insurance value must be a realistic value, and may be questioned and proof of similar sales asked for.

ex-hi-bi-tion dates

January 8 - January 29, 2016. The opening reception will be held on Friday, January 8th from 5-8pm.

ques-tions

E-mail info@pittcountyarts.org or call 252.551.6947.
Hours of Operation: Mon: Closed, Tues. - Fri.: 10am-9pm,
Saturday: 10am-4pm, Sunday: 1pm-4pm



emerge
GALLERY &
ART CENTER

en-try form 2016

Name: _____

Address: _____

City State Zip: _____

E-mail: _____

Phone: _____

ECU Student (circle): YES NO

one

Title: _____

Medium: _____

Size: _____

For Sale? (circle): YES NO

Sales Price/Insurance Value: _____

two

Title: _____

Medium: _____

Size: _____

For Sale? (circle): YES NO

Sales Price/Insurance Value: _____

three

Title: _____

Medium: _____

Size: _____

For Sale? (circle): YES NO

Sales Price/Insurance Value: _____

***If you are submitting more than three entries, please submit another entry form with the 4th and/or 5th entries under *one* and/or *two*

sig-na-ture

By signing this, the artist agrees to all terms and conditions stated in this prospectus.

how to en-ter

Apply online at www.pittcountyarts.org or send to:
Emerge Gallery & Art Center, 404 S. Evans St., Greenville,
NC 27858 by November 14, 2015.

Iron Concept: King of the Craftsman 2

Article by Andy Phillips



This series is named in honor of a long gone blacksmith's shop in East Bend, NC. Iron Concepts was one of the first large blacksmith shops I had ever seen and to this day serves and an inspiration to me. I find myself still referencing what I learned there at NCABANA meetings years ago. It still holds a special place in my heart, hence an iron concept.

I have always been fascinated by the use of the title of engineer. Unlike many professional titles that would denote a person's level of expertise, thus how they may fit into a structure of some field. The station of Engineer can be used like the title doctor or professor, where it can fit the same class of title or fall before or after a station of education. A mechanical engineer is a title that denotes a specific certified level of education whereas a systems engineer may have no certification or formal training at all and at the end of the day they both bear the title engineer. So before I start down the path of how the title may have been degraded by being assigned to pretty much anyone who acutely does something (or whose job needs a self-esteem boost), it is here I should make my point.

We as humans take titles and generalize them, often to them point of near destruction. A title is a simplification and has inferred value in that simplification so that detail is lost and sometimes lost for good. This is why when someone introduces himself as an engineer, you cannot truly infer what it is that they do. Do they drive a train or a trash truck? Maybe they work in a lab or a shop or a drafting room or an engine room (diesel or data engine that is)... and so on.

So I'm a blacksmith... That's a good one.

Man had been forging on metal long before some toga wearing so and so declared himself ingenious. What I mean is that the trade we practice has been around for a while and the slow degradation of the title has had time to do its work. Unto the

point where the next time you present yourself as a blacksmith to someone and they reply with "You shoe horses!" I might even argue that it is you that are at fault for not providing them enough information.

You might introduce yourself as an artistic blacksmith and as long as you are wearing your funny hat and aura lens glasses with screen side shields, they might get a clearer picture. Or even my personal favorite "I'm a metalworker". A title so vague that the ensuing issuance as they contemplate what that could possibly mean crushes almost all chance for a silly follow-up question or statement. Because while their father's father may have been a blacksmith, he was most likely not a Metalworker.

So what is in a name? Well, your title is part of your identity and that is important. So unless you like being referred to as a forgecrafter or a metalsmith, you should just put blacksmith on your business card and call it a day.

That being said, every bit as confusing as the title is, so is the state of the trade. I have talked before on how that the amount of information and exposé that we have has grown and in that way our trade is strong. Interest in the trade and the constant influx of beginners is staggering and it would be hard to argue that there is anything wrong with the blacksmithing community today as you look around at a national conference. Many enter our trade laterally from other professions and now not because there is iron that needs forged and tools that need to be made but rather to explore the art that iron can yield and the satisfaction this trade provides. It is common now to learn the trade not in parallel with work and production but rather through dedicated schooling and planned practice. While these things may not necessarily help to solidify the blacksmiths image as a hardened stoic figure, it does mean that our trade is modernizing and moving forward; and this is good. Yet still something is missing I think.

While the satisfaction of making something and the iconography of the hammer and anvil are

part of the core drawing of people to our trade, these things are fragile as new better processes worm their way in. That is in part thanks to technology as well as the amount of knowledge that is entering our community all the time. It is inevitable that even the ever pragmatic blacksmith will change the way he does things.

The people that really forge for a living, and I don't mean in some village in the third world, but rather shops that forge metals to use less material and less energy to just flat out make the end result stronger. These industrial cousins of ours don't look like blacksmiths and they don't think about moving metal the way we do. When you have to forge thousands of parts and sometimes on a scale that is inhuman, it takes the magic right out of it. Long ago the industry of forging and the art of blacksmithing parted ways, once they looked very similar but now they are very much different.

As our growing society breaks down, as in the wall between the cutting edge of industry and the common place technology there is a strong chance that our trade will be undeniably altered. So I must say that while our community is healthy and growing we may be headed towards a great change in the way the trade looks and feels.

Now "blacksmith" may be a broad title to have, but if our trade is to survive then I think that it may need to stay that way.

In the next article we will look at: why we would forge anything at all and in that the methods of design that are unique to our trade.

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From the Shop of Samuel Yellin

Article by Doug Wilson, Photos provided by Clay Spencer

I received a CD of images from Clay Spencer. On that CD, were over 2000 photos of works from Samuel Yellin's shop. These had been taken in the early 1970s by Jeff Graves who was apparently working for a summer with George Dixon in the last days of the Samuel Yellin Metalworks shop. I will be sharing these photos in the coming issues of THE HOT IRON SPARKLE. The quality of the photos is not always the best. However, they are in many cases the only available documentation of Samuel Yellin pieces.









Quarter Corner

Metal of the Quarter: 1018 Steel

The metal for this quarter is 1018 steel, also known as mild steel. When people talk about using 1018, this is what most blacksmithing projects are made from. American Iron and Steel Institute (AISI) 1018 alloy steel is mostly iron with 0.14-0.20% carbon along with manganese, phosphorus, and sulfur. Because of its ductility, it is used in bending, crimping, and swaging. 1018 is widely used to fixtures, spacers, mounting brackets, and other non-critical parts. Any project that doesn't require high strength or high carbon. So when you go to the fair and pull a piece of metal out of the junk pile to demonstrate an s-hook, this is the metal you will be using.

If you would like to forge 1018, the best temperature is between 2100-2350°F, just don't go below 1650°F and you should be fine. Also, after forging, air cooling is the recommended way to reduce the temperature if you care about maintaining the steel's ductility. To anneal 1018, keep it at around 1600-1670°F followed by slowing cooling it in the furnace. Temper 1018 between 300-400°F to improve case toughness. If you try to temper if above 400°F, 1018 tends to crack. And to case harden, quench 1018 in water after heating it up to 1450-1500°F.

As for weldability, 1018 can be instantly welded using any of the conventional welding processes. This is huge, whether you plan to forge-weld a fireplace shovel or pull out your old glue gun (aka MIG) and set up a jig to make some scrolls, 1018 is the quick, easy, and affordable choice for metal.

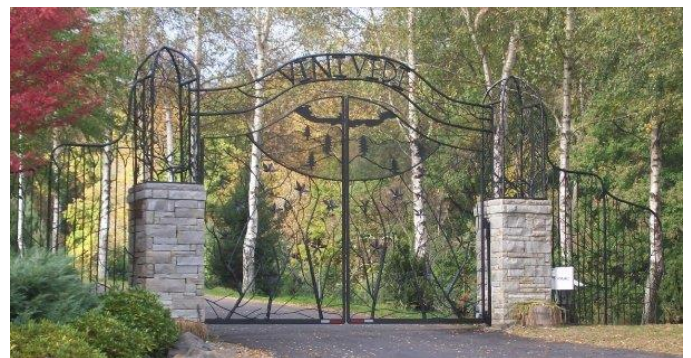
I think that last sentence sums up the best positive traits of 1018. This is the go-to metal for s-hooks and railings. Now enjoy a few examples to right of what other blacksmiths have used 1018 to build.



Pot rack created by Oak Hill Iron includes 1018 in everything from the forged leaves to the flat bar base.



S-hooks



This epic gate created by Blue Mountain Metalworks was made out of mild steel and assembled onsite.

Tool of the Quarter: Bowl Dies

The tool for this quarter is a set of bowl dies. After Ian's inspiring demo at the second quarter meeting, I saw bowl dies used how I had never seen them before. Pictured below are bowl dies used in conjunction with a Big Blu power hammer.



Also called dishing or sphere dies, you can see in the above picture that a pair is what you need (one concave and one convex). This set of tools can be used simply in treadle hammers all the way to the most complex power hammers. Below is a picture of Andy Phillips from Big Blu using bowl dies to create a serving dish.



To make a bowl, most blacksmiths will start near the center of a steel circle and work in a spiral out towards the ends. You have to make sure to

leave a little flat spot in the center so that the finished product will sit evenly on a table. Other preferences for using bowl dies include heating the steel when forging on a treadle hammer or cold forging on a power hammer. This is solely at the discretion of the blacksmith since the partiality is mostly a result of time constraints and energy input.



Pinch bowl by Tom Willoughby

But there is so much more to make with bowl dies than bowls. Anything that could use the benefit of a massive swageblock like a bar stool seat or even something tiny like a soap dish would benefit from bowl dies. The anvil horn just isn't as versatile as it needs to be to work all axes but bowl dies can. And you can use so many different metals, like this stainless steel gingko leaf sink from Oak Hill Iron.



Anvil Surfing Pic of the Quarter

As promised, here is a little bit of fun to end this issue. This picture comes via IG Forging out of Stäfa, Switzerland. There is a video posted online that is about two minutes long with the whole days' worth of fun included. I think this takes the term anvil surfing to a whole new meaning.

Thank you for all your submissions and please keep them coming. Now enjoy!



Calendar for 2 Quarters

July 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
			1	2 ^	3 ^	4 ^
5 ^	6	7 *	8	9	10	11
12 *	13	14 *	15	16	17	18 *
19	20	21	22	23	24	25
26	27	28	29	30	31	

- * Local Chapter Meeting
- + Statewide Meeting
- ^ Special Event

2-5	CanIRON X Conference <i>Nova Scotia, Canada</i>
7	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
12	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
14	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
18	Triad Blacksmiths 9am <i>Winston Salem, NC</i>

August 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
						1 *
2	3	4 *	5	6	7	8
9 *	10	11 *	12	13	14	15 ^
16	17	18 *	19	20	21	22 *
23/ 30	24/ 31	25	26	27	28	29

- * Local Chapter Meeting
- + Statewide Meeting
- ^ Special Event

1	Triangle Blacksmiths <i>Raleigh-Durham, NC</i>
4	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
9	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
11	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
15	Honey Bee Festival <i>Kernersville, NC</i>
18	Brasstown Blacksmiths 5pm <i>Brasstown, NC</i>
22	Triad Blacksmiths 9am <i>Winston Salem, NC</i>

September 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
		1 *	2	3	4	5
6	7	8 *	9	10	11	12 +
13 *	14	15	16	17	18	19 *^
20	21	22	23	24	25 ^	26 ^
27 ^	28	29	30			

1	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
8	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
12	Island Farm 9am NCABANA 3 rd Q Meeting <i>Manteo, NC</i>
13	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
19	Triad Blacksmiths 9am <i>Winston Salem, NC</i>
19	Fall Harvest Celebration <i>Raleigh, NC</i>
25- 27	Southern Ohio Forge & Anvil <i>Troy, OH</i>

October 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
				1	2 ^	3 ^*
4 ^	5 ^	6 ^	7 ^	8 ^	9 ^	10 ^
11 ^*	12	13 *	14	15 ^	16 ^	17 ^*
18 ^	19 ^	20 ^*	21 ^	22 ^	23 ^	24 ^
25 ^	26	27	28	29	30	31

2 - 11	Dixie Classic Fair <i>Winston Salem, NC</i>
3	Triangle Blacksmiths <i>Raleigh-Durham, NC</i>
11	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
13	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
15- 25	NC State Fair <i>Raleigh, NC</i>
17	Triad Blacksmiths 9am <i>Winston Salem, NC</i>
20	Brasstown Blacksmiths 5pm <i>Brasstown, NC</i>

* Local Chapter Meeting
 + Statewide Meeting
 ^ Special Event

November 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
1	2	3 *	4	5	6 +	7 +
8 *	9	10 *	11	12	13	14
15	16	17	18	19	20	21 *^
22	23 ^	24 ^	25 ^	26	27	28
29	30					

3	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
6-7	John C. Campbell Folk School NCABANA 4 th Q Extra Meeting <i>Brasstown, NC</i>
8	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
10	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
21	Triad Blacksmiths 9am <i>Winston Salem, NC</i>
23- 25	Christmas Gift Making Workshop <i>Winston Salem, NC</i>

* Local Chapter Meeting
 + Statewide Meeting
 ^ Special Event

December 2015						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
		1 *	2	3	4	5 +
6	7	8 *	9	10	11	12
13 *	14	15 *	16	17	18	19 *
20	21	22	23	24	25	26
27	28	29	30	31		

1	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
5	Roger Barbour's Shop NCABANA 4 th Q Meeting <i>Clayton, NC</i>
8	Wilkes Teaching Forge 7pm <i>Millers Creek, NC</i>
13	Southern Foothills Blacksmiths <i>Mooresville, NC</i>
15	Brasstown Blacksmiths 5pm <i>Brasstown, NC</i>
19	Triad Blacksmiths 9am <i>Winston Salem, NC</i>

January 2016						
Sun	Mon	Tues	Wed	Thu	Fri	Sat
					1	2
3	4	5 *	6	7	8	9 ^
10 *	11	12 *	13	14	15	16 *
17	18	19	20	21	22	23
24/ 31	25	26	27	28	29	30

5	Triad Blacksmiths 6:30pm <i>Winston Salem, NC</i>
9	NCABANA Board Meeting <i> Mooresville, NC</i>
10	Southern Foothills Blacksmiths <i> Mooresville, NC</i>
12	Wilkes Teaching Forge 7pm <i> Millers Creek, NC</i>
16	Triad Blacksmiths 9am <i>Winston Salem, NC</i>

* Local Chapter Meeting
 + Statewide Meeting
 ^ Special Event

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4th Quarter Extra Meeting at JCC Folk School Shop

Saturday, November 7th, 2015

Starts at 8am with lunch at noonish

John C. Campbell Folk School

Brasstown, NC

Nov. 7th marks the date for this years annual Blacksmith's Meeting and Auction here at the Folk School. Festivities will start off with the third annual Hammer-In on Friday night Nov.6th from 5:00 PM till midnight or so, when we will be forging a few additional items for Saturday's afternoon auction and generally fellowshiping with all of our friends.

Last year's Hammer In was a big success, and we look forward to it once again.

On Saturday morning, the meeting will begin with a meet and greet at 8:00 am, and will be followed by a demonstrator (to be announced) and the collection of auction donations that were brought, and then the usual AACB business meeting, and Iron-in-the-hat. Don't forget to bring some items for that to benefit the AACB. There will also be the tailgate sales area in the parking lot, so bring some stuff to sell or trade.

Lunch at the dining hall is at 12:15, and then the big fundraising Fine Craft Auction starts with viewing at 1:00 at Keith House where there will be many quality handcrafted pieces available for bid. Don't miss it, we look forward to seeing you here.

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marshall@swaringen.com (336) 998-7827

1st Tuesday at 6:30PM for demos

3rd Saturday at 9AM for business and all day forging
Dixie Fairgrounds, Winston Salem, NC

Southern Foothills Blacksmiths (Mooresville, NC)

Steve Barringer

steve@powerhammerschool.com (704) 660-1560

2nd Sunday each month

Triangle Blacksmith Guild (Raleigh - Durham, NC)

Randy Stoltz

rhstoltz@gmail.com (919) 481-9263

1st Saturday in even # months at various locations

Brasstown Blacksmiths (Brasstown, NC)

Paul Garrett

pgarrett286@gmail.com (704) 604-1777

3rd Tuesday in even # months; 5 to 8 PM

Wilkes Teaching Forge (WTF) (Millers Creek, NC)

Lyle Wheeler

ncchairmaker@gmail.com (336) 838-2284

2nd Tuesday of each month, 7:00 PM

Blue Ridge Student Blacksmith Guild (Flat Rock, NC)

John Matthews

john.knox.matthews@gmail.com (828) 645-2109

You are welcomed to attend any of the local group meetings. Please contact the host to confirm date, time and location.

NC ABANA Meetings

4th Quarter 2015 Extra – November 6-7

John C. Campbell Folk School
Brasstown, NC

4th Quarter 2015 – December 5

Roger Barbour's Shop
Clayton, NC

Other Events

Southern Ohio Forge & Anvil Quadstate

Troy, OH
September 25th-27th, 2015

Dixie Classic Fair

Winston Salem, NC
October 2nd-11th, 2015

NC State Fair

Raleigh, NC
October 15th -25th, 2015

For the most current meeting and event information go to the NC ABANA website,

ncabana.org

North Carolina Artist-Blacksmith's Association of North America

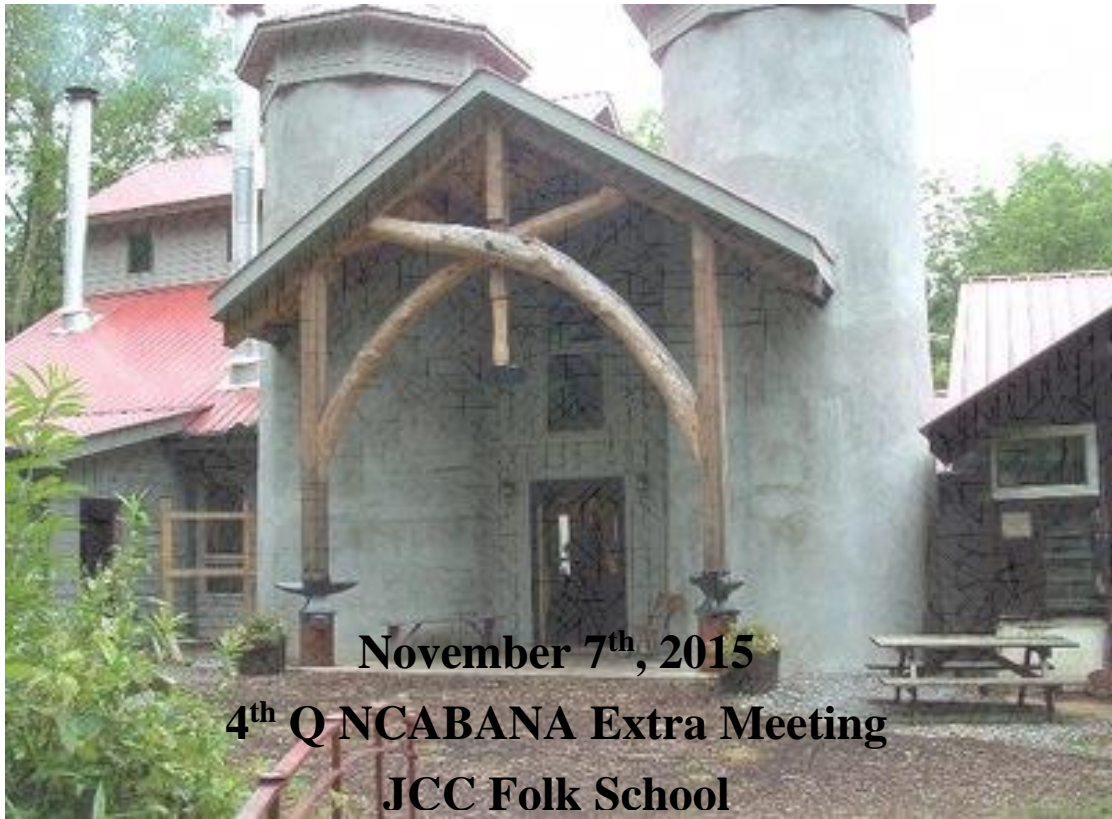


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November 7th, 2015
4th Q NCABANA Extra Meeting
JCC Folk School