

THE HOT IRON SPARKLE

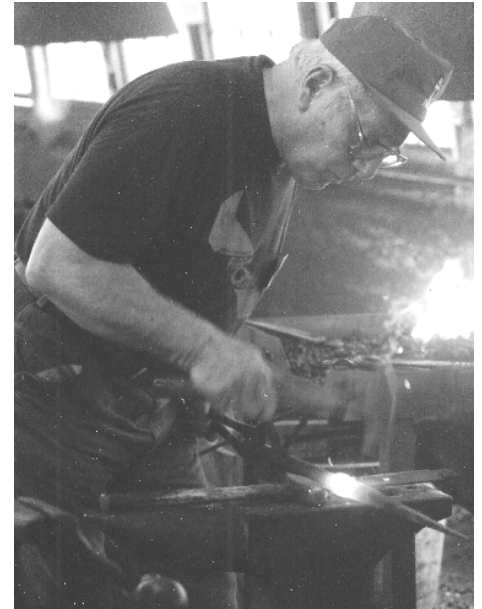
* Newsletter of the North Carolina ABANA *

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2nd. Quarter 2009 – Apr / May / June



BERT SMITH: NC ABANA Lifetime Member, Former Secretary and Newsletter Editor, Good Friend of the Folk School, brought NC ABANA into the modern computer age, teacher, musician, blacksmith, husband, father, grandfather, and friend to many – passed away on March 31, 2009

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Jimmy Alexander
Photo by: Hill Willis

A Message from Our President

We received some very sad news at the end of March that we lost one of our lifetime blacksmiths, Bert Smith. Bert will be missed by all who knew him.

We joined NC ABANA in 1983 and Bert Smith was a fixture at the meetings. Through the years we became close with both Bert and his wife Jessie and it saddened us deeply to learn of his death.

We have fond memories of the days when Bert was actively involved in the chapter. Bert won our logo contest back when we needed to come up with a logo. He was not only a blacksmith but also a tinsmith, woodworker, historian and musician to name a few of his talents. We can see him playing the washtub bass at our conference in Denton. What a hoot!!

Tal's article on Bert (page 14 of this issue) says it all. We will miss him. Our thoughts and love go out to Jessie.

We started '09 out by holding our 1st quarter meeting in Morganton at Dean Curfman's shop. This was the 6th annual meeting that Dean and his family have hosted for the chapter. Unfortunately Cindy and I had to go to GA for the SBA board meeting and were unable to attend (thanks Steve for filling in for me). Everyone that I've spoken to says it was awesome as usual. Sorry that we missed the good time!

I need to talk with Dean about the 7th annual meeting next year at his shop. We can't stop the tradition! Once again THANKS Dean for hosting one of the best chapter meetings, as always your hospitality is greatly appreciated.

We will be heading to Madison, GA for the blacksmith conference in May. Everyone should have received their brochure in the mail by now. If you haven't received it you can go to www.sbaconference.com and download the registration form. If any of you are going and would like to help with the green coal area please let Cindy know. The best way to reach her is her email, alexa007@mc.duke.edu. We hope some of you can make it, it's a great conference!

Our next meeting will be at the Dixie Classic fairgrounds on June 6. The Triad group has a full day planned for us. Hope to see everyone there.

Forge safely,
Jimmy, and Cindy

Submissions to the HOT IRON SPARKLE can be made to:

Martin Lyon
220 Fearrington Post
Pittsboro, NC 27312

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

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EDITOR'S NOTES

Dear Readers,

This issue is dedicated to Bert Smith who, died on March 31. I did not really know Bert. Even though I was a member for about a year while Bert was editor of this newsletter and NC ABANA Secretary, I really only recall having one short conversation with him. Since I did not take over the editorship of the newsletter or my position as Secretary from Bert, I did not go through the transition with him. After reading of his many accomplishments I wish I had the privilege of knowing him better. My thanks to Clay Spencer for informing me of Bert's passing and for responding to my many emails. I wish to thank Bert's wife, Jessie, for the photos of Bert on the cover. Our heart goes out to her and to her family.

LISTEN UP YOU NC ABNANA MEMBERS IN THE WESTERN PART OF THE STATE: After many years of hosting the Western North Carolina Blacksmiths, Shirley and Steve Kayne have stopped having regional meetings at their shop. They held many, many meetings over the years, and it is time to pass that responsibility on to others. IT WOULD BE A CRYING SHAME IF NO ONE OUT THERE IN THE MOUNTAINS TOOK OVER. A good portion of our membership lives in that area and it should be an excellent source of new members, particularly among young blacksmiths. I would like to point out that, unlike the other regions, the Triangle Blacksmith Guild does not hold their meetings at a permanent location. Their meetings go from shop to shop throughout the year. That does mean the regional coordinator has to find people willing to host each meeting. But, it also means he, or she, does not have to have an actual shop. I offer that as a suggestion as a way someone interested in maintaining the Western North Carolina Blacksmiths group could operate. Please, someone out there step up and lead the group. Just call Jimmy or Cindy Alexander to get the ball rolling (see back cover for contact information).

If anyone is interested in how I decide what members, whose dues are delinquent, get a newsletter, let me tell you what I do. Let's assume, for an example; your membership expired at the end of April 2009 and you did not yet renew. Since this issue covers April, May, and June you were a member for at least some of that time (month of April) and I send you this newsletter (can't send you a third of it). If you then pay your dues by the end of June, you do not miss an issue and your membership next expires at the end of April 2010. However, if your membership expired at the end of March, then if I receive your renewal before I mail out this newsletter, you will receive your copy and your membership next expires at the end March 2010. Let's say, however, I receive your check in June, well after I mail this issue. You will miss this issue and your membership next expires at the end on June 2010, not March 2010. I hope that is not too confusing. I can always mail you a newsletter that you missed, but you have to send me a check for \$3.55. This is \$2.00 for the issue and \$1.55 for first class postage.

Happy Reading and Good Blacksmithing,
Martin Lyon, Editor

SECRETARY'S NOTES

There is no Secretary's Report for this quarter

Respectively Submitted,

Martin Lyon, Secretary NC ABANA

Regional Group Meetings

Triangle Blacksmiths Guild Meetings - Randy Stoltz

Meeting at Jimmy Alexander's Shop – February 5, 2009

The Triangle Blacksmiths Guild met Saturday, February 6, 2009 at Jim Alexander's shop in Durham, NC with 16 members and several guest present. To start the meeting Virgilio Benoit, a German trained blacksmith, gave a talk on involving and teaching blacksmithing to kids. Virgilio came to Chapel Hill to set up a program at the Emerson Waldorf School to teach the students blacksmithing, metal working, and wood working. He stressed the need to get younger people involved in blacksmithing to help keep it vibrant and alive. When teaching and working with kids that you should have them work in pairs or small groups on projects that can be tackled in steps so they can progress at their own pace, and have them make something they can keep and use. Virgilio also talked about his training and apprenticeship in Germany and finished up by showing and demonstrating some metal forming tools and patterns he had brought.

Following Virgilio's talk Jim Alexander demonstrated making a goblet from a piece of pipe using both power and hand hammering techniques. In this demonstration he used a fullering tool to neck down a piece of schedule 40 steel pipe. Then he flared one end into a base by peening and spreading the end of the pipe until it was wide enough to flatten out and form a base. The opposite end of the pipe was then flared into a lip much like a candle cup using a similar technique.

Tony Wikrent of Nation Builder Books (www.nbbooks.com) was also at the meeting and had blacksmithing and metal working books for sale. Tony also graciously donated several books for Iron in the Hat.

At the end of the meeting, Virgilio Benoit donated two large boxes of tools, metalworking forms, frame saw kits, and other supplies to NC ABANA. Due to the economic situation the school had canceled the program he was setting up and Virgilio was leaving the United States to return to Germany. We thank him for this generous donation. We sold many of these tools at the Chapter meeting in Morganton and will have them at the Meeting in Winston-Salem also.

Meeting at Allen Green's Shop – April 4, 2009

The Triangle Blacksmiths Guild met Saturday, April 4, 2009 at Allen Greens shop in Hillsborough, NC with approximately 15 members present. The topic of this meeting was "How to Demonstrate Blacksmithing" with Randy Stoltz and Dick Snow demonstrating. Randy Stoltz started the meeting with a handout *Tips for Demonstrating Blacksmithing* (included in this newsletter) that covered General tips for demonstrations such as demonstrating simple items and talking to your audience to let them know what you are doing. Following the general demonstration tips we discussed Safety Issues. Key issues include recognizing that you are not working alone in your shop and you need to adjust your methods to avoid situations that could lead to injury.

Next at the meeting Dick Snow demonstrated making leaves and hooks, something he frequently does at the state fair. Dick showed how to make these small and simple items while also talking about demonstrating techniques. Following Dick's demo we opened up the forge to the members to try making leaves and hooks themselves. With several new and new to blacksmithing members we try to have some hands on and one on one instruction at the forge at our meetings.

A special thanks to Allen Green and his wife for not only hosting this meeting but for serving us an excellent lunch featuring some of their grass fed beef.

Tips for Demonstrating Blacksmithing

General tips for demonstrations

1. Keep it simple, especially when you demonstrate to the general public. Short and quick items like hooks, nails, and leaves are good demo items because the audience is only there a short time. Most of the crowd is happy just to see you hammer on a glowing piece of steel.
2. Talk to the audience. Let them know what you are making and explain the steps as you work on a piece. *Example: I'm going to draw this out to a point by repeatedly hitting (striking) it with the hammer, rotating it and striking the adjacent side. This causes the metal to get longer and taper to a point.* If you are uncomfortable talking to the audience you can get another blacksmith to tell the audience what you are doing and to answer questions from the onlookers.
3. Keep the fire cooler than you normally do so it takes longer to heat the stock. Doing this will help keep you from burning up the stock and give you time to answer questions.
4. Get another blacksmith to help hold larger objects, with using a chisel to cut or split a piece, or drifting a hole. While you can do these task by yourself, it increases the risk that the chisel, punch, or stock will fly off the anvil (see rule number 1 in the safety issues below).
5. When making more elaborate pieces, have samples of it at various stages of development so you can show the audience what you started with and how the work progresses. This is especially useful as spectators come and go during the demo.
6. When things go wrong, just toss it in the safe area and start another piece.
7. Be courteous to the other demonstrators. Lend a hand when they need it and stay out of the demo area when not working. Keep conversations to a low volume.
8. Have stock precut and prepared before hand. It simplifies your demo.
9. Be prepared to answer the most popular questions repeatedly.
 1. Do you make horse shoes? Answer: No, shoes are mass produced in various sizes now.
 2. Do you shoe horses? Answer: No, farriers shoe horses today.
 3. How hot is that? Dull Red: 900 - 1000 F ... White: 2000+ F

Safety Issues

1. Don't burn the audience or other blacksmiths in the area. Try to avoid sending sparks, scale, welding flux, or hot metal towards the audience. When hot cutting at the anvil, position the waste so it is not pointing towards the audience, and do not cut all the way through the stock. Instead of hot cutting you can use a hacksaw. When wire brushing point the stock towards the ground and direct the scale to the dirt.
2. Avoid welding (see rule number 1 above) if possible. If you must forge weld, use as little flux as possible and use a safety shield in front of the anvil to catch the molten flux.
3. Quench all items and test it on bare skin (yours preferably) before handing an demo piece to the audience. Also cool hot tongs and tools before putting them on the workbench or hanging them up.
4. Have a safe area, like under the forge, for hot objects where everyone knows it is hot. Put hot objects in the safe area to cool.
5. Wear safety glasses.
6. When cutting with a hardy tool work parallel to the anvil (not towards the audience) and don't cut completely through the work. Cut partially through the piece and break it off.
7. When you walk behind or around another smith at the forge, let them know you are there so they don't turn around with a hot object and burn you.
8. Use mild steel for demonstrating. Avoid brittle or hardened steel that might shatter like files or planer blades.
9. Do not leave hardy tools in the hardy hole, especially cutters or horns. When you finish using the hardy tool remove it and drop it in the dirt (it's hot).
10. Use tongs to pick up any object lying on the floor and check to see if it is hot before grabbing it with your hand.



Randy Stoltz

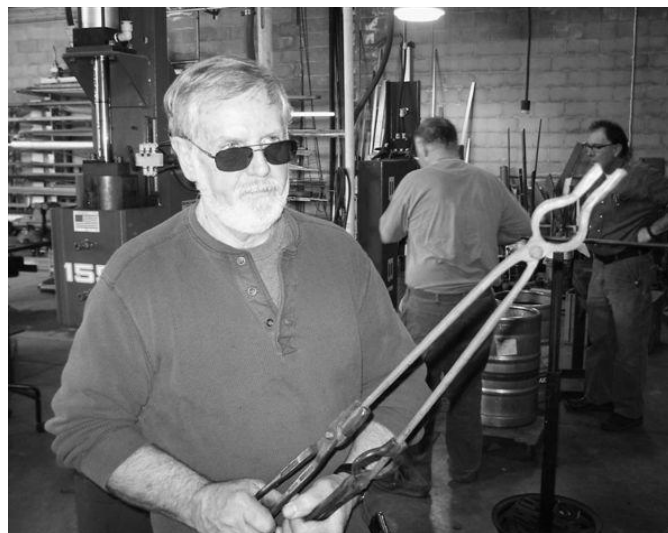
Dick Snow →



Allen's wife (mostly hidden) milking the goat.

Southern Foothills Blacksmiths - Randy Calhoun

The Southern Foothills Blacksmiths met on Sunday, February 8, at Steve Barringer's shop in Mooresville, NC. As usual there was an open forge setting for everyone learn something new or sharpen existing skills. Several of us regulars made tongs while some newcomers learned to draw tapers. Aside from the blacksmithing, Steve demonstrated traditional broom making. We had a great time and would like to thank Steve for the use of his shop.



Brasstown Blacksmiths - Paul Garrett

The Brasstown Blacksmiths gathered in Paul Garrett's shop at the Folk School for their February get-together. The day was not too cold, but the big woodstove was welcomed until the forge was up to temperature. We did not really do a lot, but did make some small tools, and show off some work that was brought in.

One of the things that I like about working on stuff as a group at the gatherings, is that we use the coal forge more often than not. Most of the time I work in a gas forge from a practicality standpoint, but I do like playing in a coal fire when I can.

We had our usual good time and fellowship around the forge and always have some sweets or brownies of some kind that folks bring from home.

The April gathering had to be cancelled due to anyone available to host the meet was either out of town or occupied in some way. Well, at the June meet, we will be able to look at the Folk School's new forge building's timber frame that is due to be assembled earlier in the month. See the article in this issue.

Triad Area Blacksmiths - Marshall Swaringen

The Triad Area Blacksmiths have changed the meeting schedule for 2009. We are meeting twice a month. Our first meeting is still on the first Tuesday at 6:30 PM. The second meeting is the third Saturday at 9:00 AM.

The Tuesday meeting is a night of demonstration and hammering only and will be led by George Manuel. The business meeting and iron in the hat have been moved to the Saturday meeting. Andy Phillips has accepted the position of VP and will be responsible for the Saturday meeting demonstration. Thanks Andy.

Tuesday January 6th

Our first meeting of 2009 was attended by 18 people. George Manuel did a demonstration on how to make a short chisel out of rebar. After shaping the chisel, George gave information on heat treating. With the chisel complete, George showed how to use the chisel with vise grips and the treadle hammer to cut lines or veins.

Saturday January 17th

Our first Saturday meeting was hampered by single digit temperature. The meeting was attended by 5 members. The slack tubs had about 3 inches of ice in them. Richard Howard did a demonstration on making trivets using a jig that he saw at the state meeting.

February 21st was scheduled as a work day. All other business delayed to the next meeting.

Tuesday February 3rd

There were 14 members present for demonstration night. George Manuel started the demonstration with a refresher on shop safety. After drawing a knife on the chalk board, George explained the different components. He then showed us his technique for tapering the point and the edge bevel. After drawing out the tang, the blade was straightened and ready to be annealed. George used wood ash to cool the blade slowly. He will file the blade and have it ready to temper at the March 3rd meeting.

Saturday February 21st

The work day started at 9:00 AM. There were 6 members present. The storage room on the back wall that collected junk and trash was removed. The boards were reattached to the back wall to make a display wall. Some old tongs were found under some scrap metal. Andy Phillips dressed them up and displayed them on a rack mounted on the side wall. Some other old items were moved to Ralph Zimmerman Museum to be mounted at a later date for displaying. A light and an outlet were added to the drill press and cut off area. With the room removed, a rack supplied by Bernd Mergener was installed to hold the supply of metal. The extra room allowed for 2 more stations to be set up on the back side of the forges.

The work was completed and the shop is ready for the larger crowds that have been attending the meetings.

Larry Crews offered to host the March 21st meeting at his shop. The Foothills Arts Council is having a studio and wine tour on this day. The group voted to meet at Larry's.

Tuesday March 3rd

Before George Manuel could start his demonstration on how to heat treat a knife, we had to make a few large nails and secure the anvils to new stumps. George explained the running the colors and how to quench the blade in oil to harden it. Since the temperature was cold, the quenching oil was heated with a hot piece of steel. Using a piece of pipe with a closed end, the knife blade was heated evenly and when the color was right, George quenched the blade in the oil. The blade did not warp and after checking the edge with a file, George was satisfied with the hardness. There were about 15 members present.

Saturday March 21st

Members gathered at Larry Crews' shop for the Foothills Studio and Wine Tour. There were 12 members present. Throughout the day there were about 30 visitors from the tour. The visitors lingered a long time and enjoyed watching all the different items being made on the anvils.

Andy Phillips' lesson for the day was about how to make a relief image on a copper sheet. He explained the many different chisels and punches used in this type of work. He explained that heating the copper and quenching it in water made the metal soft, while hammering the copper made it hard. When Andy finished, members took turns making faces in relief with sheets of cooper. Some of them were very good.

The club would like to thank Larry for hosting us for the day and supplying a great lunch. We held a short business meeting while enjoying lunch. Plans were finalized for the state meeting to be held in Winston Salem on June 6th.



Happenings at the First Quarter 2009 Chapter Meeting

Oak Hill Ironworks, Morganton, NC – March 21, 2009

One of the first indications of spring is our annual meeting at Dean Curfman's Oak Hill Ironworks in Morganton, NC. This is a much-anticipated event, especially by us flatlanders missing the mountains of western North Carolina. As usual, Dean had a very well attended meeting with people coming from several states away. There is always much to see at Dean's, from the vendor's products, Dean's fine gallery, and, of course, the very well organized shop itself.



Paying Rapt Attention to Andrew

The morning demonstration was the making of an interesting bell by Andrew Chapman and Shane Curfman. Seeing that Oak Hill Ironworks is the home of BigBlue the bell was made almost completely by power hammer.



Andrew Chapman



Andrew and Shane Curfman

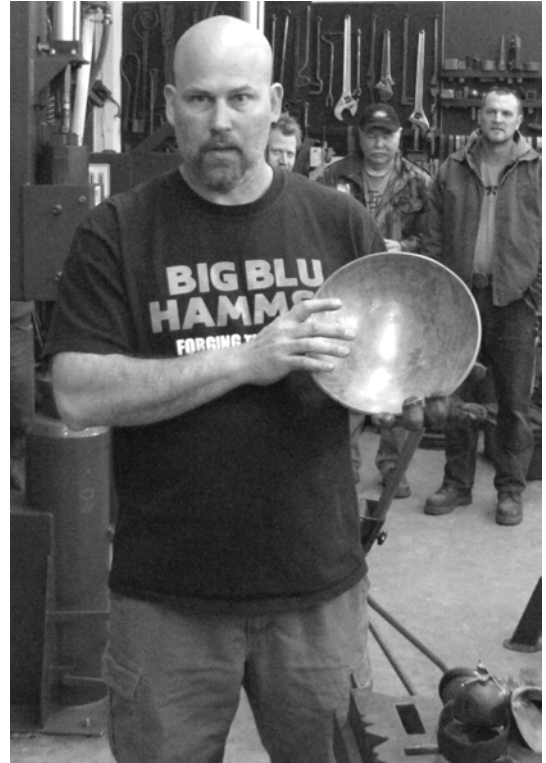


The Completed Bell

After the bell was completed, Dean Curfman took a disk of copper and turned it into a bowl on the power hammer. We were amazed at the speed Dean worked. Every blow was precisely struck. You just knew that a miss-hit would turn several hundred dollars of copper into trash. Of course, copper hardens with continued hammering so it must be worked with speed and efficiency. Dean explained that while it only took a few minutes to make that bowl it took him years before he made the first one, successfully.



Dean Making and Displaying His Copper Bowl



After lunch, Zack Noble took over, and for a while, at least, was not tempted by power hammers. He worked at the anvil with hand hammers to demonstrate the making of a mortise and tenon. Once this was done, however, he just had to have a little fun by making a mortise on a power hammer. Not on one of Dean's BigBlus though, he went right up to the big red Chambersburg. He worked that hammer so hard it blew an internal breaker.



Zack Noble



Zack's Mortis and Tenon



Zack Working On the Big Red Chambersburg



Dean, Ben Kastner, Andy, and Zack – Team Striking



It seems to be a tradition at Dean's meetings that a team striking exercise be held. After the Chambersburg quit functioning, the mortise was completed by Dean, Andy Chapman, and Ben Kastner with sledge hammers and Zack positioning the piece on the swage block. It was impressive and loud. In the picture above, you can see Randy Calhoun protecting his hearing.

Mortise Made In 1" Square Stock



Some of the Large Crowd in Attendance



Iron in the Hat

EDITOR'S NOTE: Bert's Obituary Appeared In the News & Record of Greensboro, NC

Bert Smith' Obituary:



Photograph taken New Years day 2009

Bertram Taft Smith, long-time resident of Greensboro, died on March 31, 2009. Born February 19, 1929, to Mary Taft Smith and Dr. Raymond Alexander Smith, Bert moved from Winston-Salem to Greensboro as a boy and grew up on the site of the David Caldwell Log College on Hobbs Road. He was a graduate of Greensboro Senior High School and received a degree in Philosophy from Guilford College. He later obtained a Master's Degree in Education from the University of North Carolina at Greensboro. He was a member of West Market Street United Methodist Church.

Bert taught English and Social Studies in the Greensboro City schools for thirty years. As a young man Bert played the bass fiddle with the Mellotones, a popular dance band. He served as President of the Guilford County Young Democrats and worked in many campaigns for progressive North Carolina candidates. As a lifelong learner as well as a teacher, he was an accomplished craftsman and enjoyed creating handmade gifts. Bert was an advocate of the John C. Campbell Folk School in Brasstown, North Carolina, where he taught classes in blacksmithing and Shaker woodworking and gave of his time in many other ways as well. He was a past editor of the North Carolina Artist Blacksmith Association newsletter. An enthusiastic musician, Bert played tuba in the Greensboro Concert

Band, with which he rehearsed the night before he died. He also played occasionally with the Ardmore Moravian Band, and with the group accompanying the Kirkwood July 4th parade. He was supportive of local music, arts and crafts, and historical organizations.

Bert is survived by his wife Jessie Taylor Smith, his daughter Laura Smith-Martin of Winston-Salem, son Mark David Smith of Dudley, Massachusetts, son Dr. Robin Taft Smith of Asheville, daughter Anna Baker Smith of Weaverville, California, stepsons Louis Burch, Jr. of Greensboro and Taylor Burch of Newbury Park, California, his sister Sylvia Forsmith of Carmel, New York, and seven grandchildren, Morgan Kerchner, Mary Katherine Smith, Ethan Smith, Sarahanne Smith, Andrew Martin, Taft Martin, and Nicole Burch.

Memorials may be made to the John C. Campbell Folk School Blacksmith Shop, One Folk School Road, Brasstown, NC 28902..

EDITOR'S NOTE: To memorialize the life of Bert Smith I am repeating the article Tal Harris wrote when Bert was made a Lifetime Member.

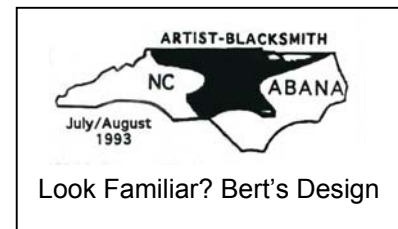
The article originally appeared in "The Hot Iron Sparkle", Forth Quarter, 2006

Bert Smith

By Tal Harris

When asked to write this, I figured it wouldn't be too difficult to find enough information to indict Bert of being a significant contributor to the blacksmithing community. The more research I did, the more I found and at this point he's pretty much convicted. This brief summary touches on some of the highlights during the past three decades and based on my limited sources of information, I have probably missed reporting a significant event or two. But here's what we do know. Looking back through old issues of the "Hot Iron Sparkle" (HIS), the earliest mention of Bert in a Chapter membership list, shows a December 1988 expiration date. So I guess that means he's been a member for almost 20 years. Those old photo-copied newsletters were a far cry from the publication we have today.

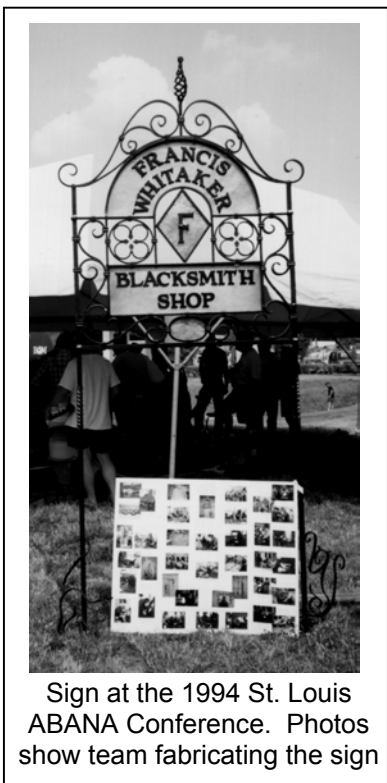
By November of 1990, Bert had made his first contribution to the HIS in the way of an article on "noon-markers", including a sketch of one he made for his home shop in Greensboro. This was to be followed by many other articles, ranging from the use of fly presses, a report from the 1992 ABANA Conference in San Luis Obispo, California, combining steel and stone, tenon tools, to numerous safety tips.



In the March 1993 HIS, a call went out for designs for a Chapter Logo. After all the submissions were made and the ballots cast, Bert Smith's design was chosen and remains the Chapter's Logo to this day. The prize for his entry?, a year's membership in the Chapter! I'd say the Chapter got a good deal on that. In 1995 this logo was turned into a few cast brass belt buckles, and it has also appeared on numerous Chapter t-shirts over the years. In May of 1993 Bert was elected by unanimous vote of the Chapter officers to the position of Secretary. During his time as Secretary, we entered the computer age, allowing the membership list to be kept in such a way to have chapter memberships run 12 months from the date of origination, not just for the calendar year. (this sounds funny in 2006, but at the time it was a big breakthrough!)

1994 was a busy one for Bert. In January, February, and March, the chapter built 33 treadle hammers, 11 each in three different workshops. No group of blacksmiths had ever done that, and the NC Chapter may still hold the record. Bert was instrumental in organizing these workshops, coordinating materials, workshop participants, and I'm pretty sure he worked in all three. This was a huge effort that is hard to appreciate unless you have done it yourself. Also in February he worked with a team of other smiths (lower case s) to forge the

sign for the Francis Whitaker Blacksmith Shop at the John C. Campbell Folk School. The sign was well traveled before installation. It was taken to St. Louis, Missouri to mark the site of the Ring Project at the ABANA Conference. 1992 marked what was supposedly Francis' last class at the Folk School (Francis returned for an encore in 1997) and taking the sign to St Louis was to allow Francis to get to see the sign in person. And while on the subject of that Conference, Bert was one of the blacksmiths chosen by Francis to build the frame and assemble the Ring Project at the ABANA Conference. This piece brought \$8000 at the



Sign at the 1994 St. Louis ABANA Conference. Photos show team fabricating the sign

Conference Auction. Bert was actively involved on the committee for the planning and execution of the first NC ABANA Conference in May of 1994. This was held at the Denton Farm Park, with our first auction generating \$4200. Those in attendance will remember his



Team that built frame and assembled ring project at 1994 ABANA conference in St. Louis. Left to right standing: Fred Crist, James Honig, Francis Whitaker, Bert Smith. Left to right below: Nol Putnam, Pete Renzetti, Tal Harris.

display of musical talent as he played bass in the band that performed during the event. Oh, that sign for the Folk School, Bert helped install it in November. Besides the shop sign, the Folk School provides other evidence of Bert's contributions to

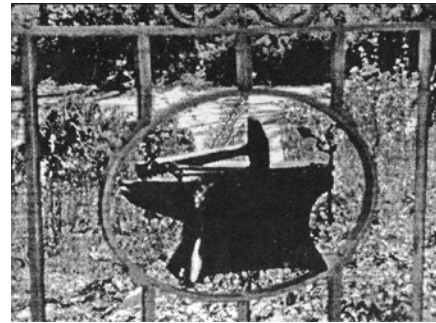
Blacksmithing. Over the years he has participated in many "work weeks" at the School. When a new dining hall was built, it was decided that the interior lighting would come from numerous forged iron chandelier, which were produced in a workshop at the School 1991. Bert participated in the workshop and the chandelier continues to light the dining hall to this day. Whether you are leaving the Dining Hall or the Craft Shop at the Folk School one piece of iron is prominent. It is simply known as the "Red Railing". It winds along a curved walkway leading from the parking area of the craft shop to the dining hall entrance; a distance of more than 100 feet. Forging and installation began in February 1995 and continued for several years. Panels in the railing depict some of the many subjects taught at the Folk School. While a lot of blacksmiths had a hand in the forging and installation, it was Bert who kept the project moving to completion. Bert continues to be both student and teacher of blacksmithing and other art forms. As an instructor, assistant, or volunteer he has taught 19 classes at the Folk School since 1995. He has also attended the school as a student on twenty occasions, with classes ranging from music, woodworking, to printmaking. His list of other accomplishments and involvements is long. Bert supported the 1998 ABANA Conference, which was held in Asheville. This Conference continues to be remembered as one of the best blacksmithing events the world has ever known. He has



Bert playing washtub base at first NC ABANA conference. Denton, NC 1994

always supported the Chapter's scholarship program and other educational opportunities. As editor of the Hot Iron Sparkle for 5 years, Bert perpetuated our award-winning newsletter and gave it touches of his own. I lost count of "Twist" and "Trivet" of the Month! And by the way, how many pairs of those yellow gloves were there anyway? And where there's Bert, there's usually Jessie. I guess we could honor her just for hanging out with Bert all these years. If you haven't had the opportunity, Jessie Smith is one of the sweetest ladies one could ever hope to meet. She too has supported blacksmithing, not only as a supporter of Bert, but has donated many items to Conference and Folk School Auctions.

The NC Chapter of ABANA began on June 4th, 1983, meeting under the fellowship shelter of the Fairview Moravian Church with 27 charter members in attendance. Interestingly enough, two of those signing the original Charter and By-laws are still active in the Chapter today. Also of interest is that Section V of the Charter addresses Honorary Life Members, to recognize "any person who has contributed to the advancement of blacksmithing and has given excessively of his or her time and



Red Railing at Folk School. Photo above shows one of the insets.

talents to the advancement of blacksmithing. ..." I'd say that sounds a lot like Bert, wouldn't you?

On a personal note, I'm glad to have been asked to write this article. It was a great opportunity to take a walk down memory lane, look through all those newsletters, renew memories of what our Chapter has accomplished over the years, reading names and seeing pictures of many friends the art of blacksmithing and time has brought together. Bert is in a lot of those memories, a big part of what our Chapter is today. He's been called Blacksmith, Tin Smith, Rock Smith, Word Smith, Tub Smith, but most of all I'm proud to call him "friend". Congratulations Bert!

North Carolina ABANA

Membership List as of April 28, 2009

Dear Members,

It's that time of year for the annual publication of the list of NC ABANA members. Actually, it's a little late – but this is the first issue where I have been able to make room for it.

Please review your entry in the listing. If you need to make any changes contact me by mail, phone, or e-mail. Note that some of the e-mail addresses are marked INVALID. Messages sent to these addresses were bounced back to me. If any of these addresses belong to you, please contact me with a correction.

Anyone whose membership expired prior to April 1, 2009 is not included in the listing. As usual, the month and year that your membership expires is indicated on the mailing label of the newsletter. In addition, I have been sending statements to members in the month prior to their membership expiration and a reminder several months later if they have not submitted their dues. If you have a valid e-mail address I send a confirmation to you that I have received your dues. Membership dues are still \$25.00 and can be mailed to me.

Thanks and regards to all of you,

Marty Lyon
220 Fearington Post
Pittsboro, NC 27312
919-642-0098
NCABANAML@EARTHLINK.NET

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Alexander	James & Cindy Alexander	922 Lakeside Drive	Durham, NC	27712	919 / 477-8701	jima136040@AOL.COM
Allen	Tim Allen	2974 Bridgewater Rd.	Morganton, NC	28655	828 / 564-7385	trash38@charter.net
Alsbrook	Gerald & Sharon Alsbrook	1225 Sweetwater Road	Manning, SC	29102	803 / 435-2884	Alsbrook2001@aol.com
Anderson	Charles (Andy) Anderson	595 Dollard Town Road	Goldsboro, NC	27534	919 / 751-0645	hickoryforge595@aol.com
Andrews	Al Andrews	1520 Trailwood Drive	Raleigh, NC	27606	919 / 851-6271	
Atchison	Mike Atchison	7490 Watkins Ford Road	Kernersville, NC	27284	336 / 769-0008	
Barbour	Roger K. Barbour	7792 Cleveland Road	Clayton, NC	27520	919 / 934-4633	
Barfield	Jesse Barfield	2423 Stribling Circle	Lancaster, SC	29720	803 / 287-0929	jhbarfie@duke-energy.com
Barringer	Steve Barringer	154 Bevan Drive	Mooreville, NC	28115	704 / 660-1560	steve@powerhammerschool.com
Basinger	George Basinger	P. O. Box 592	China Grove, NC	28023	704 / 784-3083	
Beam	Scott Beam	1570 Old Lake Road	Lincolnton, NC	28092	704 / 732-1493	beam_s@bellsouth.net
Beattie	Chuck Beattie	12 Orchard Point Rd.	Oriental, NC	28571	252 / 249-2249	cpbeattie@gmail.com
Beckwith	Walt Beckwith	3745 Swarthmore Rd.	Durham, NC	27707	919 / 489-0305	wbeckwith@mindspring.com
Black	Black Mountain Iron Works, Inc.	203 Padgettown Rd.	Black Mountain, NC	28711-3626	828 / 669-1001	mtnforge@earthlink.net
Blair	Cecil H. Blair Jr.	6312 Tuckaseegee Road	Charlotte, NC	28214-2911	704 / 333-3083	cecil@tollesondesign.com
Blessman	Joshua Blessman	28 Ashwood Trail	Woodvine, VA	24185	276 / 930-1963	tinman@swva.net INVALID
Blevins	Kevin Blevins	6455 Old Liberty Road	Franklinville, NC	27248	336 / 824-6598	
Bradshaw	Bill Bradshaw	1060 Orchard St.	Valdese, NC	28690	828 / 874-3610	wbradsha@embarqmail.com
Broome	Susan & Perry Broome	4 Brigadon Lane	Waxhaw, NC	28173	704 / 843-4771	simbroome@carolina.rr.com
Brown	Bill Brown	PO Box 146	Linville Falls, NC	28647		bill@studiosculpture.com
Brown	Morris Brown	7728 Side Church Road	Seagrove, NC	27341	336 / 879-5135	
Bryant	R. C. Bryant	900 Little Creek Rd.	Burnsville, NC	28714	828 / 682-3753	
Buterbaugh	Dave Buterbaugh	188 Cedar Forest Ln.	Mocksville, NC	27028	336 / 998-0773	dwbutersr@aol.com
Cable	Gordon Cable	1590 Larry Davis Rd.	Lawndale, NC	28090	704 / 276-3214	gordon.cable@ferguson.com
Calhoun	Randy Calhoun	8519 Wellington Lane	Harrisburg, NC	28075	704 / 202-7403	randycalhoun1976@hotmail.com
Campbell	Eric Campbell	8517 Ten Ten Road	Raleigh, NC	27603	919 / 661-7692	solvarr@gmail.com
Carpenter	Mark D. Carpenter	3488 North Oxford Street	Claremont, NC	28610	828 / 459-7955	colmarkc@charter.net
Cartrette	Eric Cartrette	5452 NC 561 Hwy	Louisburg, NC	27549	919 / 853-0185	eacart@earthlink.net
Chockley	Joe Chockley	8740 Harmony Church Road	Efland, NC	27243	919 / 563-2797	joanan@mehel.net
Clement	David Clement	2808 Seaforth Road	Pittsboro, NC	27312	919 / 542-2474	vw60k10@embarqmail.com
Clontz	Ray Clontz	5919 Mallard Drive	Charlotte, NC	28227	704 / 536-2882	rayclontz@bellsouth.net

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Cobb	Leon Cobb	P.O. Box 1356	Wendell, NC	27591	919 / 366-1305	
Cody	Al Cody	348 Pine Meadow Drive	Lexington, NC	27292	336 / 474-0185	alcody@uncg.edu
Coley	Richard Coley	2725 Old Wrightsboro Rd. Unit 8C	Wilmington, NC	28405	910 / 547-3131	richard@intracoastaliron.com
Como	Thomas G. Como	3520 Catlette Farn Road	Wake Forest, NC	27587	919 / 556-5294	beaverdamforge@aol.com
Cooper	Jeff Cooper	6434 Flint Hill Rd.	Sophia, NC	27350	336 / 861-0245	callhicks@webtv.net
Covatt	Donald Covatt	242 Aviation Parkway	Morrisville, NC	27560	919 / 467-7950	
Crew	Jim Crew	2613 Freestone Lane	Raleigh, NC	27603	919 / 772-1000	
Crews	Larry D. Crews	4328 Wilhelm Road	Boonville, NC	27011-9646	336 / 367-7827	ldcrews@earthlink.net
Curfman	Dean Curfman	3308 Frank Whisnant Road	Morganton, NC	28655-8222	828 / 437-0322	curfmand@bellsouth.net
Darnell	Jerry Darnell	4552 Busbee Road	Seagrave, NC	27341	910 / 464-2636	forge_on@RTMC.net
David	Dennis David	566 Eden Hills Road	Siler City, NC	27344	919 / 663-3802	dennisdavid@embargmail.com
Dill	Donald Dill	268 Moore Road	Tyron, NC	28782	828 / 863-2200	
Dillon	Don & Carolyn Dillon	1890 Cude Road	Cofax, NC	27235-9701	336 / 668-2211	bisih@bellsouth.net
Dunn	Garret Dunn	119 Tanager Ln.	Chapel Hill, NC	27517-6452	919 / 469-1317	gngdunn@gmail.com
Dyer	Struart Dyer	2715 Wagner Bend	Hillsborough, NC	27278	919 / 732-6030	
Ebersohl	Kenton Ebersohl	6519 New Sharon Church Rd.	Rougemont, NC	27572	919 / 219-1400	retrocricket@gmail.com
Elliot	William M. Elliot	2087 Old Fort Rd.	Black Mountain, NC	28711	828 / 669-8660	
Flowers	Kent Flowers	300 Seifert Rd.	New Bern, NC	28560	252 / 617-9037	kgflowers@suddenlink.net
Fluke	John C. Fluke	2130 Tommie Daniel Road	Oxford, NC	27565	919 / 693-9354	fluke@vance.net
Freeze	James L. Freeze	310 Blacksmith Lane	Moorestville, NC	28115	704 / 663-0531	
Frizzell	F. J. Frizzell	112 Sweet Tea Drive	Spruce Pine, NC	28777	828 / 765-4152	
Gaddy	Phillip L. Gaddy	310 Chestnut Lane	Statesville, NC	28625	704 / 878-6378	plgaddy@email.unc.edu INVALID
Gallucci	Jim Gallucci	499 Industrial Ave.	Greensboro, NC	27406	336 / 852-1660	JGall63051@aol.com
Garrett	Paul Garrett	P.O. Box 66	Brasstown, NC	28902	828 / 835-8441	pdg86@hotmail.com
Gerner	Robert E. Gerner	11731 Mezzanine Drive Unit 111	Raleigh, NC	27614	870 / 834-5000	bobthesmith@msn.com
Gove	R. Paul Gove	3829 Riders Trail	Hillsboro, NC	27278	919 / 942-3036	rpgove@earthlink.net
Gove	John Gove	99 Porters Road	Upper Crystal Creek, NSW	2484, Australia		
Green	Allan Green	5604 Dairyland Road	Hillsborough, NC	27278	919 / 033-5105	akgreen@akgreen.com
Griffin	Jim Griffin	311 Chowning Place	Lexington, SC	29072-9205	803 / 359-7068	u4griffin@aol.com INVALID
Haddix	Randall S. Haddix	P.O. Box 1836	Hazard, KY	41702-1836	606 / 436-6461	
Hammeke	Erin Hammeke	2510 Chapel Hill Road	Durham, NC	27707	608 / 630-4129	ehammeke@gmail.com

Last Name	Full Name	Street	City, ST Zip Code	Home Phone	E-Mail Address
Harris	Tal & Kim Harris	4300 Daniel Drive	Waxhaw, NC 28173	704 / 843-5586	TalHarris@AOL.COM
Hartline	Rick Hartline	267 Ponderosa Circle	Mooresville, NC 28117	704 / 633-5454	ForgeIT@aol.com
Hatfield	Jeff Hatfield	800 Waddell Rd.	Woodruff, SC 29388	864 / 476-7477	shadetreeforge@yahoo.com
Hatley	Earl Ray Hatley	29381 Nelson Mountain Road	Albemarle, NC 28001	704 / 982-1475	ehatley@ctc.net
Hayes	Chris Hayes	PO Box 933	Millers Creek, NC 28651	336 / 927-5372	topherdegrace@embarqmail.com
Heaton	James Heaton	2330 Hickory Tree Road	Winston Salem, NC 27127	336 / 705-0945	CAN'T DECIPHER
Helms	Scott Helms	6960 Dr. Floyd Road	Concord, NC 28025	704 / 788-1284	scotthelms@hughes.net
Henderson	Andy Henderson	355 Cedar Lane Farm	New Hill, NC 27562	919 / 387-1259	gapree@bellsouth.net
Henry	Jerry Henry	115 Metcalf Road	Shelby, NC 28150	828 / 625-0710	mhenry@shelby.net
Hinton	Charles W. Hinton	P.O. Box 1501	Pittsboro, NC 27312-1501	919 / 542-6286	cwhinton@gmail.com
Hodge	James Hodge	6332 Harper House	Newton Grove, NC 28366	910 / 594-0554	jhhodge3@gmail.com
Hodges	Randy Hodges	215 Dare Avenue	Manteo, NC 27954	252 / 475-1322	manteoblacksmith@yahoo.com
Hoggard	Joseph Hoggard	136 Isom Lane	Windsor, NC 27983	252 / 794-2889	jh56@touchnc.net
Holeman	Jay & Lisa Holeman	1462 Mitchell Road	Pilot Mountain, NC 27041	336 / 351-6522	mountainiron@surry.net
Honeycutt	Robert M. Honeycutt	820 Lakey Gap Road	Black Mountain, NC 28711	828 / 669-5911	rmhoneycutt1@bellsouth.net
Hoss	Don Hoss	118 Straits Haven Road	Beaufort, NC 28516	252 / 728-3885	dhoss@ec.r.com
House	Lucas House	6401 Pleasant Pines Dr.	Raleigh, NC 27613	919 / 345-6359	lucas@ironhouseforge.com
Howard	Ron Howard	791 Mason Road	Brasstown, NC 28902	828 / 835-3094	rhoward@brmemc.net
Howard	Richard Howard	468 Beauchamp Rd.	Advance, NC 27006	336 / 998-5396	rrhoward@yadtel.net
Hubbard	Lark Hubbard	1781 Hampton Rd.	Germanton, NC 27019	336 / 591-5453	larkli@peoplepc.com
Hudson	Travis Hudson	206 N. Main Street	Randleman, NC, 27317	336 / 495-5784	willusth@yahoo.com
Hurley	Jack Hurley	18911 Craggy Meadows Ct.	Davidson, NC 28036	704 / 987-9185	hurleyj1@bellsouth.net
Jackson Co.	Jackson County Green Energy Park	401 Grindstaff Cove Road	Syva, NC 28779	828 / 631-0271	cbsanks@yahoo.com
Jarrett	Kirt Jarrett	8012 Summit Drive	Goldsboro, NC 27530	919 / 736-1280	kirtj@earthlink.net
Johler	Ray F. Johler	151 W. Wilderess Road	Lake Lure, NC 28746	828 / 625-0710	barepaw903@mac.com
Johnson	Chad Johnson	P.O. Box 103	Patterson, NC 28661	828 / 754-1261	cjohnsonconst@yahoo.com
Jones	Donald Dean Jones	424 Hephzibah Church Rd.	Crouse, NC 28033		
Jones	Don Jones	7400 Pinecrest Road	Raleigh, NC 27613	919 / 781-2460	TAPESTRYGARDEN@MINDSPRING.COM
Jones	Jerry W. Jones	4664 Irish Road	Chatham, VA 24531	804 / 724-6216	jwj@wildblue.net
Kahkonen	Allan Kahkonen	2055 Middle Burningtown Road	Franklin, NC 28734-6402	828 / 369-3918	askjnk@dnnet.com
Kastner	Ben Kastner	4910 Shelly Dr.	Wilmington, NC 28405	910 / 233-8264	ben@intracastairlon.com

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Kayne	Steve & Shirley Kayne	100 Daniel Ridge Road	Candler, NC	28715-9434	828 / 665-1988	kaynehdwe@charter.net
Kennady	James M. Kennady	1171 Cash Road	Creedmoor, NC	27522	919 / 528-5636	jkennady@earthlink.net
Kirkpatrick	Michael Kirkpatrick	P. O. Box 256	Salem, VA	24153	540 / 355-9196	m.kirkpatrick@medeco.com
Kroeger	Jim Kroeger	8932 Hope Hill Lane	Apex, NC	27502	919 / 362-5741	jkroeger@mindspring.com
Lanier	Glen Lanier	918 White Flash Road	Mt. Olive, NC	28365	919 / 658-4024	
Lee	Chris Lee	P. O. Box 189	Pittsboro, NC	27312	919 / 367-1133	chrislee@leelawpbc.com
Lewis	Brandon L. Lewis	3916 Shakespeare Dr.	Hickory, NC	28601	828 / 292-0564	bandhewis@charter.net
Lonon	Jason A. Lonon	150 Persimmon Branch Drive	Marion, NC	28752	828 / 724-4170	jalonon@yahoo.com
Low	Parks Low	8108 Deemeadow Drive	Apex, NC	27539-8321	919 / 772-4111	P.Lowr@att.net
Luther	Eric and Katana Luther	3224 Panther Mountain Road	Asheboro, NC	27205	336 / 381-3819	wj4ld@rtmc.net
Lyon	Martin Lyon	220 Fearrington Post	Pittsboro, NC	27312	919 / 642-0098	ncabanaml@earthlink.net
Macdonald	David Macdonald	541 Edgewood Ave. SE	Atlanta, GA	30312-1930	404 / 524-5005	on_edge_@mindspring.com
Macleod	Jackie Macleod	911 N. Mangum St.	Durham, NC	27701	919 / 688-5020	jdmac2@mac.com
Maloy	John F. Maloy	105 Tapestry Terr.	Cary, NC	27511	919 / 469-0965	jimaloy@hotmail.com
Manuel	George Manuel	3682 Bowens Road	Tobaccoville, NC	27050	336 / 924-6876	
Marlowe	Carl Marlowe	2075 Settlemyre Bridge Road	Newton, NC	28658	828 / 464-2948	carlmarlowe@charter.net
Matthews	Michael Matthews	3825 Heddingham Court	Charlotte, NC	28269	980 / 939-1667	michaelstuart@gmail.com
Mays	Ted Mays	3939 Ayscough Road	Charlotte, NC	28211	704 / 362-4721	tmays@projectdmrgs.com
McKenzie	Mark McKenzie	249 Lybrook Road	Advance, NC	27006	336 / 998-6254	daveiron@aol.com
McKinney	Harold E. McKinney	1381 Neuse Road	Kinston, NC	28501-9194	252 / 523-9390	mcvistas@suddenlink.net
McNabb	Tommy McNabb	P. O. Box 327	Bethania, NC	27010	336 / 924-6053	tommy@tmcnabb.com
McPherson	John McPherson	3031 Chenango Drive	Charlotte, NC	28212-6675	704 / 536-6285	trollworks@hotmail.com
Mergener	Berrd Mergener	4590 Cooper Lake Drive	Winston-Salem, NC	27127	336 / 788-3542	BerrdM@Bellsouth.net INVALID
Merkel	Doug & Suzy Merkel	P. O. Box 238	Vilas, NC	28692-0238	828 / 297-2055	bearmtrforge@acconline.net
Merrill	Julie L. Merrill	37 Gray Street	Asheville, NC	28801	828 / 691-5590	steelzebra@gmail.com
Miller	Chris Miller	784 West 430 South	Logan, UT	84321	435 / 753-3501	willowvalleyforge@gmail.com
Miller	Daniel Miller	35 Bloom's Way	Waynesville, NC	28786	828 / 400-6626	
Mills	Dan Mills	7843 Rural View Rd.	Liberty, NC	27298	336 / 565-8300	bullseye_automotive_appraisal@yahoo.com
Moore	Lenny Moore	3713 Edgewood Drive	Greensboro, NC	27406	336 / 698-9066	m_lenny@bellsouth.net
Moore	Jim Moore	2625 Jamestown Road	Morganton, NC	28655	828 / 584-6941	jim.moore@comcast.net
Morgan	Norman Morgan	35 Greystone Ln.	Mill Spring, NC	28756	828 / 625-4053	

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Moss	Alex Moss	504 Woodlawn Avenue	Wilmington, NC	28401	910 / 763-7903	
Myers	Barry L. Myers	1847 Pysgah Road	North Augusta, SC	29841	803 / 279-0363	BMyers647@comcast.net
Myers	Joe Myers	590 Hewitt Road	Cleveland, NC	27013	704 / 278-0313	joe@ironfish.cc
Nalley	Brian Nalley	129 Old NC 87	Cameron, NC	28326	919 / 499-0396	bkrnalley@att.net
NC Tool	NC Tool Co. Inc.	6133 Hunt Road	Pleasant Garden, NC	27313	336 / 674-5654	NCTOOL@bellsouth.net
Neal	Chris Neal	Box 335	Gibson, NC	28343	843 / 265-4576	
Neuenschwander	Don Neuenschwander	6345 W. Happy Holler	Brazil, IN	47834	812 / 249-6418	donsforge@juno.com
Nichols	Graeme Nichols	5715 Coverd Bridge Road	Clayton NC	27527	919 / 538-5158	graeme.nichols@ncgreenman.com
Norman	Tom Norman	5705 Oak Tree Road	Greensboro, NC	27455	336 / 288-5381	
Oliver	David R. Oliver	533 Harrington Hollow Road	Bluff City, TN	37618	423 / 878-5712	droliver@charter.net
Outland	Randy Outland	1994 Chestnut Grove Road	Boone, NC	28607	828 / 264-8572	outlandrd@yahoo.com
Pace	Tom Pace	1140 Pace's Place	Pinnacle, NC	27043	336 / 287-4631	pacemetalfab@surry.net
Pannell	David Pannell	421 Beth Avenue	Winston-Salem, NC	27127	336 / 784-1900	dcpvx2@msn.com
Pannell	Eric Pannell	252 Jefferson Ave.	Winston Salem, NC	27107	336 / 775-2944	
Pennington	David Pennington	826 Creekstone Drive	Chapel Hill, NC	27516	919 / 967-4109	dgpennington@bellsouth.net INVALID
Pennington	Nick Pennington	826 Creekstone Drive	Chapel Hill, NC	27516	919 / 967-4109	kpennington@bellsouth.net
Peoples	Carl Peoples	P.O. Box 736	Haltfax, NC	27839	252 / 583-1338	peoplesn@schoolink.net
Perry	Larry D. Perry	8608 Fowler Road	Zebulon, NC	27597	919 / 269-8358	larrydperry@bellsouth.net
Pheips	Billy Pheips	456 Fowlers Ferry Road	Woodlawn, VA	24381	336 / 813-2970	
Phillips	Andy Phillips	POB 399	Vilas, NC	28692	828 / 260-1168	thebladesmith@hotmail.com
Phillips	Stephen Phillips	P.O. Box 365	Ararapahoe, NC	28510	252 / 249-0470	yanju8@yahoo.com
Ray	Tom Ray	5047 US 23 Highway	Mars Hill, NC	28754	828 / 689-3486	
Ray	Cody L. Ray	P.O. Box 3923	Morganton, NC	28680	828 / 413-0888	
Reavis	Jacob L. Reavis	3534 Rich's Road	Boonville, NC	27011	336 / 468-6906	
Richards	Barrett Richards	2524 Kelly Road	Apex, NC	27502	919 / 387-9802	richards9199@bellsouth.net
Richardson	Russell Richardson	121 Downy Thistle Lane	Mooreville, NC	28115	704 / 664-6924	russnich2001@yahoo.com
Richardson	Tony Richardson	201 Station Rd.	Mayodan, NC	27027	336 / 202-5600	TRKkayak@earthlink.net
Ritchie	Dan Ritchie	4109 Kincaid Drive	Raleigh, NC	27604	919 / 231-1506	
Roath	Gary Roath	P.O. Box 1438	Millers Creek, NC	28651	336 / 984-9786	allkroaths@earthlink.net
Roberts	Keith Roberts	5150 Hillwood Dr.	Kernersville, NC	27284	336 / 869-6227	
Rose	Joel Rose	890 Blalock Dairy Road	Roxboro, NC	27574	336 / 597-5846	joel.rose@na.biometreux.com

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Ross	Peter Ross	2232 White Smith Rd.	Siler City, NC 27344		919 / 663-3309	rosspm@msn.com
Rost	Ed Rost	200 Tawny Ridge Lane	Cary, NC 27513		919 / 465-0287	kae321@nc.rr.com
Sabiston	Chris Sabiston	1594 Hwy 101	Beaufort, NC 28516		252 / 728-2806	csabiston@ec.rr.com
Sabo	James M. Sabo	8814 Red Road	Rockwell, NC 28138		704 / 279-4703	jeepsforgencus@attel.net
Salter	Jeff Salter	200 Donna Lynn Lane	Cameron, NC 28326		919 / 356-1010	sallej1275@aol.com
Sams	Joseph Sams	614 N. Mineral Springs Rd.	Durham, NC 27703		919 / 598-8354	fkic@msn.com
Senior	Chris Senior	3313 Corsham Drive	Apex, NC 27539		919 / 662-7502	triggerhappyotter@yahoo.com
Shelton	Jeff Shelton	402 Old Spring Road	Danville, VA 24540		434 / 836-9350	
Slier	Billy Slier	1394 Pearleman Teague Rd.	Siler City, NC 27344		919 / 742-3126	bslier@pinehurst.net
Smith	Jack and Jackson Smith	1945 Sussex Lane	Winston Salem, NC 27104		336 / 724-6833	deacon@triad.rr.com
Smith	Mike Smith	8355 Butner Road	Tobaccoville, NC 27050		336 / 983-0449	customprolnc@windstream.net INVALID
Smith	Richard Smith	400 Sawmill Trail	Lincolnton, NC 28092		704 / 735-2293	rsmith844@bellsouth.net
Smith	Bert Smith	925 New Garden Rd. #2201	Greensboro, NC 27410		336 / 292-0222	omnismith@compuserve.com
Snow	Stephen Snow	1411 Holland Creek Road	Mars Hill, NC 28754		828 / 689-3615	snow@mindspring.com
Snow	Dick & Teepe Snow	4222 E.L.G. Road	Effland, NC 27243		919 / 563-1386	Dick.Snow@pobox.com
Spencer	Clay Spencer	73 Penniston Private Drive	Somerville, AL 35670		256 / 498-1498	clay@tirehammer.com
Spratley	Ashby Spratley	106 Tatton Court	Garner, NC 27529		919 / 662-1626	ashbyw@earthlink.net
Spreitzer	Laura Spreitzer	12 Chiles Ave. Apt 1	Asheville, NC 28803-2267		828 / 254-3980	hahoolulu@yahoo.com
St. Germain	Carri & Michael St. Germain	1319 St. Andrews Dr.	Mebane, NC 27302		919 / 341-2932	Carri@Triad.rr.com
Stafford	Lonnie & Barbara Stafford	8270 Stafford Mill Road	Oak Ridge, NC 27310		336 / 643-6360	
Steele	Andi Steele	611 Ivey Circle	Wilmington, NC 28401		910 / 763-2757	andisteele@bellsouth.net
Stoltz	Randy Stoltz	122 W. Skyhawk Drive	Cary, NC 27513-2812		919 / 481-9263	rstoltz@gmail.com
Stone	Clarence Stone, Jr.	375 Burton Road	Reidsville, NC 27320		336 / 939-7493	
Street	Floyd E. Street	186 Vaughn Lane	Spruce Pine, NC 28777		828 / 765-7520	floydstr@bellsouth.net
Strom	Dwaine J. Strom	73 Dogwood Dr.	Marshall, NC 28753		828 / 649-2034	dstrom47@msn.com
Stroup	B. Joe Stroup	P.O. Box 74	Apex, NC 27502		919 / 362-4221	stroup@bellsouth.net
Swaringen	Marshall L. Swaringen Jr.	157 Odell Myers Road	Advance, NC 27006		336 / 998-7827	marshall@swaringen.com
Sykes	John W. Sykes	3488 Grove Lane	Rocky Mount, NC 27804		252 / 937-4518	jwsykes@embarqmail.com
Tanneberg	William Tanneberg	E11043 Armory View Road	North Freedom, WI 53951		608 / 387-2211	dede@merr.com INACTIVE E-MAIL
Taylor	Chris Taylor	134 Ryans Run	Youngsville, NC 27596		919 / 283-4159	sittingmule@gmail.com
Teachey	Kevin Daniel and Amber Teachey	312 N. 6th. Street	Smithfield, NC 27577		919 / 215-1206	teachey_kevin@yahoo.com

Last Name	Full Name	Street	City, ST	Zip Code	Home Phone	E-Mail Address
Thacker	Johnny Thacker	1098 Toodles Creek Road	Burnsville, NC	28714-9629	828 / 682-6969	
Thomsen	Ian Thomsen	4464 Buffalo Ford Road	Asheboro, NC	27205	336 / 879-1409	ithomsen@rtmc.net
Thornburg	Bob Thornburg	318 Thornburg Road	Dallas, NC	28034	704 / 922-4721	bthornry@bellsouth.net
Tillett	L. Richard Tillett	5125 Sand Ridge Road	New Bern, NC	28560	252 / 638-4246	tillett@lpmonline.net INVALID
Timberlake	Robert Timberlake	607 Moonshine Ridge	Roxoboro, NC	27574-6872	336 / 599-5522	ret@phy.duke.edu
Tooley	Paul Tooley	241 Ber Creek Drive	Fuquay Varina, NC	27526	919 / 567-3173	pault17@gmail.com
Triplet	Robert Triplet	85 Euchella Drive	Bryson City, NC	28713	828 / 488-3883	redrobert1957@verizon.net
Tucker	Amos Tucker	8172 Renfrow Road	Kenly, NC	27542	252 / 284-3477	amoslucker@earthlink.net
Wagoner	Thomas W. Wagoner	3232 Bryant Road	Boonville, NC	27011	336 / 367-7339	
Walker	Donald L Walker	2850 Halls Chapel Road	Burnsville, NC	28714	828 / 675-9716	dlwalkernc@gmail.com
Wall	Gail Wall	290 Flintshire Road	Winston-Salem, NC	27104	336 / 768-7266	ironwall@bellsouth.net
Watkins	Tom & Gwen Watkins	5712 Old Forge Circle	Raleigh, NC	27609	919 / 876-1884	twatkins@earthlink.net
Wheeler	Lyle Wheeler	5651 Boone Trail	Millers Creek, NC	28651	336 / 828-2284	
Whitener	John Whitener	879 Rhea Road	Mountain City, TN	37683	828 / 446-9562	whitener@catlawbacourtync.gov
Whitted	Perry Whitted	2113 Woodrow Street	Durham, NC	27705	919 / 286-9848	PerryGlyph@AOL.com
Whitty	Paul Whitty	PO box 216	Castle Hayne, NC	28429	910 / 675-3610	metalsmith37@yahoo.com
Wiles	R. Larry Wiles	243 Sunhaven Street	Gilbert, SC	29054	803 / 892-3368	arrl@pbtdcomm.net
Williams	Joe Henry Williams	5004 Silver Fox Lane	Elford, NC	27243	919 / 563-4886	darthcrawl@gmail.com
Williams	Alan C. Williams	121 Spyglass Drive	Bermuda Run, NC	27006	336 / 998-9298	zepherlight@triad.rr.com
Williams	Melanie M. Williams	2824 Regal Run Drive	Raleigh, NC	27603	919 / 661-0424	mmwilliams@nc.rr.com
Williams	James Williams	Box 67	Van Wyck, SC	29744	803 / 285-6465	cwilliams@sogovdirect.com
Williams	Christopher Williams	7198 Henry Smith Road	Saint Pauls, NC	28384	910 / 423-7898	blindhogg@aol.com
Wilson	Julia Wilson	743 Old Mocksville Road	Statesville, NC	28625	704 / 838-1794	julia@sweetbaydesign.com
Winter	Ken Winter	705 Glosson Road	Siler City, NC	27344	919 / 663-0881	kennethwinter@embarqmail.com
Wolfe	Jerry O. Wolfe	4210 Mackay Falls Terrace	Sarasota, FL	34243	941 / 355-5615	wolfeforge@hotmail.com

Upcoming Chapter Meeting – Dixie Classic Fairgrounds

Winston Salem, NC – June 6, 2009, 9:00 AM

Ian Thomsen will be demonstrating.

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

Directions to Dixie Classic Fairgrounds:

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

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

Product Endorsement – by Jim Kennady

I want to tell you about a new product I have tried and really like: Z Weld Welding Compound. It is a flux for forge welding in gas or coal forges. I use a gas forge and like this product because it does not damage the lining like other fluxes. Z Weld is a pourable powder and sticks to the metal better than other products I have tried. I like it better than 20 Mule Team Borax because it does not froth up when heated. Also, Z Weld does not fall onto the floor of my forge and eat through the lining. A few years ago I was introduced to Swan Magi Weld Flux. Z Weld is very similar to Magi Weld, but without the iron filings.

For more information on Z Weld see: <http://www.zoellerforge.com/zweld.html>

Source of Iron

There is a good quantity still remaining of 1/4" diameter Pure Iron Forge Bar. As you may know, it is no longer imported (from Germany) as it proved cost prohibitive and is now only available in Europe. The Service Center that was nice enough to stock it for us has leased the space and we must get it out of his warehouse, so, we have obtained permission to sell it to the ABANA chapters at \$0.89/# in lots of 1,000# or more (it sells in Europe for approximately \$3/#). There is roughly 18 to 20,000#, and we can get pretty good rates on trucking from Massachusetts to the rest of the US. It has to be moved before June, so if you/your chapters are interested please let us know as it has to be moved quickly.

For those of you who have not used Pure Iron, it is a wonderful smithing iron, forge welds easily, upsets easily, can be forged "cold" to paper thin sections without splitting or cracking and like wrought iron, resists rust much better than low carbon steel. If you have a school or teaching facility this is perfect for the beginner smith as he/she cant fail.

Please let me know soon so that we can make arrangements.

Thank you and best regards,

Mike Schermerhorn, New England Forge & Iron, Phone: (508) 545-2100

Developments at the Blacksmith Annex at the Folk School

By Paul Garrett

Just six more weeks until the Timber Framers Guild descends upon the Folk School to begin cutting and shaping timbers for the new forge building to be built there. Around forty timber framers will cut and fit all of the timbers in a two week class and then raise the frame with crane and man power.

Ground breaking has begun, with earth moving to reshape the hillside and to divert a water main. Also, a crew has dismantled most of the old wooden structure that connected the two silos together. After the retaining walls have been completed and the water main moved, then the concrete slab will be poured and readied for the framers to arrive.

The school has so far raised just enough funds to complete the frame and hopefully get it dried in, but we still have a long way to go to get it ready to move in and hold the first class.

There are many ways to help, and to do so please contact Reed Caldwell, the school's Development Manager to find out how. He can be reached at: reed@folkschool.org or by phone at 800-FOLK-SCH x 118.



Interview With Zack Noble – by Marty Lyon

After Zack's demonstration at the chapter meeting at Dean Curfman's shop, he and I sat down for a short interview. We talked about how he got his start and became an experienced blacksmith.

In 1995 someone introduced Zack to silversmithing. He fell in love with it and taught himself how to do it. He set up a little jewelers studio in the garage of his parents house on Long Island. While looking for a job he saw an advertisement in the newspaper for a blacksmith's helper. This was with John Battle on Long Island. John needed a guy who knew how to silver solder. Zack said, "I'm your man". Silversmithing paid off finding him his first job in blacksmithing. He worked with John for about three years. When Zack started, he knew nothing about metal working except for what he learned from silversmithing. During summer vacations he went to the Penland School in western North Carolina to take blacksmithing courses, participating in their work-study program. Later, Zack was accepted into Penland's Core Fellowship Program, a competitive program where Penland takes five students a year. This was a great opportunity and Zack he got to work with amazing smiths. In the winters, he had the studio to himself and got to really apply what he learned.

After Penland, he traveled to England and worked with Brian Russell in Darlington, and Chris Topp in Yorkshire. With Chris, he did conservation repairs on old wrought iron works. He worked with Brian doing large architectural projects. While both kinds of work were impressive, he did not think he was learning enough. He felt it was time to move on and open his own shop back in the states.

In 2001 he started with an 8' x 12' studio in his parents garage, back on Long Island. He got a few small jobs and quickly realized he needed to move to someplace more affordable. Fortuitously, he was asked to teach for a two-month stretch at Penland and to work as Elizabeth Brim's assistant. While at Penland this "Little House on the Prairie", with a 400 square foot studio, opened up in Bakersville North Carolina. The landlord actually wanted a blacksmith to use the studio. In 2002, Zack started his business there but later moved to his current 1500 square foot shop. His big tools consist of a Nazel 3B Power Hammer, a 50 pound Beaudry hammer, a couple of anvils, a couple of welders, a 15 ton press, and a couple of drill presses. He works by himself, which can be quite a challenge dealing with large pieces. He maintains connections with the Penland School and the gallery there has helped supply him with clients, often people who pass through Penland as students or tourists. Lately, he has been working with builders supplying then with architectural pieces such as railings and gates. Besides the architectural work, he does functional pieces such as fireplace screens, and sculptural objects. Still, his business relies on word-of-mouth advertising.

Zack and his wife Darrah have a newborn baby girl named Celia. Darrah has her own glass business. He now owns the property with the shop and buys new tools with the proceeds from the jobs he does. In the future he would like to do more sculptural shows, do more interesting work and perhaps take on a couple of guys. But, he always wants to be the blacksmith who does the work, rather than sitting in the office and telling others what to do.

How to Reach Zack:

Mailing Address:

116 Reklaw Road
Bakersville, NC 28705

Shop Address:

144 Hemlock Drive
Bakersville, NC 28705
Tele#: 828 467 0265
Fax#: 828 688 1969
Email: zacksmith1@yahoo.com

Samples of Zack Noble's Work

These samples were taken from the gallery section of his website



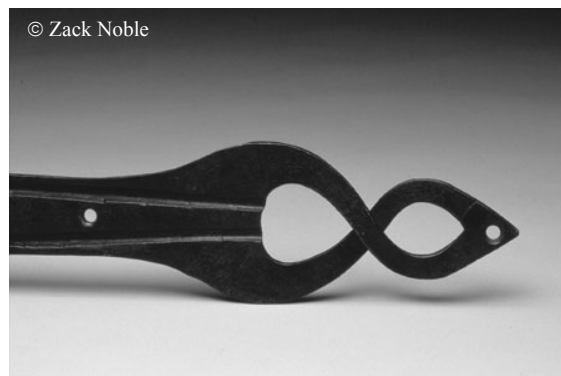
Sarah's Fire Screen - 2008
34in h X 44in w X 6in -Steel



Fire Tools - 2001
10" X 28" X 10"
Steel and Broom



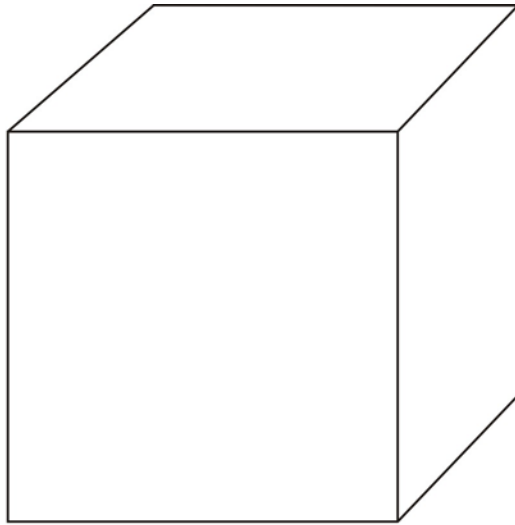
Bird - 2002
9" X 25" X 8"
Steel



Hinge 1 Detail - 2007
3in h X 32in long X 1in
Steel

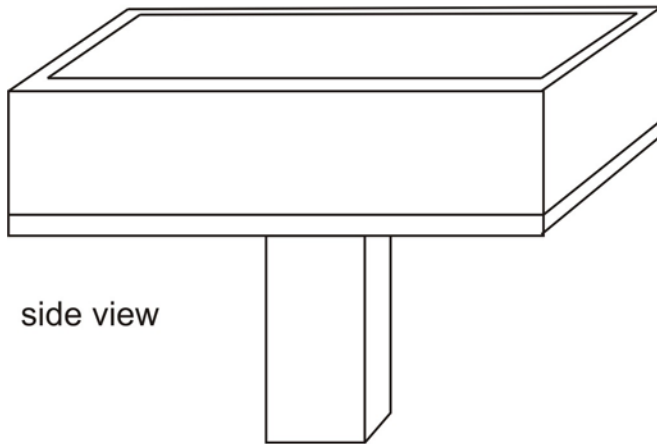
Making a Wood Block Swage – by Randy Stoltz

Let's face it, we never have enough space in the shop and a large stump swage just eats up too much of that valuable floorspace. As an alternative the wood block swage gives you six sides to work with in a small convenient size. This tool can be used in the hardy hole of your anvil or clamped in your vise.



wood cube

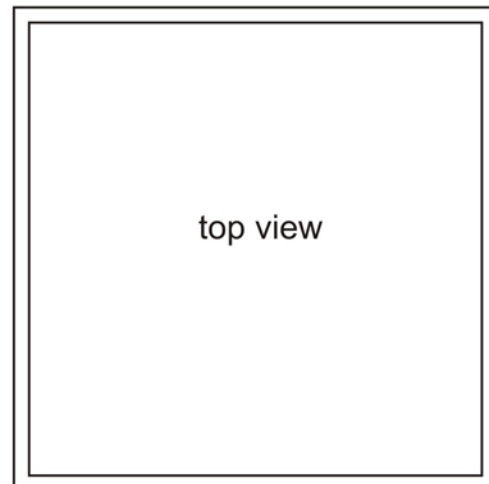
Start with a wood cube, all sides of equal length, which gives you six sides to work with. 6" x 6" x 6" is a good size though any size will work. You can glue up smaller pieces of wood to make the cube. Warning do not use pressure treated lumber.



side view

Weld a frame 1" to 2" tall to a base plate. Make the frame large enough to hold the wood cube. Attach a post sized to fit the hardy hole on your anvil.

Use the wood cube as a non-marring swage for leaves and other items where you want to add depth or cupping. Carve or burn different depressions in all 6 sides for the various things you make.



top view

EDITOR'S NOTE: This article was originally printed in the Summer 2005 issue of "Hammer's Blow". It is from a series of educational articles, directed towards beginning blacksmiths, made available by ABANA

CONTROLLED HAND FORGING

Forging a Shoulder

by Bob Fredell

Illustrations by Tom Latané

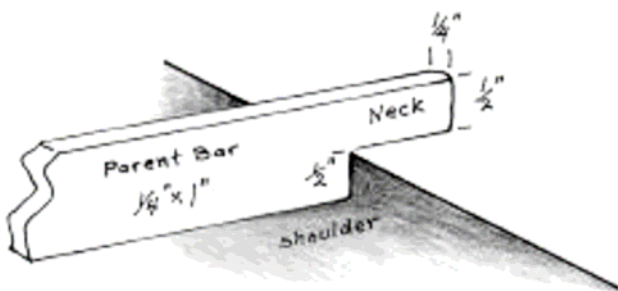
Lesson #12- Forging a Shoulder

Definition: A shoulder is the abrupt change in width and/or thickness of a bar. A shoulder is normally made by decreasing a dimension by drawing down, although it may be formed by upsetting.

Intent: To learn how to forge two different shoulders using a minimum of tools. The use of few tools emphasizes the handforging processes, which with practice, allows one to more readily master the procedures.

Near-side Shoulder

Definition: A near-side shoulder is formed on the near edge of the anvil with the neck extending from the end of the bar.



Near-side shoulder.

Tools: Anvil, hammer and center punch.

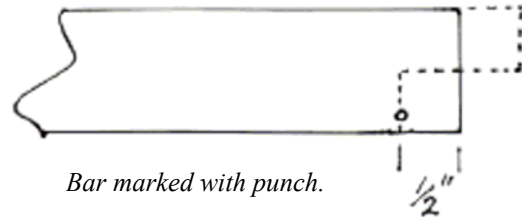
Materials- Mild steel 1/4"x1"x 24".

Intent. To forge a near-side shoulder on one side of a bar using the near edge of the anvil.

Note- See Drawing under Definition, above,

Step One

Place a center punch mark on the wide side of the bar next to the edge, and 1/2" from the end. This measurement will make a 1/4" x 1/2" x 1" neck.



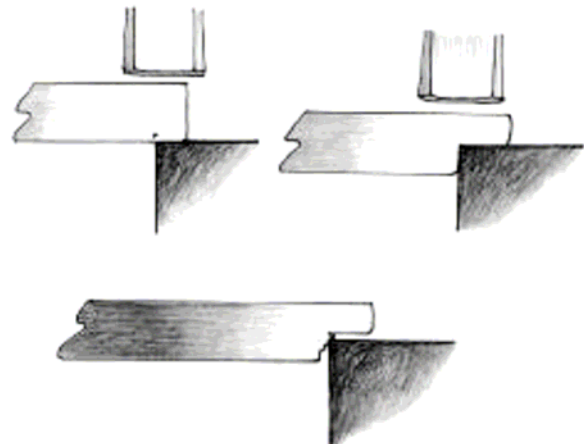
Step Two

Heat two inches of the end of the bar to a light yellow. Place the punch mark at the near edge of the anvil with the 1/4" side of the bar flat on the face of the anvil (the bar is to be horizontal at all times to make the shoulder as close to 90° as possible.) Strike one or two light blows to establish this location on the bar, Be sure that (1) the face of the hammer is half on and half off the edge of the anvil and (2) the face of the hammer is parallel to the upper edge of the bar. Continue forging until the shoulder is almost halfway through the bar.

Hint:

—Be sure to maintain a steady and gentle pressure on the bar to keep the now-forming shoulder tight to the edge of the anvil. Failure to do this will result in a ragged shoulder.

—Should a specific project call for an angled shoulder, the bar must be placed at an angle to the face of the anvil.

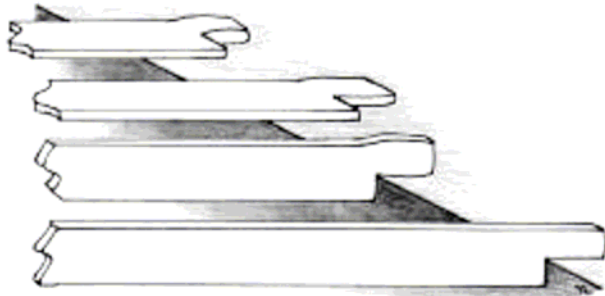


Shouldering on the near edge of the anvil with hammer blow half over anvil and half off. In the third example, steps and cold shuts formed when the bar bounces because it is not held firmly against the anvil.

CONTROLLED HAND FORGING

Step Three

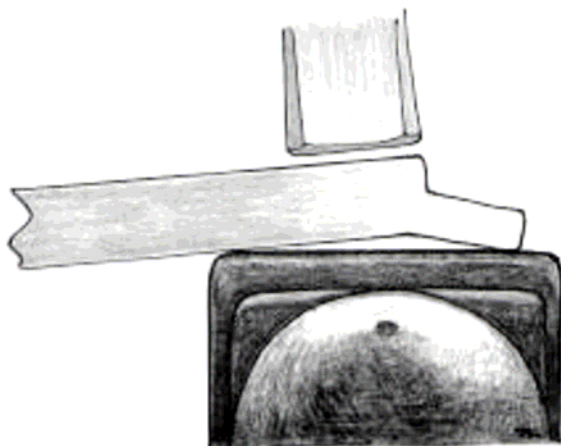
At this point, the bar has become thicker. Place the wide side of the bar on the anvil and forge it back to the original 1/4". Rotate the bar 90° and return it to the edge of the anvil with the shoulder facing down. Continue forging as in Step #2 and Step #3 until the shoulder is halfway through the bar (the neck will be 1/4"x1/2"x1").



Forging the thickness of the bar back to 1/4" and returning the shoulder to the edge of the anvil to reduce the width of the neck to 1/2".

Step Four

Depending on the effectiveness of Step three, the bar may be misaligned. The most common misalignment is a bend in the neck, away from the shoulder, caused by holding the end of the bar too high. This can be corrected by placing the bar on edge, shoulder up and striking the parent bar.



Correcting a bend.

Targets:

The neck is to be 1" long and 1/2" wide; the thickness remains 1/4".

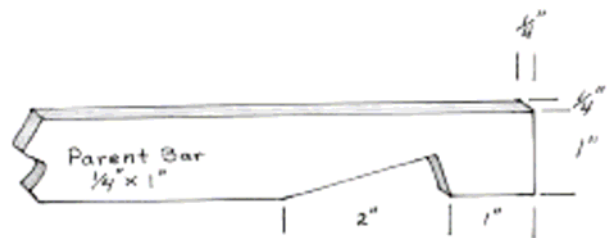
To emphasize craftsmanship and accurate forging, the finished shoulder and neck should be within 1/16" of the required dimensions. It is to be straight according to the eye, although a beginner may need to use a straightedge. The angle of the shoulder may be slightly more than 90°.

Note that the outside corner will not be 90° using this method. The material at the corner will be pulled down by the forging action. Practice this lesson until you can complete it in one heat.

Note: An alternative to using a center punch to mark where the shoulder is to be placed on the bar is to mark the face of the anvil with soapstone, chalk, or a felt tip marker. Mark the 1/2" length with a line on the face of the anvil, 1/2" in from the new side of the anvil. When the bar has reached forging temperature, place the end of the bar even with this line. Apply downward pressure to ensure that the bar does not move. Proceed to forge the shoulder as in Step two. Soapstone and chalk marks are easily erased from the anvil's face. The felt tip marker will provide a line that lasts longer if you need to make several shoulders.

Part Two- Far-side Shoulder

Definition: A far-side shoulder is formed on the far edge of the anvil and will result in a taper from the full width of the 1" bar to the 1/2" inside shoulder.



Far-side shoulder.

CONTROLLED HAND FORGING

Tools: Anvil, hammer and centerpunch. Material: Mild steel, 1/4"x1"x24".

Intent- To forge a far-side shoulder on one side of a bar using the far edge of the anvil.

Note: See drawing under Definition above.

Step One

Place a center punch mark on the wide side of the bar next to the edge, and 1" from the end.



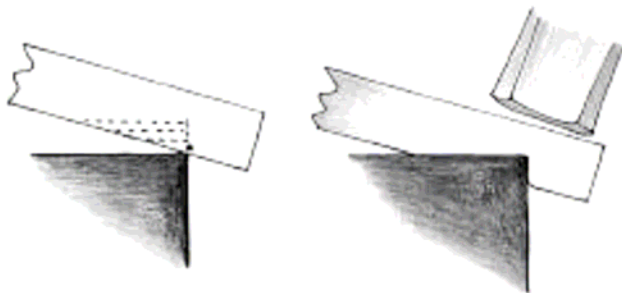
Bar marked with a punch.

Step Two

Heat three inches of the end of the bar to a light yellow. Align the punch mark on the far edge of the anvil. The angle of the bar to the anvil face should approximate the angle of the finished 2" taper. Strike *one or two light blows* to establish this location on the bar.

Be sure that (1) the face of the hammer is half on and half off the edge of the anvil and (2) the face of the hammer is parallel to the upper edge of the bar. Continue forging until the shoulder is not quite halfway through the bar and the hammer remains half on and half off the anvil.

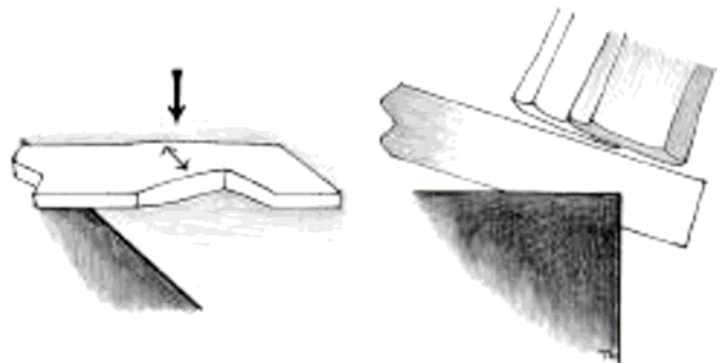
Hint: Be sure to maintain a steady and gentle pressure on the bar to keep the now-forming shoulder tight to the edge of the anvil. Failure to do this will result in a ragged shoulder.



Shouldering on the far edge of the anvil— matching the hammer angle to the angle of the bar.

Step Three

At this point the taper has become thicker. Place the wide side of the bar on the anvil and forge it back to the original 1/4". Rotate the bar 90° and return it to the edge of the anvil with the shoulder facing down. Continue forging as in Step two and Step three until the shoulder is halfway through the bar (the taper will be 2" long and 1/4" thick).



Forging the thickness of the bar back to 1/4", then dressing the tapered neck.

Step Four

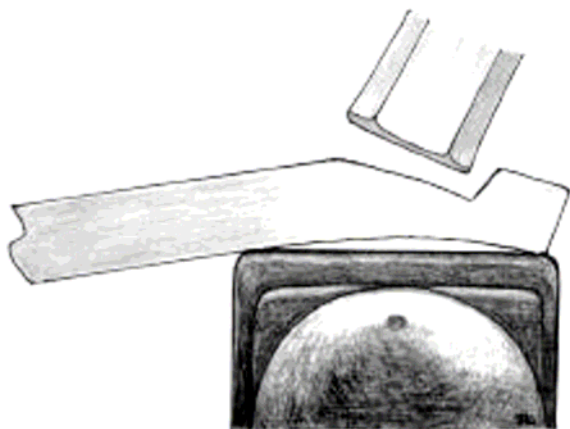
The bar may have a tendency to form an arc. Straighten the bar by placing it on the anvil with the concave side of the arc down, making sure the two ends of the arc are touching the anvil. The taper is now facing up. Strike the taper with one or two decisive blows until the bottom edge of the bar is flat to the anvil.

Note: You may find (through forging dynamics) that from the initial downward blows to shape the shoulder, a thick mass is created in the neck, and when forging the neck back down to the original thickness of 1/4", this arched shape is eliminated during this part of the procedure.

Hint: To avoid nicking the taper with the edge of the hammer,

be sure to match the face of the hammer with the taper.

CONTROLLED HAND FORGING



Correcting a bend.

Note: An alternative to using a centerpunch to mark the bar where the shoulder is to be placed is to mark the face of the anvil with soapstone, chalk or a felt-tipped marker. Since the end of the bar will be placed off the far side of the anvil, (and you cannot draw a line in space), you must draw your line measuring 1" in from the far edge of the anvil on the anvil's face.

When the bar has reached forging temperature, place the end of the bar even with the far edge of the anvil. Next, take your hammer and press the edge of the hammer's face to the bar at the 1" line. Slide the bar and the hammer beyond the far-side edge of the anvil until the hammer edge meets the edge of the anvil and stop. Apply downward pressure to insure that the bar does not move. Proceed as in Step two.

Soapstone and chalk are easily erased from the anvil's face. The felt tip marker will provide a line that lasts longer if you need to make several shoulders.

Targets:

The shoulder is to be 1" from the end of the bar. Halfway through the bar, the thickness remains 1/4" and the length of the taper is 2".

The finished shoulder is to be within 1/16" of the required dimensions.

It is to be straight according to the eye. However, a beginner may need to use a straightedge.

The angle of the inside corner will be slightly more than 90°.

Note that the outside corner will not be a 90° angle using this method because the material at the corner will be pulled down by the forging action.

Practice the lesson until you can complete it in two heats.

Alternate method: In Step two, we say "The angle of the bar to the anvil face should approximate the angle of the two-inch taper." It must be said that a far-side shoulder can be created with the edge of the bar laying flat on the anvil face. You may note when using this method that a longer taper is created, and a greater area must be forged back down to the original 1/4" thickness.

Other notes: You may desire to form sharper corners. To accomplish this, take a yellow heat and place the inside of the shoulder over the far-side edge of the anvil. Pull the bar towards you so it meets the far vertical side of the anvil. Proceed to upset the end of the bar by lightly hitting the end of the bar into the far vertical side of the anvil. Hitting the bar too hard may cause the bar to fold, and this error must be corrected by lightly hitting the width of the bar.

Note that this procedure will somewhat reduce the length of the end of the bar, and increase the thickness and the width of the bar. Forge the bar back to the 1/4" thickness, and the 1" width of the bar (Similar to Step three).

If a precise measurement is desired at the end of the bar, you may want to use a test bar to determine how much length (if any) is lost by this procedure.

ABANA Affiliate Liaison Letter March 2009

4/14/2009

To ABANA Affiliates and Affiliate Members,

New Conference Logo

The new ABANA Conference logo has a musical theme. "ABANA's Greatest Hits" pays homage to the rich musical heritage of our host city Memphis and to the sweet ring of the anvil when played by a smith. Check out the ABANA web site and come and see us June 2-5, 2010 in Memphis. We will make beautiful music together.

New Board Member

Andrew Blair was appointed to fill the board position that Kate Dinneen vacated. Andy practiced business law in Denver until his retirement in 2007 and was active with the Rocky Mountain Smiths. He now lives in Stevensville, Montana and is active with the Northern Rockies Blacksmith Association. No matter how many bad jokes there are about lawyers, it is always nice to have one at hand when needed.

The Australian Affiliate's Tree Project

Early February of this year Victoria, Australia suffered the worst national disaster to ever occur in Australia's recorded history. To honor those that have been lost to the devastating fires and the brave people who battled the elements, Australian Blacksmiths Association (Victoria) Inc., ABANA's newest affiliate is inviting blacksmiths from around the world to contribute to the tree project. Make a leaf and join smiths from around the world forming a memorial and for the spirit of renewal. Visit the ABANA web site and click on The Tree Project under Latest News.

Tom Clark Memorial Gate Project

BAM is also asking smiths from around the world to contribute a leaf for a memorial gate project to Blacksmith Extraordinaire Tom Clark. The gate is to be completed at the BAM Conference in Sedalia, MO on May 1-3, 2009. Tom was very dedicated to blacksmithing and made friends with smiths and enriched their lives where ever he traveled.

Iron 2010 Exhibit deadline extension

The call for entries deadline for the international contemporary blacksmith exhibition "Iron 2010" has been extended to May 29, 2009. The exhibit will begin at the National Ornamental Metal Museum during the ABANA Conference 2010 and travel to different locations during the next two years. See ABANA's web site for details.

Fellowships with Coubertin in France

The American Friends of Coubertin have announced the availability of training fellowships for Sept 2009 to July 2010 in metalwork (not jewelry) and stonework at the Coubertin Foundation outside Paris, France. This is a great opportunity for some in their early 20's. All expenses are covered at one of the leading traditional craft institutions in Europe. See the ABANA web site for details.

Please keep in touch.

Bruce Woodward
ABANA Affiliate Liaison Representative
woodwardiron@roadrunner.com

Blacksmith's Exchange

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

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

For Sale

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

For Sale – Antique Forge

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

Tire Hammer For Sale

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

Ray Clontz Tire Hammer Plans by Clay Spencer

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

Tire Hammers for sale, 50 lb. hammer head, approx. 250 blows per minute, 1 hp motor, 6" diameter anvil, 700 lbs., 2 ft. square base, 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

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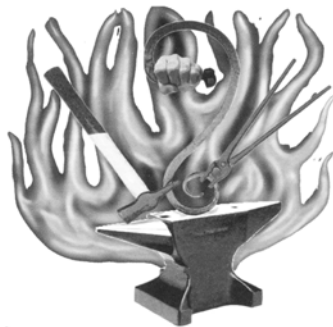
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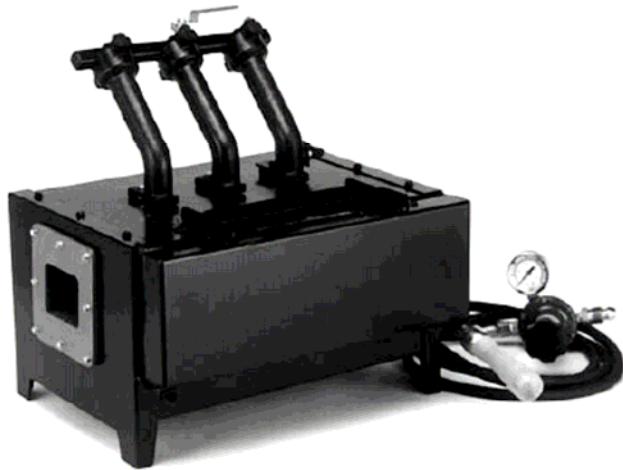
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NORTH CAROLINA CHAPTER OF ABANA

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

ABANA Member?: Yes No
 Blacksmithing Experience: _____

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

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

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

ABANA APPLICATION

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

DUES: Regular (US/Canada/Mexico) \$55.00
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 City: _____
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 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 2009

January	☞ <u>Regional Meetings</u>
February	☞ <u>Regional Meetings</u>
March	☞ <u>Regional Meetings</u> ☞ <u>1st QUARTER CHAPTER MEETING</u> March 21 AT 9:30 A.M. DEAN CURFMAN'S, OAK HILL IRON WORKS MORGANTON, NC
April	☞ <u>Regional Meetings</u>
May	☞ <u>Regional Meetings</u> ☞ <u>2nd QUARTER CHAPTER MEETING</u> - June 6 , AT 9:00 A.M. DIXIE FAIRGROUNDS, WINSTON SALEM, NC
June	☞ <u>Regional Meetings</u>
July	☞ <u>Regional Meetings</u>
August	☞ <u>Regional Meetings</u>
September	☞ <u>Regional Meetings</u> ☞ <u>3rd QUARTER CHAPTER MEETING</u> September 25 , AT 9:30 A.M. ROXOBORO MACHINE CO., ROUGEMONT, NC
October	☞ <u>Regional Meetings</u> ☞ <u>Dixie Classic FAIR</u> OCTOBER 2 – OCTOBER 11 ☞ <u>NORTH CAROLINA STATE FAIR</u> OCTOBER 15 - 25
November	☞ <u>Regional Meetings</u> ☞ <u>BONUS MEETING</u> Date TBD at 9:30 a.m. J.C. Campbell Folk School, Brasstown
December	☞ <u>Regional Meetings</u> ☞ <u>4th QUARTER CHAPTER MEETING</u> Date TBD AT 9:30 A.M. INTRACOASTAL IRON, WILMINGTON, NC

Regions

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

(1)

Western North Carolina Blacksmiths

Steve Kayne Candler, NC
(828) 667-8868

2nd Wednesday evening, each month
(2)

Triad Area Blacksmiths

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
(3)

Grand Buzzard's Nest

Tal Harris Waxhaw, NC
(704) 843-5586

Last Saturday, even # months
(4)

Southern Foothills Blacksmiths

Steve Barringer Mooresville, NC
(704) 660-1560

2nd Sunday, each month
(5)

Triangle Blacksmith Guild

Randy Stoltz Cary, NC
(919) 481-9263

1st Saturday, even # months
(6)

Brasstown Blacksmiths

Paul Garrett Brasstown, NC
(828) 835-8441

3rd Saturday, even # months
Noon to 4PM
Note Changes

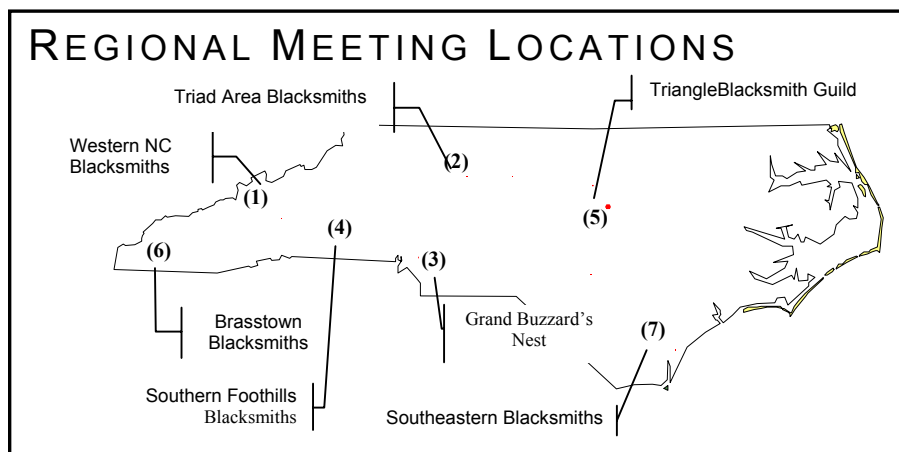
(7)

Southeastern Blacksmiths

Richard Coley Wilmington, NC
(910) 547-3131

Quarterly Meetings

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



President

Jimmy Alexander
922 Lakeside Drive
Durham, NC 27712
919 / 684-7820
jima136040@aol.com

PLEASE WELCOME THESE NEW MEMBERS

Donald Dean Jones	Crouse	NC
Cody L. Ray	Morganton	NC
Earl Ray Hatley	Albermarle	NC

Vice-President

Steve Barringer
1154 Bevan Drive
 Mooresville, NC 28115
704 / 660-1560
steve@powerhammerschool.com

Secretary

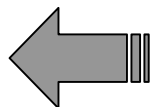
Marty Lyon
220 Fearington Post
Pittsboro, NC 27312
919 / 642-0098

NCABANAML@EARTHLINK.NET

Treasurer

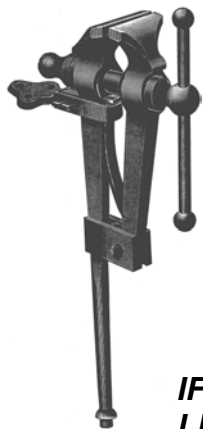
Parks Low
8108 Deermeadow Drive
Apex, NC 27539
919 / 772-4111
P.Lowjr@att.net

Don't Forget
2009, 2nd Quarter Chapter Meeting



June 6, 2009 at 9:00 AM

Dixie Classic Fairgrounds, Winston Salem, NC (see page 25)



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

THE HOT IRON SPARKLE

Marty Lyon, Editor
220 Fearington Post
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