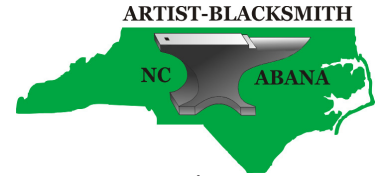


THE HOT IRON SPARKLE

Newsletter of the North Carolina Artist Blacksmith's Association of North America

Volume 40 Number 2



Second Quarter 2022



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Calendar for 2 Quarters

Dates are subject to change due to COVID-19

NCABANA Officers:

PRESIDENT

Lyle Wheeler
5651 Boone Trail
Millers Creek, NC 28651
(336) 838-2284
ncchairmaker@gmail.com

VICE PRESIDENT

Jeannette Low
(919) 795-8873
jlow479@gmail.com
steelhorseforge@gmail.com

SECRETARY

Brian Lasley
7451 Moores Mill Rd
Stokesdale, NC 27357
336-391-1819
ablasley0@gmail.com

TREASURER

John Fluke
2130 Tommie Daniel Rd.
Oxford, NC 27565
(919) 495-3877
john@littletreefarm.com

The Hot Iron Sparkle submissions:

Daniel Roath
185 Andover Dr.
Wilkesboro, NC 28697
(704) 881-1934
nc.abanaeditor@gmail.com

Member List Publication

This is a notice of intent to publish the membership list for NCABANA in every third quarter "Hot Iron Sparkle" newsletter. The following information will be published: name, address, and phone number. If you would like to opt-out in part or in whole, please contact Brian Lasley, the secretary for NCABANA at the above email address.

Letter from Our President

Greetings All,

20th March 2022
Millers Creek, NC

Greetings fellow smiths!

We had a couple of crop saving rains last week and now it's like granddaddy used to say: "A man can work up a good sweat just by taking a shower!"

NCABANA has started off the year with two good quarterly meetings. Thanks to Jacob King for making reports on those events. The Q3 meeting will be held August 20th hosted by the TABs at their forge at the Carolina Classic Fairgrounds in Winston Salem, NC. Ian Thompson is scheduled to be our demonstrator. The Q4 meeting is set for December 3rd at Roger Barbour's shop in Clayton, NC with the great Jerry Darnell as demonstrator. All chapter meetings start promptly at 9:am.



During the business portion of Q2 the floor was opened for officer nominations. This year we will elect a President and Treasurer. Jacob King accepted the nomination for President and John Fluke accepted the nomination for Treasurer. We will again hold nominations at the Q3 meeting. If we receive more nominations we will go to paper ballots as proscribed in our bylaws.

The website is still a work in progress, especially the membership list. Great thanks to Treasurer John Fluke for painstakingly working through that situation. The goal is to have the website automatically send out dues renewal notices. For those of you that opt for the digital version of the newsletter your dues will remain at \$30 per year. For those that desire a printed and mailed copy of the newsletter your dues will increase to \$40 per year to help cover the cost of printing and mailing.

Due to a lack of response from the membership I am suspending the new logo contest. It appears that you are quite satisfied with the current logo and we will continue to use it. Our logo has served us well, people recognize it and it will remain.

Our two biggest opportunities to educate the public to the value and necessity of the hand forged object are fast approaching. The TABs will be demonstrating at their forge at the Carolina Classic Fair September 30th through October 9th. The TBG will operate the Heritage Forge in Heritage Circle at the North Carolina State Fair October 13th through 23rd. Contact either group with your desire to participate.

Eric Campbell will still lead our chapter at the SBA Conference in Madison

Georgia May 18th – 20th 2023. Contact him directly if you desire to attend and help out.

We will be establishing a new local group in Carthage, Moore County, NC. Matt King, proprietor of the Carthage Forge, will be the group leader. The organizational meeting will be Saturday, July 23rd at his shop on Martin Street in Carthage beginning at 10:am. If you reside nearby and want to join a local group this is your opportunity. Thank you, Matt, for leading this effort as we welcome a new local group and your counsel at the table.

We still have one scholarship available for use this year. Please contact our VP Jeannette Low for more information or to apply for this important membership benefit.

It has recently come to my attention that there is a group out in the blacksmithing world calling themselves the Society for Inclusive Blacksmiths. They claim that their mission is to change the image of blacksmiths in the 21st century. What this says to me is that if you are not aligned with them then you are not inclusive. This divisive stance is anathema to our organization. If you are confronted with the narrative of their agenda please refer them to our bylaws, Article VII, clauses 2 and 3 which clearly state:

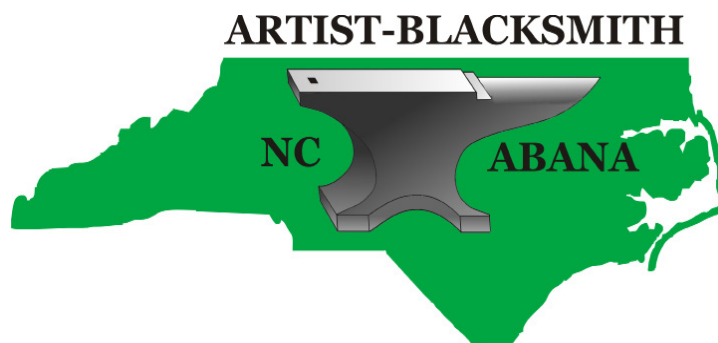
“NCABANA strictly prohibits discrimination in participation, educational programs, and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference.

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

This is sufficient to accommodate their expectations. If it goes any further you might could ask the question: The iron does not care who moves it, so why should you?

Hang that BS at the door, welcome to our forges and let’s have some fun.

Hammer on!
Lyle Wheeler
President
NCABANA

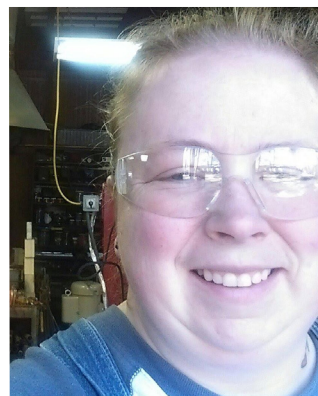


Vice President's Report

Happy Spring 2022!

20th June 2022

Four Oaks, NC



As summer quickly approaches, it is time to start thinking about what projects you would like to take on for the North Carolina State Fair and the Dixie Classic Fair this fall. Demonstrating your skills at these events is a great way to educate the general public about what we do as blacksmiths. Many people misunderstand what it takes to be a blacksmith in today's society. With reality television and social media's influence on our exposure to blacksmithing, it is our duty as blacksmiths to provide factual information that could refute bad information found through these sources. When you attend one of these events, you will likely inspire someone in the next generation to explore the world of blacksmithing. What an exciting opportunity and great responsibility!!

There is still one scholarship valued at \$1000.00 available for 2022. The W. Dean Taylor Memorial Scholarship Fund was created by NC ABANA for members to attend blacksmithing classes and workshops. Scholarship funds may be used to cover tuition, room, and board. Any member of NCABANA who has been a member at least one full year prior to his/her application will be eligible for a scholarship. NC ABANA members interested in applying for a Scholarship should contact their local area representative or any board member for scholarship requirements and an application form. Completed applications may be submitted to any Board Member.

Iron in the Hat provided \$681.00 to the scholarship fund from the first quarter meeting of 2022. I look forward to seeing you at the second quarter meeting at Blacksmith Depot in June.

Happy Smithing!!

Join NC ABANA

Annual dues are \$30 (inside USA), \$40 (outside USA). Make check or money order payable to NC ABANA and send it to:

NCABANA Treasurer

John Fluke

2130 Tommie Daniel Rd.

Oxford, NC 27565

john@littletreefarm.com

or visit the NCABANA website:

www.ncabana.org

Jeannette Low

Vice President

NCABANA

Treasurer's Report

The financial summary for 2Q 2022 as of 06/30/2022 is provided below.

NCABANA is a 501(c)(3) non-profit organization and donations are always welcome and could be tax deductible. Feel free to contact me at any time if you have any questions or would like to donate to our general fund or scholarship program.

NOTE: The Other income is the 10% from the sales of items as Fire on the Mountain. Other Expense was for board meeting expenses.

Dues reminders: We are now using the website to send dues reminders. As the email explains you can two options

- 1 Send a check Made out to NCABANA
Amount of \$30 per year (you can pay for more than one) Send to:

NCABANA
c/o John Fluke Treasurer
2130 Tommie Daniel Rd.
Oxford NC, 27565

- 2 Follow the provided link to the website (or go to <https://ncabana.org>) and pay using paypal (credit card) This method costs \$32 per year because of the fees we are charged by Paypal. NOTE: Any current member of NCABANA already has in Username on the website. Please do not use the JOIN NCABANA button if you are already a member. The new reminder email will



2Q2022	YTD
Checking Account	2021 YTD
Dues	\$5191.78
Newsletter Printing and Postage	\$(160.41)
Newsletter Editor Fee	\$(500)
Insurance	\$(1587)
Statewide Meetings	\$(1129.60)
Postage	\$(35.70)
Heritage Forge	\$685
Website Expense	\$(0)
Fire on the Mountain	\$(500)
Other Expenses	\$(66.36)
Other Income	\$181
Net	\$2078.71
Checking Balance	\$13748.08
Scholarship Savings Account	2022 YTD
Income	\$ 1379
Scholarships Paid	\$ (1000)
Scholarships Pending	\$0
Savings Balance	\$7146.00

send you your Username. Then follow the instructions to reset your password.

Note: I have observed that sometimes the password reset email is not set. If you do not get the reset email in an hour, first check your spam or junk email folder, if you do not find it just click on the Forgot Your Password button again.

John C. Fluke
Treasurer
NC ABANA

New Members

No New Members	

Publication Deadlines

	Deadline to Submit Content
3 rd Q 2022	August 31, 2022
4 th Q 2022	November 31, 2022
1 st Q 2023	February 28, 2023

Opting In for a Hard Copy

Due to the increasing prices of postage and printing costs, NC ABANA would like to make receiving a hard copy 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 receive your "Hot Iron Sparkle" newsletters in the mail instead of receiving one via email, please email Brian Lasley, the secretary for NCABANA, at:

ablasley0@gmail.com or John Fluke at:
john@littletreefarm.com

Fire on the Mountain 2022

We had nearly perfect weather, 65 degrees and overcast, for this wonderful event this year. The crowd was amazing. They arrived early, strolled the whole event and then got down to some serious buying of ironwork in all its glory. We rendezvoused at our location at 8:am and were set up and ready to go by 9. We had two last minute cancellations so the remaining three spread out to fill our space, the first five booths going east on Locust street from the corner with Crystal. Jason Lonon had his own booth next to ours.

The Penland School sponsors and hosts the demonstrations and David Burnette was the featured demonstrator. He is very accomplished and almost makes it look too easy. It was great to connect with our membership and there are too many to mention who stopped by our spot throughout the day. We handed out many join postcards to prospective new members. At the conclusion we returned \$181.10 back to the chapter as 10% of sales to help defray the cost of our participation. I informed the ladies from Spruce Pine Main Street that run the show that they can count on NCABANA to maintain our sponsorship. Representatives of the Appalachian Area Chapter of Blacksmiths came by and pledged their support next year for this growing extravaganza of blacksmithing.



Update on the NC led project for SBA conference

By: Matt Baity

Back in February I attended the NCABANA board meeting in the place of Marshall Swaringen, and while there was asked to bring the Triad group the idea of designing the project for a future Southern Blacksmith Association Conference. The idea is that a project is designed with seven parts, one for each of the participating chapters of blacksmiths making up the conference. The parts are then assembled onsite at the conference to reveal the finished piece. I returned to the Triad Blacksmiths and introduced them to this idea, and we all thought that it would be an interesting challenge. The effort is being spearheaded by our own Paul Spainhour an accomplished artist blacksmith and participant of a previous SBA collaborative project. While very early in the design process Paul and the rest of our group are very excited to have the opportunity to represent the Triad Area Blacksmiths and NCABANA as a whole in such an important undertaking.

First Quarter meeting at Big Blu!

The following is a report from Jacob King for the Q1 Meeting at Big Blu

There was no greater way to jumpstart 2022 by kicking off our Q1 meeting at Big Blu - if you've never been, I HIGHLY suggest making it a priority at some point in your blacksmithing journey! As someone that's been lurking in the NCABANA shadows (other than Q4 meetings I attended 1x a year), I have found that these meetings are an integral part not only in your personal smithing development, but to the growing family that is the NC Blacksmith community; is it too soon to throw a corny pun into this intro? You better believe it - you really "Forge" lasting relationships when you attend these meetings.

****Note from Author**:** Okay - don't stop reading over a REALLY great opportunity for me to insert a nauseating pun; I promise the dad jokes and content gets better.

When I first arrived, it was a blacksmith's glimpse of iron paradise; a variety of powerhammers, 50 ton presses, never ending assortments of tongs and hammers, t-shirts, stickers, metal art, anvils, and tailgating vendors - complete sensory overload... did I mention the cool iron in the hat prizes to be won? Needless to say, there were more ways than one a smith could not only be inspired, but also stock up on some great merchandise and tooling made by the best - Big Blu! Just when you think your menu already had enough choices, Smelt Team 6 joined us from NJ the night before to setup a bloomery for iron smelting, which was at least a 36 hour process coming to a crescendo.



We started the day as any typical meeting by identifying an agenda of items for the day, with a big thanks to Lynn and Dean Curfman for all the hospitality in hosting the event. After the stage was set, our spotlight quickly turned our attention to Kyle Gahagan's demo on forging Feather Damascus (aka - feather pattern welded steel). If you're not familiar with Kyle, he owns and operates "Resilience Forge", which has a heavy focus and outreach on supporting all of our military heroes and the quiet struggles they face, especially after touring in theatres of war. As a decorated Army Ranger himself, Kyle draws upon his bladesmithing and ABS Journeyman credentials to provide new avenues for veterans to stride forth in a new calling - embodying internal resilience and a warrior's spirit into functional art.

During this time, Kyle walked through progressive examples of how each billet was stacked and forge welded, followed by the conclusion of forging and splitting the substrate for final dimensioning. The end result: two pieces of feather damascus capable of being cut down into enough material for approx 8 hunters. Kyle provided answers to everyone's questions and then shared photos of his most recent work - go give him a follow on facebook at Kyle Gahagan and on instagram at GahaganKnives (profile link - https://instagram.com/gahaganknives?utm_medium=copy_link): a most excellent Job well done, Kyle!

After the demo, tickets were purchased for iron in the hat and we had the BEST lunch I've eaten in 2022, which is a lot coming from a guy who eats for his 2nd job... after lunch, an assortment of cool prizes were won (Hammer on the Hill posters signed by Ellen Durkan and various FIF competitors and judges, hand-forged friction folders by Wes Alberson of Rougemont forge, trinkets, high carbon steels, hand blown glass by Dick Snow, and all sorts of other awesome things you can only get by purchasing tickets between 11:45-1:00 at the NCABANA QUARTERLY MEETINGS!: Jeanette Low - help me out on ticket prices, lol).

Like any great undertaking, the iron bloom had commanded its own time schedule, which took place during the iron in the hat; we all rushed to witness the

glory and magic of raw iron ore being delivered from an earthen bloomery and formed into submission by the forceful cadence of Smelt Team 6, ending with a beautiful bloom similar to a high quality tool steel. Needless to say, any smith witnessing the ancient process of iron smelting is a milestone one MUST incorporate into their lifetime. Big Shout out to Tim, Will, and Mark for not only being present day ancient alchemists, but for being beacons of wisdom in this primal science. You can catch them doing demos at various locations throughout the country, including prestigious museums and other academic venues. Check them out and give them a like on Facebook at “Smelt Team 6”!

Our next demonstration was the ever talented metal wizard, Jason H. Anderson; he owns and operates JHA Works in Greenville, SC. Not only does Jason create and forge some of the cleanest and premiere ironwork in the South, he does it with the skill and confidence of a modern iron poet. Jason showcased organic designs and symmetry by walking everyone through the proper means of texturing rose templates, followed by simple methods a smith can utilize to form ornamental roses into masterpieces - I really enjoyed watching the flow at which Jason could spin a pair of Big Blu scrolling tongs, wild west style, while engaging the audience. From there, Jason pivoted into forging examples of ornamental items, such as a horsehead and isolating spheres in 1 inch square bar on a 50 ton press (similar in fashion to black pearls on an iron string). These press swages are crucial in capturing consistency with well planned measurements for the ever elusive “symmetry” that seasoned smith’s know how to hunt. Jason was another living example of how impactful a smith’s focused passion, vision, and creativity can be forever harnessed in ironwork that lasts generations. Show Jason some appreciation by following him on instagram at JHAWorksgvl (profile link https://instagram.com/jhaworksgvl?utm_medium=copy_link)

Until next time -
keep it metal, y’all.

Jacob King



Second Quarter meeting at the Blacksmith Depot!

The following is a report from Jacob King for the Q2 Meeting at Blacksmith Depot

NCABANA 2nd Quarterly Meeting Recap: Kayne & Son's Blacksmith Depot

As many of us are fully aware, Summer is in full swing and it certainly has delivered those uncomfortably hot temps. Thankfully, the 2nd quarter meeting perfectly aligned with a cooling break from the heat waves NC has been experiencing (you know, the same feeling of a breeze from a shop fan that hits you juuuuuust right, especially after working that large piece over the anvil). All in all, what a wonderful day it was to be in the presence of many smiths, a forge & anvil, and the halls of Kayne & Son's inventory that comprises Blacksmith depot.

Susan Hutchinson brought the thunder by starting our demo off right. Hailing from Weaverville, NC, Susan is a well seasoned smith that utilized traditional methods in forging beautiful pieces of ornamental iron; if you watch ESPN, you'll probably see those techniques on an upcoming highlight reel! As Susan walked through her demo, her mastery of traditional ap-

proaches quickly showcased how efficient a smith can effortlessly transform steel stock into anything a smith can dream of. Susan first demonstrated how leaves can be elevated to a level that many desire with simple considerations to design. Accordingly, leaves can benefit tremendously by including a simple crease within the middle, which is accentuated by forging the leaf over on itself and then re-opening the leaf; I visually imagine it similar to folding a piece of paper in half (along a mark, of course), making the fold and then re-opening. The process can seem simple, but a smith must be cautious to ensure that while heating this folded leaf, you can inadvertently forge weld the thin pieces if you over heat. In the end, this resulting method produces a unique and gentle character that truly heightens the organic nature of a basic and elemental object that a leaf comprises. From there, Susan also demonstrated the ease of forging a square corner via the breakdown of proper forging techniques, all while clarifying the desirable aspects of a square corner - your goal is to achieve a crisp, evenly symmetrical square outside corner with a soft, evenly rounded inside space that does not contain marring or cold shuts. After progressing from the square, Susan highlighted a beautifully forged, 2D square with four perfect corners that was closed with a forge weld - this was a new challenge that was presented to smiths as homework for those wishing to take their ornamental craft to the next level. As Susan's demo transitioned into the final act, modelling clay was used to explain how a rectangular piece of 4x2x1/2 would be forged into an iron "hot dog" on a power hammer (and I don't mean the kind you eat - pardon my dad joke, Susan!). Throughout a series of thoughtfully established steps, Susan transformed a challenging piece of iron into a retriever; the face was then setup for creative furnishings a smith would like to impose. Another demo well done - thank you again, Susan, for being a champion of the traditional forged approach to smithing!

After Susan's demo, we took a quick break for a well



prepared lunch that was provided by Blacksmith's depot, followed by fellowship and a few business highlights for NCABANA. Shortly after, we commenced an iron in the hat with an inventory of various unique items you can only find at meetings. Big thanks again to Jim Kennady for providing a tailor made solution that transforms the natural grey/silver colors of iron into a warm spectrum of matte copper, as well as, Dick Snow's hand made glass (including a new release of glass compositions not previously released!). During that time, smith's were able to shop from what seemed like an endless array of inventory on the sales floor at Blacksmith Depot.

Following lunch and formal business, Brock Martin of WarFireForge kicked off the next demonstration focused on forge safety, hammering techniques, and forging high carbon steels for blades and cutting instruments. Brock first helped to clarify common steels utilized in forging bladed tools and the proper-

ties that make them unique to a smith, which included heat treatment and thermo cycling principles based on carbon/alloy contents. To demonstrate this, Brock showcased how to build a coal fire and its basic use to real world examples of grain structures in high carbon steels with a file: this example was accomplished by bringing a high carbon steel file to a critical temperature and quenched in water. After that, Brock walked the audience through the basic mechanics of swinging a hammer with a specific aim to generate well controlled and properly aligned body mechanics to not only leverage the most from your efforts, but to do it in a safe manner that prevents injury. During his demo, Brock produced a hook, leaf, and the foundations of a rail road spike knife. You can follow Brock on instagram at WarFireForge - thanks again for the in depth demo!

Our next quarterly meeting will be located in Winston-Salem at the Carolina Classic fairgrounds on August 20th, starting at 9AM.

****PERSONAL NOTE**:** I realize travel can be especially challenging for some given the price of gas and/or location - please know that in order to ensure all members have access to our quarterly meetings, I'll be collaborating with other members to field ideas for zoom calls and/or live facebook feeds so you can still present from home - our NCABANA members are the heart AND soul of our fine group and we want you to know we appreciate your interest in attending these events. Please continue to provide your feedback and ideas for upcoming meetings!

In the meantime, keep it metal y'all.

Respectfully,

Jacob King



-
- **Blacksmithing trivia question:**
 - What enslaved American blacksmith planned and organized a slave revolt in the Richmond, Virginia area in 1800?
 - *(Look for the answer at the bottom of "Blacksmithing Tool/Fun of the Quarter" on Page 27)*
-

BEGINNER'S CORNER

Short AND to the point - *by Reid Gamble*

Forming a point on the end of a bar, usually square, is the beginning element in many forging projects. The first step in making a leaf is to forge a short, two sided point. The first step in forging a spade end for the top of a J-hook is a short, three sided point. Success in this step is totally determined by position at the anvil AND hammer control; where you hold the metal and how you strike it.

The geometry for this is easy, but let's review it anyway. A scribed line across opposite corners of a square yields a 45 degree angle. Bisecting that yields a $22\frac{1}{2}$ degree angle. The math says that $45 + 22\frac{1}{2} = 67\frac{1}{2}$. $22\frac{1}{2}$ is half of 45 and one third of $67\frac{1}{2}$. These numbers are important; memorize them as they will be part of the exam at the end of this installment.

A short point is about as long as one side of a square bar. Forging two adjacent sides of a square bar to an equal-sided point forms a short, two sided point. This step is formed by your hammer as it strikes two adjacent sides of a square bar held flat on the face and at the far edge. The hammer contacts the metal at precisely a 45 degree angle and forges the metal down to a point by striking alternating blows on the very end of the bar, 3 to 5 blows, tumble (roll) the bar a quarter turn, 3 to 5 blows, roll the bar back to the original position, 3 to 5 blows, tumble the bar in the same direction and keep striking and rolling until you have achieved a short, two sided point. Usually one heat is sufficient for this step but take two if you need more heat to complete the form. Your metal is held across the face, perpendicular to and in line with the far edge of your anvil. The angle of attack for your hammer is precisely 45 degrees incoming to the end of the bar. IF your point is longer than your bar is wide your angle of attack was greater than 45 degrees. Your hammer side foot goes under the heel of your anvil and your other foot goes along side where it feels comfortable. This stance positions your body facing the side of your metal and able to strike down into the end. You must swing your hammer parallel to the edge of the anvil while maintaining a 45 degree point of contact.

Now, get out your clay and forge it into a square bar about $\frac{3}{4}$ inch on a side. Reference is made to HIS, volume 40 number 1, page 31. Position your clay correctly at the far edge of your anvil and strike a couple of soft blows. Look at it. If you are satisfied with the result roll your clay to an adjacent



side and strike it again. If you are not satisfied with the result figure out what you did wrong and correct it. Two variables here; position at the anvil and hammer control. Keep practicing this step in the clay until you are confident enough to try striking hot iron.

Moving right along, a short 3-sided point. This step begins the same way. Position your clay in the same spot and strike it the same way. Now when you roll it to an adjacent side lift it precisely $22\frac{1}{2}$ degrees off the face of your anvil and increase your incoming angle of attack to $67\frac{1}{2}$ degrees accordingly. This will give you a point with an included angle of 45 degrees on the end of the bar. Make a couple of soft blows and look at the result. If you are not satisfied fix it. Now roll your bar back to the original position and strike a couple more blows. Then roll your bar in the opposite direction and strike a couple of soft blows. This helps to center your point on the end of the bar. Keep tumbling and striking. 45 degrees when it's flat and $67\frac{1}{2}$ degrees when you roll and lift. Remember to keep the face of your hammer parallel to the edge of your anvil as you strike. Now for bonus fun. Once you are successful at forging a short, three sided point on the end of a bar it's time to do something with it.

Take a yellow heat and position your point at the near edge with about a full stock width in from the edge and then your short point, FACE DOWN. You can rehearse this position and draw a line on your face where the tip of your point will end up. The hammer is then swung with half face blows directly straight down on your stock. Half of your hammer face is on the anvil and the other half is over the air next to your anvil. The part of your metal that is over the anvil forges and the part over the air stays the same. These are known as set down, half face or half on/half off blows. The forged part should now resemble a spade. A trick I learned from Walt Scadden is to lower your holding hand about 5 degrees when you strike the first blow. This sets the transition and lets you feel the edge of the anvil easier while you continue to hammer straight down. Returning your holding hand to a level position lets you gain the proper thickness for this element. When this is added to the top of a J-hook it is forged with the hook facing up and set down with the hook facing down.

These are basic skills that every smith must acquire as the foundation for success at the anvil. SO, the next time you begin one of Jerry's projects and he tells you to forge a short point, you'll know what to do. Work with your clay until you get it then move on to hot iron.



American College of the Building Arts

Owen Riedesel's freshmen year recap.

Greetings! Its Owen Riedesel from Harvest Gap Forge in Weaverville. I have recently completed my freshman year at the American College of the Building Arts and I would like to share a little about the school and my first year.

Since the summer of 2016 when I was 13 years old, I knew I wanted to be a blacksmith. Building a basic forge in my backyard in Weaverville, NC with my family was the first step. Since that summer I have taken a lot of other steps along that path that include belonging to local forge groups, finding mentors, weekend classes, attending conferences, building and equipping my own shop, attending classes at John C. Campbell, public demonstrating, craft sales, and many more. There are too many positive encounters and experiences to list but it should go without saying that NC ABANA has been important to my development as a blacksmith and a person. I am also a member of AACB and my home forge group is the State of Franklin Blacksmith Guild in Johnson City, TN, but I hope that one day the Asheville area can have a forge to gather around.

I first heard about The American College of Building Arts as a freshman in high school and I went there for a tour. On that tour I met another young smith named Robin (more on that in a minute). The Building College combines a traditional four-year liberal arts curriculum with a hands-on trade education. Students major in classical architecture, stone carving, plaster, interior carpentry, timber framing and Forged Architectural Ironwork - blacksmithing - my major. Graduates earn a Bachelors of Applied Science in their respective discipline.

The building college is the only place in the country that offers a four year bachelor's degree along with an artisan trade education. The school is geared towards architecture, building, preservation, and traditional techniques. I remember the 2018 ABANA Richmond conference slogan being "Learning from the past... forging to the future". This is a perfect way of describing the building college. A foundational academic class is titled "Architecture in Society" which is a world history class taught through architecture. We also are required to learn drafting by hand before we are allowed to use CAD. In the shop, we are taught to use hand

hammer, anvil, and files before we touch power tools. Understanding where modern processes come from has aided me in being more efficient with the modern tools we have. Strangely enough, I ran into Robin again at the 2018 ABANA Richmond conference! My freshman blacksmithing class had about 20 students ranging in age from 18 to early 30's; prior experience at the forge ranged from novice to intermediate.

I moved to Charleston before the fall semester started in order to acclimate myself to the area. During the summer of 2021, I worked at Ahern's Anvil, one of several blacksmithing and fabrication shops in Charleston. Ahern's is located downtown close to the school and close to my apartment, and does a good variety of work. There I picked up some new skills and acclimated to the hot, humid Charleston weather. It must have been in about July of that summer that I learned that Robin had also been accepted as a freshman and that he was looking for a roommate, as was I. We quickly got in touch with each other and were roommates our entire freshman year along with two other ACBA students. We're all planning to room together again as sophomores. They are the best bunch of friends my own age I've ever had, and I remember the theme of the 2018 Murfreesboro conference, "Forging Friendships." Well, there it is.

School began in mid-August and I tried to avoid expectations of what it was going to be like, but that proved to be an impossible task. I was hoping for long shop hours and academic classes that were a breeze. In reality there has been a bit more focus on academics. Three out of the five class days were for the classroom. The school tries to make all classes pertain to the shop, but with some of the general education classes this was not possible. Drawing class has been the most helpful thing for me. In drawing we are taught to look at how things are instead of how you think they are. This helps with picking up on details, and makes design work easier. We use the city buildings and parks as a laboratory for design and often venture outside to draw and learn about the city's rich history.

In the future, I will take required classes such as accounting and business management, Spanish, construction management, and restoration science and all of those will feed into my career. I will have the opportunity to take elective classes in my discipline such as repousse, box and furniture making, and gas forge building. I will also be able to take a class or two

from other disciplines such as wood or even oil painting. It is clear that the school is making a large effort to give us the knowledge, tools, and skills to be properly equipped to navigate the world of hand work. “Educated Artisan” are the words the school uses.

Thankfully for blacksmithing students the shop is available at any time so long as you are not working alone. Finding the time to do so is another thing. In our extra hours spent in the shop we are encouraged to complete unfinished class projects, and create our own work, and the anvils ring almost every evening and on weekends too. Student projects range from sculpture to armor and muskets. Some students put their work in art galleries, and others sell their work by commission. There have also been a couple forging competitions like a tong making competition, and a twelve hour “make something cool” challenge.

Each summer students are required to complete at least 240 hours of internship in their discipline. This summer I am working with Jason Lonon in Marion, NC. Jason is a woodworker and blacksmith and makes highly specialized tools for woodworkers. You can see Jason’s work on the web at www.jasonlonontoolmaker.com and on instagram. We are allowed to pursue internships that suit our interests. I am not sure where I will be going in the future, but I think I would like to go to Europe and also travel somewhere else in the U.S. or Canada. ABANA has helped me a lot in this regard because through the magazines and conferences I see what work is coming from various shops and artists around the country and world, and I actually know some of these people. I will be able to best fit these learning experiences to my interests.

I’d like to close by thanking NCABANA for your support and encouragement along the way. Especially important to me have been Paul Lundquist of Celo and John Matthews of Weaverville. A lot of other people in NCABANA have encouraged and taught me along the way, but these two exceptional people gave me quality instruction at an early age with no expectation of return.

I encourage you to learn about the American College of the Building Arts at www.acba.edu. It is the Official Real Deal. If you are in Charleston you can stop in on campus. There are formal tours scheduled throughout the year, but the campus is also open, and we are often able to accommodate short drop-in’s. You can see some of my work and contact me through instagram @harvestgapforge or on the web at www.harvestgapforge.com

With gratitude,
Owen Riedesel



NCABANA Member Classifieds

New Rules for Member Classifieds

In keeping with other ABANA Affiliates, the Hot Iron Sparkle is going to start setting renewal requirements on posts in the member classifieds section. We strive to keep information as up-to-date as possible for members and want to continue this section of the newsletter. If you would like for your advertisement to continue to be shown in the Sparkle, please send an email to Jeannette Low at jlow479@gmail.com before the end of this year. This same announcement will post in next year's issues with the opportunity to renew again for another year. Also, for those who may not know, the Member Classifieds section is open to all current NCABANA members to post about blacksmithing related sales and meetings. If you have something you would like to be included in a future newsletter, please email the above address with the content you wish to publish. Again, each ad will only be run for one calendar year with renewal required to continue it.

Tryon Arts & Crafts School

Tryon Arts and Crafts School teaches hands-on classes and workshops in pottery, jewelry, weaving and fiber arts, blacksmithing, glass, lapidary, woodworking and more. To promote the extraordinary artisans and crafts persons in the Appalachian foothills, Tryon Arts and Crafts School also hosts exhibitions in the gallery, maintains a permanent Heritage Craft Collection, has a gift shop full of hand-made craft items, as well as sponsoring festivals on the grounds located in Tryon, NC. The school was established in 1960 as a key part of the grassroots movement that led to the development of Tryon as an artists' colony and is a 501c (3) non-profit organization.

The blacksmith studio contains four steel forges for students and a masonry and stone instructor's forge. The structure itself was an Eagle Scout Badge Project of Polk County High School freshman, Michael Bell in 2007. Bell oversaw the construction, raised much of the money needed to build the blacksmith studio (a 24X 36 foot pole barn), and worked alongside the construction crew. The studio offers workshops on a variety of projects, such as blade smithing, axe making, fireplace tools, decorative wrought iron, candle sticks, folding log racks and chandeliers, welcoming instructors from across the region.

For more information about the Blacksmith Studio or Tryon Arts and Crafts, call (828) 859-8323 or visit

www.tryonartsandcrafts.org

Coal for Sale
Kernersville, NC

Chris Mullen
chris@ironrootsforge.com
540-521-9827

Great blacksmithing coal from the Sewell Seam in West Virginia. Selling by the bag (approx. 40#) for \$12 a bag. More than 30 bags will go for a bulk price of \$10 a bag.

Coal Stats: Ash 2.21%, Sulfur 0.68%, Volatility 22.50%, Carbon 67.48%, BTU 14,654 dry

As a professional blacksmith, this is some of the best coal I have come across. It cokes beautifully, is easy to work the heat, and splatters very little if at all, even klinkers are few and far between. I use this coal daily and love the results I have seen.

Tire Hammer Plans

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clay@tirehammer.com

or check/money order to:

Clay Spencer
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Somerville, AL 35670

Includes postage to US & Canadian addresses. For price, other countries e-mail: clay@otelco.net (256) 558-3658

**Beverly shear blades sharpened. Remove blades, mail in small flat rate box include check/MO for \$50.

Bearing Races for Knives

These races are all SKF or NTN brand meeting the US designation E52100 and Japanese SUJ2. This is all verified 52100 by myself via the part numbers on the bearings prior to breaking them down. They range in diameter from about 75mm (1/2 pound) to about 190 mm (2 pounds). The smallest race (1/2 pound) will yield two stick tang blades and the largest about six blades of average size. These bearings are vacuum arc melted and are as pure of an alloy as is possible for the most demanding applications. Quenching from 1,550F in mineral oil at 100F will yield Rc-65. Selling for \$10 per pound shipped or \$5 per pound picked up. Contact Ed @ engarto1865@gmail.com.



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with NCABANA in the subject line.

Return Items To: NCABANA c/o John McPherson
3031 Chenango Drive
Charlotte, NC 28212

Forging Colonial Ironwork

Jerry Darnell now has three books for sale entitled *Forging Colonial Ironwork I, II, & III*. The books are a compilation of over 22 years of teaching notes at John C. Campbell Folk School and various conferences throughout the US. The first 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 each 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.

www.millcreekforge.com

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Jerry Darnell

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State Fair Needs

by Tom Watkins

We need your help at the Heritage Forge. Commissioner Troxler has supplied NCABANA a beautiful space to demo during the NC State Fair and we need your help to make it our own. We need 33 balusters for two separate rail sections. One is under the double viewing window at the top of the ramp walk. The other is between the forge and sales area overlooking the garden.

They need to be: 30" Long, 1/2" square or round (if square the top and bottom have to be 1" round), No wider than 4".

If you have any questions email me at tomw5712@gmail.com

We will need them all by Sept 19, 2022. Mail finished product to:

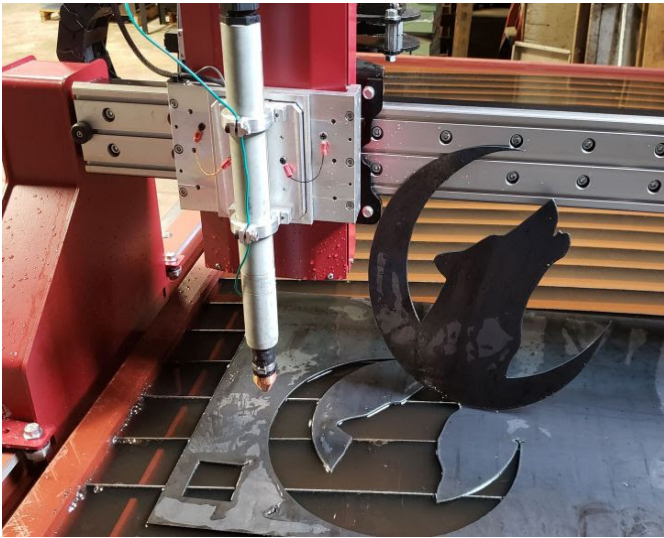
Tom Watkins
5712 Old Forge Circle
Raleigh, NC 27609

If your chapter or group chooses to participate we can make some arrangements to pick them up. Other than size there are no restrictions just create what you would be proud to have your name on. I hope you are as excited as I am and I look forward to displaying everyone's work at the NC STATE FAIR.

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• COME BUILD SOMETHING •



It's Summertime!

We hope this email finds you well as we roll into summer.

We had a very busy spring season, full of classes and activities and are now mellowing into the summer groove. We tend to have a lot more class openings this time of year, so now is a great time to schedule your next class or use that gift card. If you're ready to go beyond hooks and bottle openers, check out our advanced classes to push your skill set to the next level. We are also increasing our open studio hours to let you get more time with your favorite tools for working on your personal projects.



We're happy to announce that our CNC plasma table is ready for limited use. We are initially opening it up for people already familiar with vector drawing and CNC tool concepts. CNC plasma cutting allows you to create intricate cut paths in sheet or plate steel using CAD drawing tools. It's a handy machine for cutting out templates or creating decorative designs for signs or wall hangings.

To use the machine, you will need to have some proficiency with CAD vector drawing tools and be able to produce a .dxf type file. An orientation class is available to get you started.

Visit the website ShopSpace.org or give us a call 984-664-3320 for more information.

SHOPSPACE

• COME BUILD SOMETHING •

Don't forget to take advantage of Open Studio time! Come in and work on your own personal projects or practice your skills.

We are adding daytime Open Studio hours on Wednesday and Thursday afternoons. Combined with the weekend and weeknight hours, we aim to make the shop available to the many different schedules and needs of our participants. We encourage you to come in and take advantage of our increased availability of Open Studio time.

If you plan on becoming a regular Open Studio user, ask us about our studio access punch cards, that offer a big discount, when you buy a block of access hours.

Upcoming classes...

Forging Intro
Fabrication Intro
Parent Child Blacksmithing Experience
Knifemaking Intro
Forging a Damascus Billet
Fabrication II
Forging II
And more!

NEW LOCAL GROUP FORMING!

Saturday July 23 rd will be the organizational meeting of our newest local group, the Sandhills Blacksmith Guild (SBG) at Matt King's Carthage Forge.

Matt is our local leader and will preside at the meeting. He has graciously offered to host at his forge, The Carthage Forge, 211 Martin Street, Carthage, NC 28327.

The meeting begins at 10:am.

For more information you may contact Matt:

864/363-1155

matt@thecarthageforge.com

We are very grateful to Matt for initiating this effort and look forward to welcoming his perspective and counsel to the table. Check out his website for more information and to view his work.

Russian Candle Holder Project

reprint from Saltfork Craftsmen Artist - project by Rory Kirk



Photo 1: A Finished Candle Holder

I make a lot of this type of candle holder (Photo 1) and they make very popular gifts. I was recently asked to demonstrate how I make them.

This is my specific method and sequence of doing the work which has proven to work well for me. You may want to make adjustments for your own specific situation and artistic tastes. I have gotten ideas and inspiration from others that helped me develop my own style so hopefully this will inspire others in the same way.

I start with a 16" length of 1/4" x 3/4" mild steel bar and cut or split each end 2 1/2" in from the ends. I usually use a band saw for this step but you can saw or chisel based on your preference. Heat up one end of the bar and make a convenience bend to prepare for tapering one leg of the split (Photo 2.)

Draw the leg out to a gentle taper about 3 1/2" long. I make a mark on the anvil to check the length. The exact dimensions are not critical but you will be scrolling the end later and the taper lends a more graceful look. After finishing the taper, chamfer the



Photo 2: Cut 2 1/2" and Make a Convenience Bend

edges with gentle hammer blows. (Photo 3.)

When you are satisfied with the taper and the preliminary surface finish, take a good heat on the piece and make another convenience bend on the finished leg while straightening the unfinished leg out for tapering. I usually use scrolling pliers to



Photo 3: Taper Each End Piece to 3 1/2" Long



Photo 4: Bending the Unfinished Leg Out for Tapering

bend out the unfinished leg then go back to the hammer to finish the convenience bend. (Photo 4.)

Now repeat the tapering steps from the first leg for the second one and keep them as equal to each other as you can. (Photo 5.)

Next scroll the ends of each taper. Start with gentle brushing hammer blows on the tip of the taper then work back until the scroll looks good to you. (Photo 6.)

Flip the piece over and straighten out the folded back leg then scroll it in the opposite direction of



Photo 5: Tapering and Chamfering the Second Leg



Photo 6: Scrolling the First Tapered Leg

the first one. I try to make each scrolled leg look more or less like a mirror image of each other. You can adjust this for personal taste as there is no single "right" way to do it (Photo 7.)

I try to get everything looking right now and that includes smooth curves that match, are straight and parallel when viewed from the end, and have a decent surface texture. There will still be plenty of adjusting to do in the final step but keeping the interim steps as finished as possible along the way will make it easier later on. When you are happy with this end, repeat all the steps on the opposite end of the main bar (Photo 8, next page.)



Photo 7: Scrolling the Second Leg



Photo 8: Main Bar Tapered and Scrolled on Both Ends

I do the next step cold with bending forks in the post vice and a scrolling wrench. We are aiming for an overall scroll shape to the main bar with one of the small legs ending up in the most interior part of the curve. I take small bites at a time and keep an eye on the overall shape. Adjust-Check-Repeat. This step will take a lot of small adjustments and you will also need to keep the overall form in line when viewed from the end. So move around and check all the angles as you coax it into the final shape you want. (Photo 9.)

Once the overall shape is very close to finished, put the piece in the vice and take off any rough places



Photo 9: Scrolling the Overall Body Shape



Photo 10: Lightly Filing the Body to Smooth the Edges

with a file. It doesn't take much filing but it really adds to the finished look. I like to smooth out any rag left over from splitting and lightly go over all the chamfered edges to make sure everything is basically smooth to the touch. (Photo 10 and Photo 11.)

You might be tempted to drill the holes that will eventually rivet the base and the candle cup to the body before you scroll it and most of the bar is still flat. But it is best to drill these after you have the base and candle cup in hand to "eyeball" the alignment with your final scrolled body shape. Minor variations can easily deviate from an original plan and I just find that this method is much easier.



Photo 11: The Finished Body Shape Should Look Something Like This



Photo 12: Flat Disk of 3 1/2" Dia. 16 Gage for the Cup

For the candle holder cup, I use a 3 1/2" diameter disk of 16 Gage sheet metal. (Photo 12.) To form the basic shape, I swage the flat disk down in a forming ring that I made from 3/4" round rod forge welded into a ring. You can use mild steel or other material of your choice for this. My ring is 3 3/4" outside diameter and 2 1/4" inside diameter. (Yes that all adds up - Photo 13.) There are a lot of other ways you could form this piece but I like the look I get by doing this by hand.

I place the swage ring on the anvil and lay the heated disk on top of the ring then drive the center of the disk down with a short bar of 1 1/2" mild steel.



Photo 13: The Swage Ring

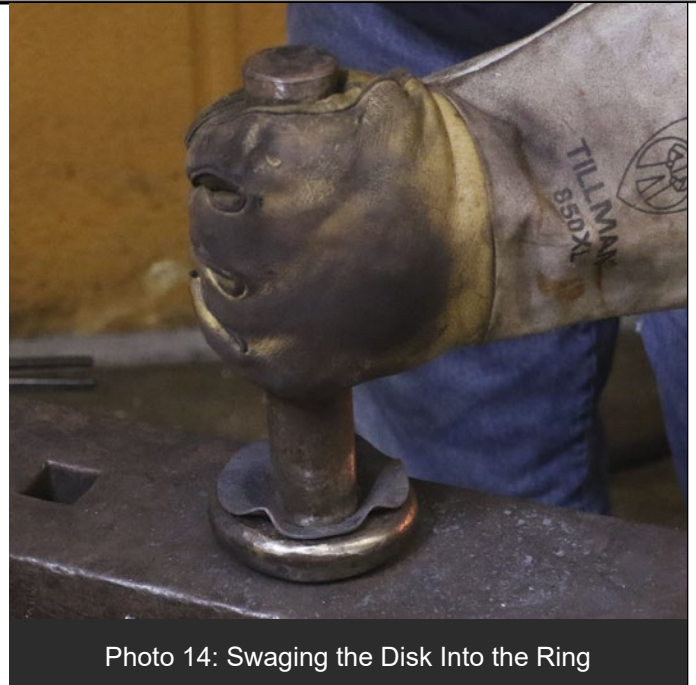


Photo 14: Swaging the Disk Into the Ring

(Photo 14.) Drive the disk almost all the way down until it contacts the anvil but don't do this in a single heat. The edges will curl and the disk will lose heat quickly so take an interim step to straighten and reheat. I just place the disk upside down and drive the curled edges down with the swage ring (Photo 15) or you could also use a pipe collar. If you still have enough heat, you can knock the curls down a bit while swaging but you may end up raising other areas in the process as the disk gets cool.

Now take another heat and repeat the swaging and edge de-curling steps. The shape is getting close but

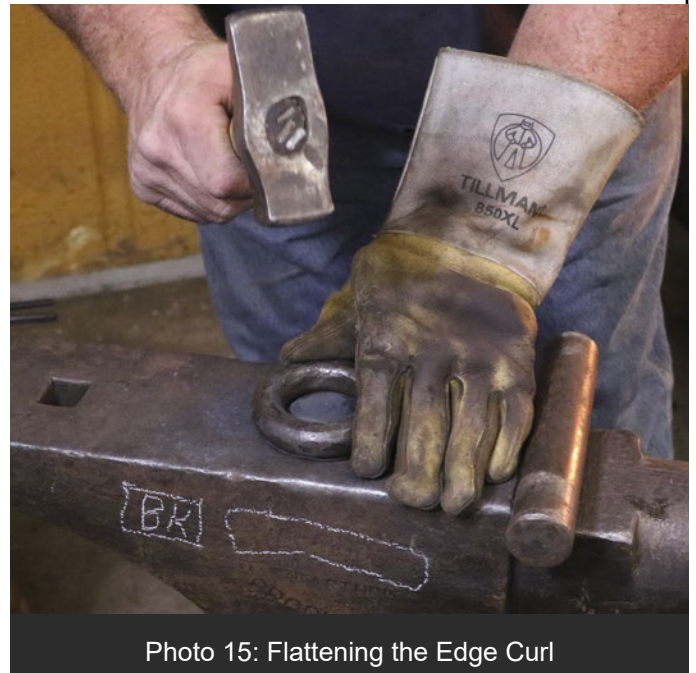


Photo 15: Flattening the Edge Curl



Photo 16: Dressing the Sides on the Anvil Edge

I like to take it step further to get the swage deeper. I dress the sides and edge of the cup to move the bend out more by light hammering with a ball peen hammer on the edge of the anvil. (Photo 16.)

You are trying to move the wider crease outward here. Then do one more round of swaging and flattening on the ring. The final basic shape should end up standing about 3/4" tall (in other words, you just made a small flat bottom bowl that is 3/4" deep - Photo 17.)

To finish the edges, I like to swage in a wavy pattern. I know we have been hammering these out so far



Photo 17: The Finished Basic Shape of the Cup



Photo 18: Creating a Wavy Edge on the Cup

but this is more controlled and it makes a nice final look for the cup. I use an old windmill gear held in the post vice for the swage. You can also make a swage from round rods welded parallel to a base or use a small vee swage. I make a Sharpie or soapstone mark on the gear I use to keep a consistent placement of how far I set the cup edge into the gear as I rotate the cup to hammer in the creases. I do this cold and locate the waves by eye. (Photo 18.)

You may want to take a light first pass then deepen the waves. Once complete with the waves, place the cup upside down on the face of the anvil and true up the overall shape with light blows. (Photo 19.)



Photo 19: Truing Up the Overall Cup Shape



Photo 20: Dishing the Base

For the candle holder base, I use the same size disk but a different method. I start by sinking the disk into a Saltfork Craftsmen swage block with a large cast steel ball and a hammer. (You can just use a rounding hammer if you don't have a steel ball - Photo 20.)

Flip the now concave disk upside down and place it on the anvil face then flatten the perimeter with a heavy pipe collar. Work your way around the disk when starting to keep it centered and check it often. (Photo 21.)

You can also use the swage ring we used earlier for



Photo 21: Flattening the Edge of the Base



Photo 22: Flattening High Spots on the Base

final adjustments and don't hesitate to use the edge of the anvil to address any wayward spots. (Photo 22.)

The finished base should have a gentle convex curve inside of the flat perimeter (Photo 23.)

Now that I have all the pieces made, I like to do a final pass of overall cleaning before final assembly. It doesn't take much but I try to go over everything lightly with a sanding disk and wire wheel in my battery powered grinding tools. (Photo 24, next page.)



Photo 23: The Finished Base



Photo 24: Final Cleaning Before Assembly

Drill a hole in the center of the cup and base. I use 1/4" rivets so I use a 17/64" bit for this. That makes the hole just slightly bigger than the rivet. To locate the matching holes in the body, I locate the cup and base by eye and then mark the location. I like to set the cup on top of the body where the tail "swoops up" but exact placement is really of a matter of personal taste. Then the base needs to be located so that the cup sets level. Drill the holes in the base and file away any rag from the hole. (Photo 25.)

Next I rivet the base first. I put the head of the rivet on the horn of the anvil and pein the free end. I usually leave a little over 1/4" of the rivet proud of



Photo 26: Riveting the Base to the Body

the base for peining. I don't try to use a rivet header so there is a slight flattening of the head where it sits on the horn. I don't mind that look so I don't do anything to avoid it.

Watch the base and make adjustments as necessary. If the base gets out of line, you can move it with light hammer blows and/or gently bending it as needed. (Photo 26 and Photo 27.)

Next, rivet the cup to the body in a similar fashion as you did the base. I place the cup rivet from the bottom up and pein the end inside the cup to be pretty flat. (Photo 28.)



Photo 25: Drilling Rivet Holes in the Body



Photo 27: Straightening the Base and Body



Photo 28: Riveting the Cup to the Body

Invariably, the cup will end up slightly out of alignment with the base. And you may see other small misalignments that just don't look quite right to you. Just plan on spending some time making final adjustments as it is usually inevitable. These small adjustments would be much worse if you hadn't tried to keep everything in good shape all along the way. I often go back to the post vice with bending forks and use some combination of scrolling wrench, pliers, or even the hammer to make these adjustments. Just stop adjusting when you no longer find it amusing. You can be stuck in this step for a very long time if you are shooting for perfection. Usually, the longer I stare at a project, the more I



Photo 29: Final Adjustments



Photo 30: Applying Touchmark

want to tweak it. (Photo 29.)

Now is usually when I apply my touchmark by setting the body on the horn and stamping the back. By stamping directly over the center of the horn, I generally have no problems with this late step un-doing any of my previous adjustments or creating new ones. (Photo 30.)

The last step is to apply your favorite finish (usually heat and wax for me,) add a candle, and enjoy your creation. (Photo 31.)

I hope you enjoy this project! - Rory Kirk



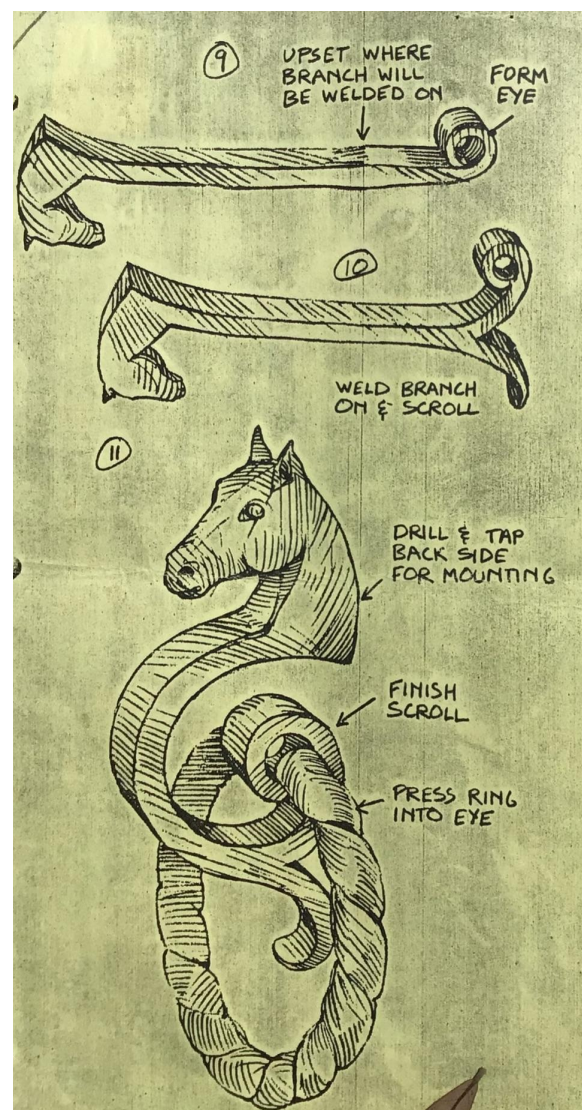
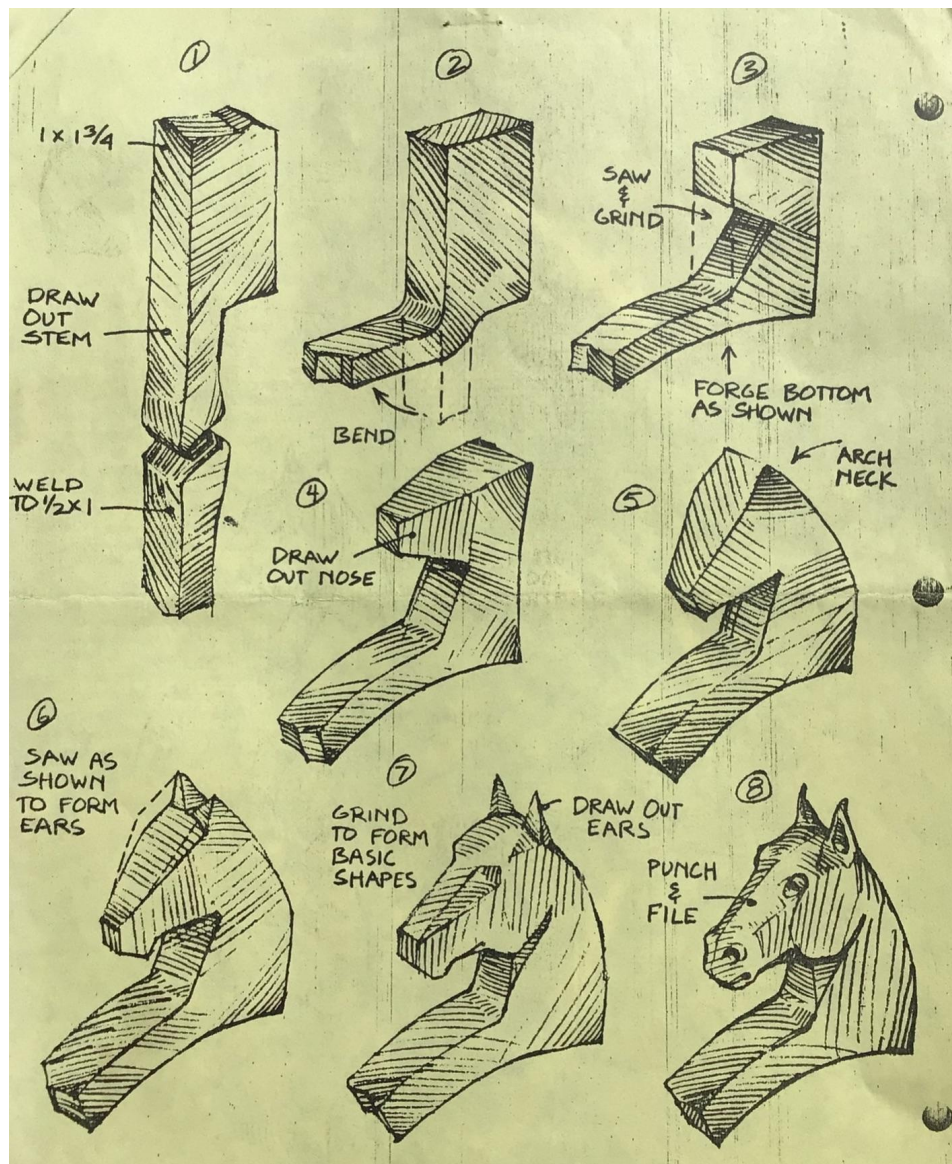
Photo 31: Finished Candle Holders

Forgin' Friends

Forged Horse Heads

March/April 2022

reprint from Philip Simmons Artist Blacksmith Guild - project by Jerry Hoffmann



I have used horse head forging for a variety of applications including door knockers, fireplace tools, tie ring mountings, and the gate handle shown here. Its been a while since I've made one of these , so I can't give exact Dimensions (The illustrations should give some idea of the correct proportions).

The basic "easier said than done" rule is to forge, grind, and file away everything that doesn't look like a horse! A few special punches and chisels are required for the mouth, nose, eyes, and ears.

Answer to trivia:

Gabriel, an African slave owned by one Thomas Prosser, owner of a large tobacco plantation called Brookfield in Hanover County, Virginia, was born into slavery in 1776 and trained as a blacksmith and carpenter. Described as a large man standing over six feet tall he was also one of the estimated 5% of slaves who were literate during this period of early America. Common during that time he was hired out by his owner to work in various local plantations and businesses, mostly foundries. Gabriel was able to keep a portion of his earnings for himself, but the bulk of it went to his owner Prosser. The hiring out allowed him to travel freely around the Richmond area and he was regarded by both white and black people as “a fellow of great courage and intellect above his rank in life”.

In African culture blacksmiths were both respected and feared as far back as the 6th century BC. Smiths were considered to have direct access to Ogun, the god of iron, warfare and metalwork. Blacksmiths knew the physical and spiritual secrets of iron and could forge the weapons and tools that made farming, hunting and war far more efficient activities garnering them great respect and social status.



“The Blacksmith’s Forge at Osiele”, *Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora*, <http://slaveryimages.org/s/yorubadiaspora/item/3450>

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At the beginning of the 19th century these beliefs were still quite strong among the enslaved people of Virginia.

The population of Richmond in that time period had slightly more people of color, enslaved and free, than white people and the black population had gained some in the form of refugees from the recent Haitian revolution. This successful revolution, considered a defining period in western history, caused great concern among slaveholders nationwide, rightly fearing such news could encourage America’s slave population to revolt. Doubtless Gabriel was well aware of this event being literate and well-traveled as he was.

So, in spring and summer of 1800 Gabriel began planning a revolt covering ten Virginia counties with the purpose of ending slavery in Virginia. Gabriel enlisted his brothers, both blacksmiths, as well as other area smiths and they began to literally beat their plow shares into dozens of swords and spears. Musket balls were also made to use in muskets they intended to steal. The plot involved hundreds of slaves that were to march on Richmond, taking control of the city, the Virginia State Armory, the State Capitol and kidnap governor James Monroe to hold as hostage for negotiating freedom. Gabriel instructed his followers to restrain from harming Frenchmen, Methodists and Quakers who were active manumission missionaries.

But on the day of the planned assault, August 30, 1800, mother nature intervened with heavy rains that flooded the area making travel near impossible. A human element also intervened in the form of two slaves who squealed to their owner of the intended plot. Their owner, Mosby Shepard, passed a warning to Governor Monroe who promptly called out the state militia which began rounding up the conspirators. Gabriel made his escape downriver toward Norfolk but was betrayed again by another slave who spotted him and he was immediately arrested and returned to Richmond. In all some seventy were arrested, charged with insurrection and conspiracy, and imprisoned to await trial.

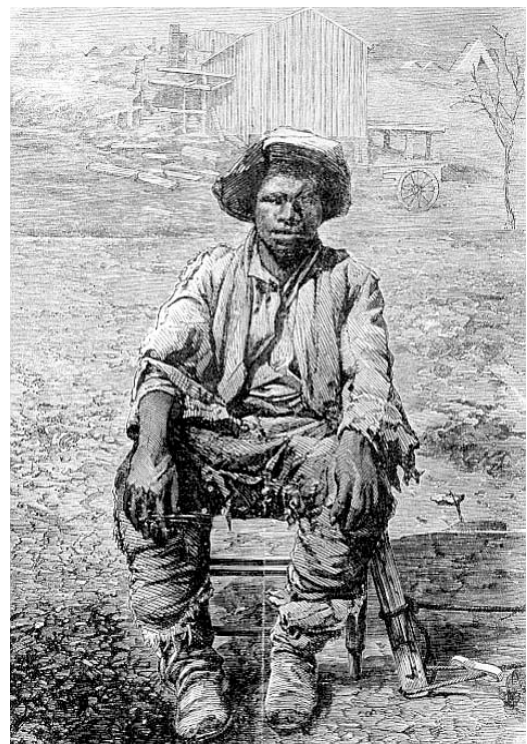
Their trial in this case was not a jury trial but was heard by five justices in a court of oyer and terminer. In the end Gabriel, his two brothers, and twenty-three other conspirators were hanged. As for the others, some were sold outside of Virginia, others were found guilty but were pardoned by the governor and twenty-five were acquitted. Two of the squealers were manumitted for their actions.

The rebellion, widely reported in newspapers nationwide, stoked fears of more slave revolts which compelled many slaveholders to greatly restrict travel, hiring out their slaves, meeting in groups on Sundays or after work and prohibiting education. In 1808 a law was passed in Virginia that required free blacks to leave Virginia within twelve months or be re-enslaved. James Monroe and Thomas Jefferson,

both slave holders, were concerned that having so many people executed would condemn them for indulging in “a principle of revenge.”

Gabriel’s rebellion is not noted for success having been thwarted before it could really start but it confronted directly the ideals of the American claim of freedom and equality of all men while still accommodating slavery. One of the conspirators is reported to have said that he had “nothing more to offer than what General Washington would have had to offer had he been taken by the British and put on trial”.

On the 202 nd anniversary of the execution of Gabriel and his followers the City of Richmond adopted a resolution to commemorate Gabriel as a “patriot and freedom fighter.” In 2004 a historical marker was approved for the spot of the executions and on August 30, 2007 Virginia Governor Tim Kaine informally pardoned Gabriel and fellow conspirators stating their actions in 1800 mirrored the ideals of the American Revolution that “it was worth risking death to secure liberty.” Shades of slave owner Patrick Henry’s immortal words, who survived his revolt.



Gabriel

Local Group Meetings

Triad Area Blacksmiths

Dixie Fairgrounds, Winston Salem, NC
Marshall Swaringen
marshall@swaringen.com
(336) 998-7827
1st Tuesday at 6:30PM for demos
3rd Saturday at 9AM for business & all day forging

Southern Foothills Blacksmiths

B2 Designs, Mooresville, NC
Steve Barringer
b2designnc@gmail.com
(704) 660-1560
2nd Sunday each month

Wilkes Teaching Forge

David's Shop-Sheet Metal Works, N Wilkesboro, NC
Lyle Wheeler
(336) 838-2284
ncchairmaker@gmail.com
3rd Tuesday in even # months, 6-8PM

Brasstown Blacksmiths

John C. Campbell Folk School, Brasstown, NC
Paul Garrett
pgarrett286@gmail.com
(704) 604-1777
3rd Tuesday in even # months, 5-8PM

High Rock Lake Blacksmiths

Jeep's Shop, Rockwell, NC
James "Jeep" Sabo
jim@jeepsforge.com
(704) 213-1097
2nd Saturday in even # months, 9AM

Triangle Blacksmith Guild

Raleigh-Durham, NC
Randy Stoltz
triangleblacksmiths@gmail.com
(919) 481-9263
We meet on the 2nd Saturday of every month except October

NC ABANA Meetings

Carolina Classic Fair – Sept 30, 2022
Winston-Salem, NC

3rd Qtr 2022 – August 20, 2022
TABS - Carolina Classic Fairgrounds
Winston-Salem, NC

North Carolina State Fair – October 13, 2022
Raleigh, NC

4th Qtr 2022 – December 3, 2022
Roger Barbour's Shop
Clayton, NC

You are welcomed to attend any of the local group meetings. Please contact the host to confirm date, time, and location. For all the latest events, visit our website at:

www.ncabana.org

July:

- 5** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 9** High Rock Lake Blacksmiths: 9am
Rockwell, NC
- 10** Southern Foothills Blacksmiths
 Mooresville, NC
- 12** Brasstown Blacksmiths: 5pm
Brasstown, NC
- 19** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC
- 23** Triad Blacksmiths: 9am
Winston Salem, NC

October:

- 4** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 8** High Rock Lake Blacksmiths: 9am
Rockwell, NC
- 9** Southern Foothills Blacksmiths
Mooresville, NC
- 11** Brasstown Blacksmiths: 5pm
Brasstown, NC
- 18** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC
- 22** Triad Blacksmiths: 9am
Winston Salem, NC

August:

- 2** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 7** Southern Foothills Blacksmiths
Mooresville, NC
- 16** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC
- 20** Triad Blacksmiths: 9am
Winston Salem, NC
- 20** NCABANA 3rd Q Meeting
TABS
Winston, NC

November:

- 1** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 6** Southern Foothills Blacksmiths
Mooresville, NC
- 15** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC
- 19** Triad Blacksmiths: 9am
Winston Salem, NC
- 19** NCABANA 3rd Q Meeting
TABS
Winston, NC

September:

- 6** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 10** High Rock Lake Blacksmiths: 9am
Rockwell, NC
- 11** Southern Foothills Blacksmiths
Mooresville, NC
- 17** Triad Blacksmiths: 9am
Winston Salem, NC
- 20** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC

December:

- 6** Triad Blacksmiths: 6:30pm
Winston Salem, NC
- 10** High Rock Lake Blacksmiths: 9am
Rockwell, NC
- 11** Southern Foothills Blacksmiths
Mooresville, NC
- 17** Triad Blacksmiths: 9am
Winston Salem, NC
- 20** Wilkes Teaching Forge: 6pm
N. Wilkesboro, NC

Calendar for 2nd Quarter

Key: *Local Chapter Meeting
 +Statewide Meeting
 ^Special Event

July						
Sun	Mon	Tue	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 ^

August						
Sun	Mon	Tue	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			

September						
Sun	Mon	Tue	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	

October						
Sun	Mon	Tue	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

November						
Sun	Mon	Tue	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			

December						
Sun	Mon	Tue	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

North Carolina Artist-Blacksmith's Association of North America



The Hot Iron Sparkle

Lyle Wheeler, NCABANA
5651 Boone Trail
Millers Creek, NC 28651

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