

THE VIRGINIA *Blacksmith*



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Disclaimer

Blacksmithing is a lot of fun, but comes with inherent dangers. All members, demonstrators, and guests are responsible for using appropriate safety equipment and for using safe working methods. Minors must be accompanied by a parent or responsible adult.

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On the Cover

Blacksmith Shop, The Pocahontas Corporation, Mines 33 - 34, Bishop, Tazewell County, Virginia August 1946

Source: National Archives and Record Administration



Coming Events

March 10 - 9 am - 1 pm

CVBG March Meeting
Banton-Smith Center for Blacksmith and Metal Arts
1600 Valley Rd; Richmond

March 25 - 2 - 4 pm

Historic Smithfield Plantation
1000 Smithfield Plantation Rd., Blacksburg

April 14 - 9 am - 1 pm

CVBG April Meeting
Banton-Smith Center for Blacksmith and Metal Arts
1600 Valley Rd; Richmond

April 15 - 2 - 4 pm

SWVABG April Meeting
Historic Smithfield Plantation
1000 Smithfield Plantation Rd., Blacksburg

April 28

CVBG Demonstration—Louisa Heritage Day
Louisa Historical Society
Louisa

Forging a Barrette & Stick

by Joshua Langfitt

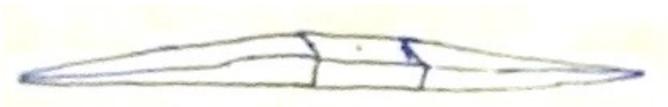
You'll need two 10" pieces of 1/4" X 1/2" flat bar, one for the barrette clip, the other for the stick.

Forge the Barrette Clip

Step 1: Draw a taper on both ends of one bar.



Drawing the taper - mark the center of the bar. Then mark a point 1/2" from the center on either side. Taper from this mark to the end, making a nice sharp point at the end. Repeat on the other side.



Step 2: Over the edge of the anvil, curl the end of the taper. Then reverse it and scroll your taper the hard way back towards your center mark. Repeat in the opposite direction for the other side.



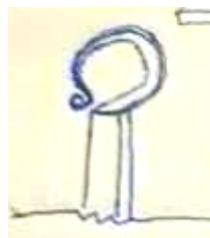
*Tip—when closing these scrolls, hammer with the peen on the outside edge of the loop. It will stretch that side and close the loop.

Step 3: Bow the clip so the stick will pass through both loops. I do it over the horn.



Forge the Stick

Step 1: Draw a taper on one half of the bar to make a scroll finial on the end of the stick.



Step 2: Taper from the scroll to the end but leave it a blunt chisel edge instead of a sharp point.



Mine tapers from 1/2" to 1/4" widthwise and from 1/4" to 1/8" thick.

Finishing

Clean it and oil it! Mine got wire wheeled and clear coated.



Joshua Langfitt is one of the resident smiths at Smithfield Plantation in Blacksburg, VA, and a member of the Southwest Virginia Blacksmith Guild.

You're welcome to make as many of these as you'd like for personal use and to learn; if you're going to sell them, though, please modify the design and make it your own.



Call for Entries!

2018 ABANA Conference Project

We are planning an Arbor Ring project for the 2018 Conference and we invite all ABANA Affiliates and members to participate.

The Arbor will be a gift for the Wedding Pavilion at the Meadow Event Park, the location of the 2018 conference. The rings should encompass the theme of Love, Tying the Knot, Doves, Wedding Bells, infinity symbol, etc.

We need 9 or more rings. They will be judged by a committee on the Arbor team. The SELECTED rings will be incorporated into the Arbor at the conference and all other rings will go to the auction.

If participants finish their rings early (i.e. before the conference), they may choose to mail them to:

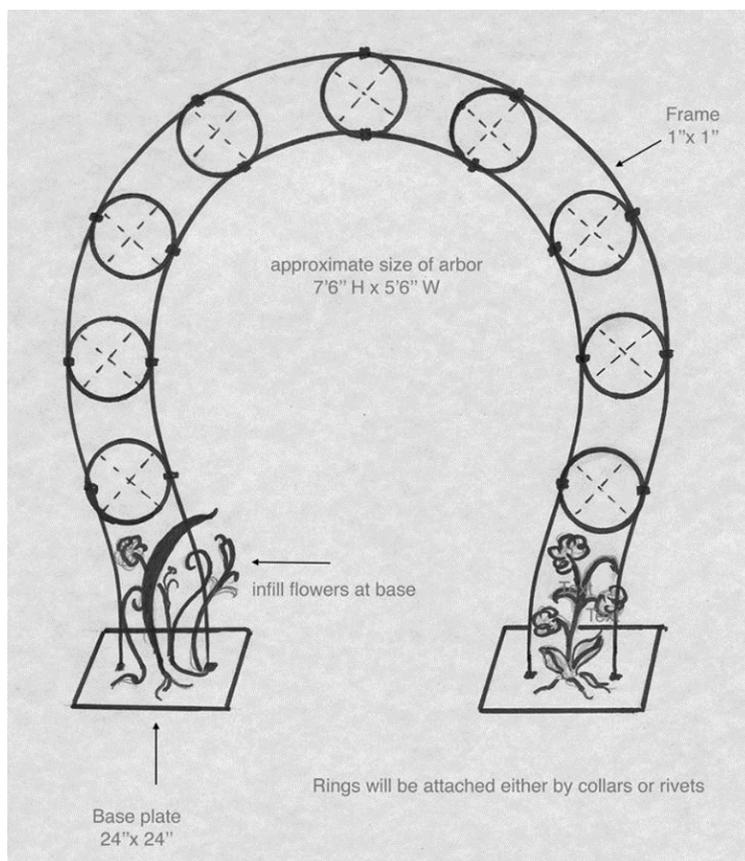
John Elliott-Arbor Project
13602 Bermuda Orchard Lane
Chester, Virginia 23836

for early judging of rule requirements. Submitting finished rings on the first day of the conference, June 27, 2018, is still acceptable.

Rules

- The Ring must be 1/4" x 1" bent on edge (the hard way). The outside diameter must be exactly 10".
- The Ring shall be either riveted, screwed, forge welded or made in any other traditional way.
- The infill design will be held in place with traditional joinery.

The Arbor will be constructed by Affiliates from the Virginia – DC Metro Area at the conference, with the winning rings attached and Arbor completed.



Forging a Nail Header

By Jerry Veneziano

There have been a number of people interested in making nails lately. Will admit, my first reaction to that is, “why?” I’ve made about 10,000 nails in my career, and the shine has long since worn off. But, OK—if you want to make nails, first you need to make a nail header. This article details how I make them; it isn’t the only way to make a header, but it works. Which is why I keep making them this way.

Steel: If you’re only making a couple nails, you can get away with making a header out of mild steel, or even wrought iron if you happen to have a ton of it laying around. A railroad spike? Sure, why not. Any more than that, though, and you’ll want something a little tougher. My choice of stock for headers is either coil springs, or recycled Far East import crowbars.

Process:

1. Bend a length of bar about twice as long as the bar is thick to a 90° angle. Upset to make a square corner (more or less, doesn’t have to be perfect.) Drive the short part of the L down so that it’s just a scoche above the parent stock, about half the thickness of the bar. Gently round the short part of the L.



2. Anneal the header. I do this by heating the header to cherry, then burying in wood ash and leaving it alone overnight. You don’t *have* to anneal at this point, but when I don’t, I end up burning drill bits.

3. Once it has cooled, I drill a pilot hole through the short leg of the L. Is this absolutely necessary? No. However, I find it helpful.



4. Using a square punch, punch a hole from the bottom the short leg of the L almost through the header. Flip the header over, then gently punch with the square punch from the top side (face of the header.) The top hole’s diameter will determine the diameter of your nails—you generally want somewhere between 1/8” and 3/16”.



Don’t have a square punch? No big deal. Make one.

5. Let the header cool. File or grind the face of the header smooth. You can give it a high polish if you want, but that’s unnecessary. What *is* necessary, though, is to take a needle file and gently relieve the 4 sharp corners of the square hole you just punched. Nothing extreme, just a pass or 2 in each corner. This reduces the likelihood of the header cracking. Don’t ask me how I know that.



6. Harden and temper the header. Heat it to blood red, then quench in oil (I use corn oil.) I draw the temper by reintroducing heat into the header, from the underside. Draw until the face is blue, then quench in oil again. Alternatively, of course, you can use an oven. I’ve never used one for this, so can’t advise you on how long to leave it at what temperature—experiment, find out and let me know!

You’re ready to start making nails.

Southwest Virginia Blacksmith Guild

swvabg@gmail.com

Serving Roanoke, Bedford, Blacksburg, Christiansburg, and all of southwestern Virginia

2017 Board of Directors

President

Jeremy Kilgore

Vice President

C. C. Cornet

Treasurer

Henry Bryant

Secretary

Mike Crigger

Find us on
Facebook!



Brad Baiser's Candle Holder

Meetings

3rd Sunday of the month - 2 - 4 pm

Meetings are held at either:

Great Road Craft Guild

1812 Big Spring Dr.

Elliston, VA 24087

Or

Historic Smithfield Plantation

1000 Smithfield Plantation Rd.

Blacksburg, VA 24060

(completely surrounded by the Virginia Tech campus)

In the News

Many thanks to everyone who turned out to build gas forges at our January and February meetings!

Our March meeting will feature Jeremy Kilgore forging pickup tongs at Henry's. April will see Josh Langfitt forging the barrette and stick featured in this issue! You don't want to miss them!



SWVABG Gas Forge Building, part 1



The January and February SWVABG meetings were dedicated to building gas forges. These are a few shots from those meetings.





Central Virginia Blacksmith Guild

Celebrating 20 years! - 1998 - 2018

1600 Valley Rd., Richmond

cvbgboard@gmail.com

2018 Board of Directors Meetings

2nd Saturday of the month - 9 am - 1 pm

President

Julian Cook III

814-769-9464

Vice President

Julian Cook, Jr.

Treasurer

Bruce Manson

Secretary

Tom Chenoweth

Communications Director

Bob Pennington

Librarian

Cory Goff

In the News

CVBG Gallery Show @ Art Works

Skylight Gallery,
320 Hull Street,
Richmond VA 23224

Delivery: June 18 - 19

Opening Reception: June 22, 2018, 7-10 PM Open to the public

Show Runs: June 22 - July 22 (Hours Tues - Sun, 12-6 PM)

**Commission of 35% on all sales

Great opportunity for CVBG members! We have been invited by Jessie Boyland, Gallery Director of Art Works in Richmond to showcase the guild's skill this summer in the Art Works SkyLight Gallery. We are looking for 10-20 (dependent upon size) finished works to exhibit (no theme, just bring your "A" game!). Individuals may submit an artist statement and up to 3 original pieces for inclusion with title, size, material(s), and price. Tom Chenoweth has offered to assist with pricing of artworks if anyone would like advice. Pedestal or wall-hanging works are preferred.

We would like to gather all of the works at our May meeting for a group critique to refine the final submissions. If interested, please contact Julian (cvbgboard@gmail.com) or Erin (ehallo1@hotmail.com) for more information.

"I HAVE BEEN IMPRESSED WITH THE URGENCY OF DOING. KNOWING IS NOT ENOUGH; WE MUST APPLY. BEING WILLING IS NOT ENOUGH; WE MUST DO."

• **LEONARDO DA VINCI**

Model of a forging hammer designed by Leonardo, from "Da Vinci Live!" at the Science Museum of Virginia.



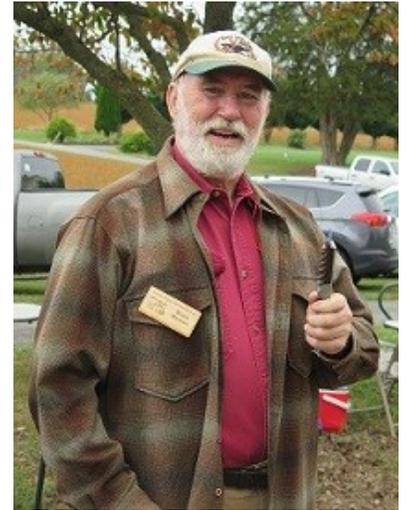
CVBG on the web

www.cvbg.org • facebook.com/cvblacksmith/ • pinterest.com/cvblacksmith/ • zazzle.com/cvbgstore

CVBG Member Highlight: Bruce Manson

By Erin Hallock

I recently had the opportunity to question our CVBG Treasurer about his personal history and evolution in the world of blacksmithing. Many of our members have gotten to know Bruce over the years, but on top of his involvement with the guild and producing high-quality works, Bruce is also an insightful mind and incredibly approachable individual. As a “newbie” myself, I appreciate the welcoming openness of those with more experience here, and I hope any new members will seek these interactions out as well. It was my goal with this interview to reveal some of the origins behind what pulled him in and helped develop the skills and drive to put hammer to metal.



Erin: Where did you grow up? Any siblings?

Bruce: Born, raised, & grew up in Dinwiddie County, near Petersburg, Virginia. I have a brother, six years older than me.

Erin: At what age did you realize art making was important to you? Have any of your family members been “creatives”?

Bruce: Not sure I ever considered art as important, but, as long as I can remember, I have valued creativity and making things. I appreciate the creativity that is reflected in art – more in the sense of how to take a conceptual idea and turn it into a physical object – be it a painting, sculpture, tool, musical piece, or a utilitarian object. Perhaps this is more of a craftsmanship than an artistic viewpoint. My father was a machinery designer/engineer. He worked in a variety of industries – WWII military equipment design, tobacco processing, manufacture of packaging machinery, eyeglass production, and hospital buildings & grounds maintenance. Dad was usually tinkering with something or working on repairing objects for friends. My mother was a creative person – woodworking, played piano, knitting, painting, and raising two boys. My brother was musically inclined and an accomplished bassoon player. In his high school years he learned to make his own bassoon reeds (a highly specialized and technical skill). Someone was usually making something around our house (mostly me making a mess).

Erin: What was your obsession as a young child and has that played a part in becoming a Blacksmith? (For example, my obsession was and still is a sensory experience, visual like always staring

off at something and daydreaming, or tactile like needing to squeeze handfuls of wet sand at the beach.)

Bruce: I just liked building things and taking things apart to see how they were made (many times not too successful in reconstructing them, though). My early experience with a forge was cranking the blower of my father’s forge to melt lead for fishing sinkers. We didn’t do any forging that I recall, other than occasionally heating a piece of metal to bend or straighten it. My interest in blacksmithing began with a Boy Scout camp in the late 1990’s. Our troop was at a Mountain Man outpost at which the counsellor had a small brake drum forge and a railroad track anvil, some coal, and a small pile of scrap metal pieces. Nobody had been using them, so in our spare time, we fired the forge and made some very crude hooks. The boys were fascinated. When we returned home, my co-scout leader John Bottoms (a.k.a “Grizzly”) and I dug out Dad’s old forge and anvil....and things just grew from there. We eventually chartered a Scout Venture Crew with a focus on Mountain Man culture and blacksmithing. As many blacksmiths can attest....once bitten by the smell of coal smoke and hot metal, it’s in your blood and hard to shake off.

Erin: When starting on this path did you go through any directed training classes (something like college or trade school) or are you “self-taught”?

Bruce: No formal metalworking, trade school, or artistic training. My friend, “Grizzly” Bottoms had joined Central Virginia Blacksmith Guild earlier and

invited me to a CVBG meeting at Tom Boone's shop in 2005. The demonstrations have been an important part of my learning. What I have learned has come from observation at blacksmithing events, a lot of reading (both books and internet), LOTS of questions to other smiths and artists, and most importantly, hands-on time at the forge. Listening and practicing the techniques. Getting a feel for how the metal moves, how the temperature of the metal affects the ability to shape it, when to hit and when to quit.....are all things that can't be conveyed in a book or video. I try to attend classes and demonstrations by accomplished blacksmiths and artisans whenever possible. I take lots of photographs and refer to them frequently.

Erin: Is there someone who mentored you in the early or later stages of your blacksmithing development?

Bruce: Not really. I have learned a lot from interaction with CVBG members and demonstrators at blacksmithing events.

Erin: Are you a career artist or have you had other jobs that supported creative thinking? Have you exhibited your work and are you willing to do so in the future?

Bruce: I worked in construction and manufacturing jobs my entire working career. As a mechanical engineer, creativity is an important element in providing solutions to problems or designing new equipment or installations. Project planning and organizing were a large part of my work responsibilities, which provided a sound background in logical thinking and attention to details. And a strong emphasis on safety, ergonomics, and practical solutions have also served my blacksmithing endeavors well.

I have displayed some of my work at Guild meetings. In December 2017, I participated in a multi-media arts and crafts display at Lewis Ginter Botanical Garden "GardenFest of Lights" along with Guild members Jerry Veneziano and Nick Vaughan.

Items for display at Lewis Ginter Botanical Garden



Erin: How long have you been a member of CVBG, how long the treasurer? Have you held any other positions in this guild or been involved with other groups?

Bruce: I joined CVBG in 2005 following the meeting at Tom Boone's shop I attended at the invitation of my friend John "Grizzly" Bottoms (..once you're hooked...you're hooked...). As I mentioned earlier, I take lots of photographs. I was sharing copies of the photos taken at CVBG meetings with the shop owners and with the newsletter editors for use in the CVBG newsletters. That evolved into a CVBG Board of Directors position. I have continued as "primary" photographer at Guild events and now post photos of our events on the CVBG FaceBook site. I have been CVBG Treasurer since 2013. I am a member of the Artist Blacksmith Association of North America (ABANA).

Erin: How do you feel your artwork or your approach to creating it has evolved over the past 5-10 years?

Bruce: A main focus in my blacksmithing and metalwork has been the tools, equipment, fixtures, and "gadgets" associated with the craft. I consider myself a "gadget guy". I love tools and machinery and the creative processes that lead to practical, functional solutions to achieve a desired end result. The skill-sets that I admire most are those of the machinist and the blacksmith. Both those craftsmen (and only these crafts) are capable of creating and applying the tools of their trade starting from the

primal elements – earth, water, wind, and fire. That said, a tool should not only be utilitarian, but it should also be crafted as artfully as possible. The feel and look of a tool that not only works well, but is also beautiful is indeed a thing of art. The Shakers have a philosophy that an object must be simple, functional, and beautifully crafted. In the last few years, my interest in the artistic side of metalworking has grown. Seeing some of the incredible iron work produced and displayed at events like the ABANA conferences and other galleries has inspired me to create more artistic pieces. The ability to move and shape metal and to create objects that are challenging and pleasing artistically has highlighted my interest. Stretching my skills and creative thinking has become more and more compelling.



Photos of the ring submitted for the 2016 ABANA Conference in Salt Lake City. It was part of a project at the conference to build a handrail for one of the historic buildings at the Utah State Fairground, where the conference was held. The rings selected from those submitted were incorporated as elements in the handrail

Erin: Who or what do you see as having a major influence in your work?

Bruce: Not sure how to answer this question. As I mentioned, seeing the variety, complexity, and beauty of iron work being produced by accomplished artisans has been inspirational.

Erin: Is there a particular artist/artwork that inspires you?

Bruce: I don't know (or recall the names), but there are many. And I continue to meet them.

Erin: Is there a particular guild member that inspires you?

Bruce: This is not a fair question. My answer is that ALL of them inspire me. "The wise man said, **“You can learn something from everyone....From some you learn what to do....From others you learn what not to do....But you can learn SOMETHING from everyone”**. I have learned a lot from those in the Guild more experienced than me. I always learn from helping someone who is less experienced than me. I find that inspirational.

Erin: Do you have a favorite self-made piece and what about it highlights it in your collection? How would you feel about cutting it apart and making something new from it?

Bruce: I think my favorite piece is the music stand I made for my church choir director. It was the culmination of a creative idea, a practical object, and a test of my blacksmith/metalworking skills. It stretched my imagination and my metalworking "comfort zone". And it gave me an opportunity to try techniques that I had not ventured to attempt previously.

....about cutting it apart....Hell NO! Besides, it doesn't belong to me now.



Erin: Do you have any advice for someone new to metal-working or new to CVBG?

Bruce: Look. Listen. Read. Ask. Try. Practice. Practice some more. Then, practice some more....

Master the fundamentals, don't just learn how to do it once and then think you can move on to another skill.

Hands-on experience is crucial to learning blacksmithing. You can't learn it from a book or video or a TV show alone. You have to get the feel of the tools and how the metal moves and how your body plays into the equation. Only through repetition can your mind, your body, the tool, and the metal become one and accomplish what you intend.

Do your thinking in the fire and your working on the anvil. That means you should be planning your moves, finding and arranging your tools, thinking about how and where you are going to strike (or bend or twist or...) WHILE the metal is heating in the forge. Then, when you remove the hot metal from the forge, you are ready and IMMEDIATELY begin to work (not fast, but get to work – your metal is cooling quickly).

Don't get upset by criticism. Blacksmiths are a unique community who want to help and share their knowledge and experience with others. Listen to what they offer and incorporate it to improve your skill-set. However, remember what "The Wise Man said..." (above). That is where the "Ask" comes from. If something feels wrong, ask – check it out.

Erin: What are some of your trusted places for obtaining material and tools?

Bruce: Gale Welding & Machine Co. in Petersburg, Va. is the place I go for steel shapes, bars & welding gasses. They are convenient to my shop, good to deal with, don't have a minimum charge, will cut if needed, and they have a pretty extensive collection of drops & odd pieces they let me pull through. I order tool steel from a variety of places, mostly over the internet, since I only use small quantities. I like to make my own tools when possible. I enjoy getting old tools & equipment and rehabilitating or repurposing them. Tailgating at blacksmith events is

a good way to pick up tools. Amazon, McMaster-Carr, and (for me rarely) eBay are also sources.

Erin: What is your favorite part about the guild and what would you consider tweaking or changing if anything?

Bruce: I enjoy going to members' shops and seeing their tools, equipment, and set-ups. That is usually good for getting new ideas. Also, the demonstrations at Guild meetings are interesting. It is good to pick up tips and pointers or new techniques. Some are inspirational or trigger an idea worth trying out.

Erin: I admire the quality of work in all the photos you sent me, but especially in the creation of your own tools (because I haven't had the experience of making my own tools yet, until recently with the cold chisel and hot punch in Blacksmith Bootcamp). Do you feel more drawn to the technical aspects or artistic interpretation in your work? While viewing others work?

Bruce: Obviously from the photos and comments above, the technical and craftsmanship aspects are things I spend a lot of time & focus on. I have often told myself (and others) that I think I can make just about anything once I see it. I haven't been as confident about being able to imagine or create the concept for art objects. However, I feel myself more and more drawn to the artistic possibilities.



A post vise stand and work table currently in use at the Banton-Smith Center.



A belt grinder I built for myself and use regularly

Erin: What is one thing you're terrible at, or used to be terrible at?

Bruce: Basketball...never liked it anyway.

Erin: Travel can have an incredible impact on thinking, attitude, or artwork. Where have you found inspiration in your travels?

Bruce: I find myself looking for and looking at ironwork wherever I go now. It is interesting and fascinating where one can find ironwork of all kinds and quality...many times in places you wouldn't expect to find it. Probably the most inspirational place I have visited (from the artistic and craftsmanship perspectives) is the National Cathedral in Washington, DC. The Guild has taken the Cathedral "Ironwork Tour" twice. The quantity, size, intricacy, and variety of the ironwork is awe-inspiring and jaw-dropping. "How did they DO that!" comes to mind over and over.

Erin: Aside from the "typical" tools of the trade, what do you find yourself utilizing most in the creation of your work?

Bruce: My mind. The ability to imagine and visualize what I want to accomplish and then figure how to turn the idea into reality. The tools and equipment are merely the means to make it happen. (Yeah.....easier said than done....)

Nail Making

Most nails were made from 1/4" sq rod; larger spikes of course call for larger stock. The process of making them, though, remains the same regardless.

With a forging heat, place your rod at the edge of the anvil. Use half-facing blows, turning 1/4 turn back and forth, to draw out a point on the rod. You only need to work 2 sides of the bar; physics teaches us that the anvil will work the other 2.



Pull the rod back to the other side of the anvil.

Hammer a notch on 2 sides of the rod about an inch back from the point. (Adjust this depending on the size nail you're making.) Then draw out the shaft of the nail, from the notch to the point.



Cut the stock on the hardy, about 5/16" back on the parent stock from the shaft of the nail. The orientation of the shaft is important (see illustration,)



Slip the shaft through the hole on your nail header, then separate the nail from the parent stock. (If you don't have a nail header, see *Forging a Nail Header* elsewhere in this issue.) Place your header on your anvil, with the shaft of the nail going through the pritchel hole. Strike 1 or 2 blows straight down on the head of the nail to flatten it, followed by 1 blow on each corner to facet the head.

Pop that nail out. While it's cooling, move on to your next.

Regional Blacksmithing Events!

BGOP Spring Fling

April 20, 21 and 22

Frederick County Fairgrounds

155 Fairgrounds Rd.

Clear Brook, VA

Demonstrators:

Peter Ross, retired Master Blacksmith from
Colonial Williamsburg

Richard Sullivan, Master Gunsmith from
Colonial Williamsburg



THE HAMMER IN - A GATHERING OF BLACKSMITHS

Clifton Forge School of the Arts

Share the art of blacksmithing.

Hosted by GLEN BRYANT, our resident blacksmith.

APRIL 14th, 2018

Saturday 10am-3pm

In THE MILL, the School's repurposed 100+ year old lumber mill.

BLACKSMITHING DEMONSTRATIONS.

Blacksmith supplies & other trade related vendors are welcome to tailgate sell.

"IRON IN THE HAT" raffle supports event costs (we'd love for you to bring an item to donate).

FEE: \$5 at the door; children under 12 are FREE. FOOD: Roller's Bar-B-Q.

QUESTIONS: Call the school at 540-862-7275.

PLACES TO STAY and AREA INFO: <http://www.visitalleghanyhighlands.com/stay>

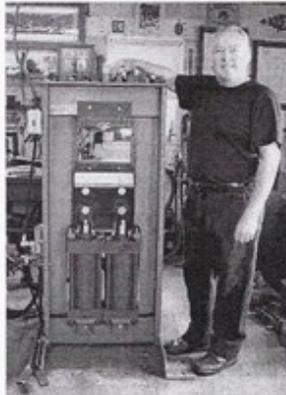


30th Annual Blacksmith Days

May 19 & 20, 2018
Carroll County Farm Museum
Westminster, MD



Randy McDaniel and Ken Schwarz
"A look back at where it all started"



Registration form, PayPal, and additional information also available soon at www.bgcmonline.org
No pets are allowed on the Farm Museum Property

Learning from the Past

ABANA Conference
June 27-30, 2018
Richmond, VA

2018 ABANA

1973 ABANA

Forging to the Future



VIRGINIA INSTITUTE OF BLACKSMITHING

200 W. 12th St., Waynesboro, VA 434-960-9718 vablacksmithing.org

April 14 & 15 — Campfire—Rotisserie

April 21 & 22 — Build a Hatchet

Build your own hatchet! This course will cover forge welding, lamination, mechanical joining, and tool making. A handle will be provided so students can leave with a complete tool. This course is suitable for the ambitious novice or the experienced beginner. We do not recommend this course to young smiths (10 yr) unless that smith is ready for some serious physical work! This course has been completed successfully by young smiths in the past. Those smiths have been really motivated. Class includes safe shop practices, fire management, efficient hammer techniques and basic forging. All safety equipment and materials provided.

April 28 & 29 — Build a Spear

Make a spear head. This is a beginning level course suitable for the novice and up. There will be a lot of hot forge work in this class. Also covered will be shop safety, fire management, and hammer control. A dowel will be provided for each spear head.

May 12 & 13 — Campfire Cookset

Perfect for Summer Camp Cooking! This class project is a campfire cooking tripod, S-hook(s), fry pan, spoon, and fork. Students will learn bending, drilling, tapering, hardening, and tempering. The Spoon is the most difficult part of this project for a novice blacksmith. If there is time, it will be attempted. Class includes safe shop practices, fire management, efficient hammer techniques and basic forging. All safety equipment and materials provided.

May 19 & 20 — Build a Hatchet

May 26 & 27 — Build a Helmet

Build your own helmet! Starting with a simple design, you can customize this helmet to your tastes. This is a beginning level course suitable for novices including young (10 years old +) smiths. Techniques include: cutting and building to a template, riveting, sheet metal shaping, offsetting, texturing and drilling, to name a few. Class includes safe shop practices, fire management, efficient hammer techniques and basic forging. All safety equipment and materials provided.

Visit vablacksmithing.org for more information

Coming Soon to the Banton-Smith Center!

March 15 - 5 to 7 p.m. - 3rd Thursdays at Shockoe Valley Manufacturing

SVM opens its doors to the general public to see what the Makerspace is all about. We'll be open for visits; open forge time for CVBG members. Sales allowed. Forges shut down at 7.

Wednesdays, April 11 - May 23 - 6 - 9 p.m. - Blacksmith Bootcamp CVBG Members - \$200

Basic training for blacksmiths! You'll make several projects for the home, kitchen and workshop, all while being introduced to many of the most common techniques used in blacksmithing: drawing, upsetting, bending, cutting and punching, heat treating and forge welding. And you'll have fun doing it! No class Wednesday, May 9.

April 15 - 10 a.m. - 5 p.m. - Gas Forge Building Workshop Material Fee - \$150

Need a forge? Or another one? This workshop is for you. Come build your own Ammo Can Forge, while learning the techniques needed to upgrade later. All materials and tools provided.

April 19 - 5 to 7 p.m. - 3rd Thursdays at Shockoe Valley Manufacturing

May 19 - 10 a.m. - 2 p.m. - Introduction to Blacksmithing CVBG members - \$25

Always wanted to try blacksmithing? Here's your chance! The class will cover the tools of the trade, safety, and basic techniques. This will be a hands-on class; everyone will go home with a completed project!

July 6 & 7 - 9 a.m. to 5 p.m. - Forged Fashion with Ellen Durkan Guild Members - \$200

Class will focus on making something wearable. We will go over various forging, forming, riveting techniques. We will discuss design ideas and how to complete them, feel free to come with a design in mind or just sort it out as you learn new techniques and how to apply them. Class welcomes both beginners and advanced students.

Banton-Smith Center for Blacksmith & Metal Arts

1600 Valley Road, Richmond

New events are added all the time! For more information, visit [facebook.com/BantonSmithCenter](https://www.facebook.com/BantonSmithCenter), or contact Jerry at bantonsmith.center@gmail.com or 540.872.3729

Call for Entries—Gallery Flux - Ashland, VA

New Art from an Old Craft

Gallery Flux and ABANA are hosting a national juried exhibit of forged iron (and other forged metal) art created by living artists. The exhibit will open Friday, June 1, 2018 with a reception in the evening and run through June 30, 2018. There will be a special cocktail reception on June 27 for folks arriving early to our Conference in Richmond. Artists are responsible for shipping or delivering work to and from the gallery. Unsold work may be picked up at the end of the ABANA conference, July 1, 2018 9am till 11am.

Deadline for submissions is April 7, 2018.

<http://www.galleryflux.com/SlideSubmission.cfm>

We are looking for forged metalwork that includes both skilled craftsmanship and creative design. Work can be functional or not. Gallery flux is a commission gallery all work need to be for sale gallery split is 60/40 with 60% going to artist.

CVBG Membership Application

Name:	H#	M#
Street:	Email:	
City:	State:	ZIP:
How would you like to receive your newsletter?	Paper <input type="checkbox"/>	Electronic <input type="checkbox"/>
Are you willing to host a CVBG gathering?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Are you willing to demonstrate for a CVBG gathering?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Suggestions for CVBG demonstrations: _____ _____		
Are you a: Professional <input type="checkbox"/> Hobbyist <input type="checkbox"/> Just interested <input type="checkbox"/> Other _____		
<p>Central Virginia Blacksmith Guild Liability Release Form</p> <p>I, the undersigned, realizing the potential hazards involved in the craft of blacksmithing, will not hold the Central Virginia Blacksmith Guild, it's officers, demonstrator(s), or host(s) responsible in the event of any accident or injury incurred during an association function or at any time a sponsored activity concerning blacksmithing or metalworking is occurring. I am aware of the requirement to wear safety glasses during association demonstrations and will do so. I am aware also of the possibility of hearing damage due to the nature of the craft and accept the responsibility of taking the necessary steps to protect my hearing. It will be my responsibility to inform any family member or guest that I may bring to a demonstration of these potential dangers and advise them of all necessary precautions.</p>		
Signature _____		Date _____
<p>RETURN COMPLETED FORM TO- CVBG Karen Smart 2705 Buckhorn Hills Maidens, VA 23102</p>		<p>DUES= \$25</p>

SWVABG Membership Application

Name:	Home#	Cell#:
Street:	Email:	
City:	State:	Zip:
<p>Southwest Virginia Blacksmith Guild Liability Release Form</p> <p>I, the undersigned, realizing the potential hazards involved in the craft of blacksmithing, will not hold the Southwest Virginia Blacksmith Guild, it's officers, demonstrator(s), or host(s) responsible in the event of any accident or injury incurred during an association function or at any time a sponsored activity concerning blacksmithing or metalworking is occurring. I am aware of the requirement to wear safety glasses during association demonstrations and will do so. I am aware also of the possibility of hearing damage due to the nature of the craft and accept the responsibility of taking the necessary steps to protect my hearing. It will be my responsibility to inform any family member or guest that I may bring to a demonstration of these potential dangers and advise them of all necessary precautions.</p>		
Signature _____		Date _____
<p>RETURN COMPLETED FORM TO- SWVABG 6585 Stoneskeep Lane Elliston, VA 24087</p>	<p>DUES= \$5</p>	

Marketplace

Have something to sell or trade? Contact your guild officers to get it listed here!

YESTERYEAR FORGE

www.yesteryearforge.com



www.blacksmithsupply.com



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Anvils & Swages

fortvauseoutfitters.com

The Virginia Blacksmith is a joint publication of the Central Virginia Blacksmith Guild and the Southwest Virginia Blacksmith Guild.

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