



January 2003

The Florida Clinker Breaker

FLORIDA ARTIST BLACKSMITH ASSOCIATION
AN AMERICAN ORGANIZATION

Established May 18, 1985

President's Message - January 2003
by **Bob Jacoby**

I've given up on New Year's Resolutions - they just don't work for me. Instead I pick out themes for each year and live within that theme for the year. At work this year my theme is "Ready of Change" - not that I'm looking to change anything in my career, but with an uncertain economy, the likelihood of change for any of us, is pretty high. "Ready for Change" will help me to focus on managing my personal finances and keeping an eye out for new opportunities. My joke is that I've never lost a job - I've always known where the job was, sometimes they just stopped paying me to go there! Again, there's nothing wrong with my job at the moment, but "Ready for Change" will help me focus on the right things in these uncertain times.

Similarly, I'd suggest that in 2003 that the Florida Artist Blacksmith Association build on our 2002 conference theme of "A Family Forged in Fire". In 2003, "Fellowship at the Forge" will help us to focus on that which is vitally important, and probably the most rewarding aspect of blacksmithing for the majority of us - the friends we've made in pursuit of the craft. Unlike "book learning" there is no way to develop a skill-based craft without working side-by-side with one who is more experienced than yourself. In working side-by-side, we not only learn about the craft, but also about the craftsman himself - things like problem solving, work ethic, integrity, courage and pride - things that books can expound upon at length, but can never teach.

One of the most moving events in my recent memory was when Bill Stapleton spontaneously eulogized his good friend Mike Schmidt while Bill was working at

the forge in Barberville. It was unplanned, there was no script, just honest words spoken from the heart. My sincere hope is that each of us will have the privilege of friendships like this. In 2003 let's all work to rekindle old friendships, deepen existing friendships and make new friendships by sharing our enthusiasm for the craft with new people. We're going to publish an updated membership directory early this year. Let's invite new friends to our meetings, invite other members to work in our shops, and call people who we always enjoyed talking with at meetings, but haven't really gotten to know very well.



Bob Makes New Friends

Finally, on an administrative note: We'll have our first quarter FABA board meeting on February 15th at Yesterday Village (SE Region). There will be no FABA board meeting at the January 25th statewide meeting at Iron on the Edge Studio (SW Region) - see article in this issue or visit www.blacksmithing.org for details. Yes we've got two statewide meetings scheduled in the first quarter - it was a scheduling issue and we wanted make sure that we didn't miss any of the quality programming that was available. Ideally, we'd have one statewide meeting scheduled each quarter. However, as with most things in life, the ideal is seldom realized so we just go with the flow and enjoy ourselves!

Happy and safe forging!

Upcoming Events

The calendar includes events of interest to the blacksmithing community. Florida Artist Blacksmith Association (FABA) sponsored events are highlighted in bold typeface. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular monthly meetings in each region (except that we all try to get together at one Statewide Meeting each quarter) on the following Saturdays of each month: NE- 1st, NW-2nd, SE-3rd, SW-last. The actual dates may vary from month to month; check the schedule below. Our meetings are informal gatherings around the forge. Prospective members are always welcome. Come for all or any part of a meeting, bring your tools, or just watch. Most meetings run from 9AM to 4PM, and you'll need to bring a lunch if you stay all day, unless otherwise noted. If you have any questions about meetings, please contact the Regional Coordinators listed below:

Northeast Region:	Kent & Melanie Owen	352-307-2033	Oak1954@aol.com
Northwest Region:	Billy Christie	850-421-1386	chriswood@talweb.com
	Ed Crane	850-893-3212	NCrane8364@aol.com
Southeast Region:	Dick Loughlin	772-287-2224	-no email-
Southwest Region:	Erik Flett	941-437-3844	-unknown-

February 2003

NE	Feb 01	Juan & Linda Holbrook's Shop, Gainesville
NW	Feb 08	Bryant & Suzanne Conner's "Bar C Ranch", Lloyd, FL
SE	Feb 15	Yesteryear Village - Quarterly Meeting
SW	Feb 22	to be announced

Extended Forecast

NE	Mar 01	Pioneer Art Settlement - Barberville
NW	Mar 08	Panhandle Pioneer Settlement, Blountstown, FL (9:00 C.S.T.)
NE	Apr 05	Transportation, Tools, and Trades - Barberville
NW	Apr 12	Statewide meeting: Payton Forge, Monticello, FL.
NE	May 03	Steve and Kimmie Bloom's Shop, Gainesville

May 15th- 17th **SOUTH EASTERN REGIONAL BLACKSMITHING CONFERENCE**
 in Madison, Georgia.: contact Barry Myers, 2003 SERBC Chairman;
 BLMYERS647@netscape.net

NE	Jun 07	Pioneer Art Settlement - Barberville
NE	Jul 05	Pioneer Art Settlement - Barberville
NE	Aug 02	Pioneer Art Settlement - Barberville
NE	Sep 06	Pioneer Art Settlement - Barberville
NE	Oct 04	Pioneer Art Settlement - Barberville
NE	Oct 11	Faba Conference
NE	Nov 1-2	Jamboree - Barberville
NE	Dec 06	Christmas Gathering- Allen and Chloe Hardwick's Shop or Home

“Other News and Goings On”

NEWS FROM THE NORTHWEST

The Northwest Region of FABAs met on Saturday, January 12, 2003, at Jeff and Brooke Mohr's, Mockingbird Forge, outside of Crawfordville, Florida. The day started out cold and was overcast all day. But between the bonfire and the coal fire in the shop, it wasn't bad at all. We had a total of 24 people sign in but several more showed up that neglected to sign the sign-in sheet.

I want to be sure and say a big thank you to Ray Roberts and Mary Ellen Anderson for the great job they did taking care of the “Iron In The Hat”, which brought in a total of \$113.00.

The first demonstrator was Jeff Mohr, who demonstrated how he forges his beautiful leaves and acorns. He then showed how to make a flat circle out of flat bar stock so that it will come out to the desired size. This was a smaller version of one he just finished for a beautiful chandelier that he was shipping to Chicago. IMPRESSIVE!

The next demonstrator was Ron Childers who made a rattlesnake from a recycled piece of re-bar. This was an interesting project with a couple of surprises. It would have gone a little smoother if only I could have remembered which way to twist the re-bar. Thank you Ron for your rattlesnake demonstration.

Brooke and her helpers provided a delicious lunch. We had oysters roasted over an open fire, hot dogs on the grill, and the covered dishes, which were brought by the people in attendance. It was a delicious lunch. Thank you Brooke and helpers!

After lunch, I gave a demo on the process I learned in the “Critter Class” which was taught by Joe Miller at the John C. Campbell Folk School in North Carolina; this is one way of making a three-dimensional animal out of sheet metal. This process is quite time consuming but the results can be great and you will have a form to use for future projects. Next, I forged a bud vase holder out of 3/8 round. This is a metal stand with a small leaf forged at the top that holds a glass test tube in which the flower is placed.

Two boys tried their hand at forging out a stake hook and an s-hook. Nice work.

Thanks to Jeff, Brooke, and Jessica Mohr for a very enjoyable meeting.

I'll see you at the next meeting that will be held at the Conner's Bar C Ranch.

Billy Christie
NW Regional Coordinator

P.S.

The February 8, 2003 meeting will be held at the Conner's Bar C Ranch, Lloyd, FL. Our host and hostess, Bryant and Susanne Conner, will provide the meat so please bring a covered dish and your “Iron In The Hat” items. Should be a lot of fun!

“Other News and Goings On”

“Other News and Goings On”

“Announcements, Ads and Additions”

Any Interest in a Treadle Hammer Workshop?



FABA member Jim Dunmire is interested in a treadle hammer workshop to build Clay Spencer's new vertical-motion treadle hammer. Jim has contacted Clay who shared the project description below. If you're interested in participating in a treadle hammer workshop, please contact Jim Dunmire (fax: 407-971-0146; jim.dunmire@prodigy.net) and let him know - email is preferred. If we've got sufficient interest, and can locate a shop to host the workshop, we'll move forward.

Most workshops have been 24 people, lowest about 12, highest 33. Cost depends on number of people; usually lower with more people, but also depends on material cost. Some groups were able to get significant donations. Range has been from \$325 to around \$450. The \$450 included meals and two hammers for the shop owner.

Recently the material cost for me [Clay] has been about \$260, including anvil stock at \$0.15 per pound. You might get some cost savings by buying in bulk, but if you have more work done by outside shops the costs go up. The schedule generally has been to start Friday morning, work Saturday all day and finish mid day on Sunday. Numbers are then draw out of a hat for hammers and we load finished hammers Sunday afternoon.



Little Giant Power Hammers

Little Giant Power Hammers, Two 25 lb. new and older models. Rebuilt with new babbitt, bushings, pins, springs, dies, keys, and, etc., as needed.

Please call for further description or information. Mel Wilber, Tallahassee, FL. (850) 668-0040.

Walt Anderson Scholarship Now Available

The Walt Anderson Scholarship is now available for the year 2003! This Scholarship was established by the FABA Board in honor of the memory of Walt Anderson, one of FABA's charter members. The scholarship's purpose is to further the craft of blacksmithing and is available to any FABA member in good standing.

The Award is limited to actual cost or \$750, whichever is less. The Award may be used for tuition, materials, room and board and transportation (paid at a rate of \$.29 per mile or actual cost of public transportation, whichever is less).

The successful applicant must have convinced the FABA Board, through a written application, that their past experience in blacksmithing is sufficient background upon which additional formal training will enhance the applicant's potential for furtherance of the craft; and the schooling sought is appropriate to that purpose. A formal application blank can be obtained from me, Chair of the Scholarship Committee. However, a simple "Letter of Application" will suffice provided it contains at least the following:

1. Name, address and phone number of application;
2. Brief statement of past experience in blacksmithing;

“Announcements, Ads and Additions”

Walt Anderson Scholarship continued

3. Brief statement as to how the additional schooling will potentiate furtherance of the blacksmithing craft;
4. Brief statement as to how the additional schooling will support the applicant's personal goal in the craft and art of blacksmithing;
5. Name of the school to be attended;
6. Specific course desired and name of instructor;
7. Costs: tuition, materials, room and board, transportation (and means of transportation).

Applications should be send to me:

Skeeter Prather, Chair
Scholarship Committee
Florida Artist Blacksmith Association
2816 Terry Road
Tallahassee, FL 32312

I'll happily respond to phone inquires, of course: (850) 386-9246

Deadline for receipt: Saturday, April 5, 2003. The Committee will carefully evaluate each application and recommend three finalists to the Board. The decision of the Board will be final. The successful applicant will be notified promptly.

John C. Campbell Scholarship

The John C. Campbell Scholarship is a confirmed space at a 50% discount under the regular registration fee. The recipient will be responsible for the other half of the registration fee and materials costs, housing, meals and transportation. At the time of registration, a deposit of \$125 is required. It must be used during 2003. All FABAs members are eligible.

A "Letter of Application" must be forwarded to the Chairman of the FABAs Scholarship Committee (me!) setting forth: 1.) the blacksmith course desired, 2.) the reason the particular course was selected, and 3.) learning expectations - along with a brief statement of the applicant's blacksmithing experience. Closing date for receipt of applications is Monday, April 7, 2003. The Committee will carefully evaluate all applications and make the award by May 1st.

Of course, I will respond to all questions. And surely, the Folk School will also. The web address is: www.folkschool.org.

Let the membership be reminded that the Folk School offers advanced students the tuition-free Francis Whitaker Scholarship (only two a year). Anyone interested should contact the School for details.

Also, ABANA regularly offers scholarships for intermediate and advanced students. Amounts vary according to need and schooling desired. Notably, funds may be used in combination with scholarship dollars from elsewhere! For details contact ABANA directly.

And finally, let those members of the Alabama Forge Council be reminded that the organization regularly has scholarships available. Most every issue of their "Bituminous Bits" mentions it.

“Announcements, Ads and Additions”

Dear John,

I spoke with you and Ray at the Pope Farm in November about constructing iron railings for St. James Episcopal Church in Quitman. As you know it was Richard who was one of the members responsible for getting the church moved across the street. He wanted the church to be in a place that is large enough for us to spread out. Because the front steps could not be moved, we now have to have new ones constructed. The old railings do not fit the new steps.

Since Richard loved working with iron and he loved you all so much, I was wondering if the blacksmithing community would consider taking this on as a project. I would like to dedicate the railings to St. James in Richard's name as something made by his fellow blacksmithing friends.

If this is something that you would like to do, please get in touch with me and we can discuss a fee.

My love to you all, Fraser

If there are any smiths who would like to work on this project, let me know.

John Butler 850-539-5742

Dear FABAs,

Greetings from your new newsletter editor. What an exciting time I've been having with Clinker Breaker! Little did I know what I was in for. Here is a tongue-in-cheek taste of the life of your 'new' editor.

I return home after a long and wintery Maine vacation, fully rested and ready to roll up my sleeves for CB. After all, before my husband and I left mid-December, I had scanned, converted and saved everything received up to that point, so all is ready to go. Piece of cake, right? Hum, to those of you who are chuckling, you are so right.

We fly back to sunny West Palm Beach after the new year and the printer arrives back from *his* vacation. We get started. What's this? My desktop publishing software will not place .pdf files correctly? And three experts in graphic design cannot figure out why. Okay, after technical support calls, the next day a trip to Comp USA becomes necessary. After loading the new software, we notice that our computer is acting 'funny'. Hum... we've picked up a 'worm' in our efforts to trouble shoot the .pdf problem. Okay, a night spent removing said worm - file by file - becomes necessary. [editor's note: our computer is once again worm free.] After re-working the CB in the new software, we discover that although Mac *tells* you that it saves to PC files...your PC will flatly refuse to recognize them. Okay, rescanning on different scanners and computers becomes necessary. And so on. The many long nights and early mornings blur into one before we make it to the printer with CB in hand.

Seriously, there are many people to thank for their efforts and patience. First, my thanks to Steve Bloom for doing the web-based meetings page and his assistance with various newsletter computer issues and questions. Kudo's to Bob Jacoby who saved the day by sending articles to both my email addresses at the last minute. The wonderful Patty Draper mailed address files and labels. Thank you to the regional coordinators and others who've introduced themselves and sent information. Lastly, to all the patient FABAs: please accept my apologies as you receive this newsletter later than any of us expected. Now that the 'kinks' are worked out, we should be fine from this point on.

As for me... I'm off to bed! kim wendt

Demonstration

DEMONSTRATION: TREBLE CLEF CHIME

Demonstration by [Bill Epps](#).

<http://www.besmithy.com>

October 21, 1999



Demonstration is a treble clef chime/dinner bell. These are real popular at the shows and sell good. I make them out of 1/2" round, and it takes about 36" of stock. I start by taking a good heat and flattening the end out and letting it spread.



Then I go to the horn and set the flared part down so that the back stays straight, and start curling the end over the edge of the anvil.

Now we start scrolling the end. Just like any scroll, you keep working your piece, and NEVER hit the same place twice, by gently tapping on the end and raising your holding hand. We roll this scroll up, until it is about 6" in diameter.

Now about 1/2 way with what stock is left, we fold it back behind itself, and make the top loop. This should be approximately 10 to 12".



When I get to this point, I take a good heat on the curled end and quench it. (This gives you the sharp ring, and also allows you to hold it in your hand. No heat



I heat the other end and turn over about 3/4 to 1" at a 90 deg. turn. I drive this back into itself and flatten it out and round it up to make the flag on the end.

Flatten and round up to make the flag.



After I get to this point, I heat the bottom 1/2 to a good heat and quench it. Then take about 12 inches of 1/2 round, turn about a 3/4 id open hook on the end for a striker.



Every place you strike you should get a little different tone. Try it just for the fun of it. Music lovers like them.

[Editor's note: Bill says it takes him about 15 minutes to make one, and they sell for \$20.]



Demonstration courtesy of Bluegrass Artist Blacksmith's Guild of Berry, KY and **iForge**

iForge, is not just an interactive demonstration of blacksmithing techniques but also a chance for blacksmiths across the world to meet and discuss the project being worked on or ask the demonstrator questions about specific procedures. <http://www.anvilfire.com/iForge/>

Tool Steel – Basics!

The following information is a compilation from several different sources. Tool Steel – Basics by Robb Gunter was reprinted from the Gulf Coast Blacksmith's Association Newsletter (Winter 2000/2001) and The Fire's Edge (November 2002). Machinery's Handbook 20th Edition. By Robb Gunter

Plain carbon steels are the least costly tool steels and have a variety of uses. Lower carbon grades (up to 20.25%, usually called machinery steels) are not very responsive to hardening by heat treatment because of the low carbon content. Medium carbon steels (.30 - .60%) are good forging steels and used for many tool applications. High carbon steels (.65 – 1.20%) are tool and spring steels. Carbon steels are essentially shallow-hardening, usually requiring a water or brine quench and some small cross sections can be hardened in oil. Adding alloys to carbon base steels provides three important advantages. (1) Increased hardenability and depth of hardness, (2) Retains fine grain structure, and (3) Retards softening during the tempering process. The hardenability of steels varies greatly depending on the composition of alloys and carbon content. Adding Nickel enhances hardenability mildly; Vanadium, Chromium, Manganese, and Molybdenum improves hardenability moderately, and combinations of Chromium, Nickel, and Molybdenum, such as are present in the 4300 series result in very deep hardness and amazing toughness.

Definitions

Normalizing – a process in which the steel is heated (1300-1700 F) and allowed to cool in still air. The purpose of this treatment is to obliterate the effects of any previous heat treatment and refine any coarse-grain structures resulting from high forging temperatures.

Annealing – a process of heating the steel above the critical temperature, soaking at that temperature and slow cooling in a furnace of some insulating medium such as crushed mica, lime, or ashes that insures a slow rate of cooling. This process best prepares the steel for cold working (filing, sawing, or chiseling), provides complete stress relieving, grain refinement, and softening. Many steels will not achieve their maximum hardness if not fully annealed before hardening.

Hardening – a process of heating the steel just above the critical temperature, holding long enough to insure a uniform heat and then rapidly cooling (Quenching) down to room temperature or below in some cases. Great care should be used to insure that you don't exceed the critical temperature by too much as the grain growth will occur in the tool and produce an inferior tool. Maximum hardness is directly related to carbon content. The mass of the tool also affects the rate of cooling and thereby the maximum hardness and depth of hardness.

Quenching – The rapid cooling of the heated steel in the designed coolant. The most typical quenching mediums are air, oil, water, brine (concentrated salt water), ice brine, and the soap solution quench for lower carbon steels.

Tempering – (sometimes called drawing) the process of carefully adding heat to the hardened tool well below the critical temperature to decrease the hardness and increase the toughness of the tool. The tempering temperature depends upon the desired properties and purpose for which the tool is to be used. If considerable hardness is necessary, the tempering temperature should be low; if considerable toughness is required the tempering temperature would be higher. Proper tempering of a hardened steel requires a certain amount of time and patience. The necessity for tempering a hardened steel promptly cannot be overemphasized. If fully hardened steel is allowed to cool to room temperature or below there is a significant danger that the steel may crack. All carbon steels and most alloy steels should be tempered as soon as they are cool enough to touch with your bare hands (100 – 140 F).

Measuring Hardness – There are several methods of determining the hardness of heat treated steels. You can learn to determine approximate hardness by testing with a single cut or mill file on the hardened and tempered tool. With some practice you can use the file to adequately determine tool hardness for use in the

Welcome New Members!

Sean Beirne
2949 N. Carl G. Rose Hwy.
Hernando, FL 34442
352-341-1270(H)

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350 Southcot Drive
Casselberry, FL 32707
407-331-8255(H)
RBrown45@cfl.rr.com
Needs anvil, coal, hand tools

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2548 Flamingo Lane
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954-327-0249(H)
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MikeLamarr@aol.com

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407-892-0504(H)
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386-672-5175(H)
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904-388-8620(H)
904-281-1823(W)

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PO Box 113
San Mateo, FL 32187
904-501-3370(H)
BackyardBlacksmith@yahoo.com
Needs blower, forge, hand tools

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8800 Okeechobee Rd.- #45
Ft. Pierce, FL 34945
772-464-1611(H)
Sunbunn344@aol.com

Paul & Dianne Russell
1119 Dancy St.
Jacksonville, FL 32205
904-388-1604(H)
Iroadkill@aol.com

Tool Steel Basics continued...

blacksmith's shop. Commercially there are special hardness testing machines which very accurately measure the hardness of steel. The most common scales of hardness refercne are the Brinnell and Rockwell. The Rockwall "C" scale measured from 10 to 70 points is generally the most useful to the blacksmith's shop. Typical hardness references you might be familiar with would include soft iron rivets and annealed sheet steel fro repousse work or stampings would measure 10 to 20 Rockwell C.

Crowbars, some hammers, and rivet sets require at least a medium hardness of 35 to 45 Rockwell C. Knives, taps, reamers, stone drills, and punches need a good hardness to survive their designed use and are usually found to be 45 to 55 Rockwell C. Great hardness with keen edge holding ability is required for wood working chisels and planes, razors, glass cutters, and engravers usually found in the 52 to 62 Rockwell C range.

FABA Officers

President	Bob Jacoby	904-260-9981	jacoby@fdn.com
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Secretary	Karen Wheeler	352-486-4370	kwheel@svic.net
Program Chairman	Dot Butler	850-539-5742	jgbutler@sprintmail.com
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Trustee #3	Jeff Mohr	850-926-4448	mockingbirdforge@peoplepc.com
Trustee #4	Charlie Stemann	561-964-8834	stemmann@aol.com

FABA MEMBERSHIP APPLICATION

Florida Artist Blacksmith Association, Inc.

Date _____ New Renewal

Name _____

Address _____

City _____ State _____ Zip _____

Phone: Home _____ Work: _____

E-Mail _____

Spouse's Name: _____

If you do not wish to be listed in the printed FABA directory, please check the box to the right

Send this application and a membership fee of \$20.00 to:

Juan Holbrook, FABA Treasurer
6418 NW 97 Court
Gainesville, FL 32653

Make check out to FABA. Your FABA membership begins when we receive your payment and lasts one year. Membership is for a family. You don't have to be an ABANA member to join FABA, but many FABA members are, and we encourage membership in both organizations.

the florida Clinker Breaker

FLORIDA ARTIST BLACKSMITH ASSOCIATION

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<http://www.blacksmithing.org>

January 2003



Check your membership
expiration date, get your
dues in on time please!

The Florida Artist Blacksmith Association (FABA) - Chapter of Artist Blacksmith Association of North America, Inc., is a 501(c)(3) non-profit educational organization whose purposes are to teach, promote, and preserve the art of blacksmithing. Contributions are tax-deductible to the extent provided by law. FABA publishes the Florida Clinker Breaker monthly, and FABA membership includes a subscription. We solicit correspondence and unpaid articles on any subjects related to FABA's purposes. ABANA chapter newsletters may reprint non-copyrighted material if it is credited to the author and this newsletter. You need the publisher's permission to reprint copyrighted material unless otherwise noted.