

July 2005

Contributors

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The Florida Clinker Breaker

FLORIDA ARTIST BLACKSMITH ASSOCIATION - CHAPTER OF ABANA, INC.

Established May 18, 1985

President's Corner

Bill Robertson

Patty and I just returned from a quick sightseeing trip to East Africa. Since our destination required travel through seven time zones we decided to stop over in London for a few days to help minimize the jet lag. Also because we had heard so much about the iron display in London at the Victoria and



Albert Museum. It turned out to be an incredible exhibit of ornamental iron from the 13th century to present day that took up the entire side of the second floor of the museum. There were examples of locks, strong boxes, gates and grills from different periods. We highly recommend putting this on your list of things to do if you ever find yourself in London or have a long layover at the airport in transit to someplace else. From the Heathrow airport the museum can be easily reached by subway in under an hour.

Our safari in Kenya was equally fun but lacked in the visibility of much ironwork. The only iron we saw was in the form of weapons such as spears, machetes and arrows that the local tribes still use for hunting and protection. We were able to talk to some of the Masai tribesman (nomads that number about 400,000) that live in small communities in cow dung, mud and stick huts and shelter their animals with them at night for protection from the wild animals. Their iron was fairly primitive and we were told that they traded for it from other tribes. It turned out that the tribes that did the blacksmithing were located

in other areas of Kenya so we were not able to see the types of tools that they use. At an exhibit of African life at the British Museum it showed that the typical blacksmith tools consist of a small fist size piece of metal for an anvil small hammer and a pair of tongs. My idea of starting an East Africa chapter of ABANA was not looking too good. I did come back with another safety tip however. Never eat the box lunch they give you while out on safari (you may live, and if you do you will regret it) Patty and I and half of the people in our group contracted food poisoning on our last day which made the 44 hours of travel home just a teeny bit difficult.

You are in luck this month as Dennis Stiffler has also sent in a safety tip. (I was beginning to wonder if I was the only one out there slicing and dicing myself). Dennis reports that he was silver brazing 3 pieces of copper wire together to make a turtle leg. He had the copper about 4 inches out of the vise when he had finished the weld and stood up to hang up the torch. In went the hot piece to his belly. He said it cauterized itself on the way in, so that was good. He recommends that you don't do what he did and always know where your hot work is.

Announcement: Board meeting will be held on Saturday July 9th 2005 at the Pioneer Settlement in Barberville at 12:00 noon.

Thank You

The Madison conference was another fun and successful event. I would like to thank all the Florida folks that came out and volunteered their time to pitch in and help out, especially Karen Wheeler and her helpers at the registration table that is a huge job. *Thank you, thank you, thank you!*

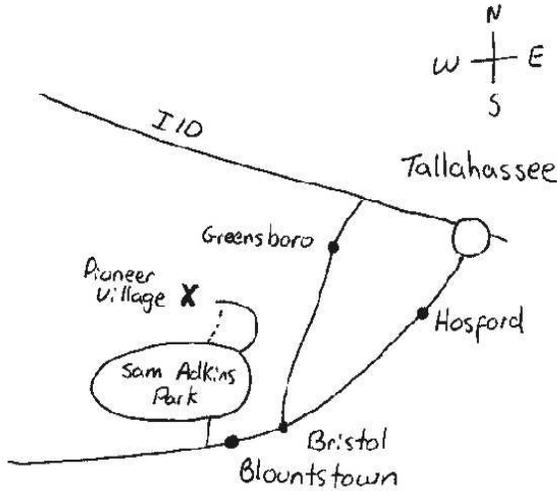
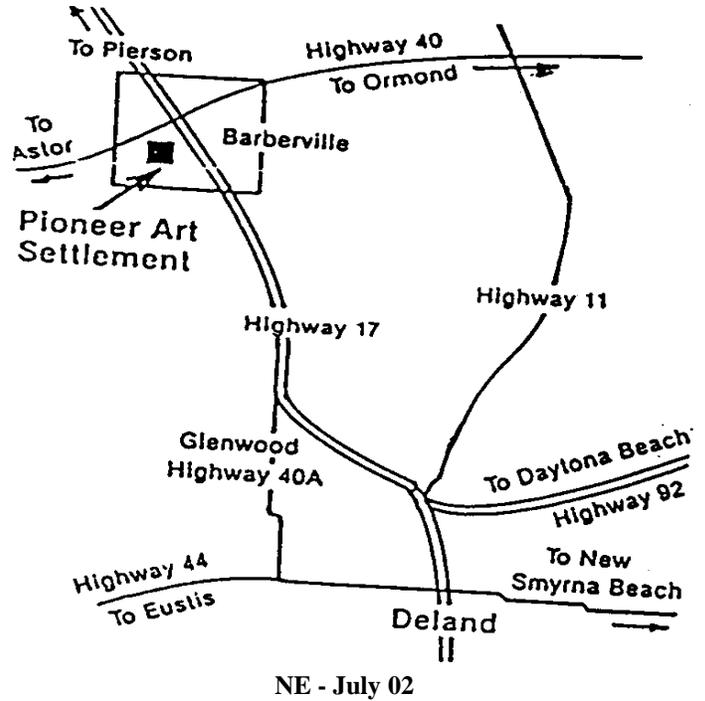
Upcoming Events

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:	Ken Knight	(352)-339-0629	-unknown--
Northwest Region:	Billie Christie	(850) 421-1386	chriswood@talweb.com
Southeast Region:	Ed Aaron	(561) 748-9824	EdandMickieAaron@aol.com
Southwest Region:	Jerry Wolfe	(941) 355-5615	wolfeforge@juno.com

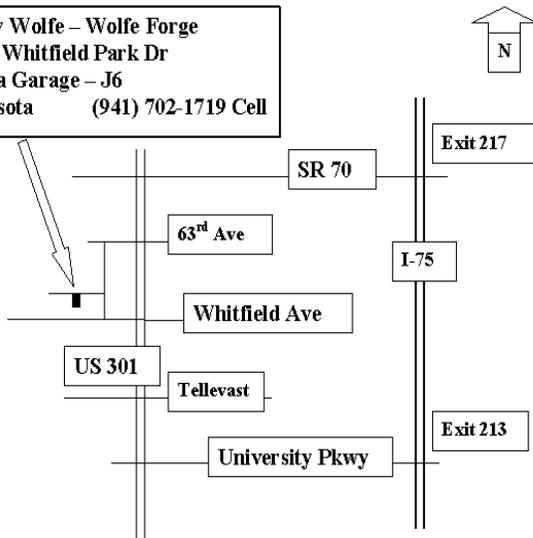
July, 2005

- NE Jul 02** Pioneer Settlement, Barberville -turning wood handles & tong-making for the Conference
- NW Jul 09** Panhandle Pioneer Settlement, Blountstown, FL
- SE Jul 16** Sue Lambert's - 11266 159th Court, Jupiter. If lost call Ken 339-5004.
- SW Jul 23** Wolfe Forge in Sarasota -Silversmithing

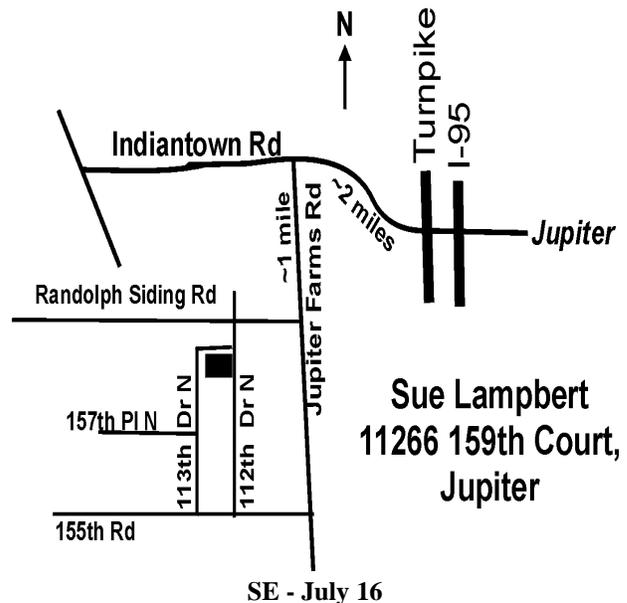


NW - July 09

Jerry Wolfe - Wolfe Forge
 2260 Whitfield Park Dr
 Extra Garage - J6
 Sarasota (941) 702-1719 Cell



SW - July 23



Sue Lambert
 11266 159th Court,
 Jupiter

Expanded Coverage of this months events NW July 09

Panhandle Pioneer Settlement, Blountstown, FL - Work day, build anvil stands and anvil tools for Annual Auction. We need your help! Please bring a covered dish and your "Iron In The Hat" items (5 free tickets for a hand forged item).

SW July 23

Wolfe Forge in Sarasota. Dennis Stiffler will be demonstrating silver smithing. Making various items from silver. We are more than a "ferrous" group, we are branching out to other metals. Fun starts at 9AM – bring a dish to share for lunch; drinks will be furnished. Bring something for the "Iron in the HAT".

Extended Forecast

NE Aug 05 Ronnie Fowler's shop in Fort McCoy

NW Aug 13 Mike "Bettinger Welding" at 3440 Garber Dr., Tallahassee, FL - Mike Murphy demonstrating.

SE Aug 20 Lynn Erich

SW Aug 27 Activities being planned

NW Sep10 The Pope's, Devil's Hopper Forge, in Barwick, GA - John Butler demonstrating.

Conference Oct 08 Barberville, FL.

Reports from the Northeast

Ken Knight

June 4th started out raining, then turned to overcast. We had a sparse turnout of 13 members. Ronnie Fowler, assisted by Allen Hardwicke, demonstrated forge-welding a blade billet. Forge-welding for me is hard enough with two pieces of metal. It was impressive to see Ronnie and Allen forge-welding ten or more simultaneously.

As bright and quick witted as Allen is, I would have never thought him to ever be speechless. However, that day during lunch, a lady from the Pioneer Settlement pulled a prank on Allen that left him momentarily without words! So come to our next meeting and one of us will tell you all about it.

I would like to thank Robert Brown for bringing the Kabasa and Thurmond Chaffin for bring Sadie's two dishes. Also Robert Brown made ten fire rakes for the up-coming Conference.

After lunch, Joe Bishop demonstrated making tongs from 5/8" rebar. It was amazing how fast he could turnout a set, and when finished, you could not tell they started out as rebar.

At the next meeting, I'll have enough rebar to make two dozen tongs for the Conference. Also, I will have several wood lathes and an assortment of wood blanks for tool handles. So make those scratch awl, or screwdriver blades, or anything else you want a turned wood handle on. Everyone will have an opportunity to turn their own handle.

Reports from the Northwest

Patty Draper

Ed Crane debuted his new blacksmith shop at the NW region meeting on May 14, 2005. Two years ago Ed and Nancy moved from their Lake Jackson home to their current place, requiring Ed to dismantle his long-established shop and move a lot of heavy stuff. This takes guts. Two years later, Ed has a spacious, comfortable and well-organized shop full of goodies he has collected over many years, and a swimming pool a short distance from the shop! It's hard to believe, but his new shop is even better than the old!

The program for the day was hacksaws and files (Clyde Payton), gilders paste (Rick Jay) and a video on the fly press. Clyde previously talked about files at a FABA meeting years ago; the talk was so good that Ed asked him to repeat it. Clyde knows so much about tools, their uses, and what to look for when buying them, you always learn an incredible amount from his lectures.

The lowly hacksaw. I've never thought too much of my hacksaw—it never cuts very well and wobbles. Now I realize it's because I've been using a plastic frame hacksaw with a cheap, dull blade. Clyde says that you should buy a metal frame hacksaw and stay away from Chinese blades. His "worst mistake" was buying a pack of 100 Chinese blades from Harbor Freight. Apparently, these blades lack the more sophisticated tempering of Swiss, German and US blades. He says Starrett and Nicholson blades, both made in the USA, are the best. Blades range from coarse cut (14 teeth per inch) to fine cut (32 per inch). Blades on the coarse end are used to cut greater thicknesses and non-ferrous metals and those on the fine end are good for sheet metal. Another important point that Clyde made, which I'd heard before, but never paid any attention to, is that when you put your hacksaw away you should loosen the blade. When in use the blade is so taut in the frame that leaving it that way when not in use puts unnecessary strain on the frame. I'm now planning to buy a couple of decent frames and outfit them with blades of different coarseness and hide them from the fellow I share a shop with.

Files. Ever since I realized that the hammer can't do everything, I've loved files. You could drive yourself crazy trying to fashion things in metal with only a hammer. Better to "rough" something out with a hammer and finish it up with a file. There are shapes and surfaces to do just about anything. I know Rio Grande (www.riogrande.com or 800-545-6566) has a good selection for craft and jewelry uses; also, the on line catalogue www.heavyduty.com has a good explanation of the variety of files that are available. Despite owning tons of files and really appreciating their utility, Clyde's presentation made me realize I don't know that much about them. I knew you shouldn't throw files together or in among other tools, because that will dull the teeth (after all, a file is a cutting tool), but I didn't know you should never wrap files in newspaper because newsprint contains an acid that will degrade the metal. Wrap files in clean cotton cloth or make a stand out of a block of wood for them to sit vertically and apart from each other (just drill some holes in a block and

stick the tangs—the long skinny end—into the holes). I even learned that there is a special brush for cleaning the teeth of the file (a regular wire brush may dull the teeth!). I learned that you can remove grease caked on a file by rubbing it with chalk, letting the chalk sop up the oil and then brushing it off with a file brush. (for stubborn cases, first soak the file overnight in mineral spirits). Of course, I've only touched on the raft of information presented. Clyde, thanks for a terrific presentation!

Guilders paste. Rick Jay showed what can be done with guilders paste. Guilders paste is a durable wax-based finish that adds highlight or color or both to metal work. Rick says it is especially useful where you plan to display your metalwork outdoors and have to paint it in order to preserve it. The paint, as we all know, hides the surface detail of the metal. By applying a thin application of guilders paste, hammer marks and other details can be restored. Rick showed us how the paste looks on a section of a railing he has been commissioned to do; he is using gold on the grape leaves and a reddish paste on the grape clusters. It looked really great!

Rick first removes scale by sandblasting the work and then he paints it. He then wipes the paste on with his finger or a rag and finishes with a clear coat of polyurethane semi gloss. To correct mistakes or further thin the paste he applies, he uses paint thinner. In addition to providing a metallic highlight, guilders paste allows you to add color to your work. At least one option for purchasing the paste is blacksmithsupply.com. Thank you, Rick, for introducing us to a very exciting new material!

Dr. Crane also showed us a movie on the fly press by John Crouchet. It is an excellent introduction to the press, as well as what to look for in buying one and how to use one. It is available from [www: TeachingTapes.net](http://www.TeachingTapes.net).

We made \$117 from the Iron in the Hat drawing. Thanks to Dot Butler and Linda Holbrook who sold tickets and handled the drawing. Nancy Crane provided a sumptuous lunch of bar-b-que chicken and fixings to the 45 people who attended the meeting. We thank Nancy and Ed for a most educational meeting and a wonderful day.

Reports from the Southeast

Ed Aaron

The Southeast Region held its May meeting at Yesteryear Village with 6 members in attendance. There was discussion about members taking anvils, forges and tools to the upcoming conference. We may have enough transportation, but if someone wants to take a portable forge or blower or whatever, let me know.. The weather was almost too hot to do much forging. Mostly discussion .. I tried to make a standing toilet tissue holder-but it turned out to be a paper towel holder... actually too small for that.. I'll try to correct it someday..

I'm still looking for people who will host meetings. Anyone have any ideas about projects or something to make for the conference, please call me..

Reports from the Southwest

Jerry Wolfe

Nine diligent members and guests attended our May 25th meeting to see a demo concerning heat treatment and tool making by Jerry Wolfe and a "DeRusting" demo by George Artis. Jerry made several punches from plain carbon steel, high carbon steel as well as S-7 tool steel. The basic steps in the heat treatment process were demonstrated along with quenching with water, oil or "Rob Gunter's Super Quench" (www.lametalsmiths.org/news/robb_gunter.htm). Medium carbon steel can be heat treated to make a low cost chisel or punch by quenching in Super Quench. Some metallurgical terms like austenite, martensite, critical temperature, phase transformation, etc were explained and discussed.

George Artis showed a very basic concept of using a "battery charger" and an "electrolyte" (Arm & Hammer Washing Soda) to derust tools.

We had two "young members" (Alex Pizza and Peter Chamberlain) who were eager to make some items from railroad spikes. (*See the website for the Skillet demo-no room in this issue - Ed.*)

The Southeastern Conference

Ned Digh

The Southeastern Conference 2005 was a huge success by anyone's measuring stick. This was my first time to attend



SERBC 2005 Project

and it made me realize what I have missed in the past. Some years ago when I was at Tom Clark's Ozark School of

Blacksmithing, one of my classmates told me on numerous occasions about the Southeastern Conference. He even came to visit me and helped with a demo at a local craft fair and I was further indoctrinated about the Southeastern Conference. This year it was a "must do" on our schedule so the travel trailer was packed and my wife and I were off to Madison, Georgia.

The tail gate sales was huge and always the first thing to catch a "blacksmith bargain hunter's" attention. It was obvious that bargain hunting is part of our genes as many potential buyers were scouring for bargains even before the owners got them properly displayed. On Friday and Saturday, the tail gate sales got bigger as more items were brought in. One blacksmith talegate seller said "I sell stuff, spend the money to buy stuff, keep that stuff until next time and sell it and buy more stuff". A rain on Friday afternoon only dampened sales and activity for a bit and then it was time to put tent flies back up and get back to business.

The demonstrators did a super job, as expected, and always had a crowd of folks watching and admiring their skills. Peter Happny was one of the demonstrators. I met him at the Metals Museum at Repair Days two years ago and even wrote an article about his ability to hammer with both hands. Unfortunately I did not check the spelling of Peter's name in the final draft and his last name was misspelled. I did not remind him of that at Madison.

Both the auction and the anvil shoot were big events and Tim Ryan was the center of attention for those events. Tim was at his best with a mix of humor and badgering comments to increase the bids, all for the good of the association. The anvil shoot went off with out a hitch, except that Tim forgot to bring the shield he puts around the anvils to protect the observers. He was going to purchase bags of sand until he lifted one and decided that perhaps bags of lava rock would do as well.

The anvil shoot was dedicated to Floyd and Cordelia Daniel. Floyd was Tim's mentor for anvil shooting and regarded by most to be the master anvil shooter. Tim gave memorial comment for Cordelia, who is deceased and asked for prayers and get well wishes for Floyd who was in the hospital.

The next Southeastern Conference is in 2007. Hope to see you there, you will not be disappointed and you will see and make friends from many places. One man came up to me and said "remember me?", suddenly at a loss, I said "sure, you live right down the street from me". He laughed and said "no we were classmates at John C. Campbell in the class by Clay and Allan". My memory tracks were covered!

FABA's October Conference
Steve Kalb

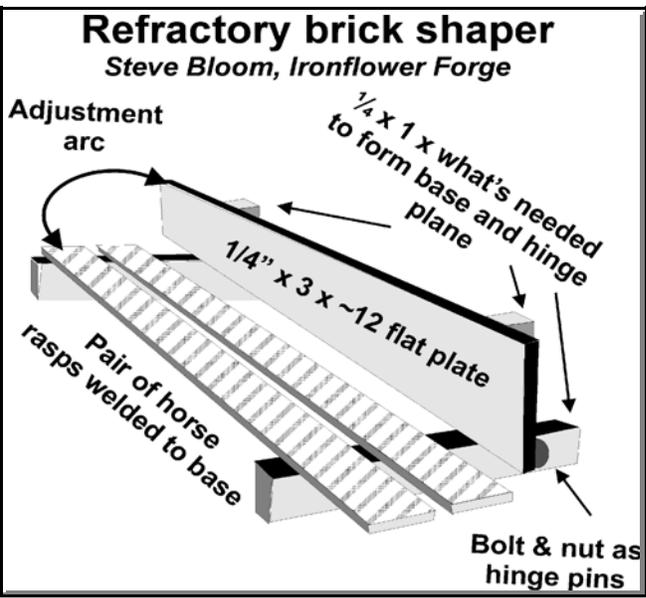
October is fast approaching and our conference is coming up. This is the single most important event we have each year due to the fact it is our major fund raiser which keeps

the education running. I am responsible this year for handling the food for the conference. I do not take this lightly, for the food has always been wonderful before and this is a tough act to follow! I am asking for help from our group to enlist folks to serve some time with the prep and serving of the food. Kitchen help will be greatly needed, and ultimately the end result on the table will be the amount of quality help is given. I would like to get people to help for an hour or two so they can still enjoy the conference Please contact me so I can schedule names that are willing to help..I will be attending Penland for a two week class in August. So if it takes me a bit to get back to you, I will be blissfully forging in the mountains!!!!

On another note, I want to thank Jerry Wolfe and the people in the SW region for all their hard work on keeping the ball rolling. This organization runs on volunteer help solely and your work is appreciated!

Building a Gas Forge?

One of the first decisions you will have to make is the refractory material - from castable (heavy, hard-to-heat but lots of heat capacity, tough) to ceramic fiber (light, east-to-heat, low heat capacity, fragile). Intermediate om almost all these categories are fire bricks - not the hard/yellow ones from the brick yard but the 2800-3000F refractory bricks from places like Atlantic Firebrick in Jacksonville (~\$100 for a case of 32 bricks, last time I bought any). These bricks are relatively soft, can be worked with a hack-saw or an old rasp. If you are building a dome or lining a pipe, you will want to shape the bricks to some pre-set angle so they nestle together. While you can do the shaping by hand, the unit pictured below will save you time and effort. Set the back plane to the correct angle and start scrapping - but remember to wear your dusk mask - refractory dust (of any kind) is not your friend!



Scholarship Announcements

Firstly, a Scholarship was established by the Board to honor the memory of Walt Anderson, one of our Charter members, with the purpose to further the craft of blacksmithing and is available to any FABAs member in good standing. The award is limited to actual cost or \$750 whichever is lesser and may be used for tuition, materials, room and board and transportation (paid at the rate of \$0.29 per mile or actual cost of public transportation (whichever is lesser). The successful applicant must have convinced the FABAs Board, through 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 followings:

- 1.Name, address and phone number of applicant;
- 2.Brief statement of past experience in blacksmithing;
- 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 school to be attended;
- 6.Specific course desired and name of instructor;
- 7.Costs: tuition, materials, room and board, transportation (and means of transportation).

Completed applications should be sent to me (see address below). I'll happily respond to phone inquires (850/386-9246), of course.

Deadline for receipt: Friday, Sept 30, 2005. The Scholarship Committee will carefully evaluate each application and recommend three finalist to the Board. The decision of the Board-will be final. The successful applicant will be notified after the July quarterly Board meeting.

Upon completion of schooling the Awardee must provide a demonstration of things learned at a regional meeting of the Association and write a report of the schooling experience, to include "how-to", for publication in the Clinker Breaker. And it is hoped, but not required, that based upon the new learning an article for auction be made for offering at the Annual meeting.

Secondly, the Board at it's April meeting accepted a "Challenge" Scholarship offering from the Campbell Folk School. Here the School is giving 50%-100% of tuition cost to a successful applicant with expressed financial need; and the FABAs Board will supplement that with up to \$350 to cover room & board, materials, transportation.

A formal application is required and the Folk School form must be used. Besides the usual identifying things and two letters of reference, the "Meat" questions are: "Please tell us your reasons for applying for a scholarship"; and "If selected, how do you plan to use the knowledge and skills gained here". A copy of the form can be obtained from me. FABAs is allowed to submit one application. The Folk School Board will make a final selection, from among all entries from all states. The applicants from our Association will be evaluated by our Scholarship Committee and three recommended to the FABAs Board - who will, in turn, select one for forwarding on the Campbell.

Required by our Board per chance our nominee "wins" the Campbell selection is a written report of the experience, a "how-to" article for the Clinker Breaker and a demonstration at a regional meeting.. Competition may be tough, but a good deal for the "winner"!!

Deadline for submittal is Sept 30, 2005. Those interested should call or write me for the copy of the Application Form, then have the completed copy back to me by the deadline.

Thirdly, the membership/readership might value being reminded about Scholarships offered by the Alabama Forge Council and ABANA. Information on either or both can be obtained by giving me a call or card.

Skeeter Prather, Chair, FABAs Scholarship Committee, 2816 Terry Road, Tallahassee. F1 32312; phone 850/386-9246.

(Note from The Editor – this was originally scheduled for printing in the June issue and it was in my hands well in advance. I apologize for somehow not including it and thus pushing back the deadlines to the October Board meeting. At least, you'll have more time to apply! Steve)

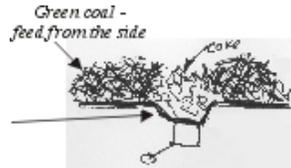
Forge Welding Basics with Charley Orlando
or
What I did at my Class at John C. Campbell Folk School
*Tom Kennedy**

Five Steps to Consider:

- 1) Clean, hot fire 2) Upset and scarf 3) Rehearsal 4) Flux 5) Weld

Step 1: The Fire:

Holes and empty spots will form here and will rob you of heat. "Clinkers" will also form, restricting air flow and reducing the heat



Shove the workpiece into the fire using a "sawing" motion almost as if trying to cut the fire in half. This pushes coke beneath the piece making the fire compacted so that it maintains heat during welding.



Resting the work piece in a "cave" only warms it & will not get it to the proper welding temperature



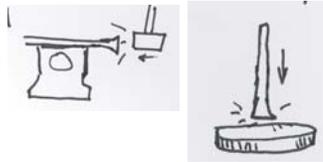
Instead, pack the coke coals closely around the workpiece. Direct contact transfer more heat. But you also run the risk of clinker & green coal sticking to it, so keep your fire well tended.



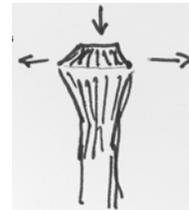
Note -- We used a gas forge and got excellent results. When working in a coal fire you can work with larger, more awkward pieces but you also spend much of your time building and cleaning the fire. The propane forge we tried produced consistent, clean welds. The only limitation was the size of the workpiece that you could fit into the firebox. The gas forge was a ForgeMaster two-burner aspirated forge. Charley says they are comparable to a Swan Forge and are available through Kayne & Sons as well as others.

Step 2: The Scarf:

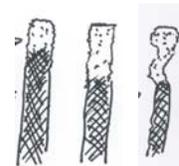
First, upset the piece over the edge of the anvil, in the vise, or by using an upsetting plate on the floor.



Remember, a lighter hammer and more blows usually work better. If you need to enlarge the upset, taper the end in between upsets to get it to spread out more.



Keep your heat as localized as possible to avoid warping the rest of the piece. If you have a torch, clamp the piece in your vise, heat the tip, then hit it with your hammer. Remember - shorter more localized heat will work better and the more you heat the piece, the greater chance you will have for warping.



Step 3: The Rehearsal:

Just as you lay out your tools and prepare the fire before starting, you need to rehearse your weld. Practice heating, fluxing, and transferring to the anvil so you can get the "muscle memory" of which hand holds what tool / workpiece when. Those of us that failed our first welds (which was all of us) determined that we had missed one or more *simple* things. Perhaps our fire wasn't clean, or it didn't get enough air, or we waited too long to hit the piece because we were looking for our hammer or flux. Rehearsal & preparation is the way to go. It may seem silly at first, but by your third successful drop-the-tongs weld, it will make all the sense in the world.

Step 4: Fluxing:

Once you have the pieces scarfed, heat them up to a bright red or orange and sprinkle or shake the flux on. Using a long spoon allows fluxing in the fire so you don't lose heat. Most of us fluxed ours out of the fire and were still successful. When properly fluxed, the piece will look shiny and bubble a little. Or, as my friend Bill Stapleton says: "It'll look like a glazed donut". Flux is essential, as it coats the metal and helps prevent it from burning and forming scale through oxidation. It also reduces the melting point of any scale that does form, making it easier to slough off when the weld is created.

Step 4: The Weld:

This is where the rehearsal comes in for a “drop-the-tongs” weld.

1) Heat both scarfs “up” after they have been fluxed



2) Flip them both “down” for about 30 sec, being careful not to burn the thin tips - a little sparking is ok, though.



3) Choreograph the pieces quickly - avoid laying them directly on the face of the anvil so you don't lose heat. The anvil will suck heat out quick.



4) **Lightly** tap with a light hammer. If it doesn't stick, you need to start it over. As Charley told us: “the best way to learn how to weld is to try it”. After you get it to stick, **STOP HITTING!** Re-FLUX and heat it up again before hitting. When it feels more solid, you can begin to hit a little harder, or even switch to a heavier hammer to refine the joint. However, removing any seam lines should still be done with your lightweight hammer.

This one holds the other down



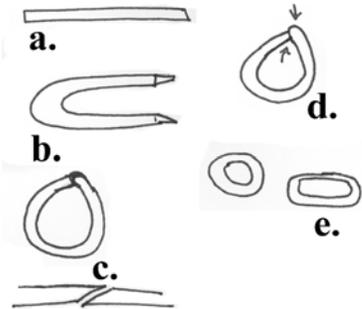
Small lips can be peined at an angle to get them to blend in better. Remember to do this at a hot heat to avoid knocking the weld apart.



Types of Welds:

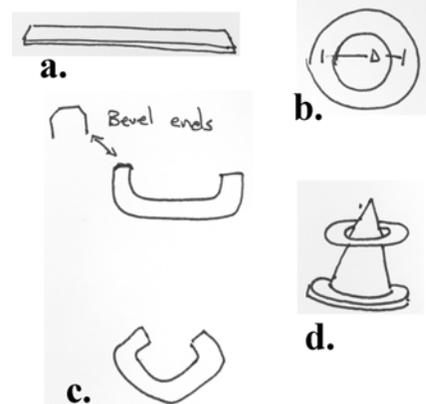
Chain Weld:

- Start off with straight stock;
- Bend into a “U” and scarf the ends - you do not need to upset.
- Finish bending into a “teardrop” shape and overlap the scarfs face to face
- Flux between the scarfs, press together, heat and weld
- Once the weld is good, you can finish shaping the ring or link.



Flat Rings:

- Start with flat stock. The periphery of the ring is 3.1416 times the diameter;
- where the diameter is measured across the middle of the stock width Add 2x the thickness of the stock to allow for the weld joint
- Begin by bending the bar into a “U” shape after you scarf the ends. Bend both ends together so that the scarfs overlap. Don't worry about making it a round ring - you can finish shaping it after it's welded. Flux the scarfs before taking it to a welding heat. Flux then close the ends when you put it back into the fire.
- Final shaping can be done on the anvil horn or on a mandrel cone.



The preceding was not meant to be the only, or even a better way, to do forge welding. Merely, it was sharing some of the tips that I picked up in Charley Orlando's class at the Folk School. All I can say is that after trying some of this stuff on my own, Charley's methods made a *lot* of sense, especially to a novice forge-welder like me. My only other intention is to help other members succeed with the help of the information I gained in the class. You could make a career out of forge welding but the basics remain the same. I hope this helps.





Artist-Blacksmith's Association of North America, Inc.
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abana@abana.org www.abana.org

President's Letter May, 2005

Many exciting events have kept your board members very busy recently----

As mentioned in *The Anvil's Ring*, the ABANA EDUCATIONAL ENDOWMENT TRUST has been completed. It is seeded with the funds from the old Scholarship and Trust funds, together with general funds for a total of \$150,000.00. The scholarships and grants made possible by the trust contribute to the artistic blacksmithing community in many ways:

- The individual receiving a scholarship grows in ability, while sharing gained knowledge in demonstrations and articles to trade to affiliate and ABANA publications.
- Grants to facilitate extraordinary events not otherwise possible are made available to the blacksmithing community, which similarly benefits us all. Just a single example, an ABANA grant of \$500.00 was given to make a Metal Working Merit Badge booth possible at the National Boy Scout Jamboree this year. Filling an interest, educational outreach and potential future new members in our fold, what a deal!
- For details or an application, visit the ABANA website:
<http://abana.org/resources/education/index.shtml#pdf>

An excellent way to foster the artistic community we belong to, would be to contribute to the TRUST. The trustees, Dorothy Stiegler, Bill Callaway and Doug Learn can help with any questions that arise.

Speaking of grants, the Controlled Hand Forging Committee that produces the excellent teaching articles in *Hammer's Blow* is seeking grants. They would like to expand on published articles in the *Hammer's Blow* and complete a book to make the information even more widely available. Contact committee chair Dan Nauman with information to help the committee achieve their goal.

ABANA is always looking to increase communication worldwide with other artist metalworkers. Most recently we have increased our liaison with the British Artist Blacksmithing Association.

Going fast are *The Anvil's Ring* back issues, available for \$1.00 on purchases of twenty or more, hurry to fill out your back issue library. Also available is a CD, picturing the gallery items at the 2004 ABANA Conference, thanks to our own editor, Brian Gilbert. The ABANA website is rotating pictures from the CD when you access it, check it out!

Remember you can renew your dues for two years at the current \$45.00 per year fee when you receive your notice. Dues will increase to \$55.00 on January 1, 2006. Just think of it as a way to save a buck, and make the board work a little harder to fill all our organizations needs at budget time!

It is with GREAT sadness that I received Tim Ryan's resignation from the board! Tim has been a long time board member and positive supporter of ABANA. We all owe Tim a round of appreciation—HEAR! HEAR!

Elected to the board was Louie Raffloer of Black Dog Forge in Seattle, Washington. Louie is a full-time smith and runs a multi-staffed shop in Seattle. The shop is involved in all aspects of artistic metalwork and known for its many creative productions. Please join us in welcoming Louie as he begins the work ahead.

Having the newest board member at 'Ground Zero' of the 2006 ABANA Conference will be a Big Help! The 2006 ABANA Conference in Seattle will be the most diverse to date! Tours and demos will be held at the University of Washington Metals Department, which is probably the most high-tech in the United States! Three-dimensional and digital design techniques will give smiths a view of the cutting edge of what's to come in metal design and execution! There will be an array of new and exciting smiths from around the Pacific Rim. A new feature will be the 'Smithy Social Center' where smiths can relax from the demos, chat with old friends, and enjoy a soft drink, snack or microbrew right on the water! On-going smithing activities and entertainment will keep the conference exciting from early morning to late at night!!! With so much smithing, you may be 'Sleepless in Seattle'!!!

May your fire be hot and your clinkers few!

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Center for Metal Arts

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Fall Course Descriptions

Comprehensive Fundamentals of Blacksmithing: August 8-12, 2005

five days with Master Blacksmith Uri Hofi

Coursework will include hammer control, fire management, quenching and tempering, forming and moving metal, metallurgy, tool making, power hammer forging, geometry, proportion and design, and cultural history of blacksmithing. Hofi, who has developed new tooling and techniques for hot forge work, teaches his method in Japan, Europe, Israel, and at the Center for Metal Arts in the United States. The Hofi system is an ergonomic approach to tooling and methodology that is designed to work with the natural motions of the body. Whether you are a seasoned blacksmith or a metals enthusiast, this class will change the way you think about working metals. Tuition: \$ 650. Lab Fee: \$45

Copper Fold Forming Intensive: August 24-26, 2005

three days with Charles Lewton-Brain

Fold Forming is an internationally recognized radical approach to materials manipulation developed by Charles Lewton-Brain to make complex forms resembling chased, constructed and soldered forms from a single sheet of metal. Rapid changes are possible in as little as three to five minutes. Lewton-Brain publishes and lectures internationally on his research in manipulation of metal; he teaches at Alberta College of Art and Design and maintains a studio in Canada. Absolutely no metals experience required. Tuition: \$425. Lab Fee: \$65

Three Dimensional Solid Modeling for Windows: October 27-29, 2005

three day Rhino boot camp with Christopher Stokes

Learn to create and edit accurate free-form 3-D NURBS models. This fast moving class covers most of Rhino's functionality, including the most advanced surfacing commands. In this class, you will systematically move through the user interface, command access, creation and editing curves, surfaces and solids. This course is for the professional who wants to efficiently learn concepts and features of the Rhinoceros modeling software at an accelerated pace in an instructor-lead environment. Stokes has been a master goldsmith for 27 years and for the past five years instructing in computer assisted design (cad-cam) and manufacturing. He is certified for Rhino one as well as advanced coursework. Experience with Windows operating system is desired and previous drafting and modeling experience is helpful but not required. Tuition: \$795. Manual: \$50

Limited class size. Call 888-862-9577 for information.

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Program Chairman	-all of us--	-so volunteer-	-Hey, Kids..Let's put on a show!--
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The Florida Artist Blacksmith Association(FABA) 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.

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October - Dereck Glaser, Muh'Tsyr Yee

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Patty Draper, Membership Records

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