

OCTOBER 2011



Florida Artist Blacksmith Association

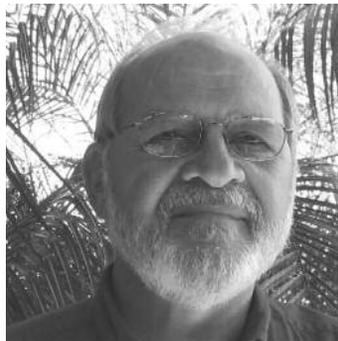
Established May 18, 1985

## PRESIDENTS MESSAGE – OCTOBER 2011

*Jerry Wolfe*

Our annual conference at Barberville is IMMINENT. Make sure you enjoy every minute of it from demonstrations, gallery exhibits, meeting old friends and new blacksmiths, helping someone learn something new, buying something useful at the auction, but especially just having a GREAT FUN TIME.

Some of you have “talked me into being your president another term”; so now, you must help. Our organization is a group effort and each of us must contribute. Many of you give each month to keep our organization functioning and our regional meetings interesting and useful. I thank you very much for your continued support.



Now for the rest of you; who have not been active, please step up to the plate and give us your contribution. Your contribution could be a “very simple demonstration” at a local meeting, assisting with teaching new members some basic blacksmith technique, organizing a meeting, writing an article for our Clinker Breaker or many other things.

Our new members for this month are: Willis & Susan Forinash of Bushnell and Ryan Laird of Crawfordville. Welcome to FABA.

Barberville Pioneer Settlement like most non-profit organizations struggle in a down economy. Let's see how we might help them. We are rebuilding tables and benches this year. If you have ideas, please let us know.

*Jerry Wolfe*

**SAFETY TIP: WEAR COTTON CLOTHING.**  
If by chance you get hot iron next to you, the material will not “melt onto your skin”.  
Even better idea, wear a leather apron.

## ANNUAL FABA CONFERENCE - OCTOBER

Planning for our conference Oct. 7 through 9 at the Pioneer Settlement for Art and Crafts in Barberville is in its final stages. We have an excellent lineup to keep your attention including Peter Happny as our Traditional Demonstrator, and Master Bladesmith John White. We also have Kirk Sullens teaching three classes on the Hollow Form Metal technique and with a six student max for each class you will want to sign up as soon as you receive your Conference Registration Brochure. We have added a Stained Glass class to our Family Programs with Lyle Herrick coming in to teach them. Friday evening after the Board Meeting, we will have Benjamin Franklin pay us a visit then we will be showing the program ‘Flying Anvils’ which aired on The Science Channel on Labor Day. If you missed it then, you will have the opportunity to see it at the conference. Our Annual Conference is a great opportunity to watch and learn from internationally recognized smiths, so take advantage and register for what will be a great conference.

We look forward to seeing you in October.

**Mark Stone**  
**FABA Program Chairman**  
**Markham62@comcast.net**  
**850-339-6010**

**DIRECTORY CORRECTIONS:** Bill Adams email: [bill@ncginc.com](mailto:bill@ncginc.com)

## UPCOMING EVENTS

The calendar includes events of interest to the blacksmithing community. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular meetings in each region on the following Saturdays of each month: NE-1st, NW-2nd, SE-3rd, SW-4th except for quarterly Statewide meetings. The actual dates vary so 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 want to bring a bag lunch if not otherwise noted. If you have any questions about meetings, please contact the Regional Coordinators:

Northeast Region	Butch Patterson	904-964-2499	bpattr@yahoo.com
Northwest Region	Billy Christie	850-421-1386	chriswoodforge@embarqmail.com
Southeast Region	Ralph Nettles	561-747-5489	ralphnettles@msn.com
Southwest Region	Lisa Anne Connor	813-977-3743	MelisandeAubrey@hotmail.com

## FUTURE EVENTS

**October 7 - 9**  
FABA Annual Conference at  
Pioneer Art Settlement

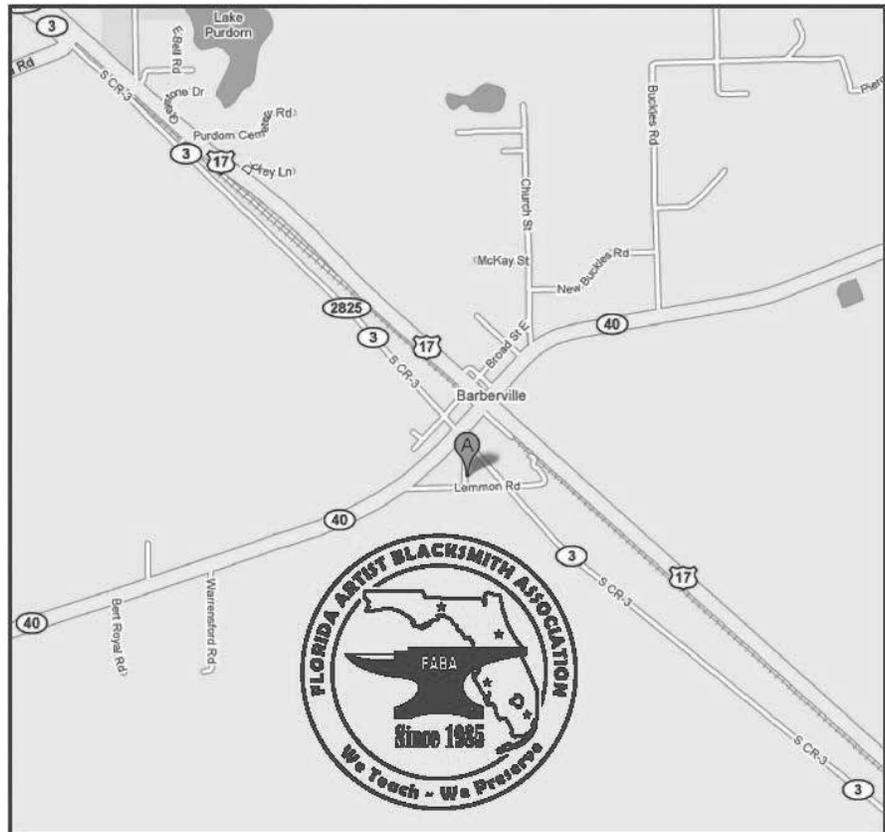
### Planning ahead

**NE November 5** at Pioneer Art Settlement at Barberville. Butch Patterson will be demonstrating how to stretch the iron to make a Cowboy Hat. Open forges will be available. Please bring an Iron-in-the-Hat item and a covered dish.

**NW November 12** at Mike Bettinger's Welding Shop in Tallahassee, FL

**NW December 10** at Rex & Mary Ellen Anderson's shop in Monticello, FL

**NE - Note from Butch about MEALS:**  
If you are interested in cooking and bringing the main dish for lunch, bring your receipts and I will see that you are reimbursed at the meeting. Email or phone me and let me what month you would like to do it. (see above for contact info)



**"Clyde's Fixit Shop"**  
We repair everything except  
A Broken Heart, and the  
Hole in your doughnut!

We sharpen everything  
But wits, and your  
Mother-in-law's tongue!



**for sale**

*high-quality*  
**blacksmith coke**

\$35/100lb in 50lb bags  
1200 lb available  
10 miles south of

*Tallahassee*

contact **Mike Murphy** at:

**850-294-1483**

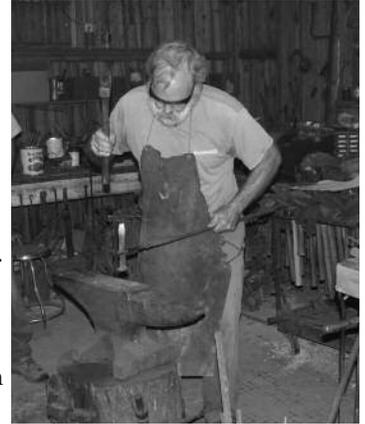
blacksmith@comcast.net

# REPORT FROM THE NORTHEAST

by **Butch Patterson**

Our September meeting was held at Ben Roger's Tinker's Forge. Those that have not visited Ben's smithy should call him and make a visit sometime. The property and the forge are impressive. It is like a museum. Most of the large equipment i.e drill press, saws, power hammer, bender, etc. are antiques in good operating condition. Some of the large machines were hand-built many years ago. Of particular interest was the twister, it can twist a 20' long 1/2" square bar with no effort, 20 turns in less than a minute.

Ben had planned several demos for the group. First of all, he conducted a very intriguing tour of the property to see two old steam powered crate mills and a large boiler to power them. It was clear that the boiler and mill were very old, because a 3" diameter grape vine had entwined itself through the gears. The sawdust generated by the mills was burned in the boiler to produce the steam.



The next demo was how to tune your anvil. Ben's anvils all had a hole in the bottom and he had a tight-fitting pin driven into to the oak stump. The anvil would sit over the pin which held the anvil on the stump. Then he demonstrated how the pin made the anvil produce a clear ring and more rebound. And as we know, more rebound makes forging easier.

Then Ben showed a couple of tips about upsetting. To get a straight upset, plant the iron bar on end on the anvil and hit it one time. Then pick up the bar and re-plant it and hit again. This action is much like marking iron with a chisel. If you like to lay a long piece of stock across the face of the anvil and



repetitively hammer the hot end while holding the bar in your hand, try hammering the bar while using your hand to push the bar against the hammer hard.

The last demo was to make a relief veined oak leaf. He had a previously cutout leaf blank. The tool he used was made from a 1" diameter x 12" rebar with a 1/16" wide saw cut across the face. He took a heat and used the tool to raise the metal up into the saw cut and "walked" it across the leaf end to end. I think the relief vein is more aesthetic than a standard chisel marked leaf.

Lunch was grilled hotdogs with Emily's home-made chili, coleslaw, potato salad, chips, cookies, brownies, super banana pudding, Labor Day cake and more. My thanks to Allen Hardwicke who was our grill master. The dawgs were grilled to absolute perfection and he only dropped one into the dirt!

The Iron in the Hat had some great and unique items and it brought in \$85.

We have another new member: Bill Nelson from Ocala. Bill is very interested in learning blacksmithing and has already acquired two forges, hammers, vise, etc. Make it a point to say hello to Bill at the Conference.

See you at the FABAs Annual Conference at Barberville October 7 - 9!

# REPORT FROM THE SOUTHWEST

by **Will Manning** photos by **Jerry Wolfe**

Based on the photos, the SW Region is having a good time. At their August 27th meeting at Tandova Inc. in Tampa they were fortunate enough to have TWO demonstrators: Tina Moorman & Jordan Thomas. It looks like shade was valuable real estate and that there was a good crowd! If you happen to see Lisa Anne Connor, let her know if you want her to take notes and write a report for your region!! It's exceptionally difficult to write a report without attending the meeting.



Tina demonstrating a steak turner



the faithful SW crowd



Jordan demonstrating arrow head tongs

# REPORT FROM THE NORTHWEST

by **Billy Christie** and **John Boy Watson**

The August 13, 2011, meeting was held at Bill Adams' Blind Hog Forge, located in beautiful Southwest Havana, Florida. It was co hosted by John and Dot Butler. This was another one of those Hot and Humid Days, which called for repeated watering of the demonstrator and the spectators; a constant reminder to stay hydrated.

John Boy cooked sausage with some back channel urging of Ron Childers, Roger Bell and Jim Labolito (Preacher), who furnished the sausage, for breakfast.

Our demonstrator was our very own, full time, master of steel, Jeff Mohr. As a note here, Bill Adams had determined in his survey a few months ago, that we needed to have some classes associated with basics and tool making. Jeff demonstrated tong making and the use of a striker. John Boy was the striker; no body got hurt. Jeff stressed the placement on the anvil and proper hammer control. Once the two sides were completed and riveted together, he put his touch mark on them. We thank Jeff for his attention to safety, his history and his joy in blacksmithing. A job well done!!!

Following the demo we had the "Iron in the Hat" with a number of wonderfully hand forged items. Billy did a great job with the tremendous number of items along with Lloyd Wheeler pulling and calling the winning numbers. This brought in \$296.00 and then the tongs were auctioned off. John Boy was the high bid at \$ 40.00; the total raised for FABA was \$ 336.00. Good sale and turn out with 47 people signing in.

Bill, John and Dot provided lunch which highlighted large baked potatoes and all the artery clogging items a Southerner could ever think of, plus the great covered dishes and of course desserts of all fashion and flavor. This was not a day to have a blood test or step onto the scales.

Following lunch there were four young smiths at the forges with Jeff tutoring them along making tongs. What a joy to watch them as their light bulbs turned on.

We close in thanking Bill Adams, John & Dot Butler for having us at Blind Hog Forge ( Even a blind hog can find a nut every once in a while), John Boy for cooking breakfast sausage, Jeff for the fine demonstration, and Bill again for the wonderful lunch.

Be Safe and Happy Hammering!

P.S. Hope to see you at the conference!

## THE BLACKSMITH'S ART

Not a new "trend" or "fad" by any means – but today blacksmithing leans heavily in the direction of Art Expressions. And quickly this realization leads me to the age old – and widely accepted – QUANTITIES of any Art, but namely the Blacksmith's Art.

Legends of the art have it that first, blacksmithing must have function.

This is to say that it must produce something practical so that a necessary and useful purpose is served.

Secondly, the art must have form. This is to say that it must be beautiful – pleasing and restful to the eye.

Thirdly, this art flows more swiftly through the corridors of need and commerce if it meets fads of fashion.

So we see that function, form, and fashion have been the common path of all art endeavors since that first cave woman chipped out her first flint knife.

Now, I would like to be so bold as to add another dimension. Art also has SPIRITUALITY!

Now we have an embodiment of function, form, fashion, and spirit!

"Spirit" is a dimension which cannot be quantified by measurement or weight – by color nor texture.

Instead, it is a dimension that calms the mind and sobers the soul.

This dimension dries the tears of daily aggravations.

Hence, comfort and tranquility are experienced when we pause to enjoy the company of an art work.

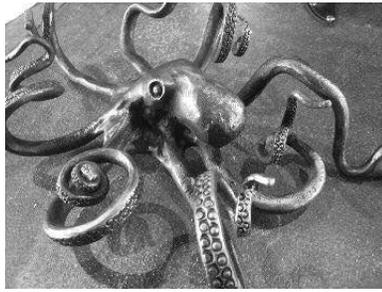
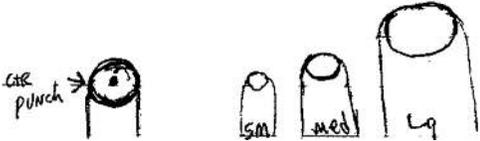
Clyde Payton  
Blacksmith

# MAKING AN OCTOPUS – ACCORDING TO KIRK SULLENS PIONEER ARTS SETTLEMENT APRIL 9, 2011

MEMORY BY SARAH MCMURRAY (IMPERFECT!) \* KIRK WILL BE AT THE ANNUAL CONFERENCE

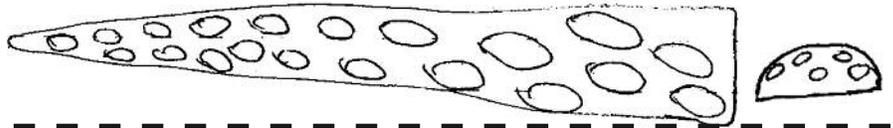
1

You'll need small, medium & large eye punches. Can make by center punching re-bar, heating it up & placing a small ball bearing on center punch mark and smack w/ hammer. Small bearings heat up quickly so you'll need more than one. (Can get @ a bike shop according to Kirk)



2

You need 9 pieces of round or square stock. Taper down ends to look like tentacles, smallest ends shouldn't be sharply pointed (more "octopuslike") Cross section should look like a sideways D. Make 8 of these out of stock & then punch w/ eye punches going from large to small as you move toward tip, use dead man stand w/ bungee to hold rod while you punch.



3

The 9th rod is for the octopus beak. Form beak on a short length of rod and place in middle of bundle to be welded.

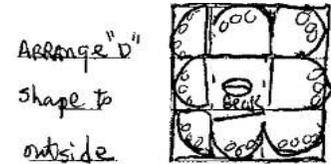


4

You want it to be long enough so when you open octopus tentacles it can be seen underneath. This is octopus' mouth.

Arrange bundle in sq. pattern of 3 x 3 rows, placing beak in the middle.

With "D"s facing out.

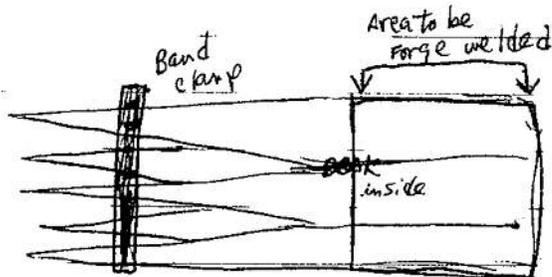


cross section

bottom

5

Tack weld across the top to hold bundle for forge welding. Hold other ends of stock together with a band or hose clamp. Forge weld as far down as you want the head to be.



6

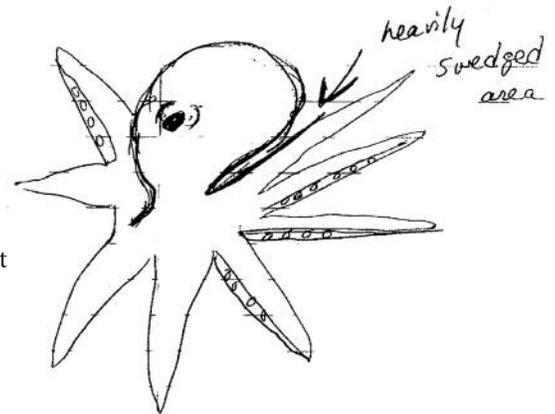
As you forge weld head try to get from a square to round shape. Try to form slight protuberances on side of head for place where eyes will be punched. Eyes are placed midway between directly to side & close in front. Once head is securely welded, start necking down area under head to a more hourglass shape. Then pick side opposite of where eyes will be & swedge heavily almost 1/2 way through. Bend head back into this swedged-out area. This allows you to pose octopus in a more natural position.

7

After punching eyes in head, you later can dress area around eyes w/ 1/2 round file to make eye bulges more pronounced. Kirk said it helps to watch videos or study pictures of octopus.

8

Lastly, pull octopus legs out from bundle. Use a torch (easier) or forger (more difficult) to heat where you want in order to pull out and form the tentacles. Hint from Kirk – octopus always trails back tentacles behind and moving forward. Front & sides sort of fan out.



THANKS SARAH FOR YOUR TRANSCRIPTION!  
IF YOU WANT TO SHARE A HOW-TO-DO-IT-ARTICLE,  
EMAIL EDITOR@BLACKSMITHING.ORG  
OR: WILL MANNING, 175 TALMADGE ST. APT 2  
ATHENS, GA 30605 - (706)-850-7988

FEATURED  
NON-MEMBER  
METAL WORKER  
OF THE MONTH

MARK DICKSON  
TALLAHASSEE, FLORIDA  
*AN INTERVIEW*



*Have you ever heard of FABA or do you have any connection to our blacksmithing group?*

I have heard of FABA. I was fortunate to be able to work with Jerry and Tycee Grice for about 4 years. I apprenticed in Jerry's shop; what an education!! The man was nothing short of brilliant, and generous with his knowledge. It is a great loss that he is no longer with us. I truly miss him.

*How did you get started in metal work?*

Well, I fooled around with many different media, but when I discovered metal at Sierra College in Rocklin, California it changed my life. I took a course in sculpture with an emphasis on metals.

*How long have you been working with metal?*

About eleven years

*Do you work with metal part-time? Full time? Dabble? Over-time?*

I work with metal full time; I'm addicted



*What's the most dangerous accident you've had working with metal?*

I once was pouring molten bronze into an ingot tray, after having filled a mold and it exploded; showering me and the immediate area in liquid metal. Thank goodness for face shields and leather aprons.

*What's your favorite (or top 2) material(s) to work with and why?*

I really love steel. It has such versatility; it is capable of defining any shape, and can achieve an array of wonderful textures. Of course aluminum runs a close second for its noncorrosive nature, many various alloys, and it is light weight and easily shaped.

*What's your favorite type of joinery?*

The weld, mig, tig, and stick. The idea of fusing metal together in an instant with such controlled violence and heat; what a rush.

*What's your favorite process for shaping metal?*

I think I like cutting metal to shape it the best with the plasma torch, or oxy-acetylene, and then nothing can beat waling away on it with a good old hammer.

*What's your favorite process for finishing metal?*

I find that I am most intrigued by raw oxidized steel. Rust is a dirty word, but metal seems to achieve such depth and character when you can manipulate the oxidizing effect of the materials natural response to the environment.

*What is your favorite tool?*

I don't know, there are so many....and I am always discovering new ones; maybe my favorite tool is money. It allows me to buy more tools....

*What's the greatest source of satisfaction for you?*

The romance of construction, working with my hands, the smell of singed leather welding gloves and the object taking shape under my control.

*Where can we see more of your work?*

[www.markdicksonstudios.com](http://www.markdicksonstudios.com), Signature Gallery in Tallahassee, and scattering about in public and private collections.

The featured non-member articles are an effort to help us learn about other metal artists in our state or region and to see what others are doing with the same technology & materials. If you have thoughts for future non-member features, please send suggestions, questions & comments to:  
[editor@blacksmithing.org](mailto:editor@blacksmithing.org)



# FRANCIS WHITAKER BLACKSMITH SCHOLARSHIP

From Clay Spencer

A \$500 scholarship will be awarded for the Traditional Joinery Projects class at the John C. Campbell Folk School, October 30 - November 4, 2011 taught by Clay Spencer. Francis left some money at the Folk School to provide for scholarships for this class. It has grown to the point where we can award 2 or more scholarships each year.

This scholarship is for intermediate and advanced students who have a solid foundation in basic blacksmithing skills, can manage a coal fire and forge weld.

Interested blacksmiths should complete the following application and e-mail it to clay@otelco.net. Contact Clay at 256-558-3658, e-mail or 73 Penniston Private Drive, Somerville, AL 35670 on any questions.

Include your name, address, e-mail and phone number.

1. Describe your blacksmithing experience, how many years, classes taken, jobs, kind of work you do, how many hours you forge in an average month.
2. Goals for your blacksmithing career, what you wish to do as a blacksmith.
3. Make a scale drawing of a proposed project (your original drawing, not copied from another source). Should show 2 or 3 views with stock sizes and specify proposed joinery. Include a cut list for the stock. This does not have to be the project actually made in the class.
4. Describe your participation in the blacksmithing community: teaching, demonstrating, craft shows, writing articles, belonging to and attending local groups, attending conferences, etc.
5. Explain why you need a scholarship to attend a class.
6. Do you sell blacksmithing items you make? What type items? How do you sell?
7. Include at least 3, no more than 5, photos of some of your work.

The completed application should be e-mailed (e-mail preferred, regular mail accepted) no later than September 22, 2011. Successful applicants will be notified by September 28, 2011. Your application will be judged against other submissions to determine the winner. The money will be paid directly to the Folk School. You will be responsible for all other costs such as fuel fee, materials, transportation, etc. The school has dorm rooms and a campground.

After the class you are requested to write a 2 page article explaining some of the blacksmithing techniques used in making your project, (include some photos or sketches) and send it to your state organization.

Francis required that students prepare a drawing before the class and send to him so that any problems could be worked out before class. He emphasized that drawing was another skill that a successful blacksmith must acquire. You must be able to make a drawing to present a proposal for a client or draw your project on steel table so you can make it. Most everyone has done some sketching, doodling or drawing, it is nothing to be afraid of and your first attempts do not need to be professional. Just start sketching, sketching, sketching, refining your ideas until you figure out the joinery and stock sizes you think are right. Then start making it to scale, easiest way is to use quad paper. You can get large sizes, about 2' x 3', with 1" squares

Chances to win a scholarship have been 100% for the last 3 classes. Good luck.

## FABA ELECTION BALLOT

The five positions open this election are listed below. There was only one individual per position nominated and who agreed to run. To avoid the cost of mailing a ballot to each member, and all valid members receive a copy of the Clinker Breaker, the Board decided to use this media as a ballot. You may return to the Secretary via "snail mail" or as an email. One vote per family membership.

President Jerry Wolfe [ ]

Vice-President John Watson [ ]

Secretary Jim Labolito [ ]

NW Trustee Ron Childers [ ]

SW Trustee Lisa Ann Connor [ ]

**Mail to: Jim Labolito, FABA Secretary**  
**314 Fernwood Road, Tallahassee FL 32304**  
**Or send your ballot to: fernforge@comcast.net**

# THE FLORIDA CLINKER BREAKER

## Florida Artist Blacksmith Association

Dorothy H. Butler, Membership Records  
777 Tyre Road  
Havana, FL 32333

NONPROFIT ORG  
US POSTAGE  
PAID  
Tallahassee, FL  
PERMIT 871

## AUGUST 2011

The Florida Artist Blacksmith Association (FABA) is a 501(c)(3) nonprofit 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 noncopyrighted material if it is credited to the author and this newsletter. You need the publisher's permission to reprint copyrighted material unless otherwise noted.

### FABA Officers

President	Jerry Wolfe	941-355-5615	wolfeforge@hotmail.com
Vice President	Charles (Hippie) Pate	850-997-6986	-unknown-
Treasurer	Dorothy H. Butler	850-539-5742	Treasurer@blacksmithing.org
Secretary	Jim Labolito	850-567-6464	fernforge@comcast.net
Program Chairman	Mark Stone	850-668-9527	markham62@comcast.net
Past President	Rex Anderson	850-997-2748	rexaanderson@embarqmail.com
Trustee NE	Jordan Thomas	352-473-5228	firebrandforge@hotmail.com
Trustee NW	Ron Childers	850-878-8537	Ron@munlaw.net
Trustee SE	Ralph Nettles	561-747-5489	ralphnettles@msn.com
Trustee SW	Lisa Ann Connor	813-977-3743	melisandeaubrey@hotmail.com
Editor	Will Manning	706-850-7988	editor@blacksmithing.org

### FABA MEMBERSHIP APPLICATION

Florida Artist Blacksmith Association, Inc.

Date \_\_\_\_\_ New \_\_\_\_\_ Renewal \_\_\_\_\_

Name \_\_\_\_\_

Spouses Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: \_\_\_\_\_

E-Mail \_\_\_\_\_

Check here to receive newsletter by PDF

Credit Card Visa  MC  Discover

# \_\_\_\_\_

V code \_\_\_\_\_ Exp Date \_\_\_\_\_

Signature \_\_\_\_\_

Your FABA membership begins when your application and membership fee is received. Membership is per family and lasts one year. Send \$25.00 fee and application to:

Dorothy Butler, FABA Treasurer  
777 Tyre Road  
Havana, FL 32333

Any fees incurred by returned checks will be passed back to the member.