



Florida Artist Blacksmith Association

Established May 18, 1985



PRESIDENT'S MESSAGE

Welcome to the President's Corner –

This is my first writing in this corner and I find it very humbling, being the eleventh President of the Florida Artist Blacksmith Association. Those that I follow have, and continue to be, some of the best smiths and persons I know. Each smith is a giver of time, knowledge, and experience and I pray that I can do the same. There is so much provided by each of you, who are members of this outstanding organization, who give of your products, time, skills, and friendship to make FABA thrive.

There are going to be a number of challenges that will present themselves as we move into 2014 and I look for your understanding as we strive to meet these challenges. One of the questions I ask, and one of the challenges I feel as our brethren of smiths, we should ask ourselves, "When can I call myself a blacksmith?" The answer that each of us have is important and we need to have a standard answer. To this end I would ask each of you to send your answer to me via email and I will get a group together to look at them and come up with the answer.

As Jerry mentioned last month, we are picking up in membership, but I wonder if we are all doing our part, just something to ponder. Where could our membership be if each of us brought in just one new member a year and took the time to keep them interested?

I thank each of you for this honor and look forward to what we collectively can achieve for FABA and ourselves.

Be Safe and Happy Hammering!
John Boy Watson

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Compiled by Dr. Skeeter Prather

Happy New Year From the Editor!

This issue contains materials for the FABA Oral History Project. I have been working on this project for years without a lot of visible result, because I was trying to do it all by myself and I was afraid I would screw it up.

I finally conducted interviews at the Annual Meeting in Ocala and, despite some screw-ups, got some good interviews thanks to Pete and Mary Brandenburg, Willard Smith, Juan Holbrook and volunteer interviewer Dot Butler. It convinced me that the interviews are vital, and that we FABA members need to conduct them. See pages 4-7 for details.

David Reddy

INSIDE: FABA JERRY GRICE SCHOLARSHIP APPLICATION P. 11

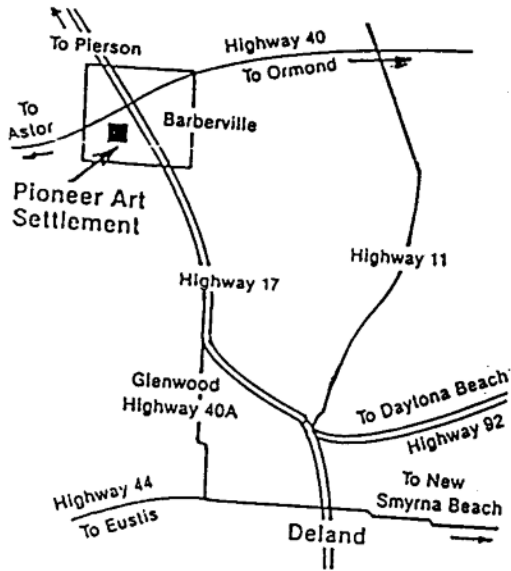
Deadline for Receipt is December 31, 2013

Calendar of Events

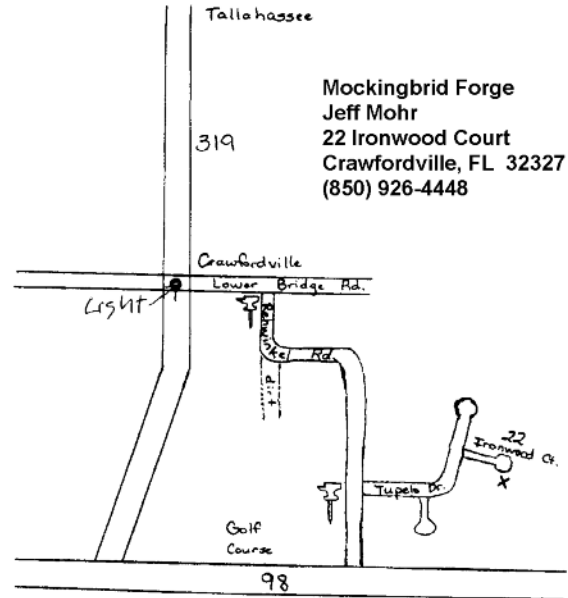
The calendar includes events of interest to the blacksmithing community. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular meetings in each region on the following Saturdays of each month: NE-1st, NW-2nd, SE-3rd, SW-4th except for quarterly 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 9 AM to 4 PM 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	Bob Jacoby	904-613-2626	bobjacoby@bellsouth.net
Northwest Region	Billy Christie	850-421-1386	chriswoodforge@embarqmail.com
Southeast Region	Ed Aaron	561-748-9824	edaaron9824@bellsouth.net
Southwest Region	Lisa Anne Conner	813-977-3743	MelisandeAubrey@hotmail.com

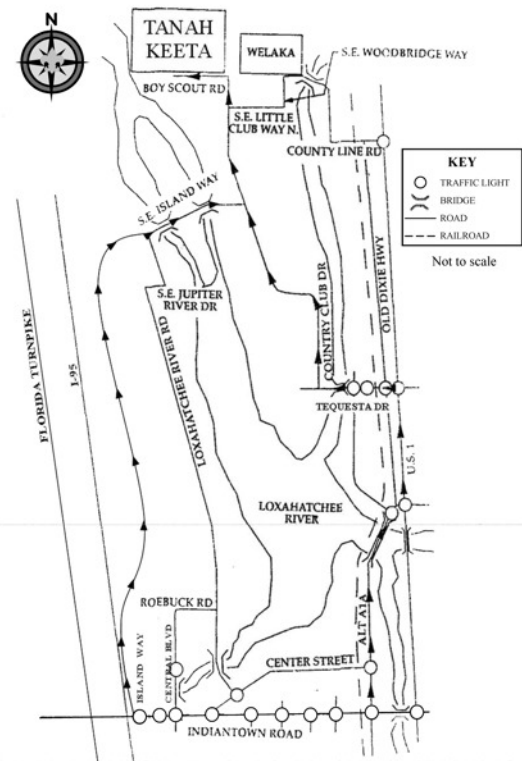
NE Jan. 4 Pioneer Settlement for the Creative Arts, Barberville



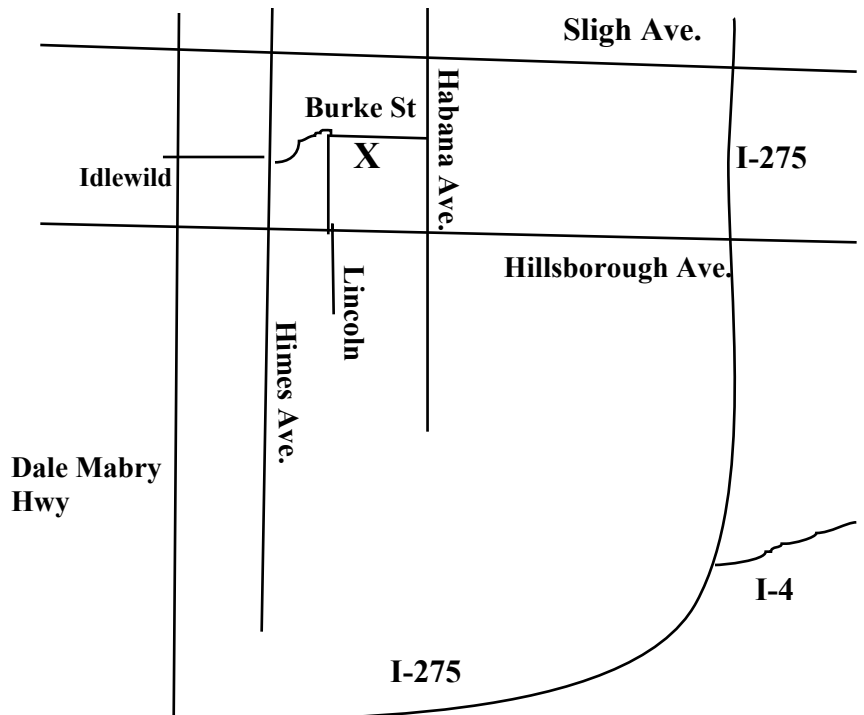
NW Jan. 11 Jeff & Brook Mohr's Mockingbird Forge, Crawfordville



SE Jan. 18, Tanah Keeta Boy Scout Camp



SW Jan. 25 David Reddy's house, 3120 W. Burke St., Tampa, FL 33614. 813 875 2098



REGIONAL REPORTS

SE - November Meeting

Our November meeting was used to instruct Boy Scouts in the blacksmith option to earn a Metal Work Merit Badge.

Pete, Shawn, Danny, William and I had our hands full since more than 24 scouts participated. I never got an accurate count, but more than 24 were instructed. The scouts provided a sandwich and drink - thanks Tanah Keeta.

It is both a joy and some stress doing this since there are scouts that have never picked up a hammer- some with a broken arm and the rest somewhere in between. We all enjoyed the pleasure of being able to instruct these young men in the art of forging steel.

If there is interest, we may try to make simple tools, center punches, chisels, bending tools, spring fullers or whatever can be made from coil springs. Alex R. is donating a pair of coil springs and before they start to rust, we should put them to use. Think about what each of you would like to have in your tool box. See you there.

Ed Aaron

SW - December Meetings

The SW December meeting was held on Dec. 7 at the Palmetto Historical Park's Christmas in the Park. The meeting was hosted by Steve Berglund and David Reddy, who were demonstrating Friday and Saturday evening. About 12 smiths were present..

Steve Berglund demonstrated making a handle for a mason jar, perfect for formal occasions, also for an inexpensive sale item. Jerry Wolfe made a candle holder for a family Christmas present.



(Santa arrives on Palmetto's 1937 Seagrave pumper.)



(Jerry Wolfe and Ed Steenstra make a bend.)



David Reddy, aided by Ed Steenstra, made the Forged Angel featured in the December Clinker Breaker. Trez Cole demonstrated the making of a steak turner for the Dec. 14 Boy Scout Merit Badge training at Wimauma.

(David Raymond made his first piece.

At Wimauma on Dec. 14 Hank Kuczvara, Steve Berglund, Trez Cole, Jerry Standifer, Travis Meek, Bert Golub and David Reddy trained a large number of boy scouts in the basics of blacksmithing and Jerry Wolfe taught them to cold rivet and texture a cross and annealing copper.

We originally thought there would be 80 scouts. It turned out to be fewer, but they kept moving around so it was hard to count them. The scouts provided us with a much-appreciated lunch of hot dogs, PB&J sandwiches, string cheese and chips.



David Reddy

NE Upcoming Meeting:

NE Jan. 4 Pioneer Settlement for the Creative Arts, Barberville. Chili and open forges.

NW Upcoming Meetings:

NW January 11, 2014 Jeff & Brook Mohr's Mockingbird Forge, Crawfordville, FL. Thomas Kovac will be demonstrating some of the knowledge he learned at a recent knife class – heat treating, normalizing, edge geometry, handle design and the knife test.

NW February 8, 2014 Juan Holbrook's Talca Forge, Gainesville FL.

NW Mar. 8, 2014 Mike Bettinger's Welding, Tallahassee

NW April 12, 2014 Panhandle Pioneer Settlement, Blountstown, FL. Eddie Rainey of Gallop Forge will be demonstrating the making of a hammer and the tooling needed to make a hammer.

As always, please bring a dish to share and your Iron In The Hat items (5 free tickets for a hand forged item).

FABA ORAL HISTORY PROJECT

Preserving our history is important. One of the best ways to do that is through oral history. The FABA Oral History Project is based on The Library of Congress, American Folklife Center's, Veteran's History Project/Story Corps concept <http://www.loc.gov/vets/> It's objective is "to collect, preserve and make available the personal accounts" of people significant to the history of FABA. This group is far larger than those who started FABA. It includes all those who have dedicated themselves to building and maintaining the group as well.

Participation is simple. If you built a blacksmith shop or coordinated a region, served as an officer or volunteered as a blacksmith, sit down and record a 30-40 minute conversation about your experience. Interviewers may be from FABA or family members or friends.

INTERVIEWERS: Follow the Library of Congress' suggestions below to prepare for and conduct the interview. Then be sure to copy and complete the **REQUIRED** releases and submit them, along with your recording to project coordinator David Reddy.

If you have any questions, please contact me at 813-875-2098 or editor@blacksmithing.org

David Reddy

Prepare for the Interview

- 1. Prepare questions before the interview; write them down.**
 - Conduct a *pre-interview*, if possible.
- 2. Use the highest quality video or audio recorder and microphone(s) you can.**
 - Use external microphones
 - Do not use extended time speeds on recorders
- 3. Become familiar with your recording equipment and test it before you begin the interview.**
- 4. Interview in a quiet, well-lit room and avoid noise from:**
 - Fluorescent lights
 - chiming clocks
 - heating and cooling systems
 - ringing telephones and televisions
 - other conversations
- 5. Be sure the questions **and** answers are recorded.**
- 6. On video interviews:**
 - Mount the camera on a tripod
 - Position the camera a few feet from your interviewee
 - Focus on the interviewee's face, upper body, and hands
 - Avoid using the zoom feature
- 7. On audio interviews:**
 - Use an external microphone
 - Position the microphone 9 inches from the interviewee.
 - Use a microphone stand
 - **Be sure the tape has started recording before you start speaking!**

FABA ORAL HISTORY PROJECT

Conducting the Interview

8. State at the beginning of the interview:

- Date and place of the interview
- Name of the person being interviewed
- Interviewee's birth date
- Names of the people attending the interview (including the interviewer and camera operators)
- The organization you're working with, if any

For example: *Today is Friday, June 7, 2003 and we are interviewing John Smith at his home. Mr. Smith is 78 years old, having been born on November 23, 1923. My name is Jane Doe and I'll be the interviewer. John Smith is my uncle. He is my mother's brother.*

9. Other tips for making a great interview:

- Keep the tape recorder or video camera running throughout the interview, unless you are asked to turn it off by the interviewee. **Never record secretly.**
- Keep your questions short. Avoid complicated, multi-part questions.
- Avoid questions that can be answered with a simple "yes" or "no." Ask "how, when, and why" questions instead.
- Keep your opinions out of the interview, and don't ask leading questions that suggest answers.
- Encourage the interviewee with nods of the head rather than audible responses such as "yes" or "uh huh" that will be recorded.
- Don't begin the interview with questions about painful or controversial topics.
- Be patient and give the interviewee time to reflect before going on to a new question. Many people take short reflective breaks in the course of answering one question.
- Use follow-up questions to elicit more details from the interviewee. Examples include: When did that happen? Did that happen to you? What did you think about that? What are the steps in doing that?
- Consider asking the interviewee to show you photographs, commendations, and personal letters as a way of enhancing the interview. Such documents often encourage memories and provoke interesting stories.
- Be yourself. Don't pretend to know more about a subject than you do.
- For more information on recording and documentation: [The American Folklife Center](#)



FABA ORAL HISTORY PROJECT

Suggested Questions

Relax. You're going to do a great job. These are suggested questions, here to help you out, not a checklist.

FEWER QUESTIONS IS BETTER! LET THE PERSON TALK.

Think about the person you're interviewing and what he or she has already talked about. Try to ask easy questions to begin with and let them get comfortable. The more the person talks in a narrative the better, so be patient. You can ask questions to fill in at the end.

BACKGROUND:

- How and when and where and who got you into blacksmithing?
- Who had the most influence on you becoming a blacksmith?
- Were any of your relatives blacksmiths?
- Did you have one teacher or did you take classes?
- First shop? First Anvil?
- Did you ever make a living as a blacksmith?
- TELL ME A STORY ABOUT _____

FABA/BLACKSMITHING IN FL/ABANA:

- How did you get involved with FABA / blacksmithing in Florida?
- What was FABA like when you first got involved?
- How has FABA changed?
- Wishes for FABA?
- Have you been involved with ABANA?
- TELL ME A STORY ABOUT _____

MORE STORY REQUESTS:

- What was the first thing you made or the first thing you made that came out just right?
- What is your favorite things to make?
- What was the craziest/strangest thing you ever made?
- What question should I have asked you?

Florida Artist Blacksmith Association Oral History Project

Recording Release

I, (print full name) _____ freely & voluntarily choose to participate in the Florida Artist Blacksmiths Association (FABA) Oral History Project. I have been informed and understand that (FABA) is making audio and video recordings as part of its efforts to preserve and document its history. By participating, I agree that my name, likeness, image, voice, appearance and/or performance are being recorded and made a part of the Project. I grant FABA and its designees the right to use recordings of my interview, and transcripts thereof, for archival records, and to broadcast, exhibit, and share them with interested persons and organizations for the purposes of promoting FABA and the craft of blacksmithing. This may be done using videotape, photographs, audio tapes, digital media (including Internet) or other media, now known or later developed, and includes the right to edit and mix my contribution with that of other contributors.

FABA shall have complete ownership of the recordings and other media, including copyright interests. The rights granted to FABA herein are perpetual and worldwide.

I expressly release and indemnify FABA and its officers, employees, agents and designees from any and all claims known and unknown arising out of or in any way connected with the above granted uses and representations. I confirm that I have the right to enter into this Agreement, that I am not restricted by any commitments to other parties, and that FABA has no financial commitment or obligations to me as a result of this Agreement.

In consideration of all the above, I hereby acknowledge receipt of reasonable and fair consideration from FABA.

I have read the foregoing and understand its terms and stipulations and agree to all of them:

Print Name: _____

Signature: _____

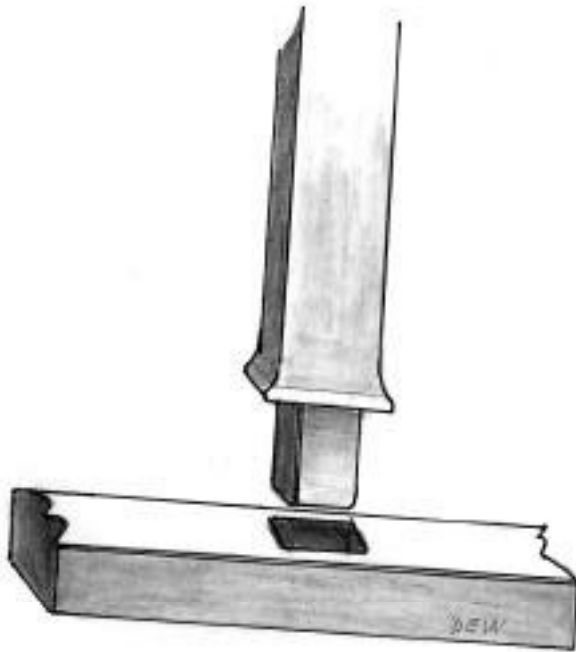
Date: _____

Witness: _____

Notes: _____

Mortise and Tenon Joinery

Text and Illustrations by Doug Wilson



#1. Example of technique

Lesson Number Nine—Mortise and tenon joinery

Definition:

Making a mechanical joint with two or more pieces

Intent:

The smith will learn to forge a tenon and assemble a mortise and tenon joint.

Tools

Side set – top and bottom (drawing #2) Note that the cutting edges aren't sharp. The cutting edges are slightly radiused.

Set hammer

Monkey tool or bolster plate with 1/4" x 3/4" hole (drawing #3) (This is a tool block with a 1/4" x 3/4" hole in center.)

Materials:

1/2" x 1" x 18" mild steel bar.

Method:

Step One:

Upset end of bar and forge to 1 1/8" x 5/8", 3/4" from end. End tapers down to 3/8" x 3/4". (drawing #4) Mark bar on hot cut 3/4" from end.

Step Two:

Take a full yellow heat. Place the bar over the bottom side set. Hit a light blow. The bottom surface of the bar will be cut.



#2. A top and bottom side set

Turn the bar up on its corner. Strike another light blow.

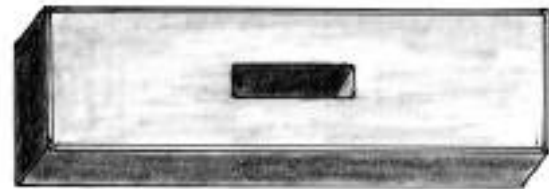
Turn bar onto uncut next surface. Strike again. This marks the second side of the bar. (drawing #5)

Repeat and cut the remaining two corners and sides with light blows.

Notes: The light blows on the corners help to insure proper tool alignment.

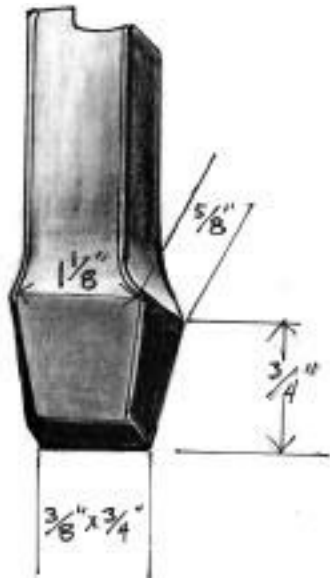
Misaligned cuts or double cuts cause hot shuts, then cracks. Proper tool alignment is critical here. Any mis-cuts should be filed out immediately. Once marked, the bar can be supported on a stand or your hip. Use top tool to continue. (See previous lesson for bar support.)

Reheat bar if necessary. Continue cutting until the core of the bar is just a bit oversize, in this case about 5/16" x 13/16".



#3. A bolster plate

CONTROLLED HAND FORGING



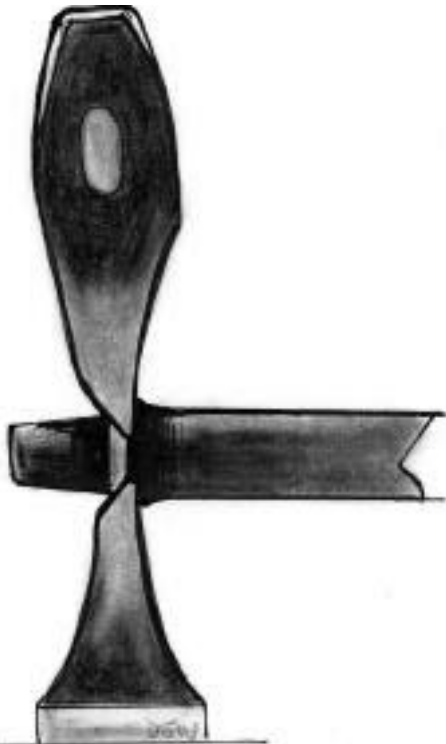
#4. Upsetting and forging dimensions

Notes: If the tenon is a bit too fat that's ok. Too thin won't do. A striker's assistance helps with drawing down the tenon.

Step Three:

Reheat bar to full yellow. Place bar over sharp edge of anvil face. Place set hammer directly over it. (drawing #6)

Strike a heavy blow. Turn the bar 1/4 turn. Strike again. Turn again in the same rotation. Strike again. You are drawing out the tenon.



#5. Marking the second side of the bar

Continue until you have drawn down the tenon to 1/4" x 3/4"; length as far as it goes. Finally, lightly forge down the corners.

Note: As you forge down the tenon, the set hammer and the anvil must be parallel. Check size of tenon by inserting end of tenon into bolster.

Step Four:

Upset square shoulders. Reheat to full yellow. Heat should extend about an inch up from tenon shoulder.

Note: Quench the tenon to prevent burning if necessary.

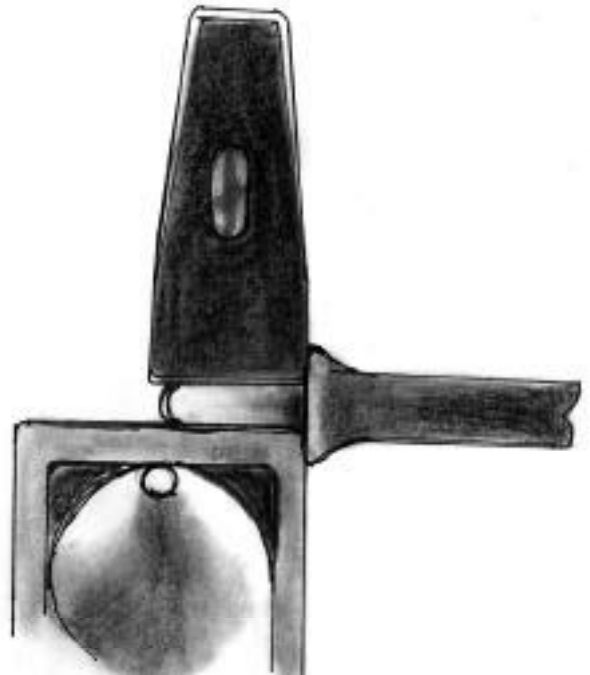
Pull the bar from the fire. Set bolster over the hardie hole. Insert tenon. Upset and square by hitting hard on top end of bar. (drawing #7)

Straighten bar as necessary. Square shoulders to bar with light hits on anvil face.

Note: Tenon should be centered on the bar. Centerlines of bar should be straight. Shoulders should be straight and square.

Step Five:

Cut tenon to length on cutoff hardy. In this case, length should be 1 1/4" from shoulder.



#6. Using the set hammer

Note: Beveled edges on the end of the tenon help prevent thin, sharp or cracked edges on the finished tenon head.

Step Six:

Finishing the joint. Heat tenon and about 1" above shoulder to full yellow.

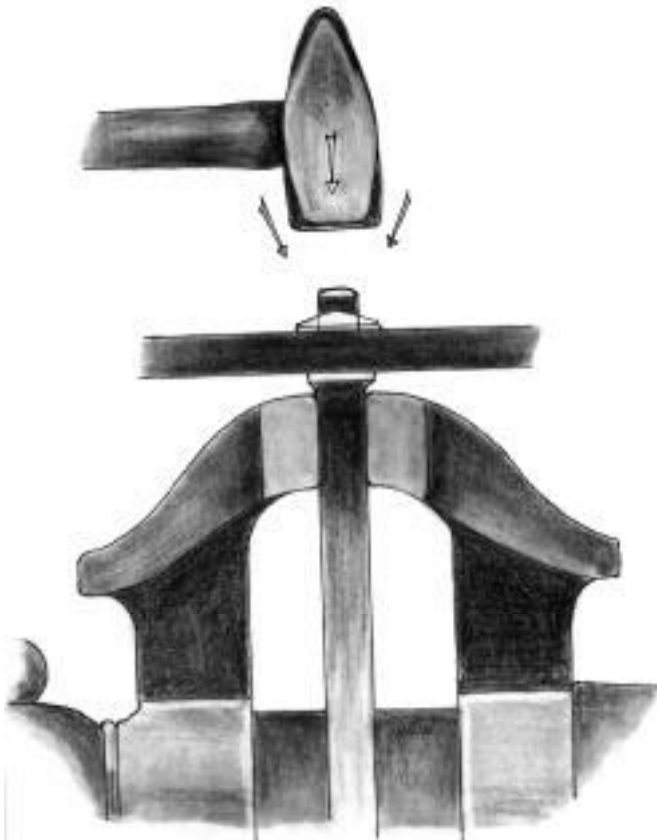
Quickly set bar in vise. Set mortise onto it. Tap it down so it sits firmly on tenon shoulders. With rapid hammer blows, upset the tenon. (drawing #8) First hammer blows are straight down. Finish with angled blows



#7. Using the bolster plate

Note: The entire tenon and a bit of the shoulder must be at a bright heat to insure a tight joint.

Forge the head of the tenon into a symmetrical shape with smooth edges. It should be centered on the face of the bar it has joined.



#8. Upsetting the tenon

Note: If you run out of heat, you can use a torch to reheat the tenon head. It is best to finish this operation in one heat. A second heat should only heat the tenon, not the bar with the mortise. (drawing #9)

Troubleshooting:

If the tenon has cracks at the shoulder, this was caused by (1) cutting too deep in step two, (2) misaligned or double cuts, or (3) forging tenon at black heat.

Note: File out hot shuts before and during forging of the tenon. If the tenon head is not centered on the bar it joins, your upsetting blows may not have been straight down or the mortise was not centered in the bar the tenon joins.

Targets, Time:

Upsetting bar, one heat.

Cutting shoulder and drawing out tenon, two to three heats.

Trimming end of tenon, one heat.

Assembling pieces and heading tenon, one heat.

Targets, Dimensional:

Tenon head should be symmetrical, without sharp edges and centered on the bar it joins.

Tenon shoulder should be the same dimension or slightly smaller than the bar it passes through and joins.



#9. The lesson completed

This article first appeared in the Summer 2004 **Hammer's Blow**, a quarterly publication of **ABANA**. For more information go to www.abana.org

Lesson Ten: Forge Welding

Will appear in next month's **Clinker Breaker**

Please send you letters, comments, companion articles and pictures to editor@blacksmithing.org

**Florida Artist Blacksmith Association
Jerry Grice Scholarship 2013**

Receipt Deadline December 31, 2013

This scholarship was established to honor the memory of Jerry Grice, one of our charter members. Its purpose is to further the craft of blacksmithing and it is available to any FABA member in good standing. The award is limited to the actual cost or \$1000, whichever is lesser. It may be used for materials, tuition, lodging and transportation (paid at the rate of 43.2 cents per mile or the actual cost of public transportation, whichever is lesser).

A letter of application or a detailed email may be submitted provided the applicant answers the following questions:

1. What is your name, address and phone number? _____

2. How much experience in blacksmithing do you have? _____

3. How will this instruction help you with your blacksmithing craft? _____

4. What is the name of the school you wish to attend? _____

5. What is the name of the course and the name of the instructor teaching the class? _____

6. What costs will be incurred (tuition, lodging, transportation, etc.)? _____

Note: By accepting the Jerry Grice Scholarship the applicant agrees to provide a demonstration of skills learned and write a report of the learning experience, including “how-to” for publication in the Clinker Breaker. The next item is not required but strongly suggested that an article, made by the new knowledge, be offered for auction at the Annual meeting.

Completed letters of application or emails should be sent to John Butler, Chair , FABA Scholarship Committee, 777 Tyre Road, Havana, FL 32333 or jgbutler@sprintmail.com.

Deadline for receipt is December 31, 2013. Three finalists will be recommended to the Board. The decision of the Board shall be final. The successful applicant will be notified.

THE FLORIDA CLINKER BREAKER

Florida Artist Blacksmith Association

Gary Kemp, Membership Records
11045 Fernway Lane
Dade City, FL 33525

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INSIDE:
FABA JERRY GRICE SCHOLARSHIP APPLICATION P. 11
Deadline for Receipt is December 31, 2013

JANUARY, 2014

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 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.

FABA Officers

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Program Chairman	Kirk Sullens	352-357-7221	kirksullens@gmail.com
Past President	Jerry Wolfe	941-355-5615	wolfeforge@hotmail.com
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Trustee NW	Ron Childers	850-556-8403	Ron@munlaw.net
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WebMaster	Michael Kummer	941-345-5745	web@blacksmithing.org

FABA MEMBERSHIP APPLICATION

Florida Artist Blacksmith Association, Inc.

Date _____ New _____ Renewal _____

Name _____

Spouse's 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:

Gary Kemp, FABA Treasurer

11045 Fernway Lane

Dade City, FL 33525

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