

November 2010



The Florida Clinker Breaker

Florida Artist Blacksmith Association - Established May 18, 1985

Presidents Message *Jerry Wolfe*

Our annual conference is once again in the history book and it was a successful conference. Over 100 registrations; good weather; good demonstrations; great camaraderie; tool sales; GREAT gallery exhibits, very nice auction items; on and on. If you missed it; please make every effort to put Oct 7-9, 2011 on your calendar early.



OUR 25th YEAR CELEBRATION - It was a great celebration. Those of you who attended our conference on Oct 8-10 experienced a good time of celebration, learning new things, meeting new and OLDER people, and mostly having FUN getting to know our founding fathers and some of their experiences over the years. We recognized the "charter members" and our early founding members. See photo for those attending. Thank you to all who had a part in the formative years of FABA and keeping it going as a "young organization".

LIFE MEMBERS - The FABA Board has recognized three of our charter members with "Honorary Life Membership"- Willard Smith, Clyde Payton and Skeeter Prather. Congratulations to these very faithful charter members who kept working diligently to keep our volunteer organization



**Honorary Life Members -
Clyde Payton , Willard Smith, Skeeter Prather**

strong and continuing toward our main purpose of teaching blacksmithing.

NEW MEMBERS - I would like to welcome our new members - Lash & Tandy Oberst of Tampa; Marvin & Glenn Powell; Tom Bales & Connie Ryan; Brad Pafford; Janice Norman-Brown and David Kemp of Lake City. I met several of the new members at the conference and we also had more members join at the conference who will be recognized next month. It's encouraging to listen and learn about the experiences of our new members and how they found FABA. We need to continue to find ways to get the word out to the public about FABA.

I was very sorry to hear of Kent Owen's passing. Melanie: You have our deepest sympathy at this difficult time. Kent was active in the NE region and will be missed. A memorial service is planned for October 16th.

We now have a "secure storage facility" at the Pioneer Settlement, thanks to the coordinating effort of Rex Anderson and the able bodied help of John Pfund and Skeeter Prather, the enclosure is BUILT. Other items of fabricated hinges and hasps were also provided by others. A very special thank you to all. (See letter from Skeeter - In "Notices")



AUDIT REPORT: Our Audit Committee of Vi Payton and Skeeter Prather have audited the 2008 and 2009 financial records and issued a report. There are a number of recommendations which are being implemented by our new treasurer. Our treasurer is now using a "voucher system" along with computerized Quicken Books which gives very detailed records of all items. If you want to spend money you will be required to furnish a voucher with details. Our savings account at Bank of America has been closed and the funds transferred to the checking account, which will save us over \$200 each year. Thank you Vi and Skeeter for your diligence in accomplishing this difficult task.

Upcoming Events

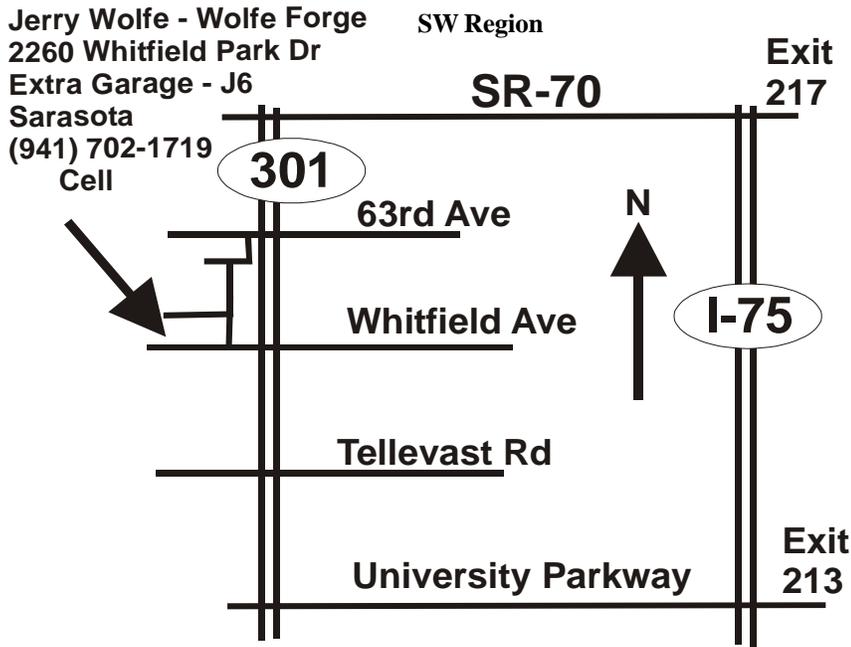
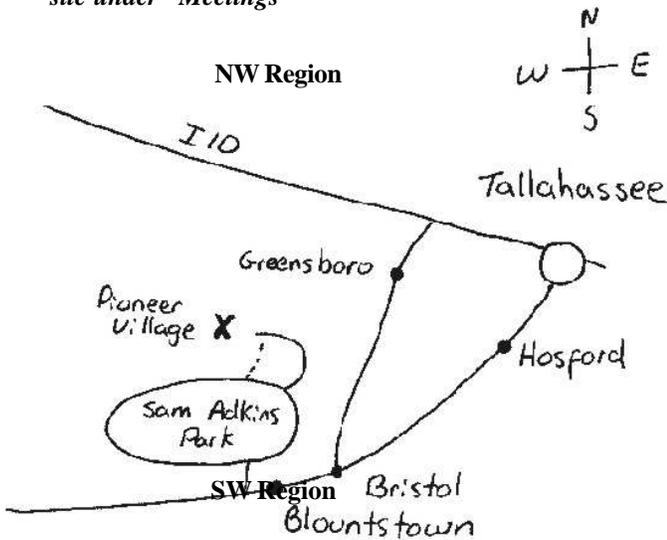
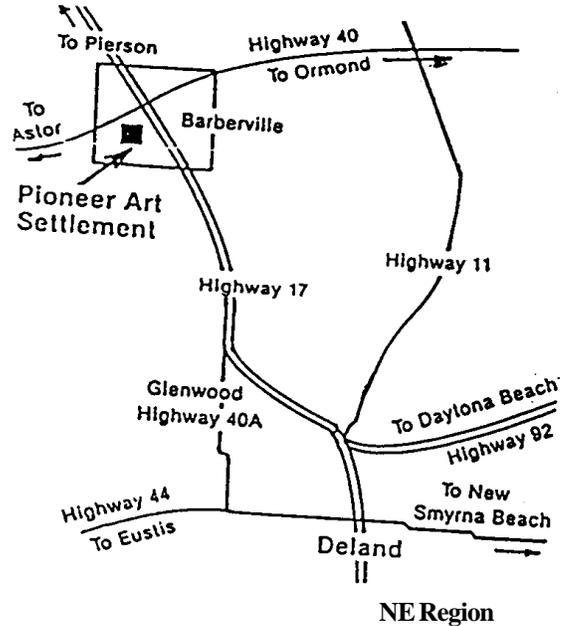
The calendar includes events of interest to the blacksmithing community. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular meetings in each region on the following Saturdays of each month: NE-1st, NW-2nd, SE-3rd, SW-4th except for quarterly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

Northeast Region	Mitch Widham	386-673-0174	mwidham@cfl.rr.com
Northwest Region	Billy Christie	850-421-1386	chriswoodforge@embarqmail.com
Southeast Region	Ralph Nettles	561-747-5489	ralphnettles@msn.com
Southwest Region	Lisa Ann Connor	813-977-3743	MelisandeAubrey@hotmail.com

November 2010

- NE 06 Barberville - Jamboree
- NW 13 Panhandle Pioneer Settlement; Blountstown
- SE 20 Unknown
- SW 27 Unknown -

Due to the Conference, there was nothing submitted by the SE and SW. If something comes in, it will be posted on the website under "Meetings"



Boy Scout Camp: from I-95 exit go east onto Indiantown Rd, go north (left) onto Island Way (1st traffic light). Stay on it until it ends at Country Club Dr. Go left—it ends at the entrance to Boy Scout Camp. **SE Region**

Future Events

- NE Dec 11 Alan & Chloe Hardwicke's - Christmas Party
(NOTE - 2nd Sat, not the usual 1st Sat of Dec)
NW Dec 11 Rex and Mary Ellen Anderson's shop in Monticello, FL.
- 2011**
- NW Jan 08 Jeff and Brooke Mohr's shop, Mockingbird Forge in Crawfordville, FL
NW Feb 12 Juan Holbrook's in Gainesville, FL.
NW Mar 12 Clyde & Vi Payton's in Monticello, FL.
-

Report from the Northwest *John Watson & Billy Christie*

The Northwest 9/11/2010 meeting was held at the Beau Turner Youth Conservation Center located on US Highway 19 in Capps, Florida.

Our meeting was conducted with five areas, plus seating. This included the demonstration area, "Iron in the Hat" area, show and tell area, FABA tee shirt sales area (thanks Preacher), and the cooking area. All this was under the shade of a very large Live Oak Tree. We had a nice breeze for most of the day.

The two demonstrators were Rob Nichols and Charles "Hippie" Pate. Rob is a full time farrier, and he demonstrated the making of a number of different types of horseshoes. Rob used his brand new custom built (all aluminum) blacksmithing trailer. The sides and back will open up, giving you a cover overhead, with lights. All of the big tools are mounted on slides so they can be pulled out to be used. The anvil and propane forge are located in the back and can be pulled out for use with no lifting. On one side it has a drill press, sander, grinder, plus a hose reel with oxygen & propane (bottles located in front). On the other side he has all the different sizes and types of horseshoes, plus two sets of cabinets with pull out drawers, a tool holder rack and a hammer rack. There is also a stereo and a ceiling mounted squirrel cage fan that can be aimed where needed. You can tell that a lot of time and thought went into this farrier's dream trailer. It looks and worked great.

Hippie demonstrated traditional blacksmithing using his custom portable forge with a hand cranked blower. He had it going strong all day. He demonstrated making a number of hand made items. Rob made a horseshoe, gave it to Hippie, who re-forged it into a left handed steak turner. This was then donated to the "Hat" drawing, along with several other items. Hippie also

did most of the set up and take down for this meeting. Thanks!

While all of this was going on, John Watson had his big custom cooker going and was busy working on bar-b-q chicken, sausage, ear corn and hamburgers. John did share his special grilling sauce with us, it consist of Jack Daniels #7 Sauce, Tupelo Honey and coconut chips. It tastes great.

The "Iron in the Hat" had a number of hand forged items along with basic steel and some very interesting stuff. The drawing brought in a total of \$117.00. Thanks to Lloyd Wheeler for drawing & calling the winning tickets.

We had 39 people sign in, and we would like to thank everyone who helped contribute to this interesting and educational meeting, especially Hippie, Rob, John, Kenneth Barker and the folks from the Beau Turner Youth Conservation Center.
Happy Hammering!

Notices, For Sales & Want Ads

Barberville Storage Facility

An Open Letter to President Wolfe and the FABA Board

It is a singular pleasure to report to you that a secure 4 ft. by 24 ft. storage facility for FABA belongings has been completed on the grounds of the Pioneer Settlement in Barberville!! Last Saturday, Sept. 25, Past President Rex Anderson accompanied by John Pfund and a gofer/holder (Skeeter Prather) along with a trailer of lumber and needed supplies set their hands to the project and were completed mid-afternoon Sunday. I say "completed" - actually while construction is complete, the "secure" part is not. One set of hinges and three door hasps were not available for installation. Hopefully these missing parts will be available at conference time and can be installed.

Respectfully submitted, the Gofer/Holder (Skeeter Prather)

Digital Distribution

You have the opportunity to save a tree, save FABA money and get the *Clinker Breaker* almost before anyone else and in color to boot. Just send an e-mail message to either the Editor or Treasurer* asking to be put on the list (and join 50 of your fellow members) and you'll start getting the CB around the 13th (about two weeks before the hard copies go out and you'll get first crack at the stuff listed for sale!)

*Editor@blacksmithing.org; Treasurer@blacksmithing.org

2011 Walt Anderson Scholarship

FABA President Jerry Wolfe & FABA Board

Dear President Wolfe & Board members,

I've been taken aback by the kindness to share and the open forge invitations from all the FABA members with whom I've been so lucky to cross paths. Everyone that I've met has something useful or enlightening to share, and generally it's served with a good story or a plate of BBQ. When my grandchildren hear about FABA, the distinguished group that took me under their wing, it will be cast in the most radiant light. Your association-wide passion for the passing on of knowledge is clear and much appreciated. I am grateful to be a part of this group and it's with the highest level of honor that I accept the Walt Anderson Scholarship. The dollar amount of a scholarship is measured very easily; however, the value of learning in a distant blacksmith shop and bringing that knowledge back to the nest is immeasurable. You didn't simply write a check, you have shown your faith in me to follow through with my end of the deal, which I fully intend to uphold to the best of my ability. Thank you for your support.

Regards,

Will Manning

BLACKSMITH COAL:

\$35 per 100 lb bag (Pickup only) & details - Pioneer Settlement, contact the Settlement at 386-749-2959 or 386-749-2087 or mail your order with payment to PSCA/COAL, P.O. Box 6, Barberville, FL 32105. Accepted forms of payment: cash, money orders, checks, MasterCard and Visa.

FABA User Satisfaction Survey

Bill Adams; Blind Hog Forge

On August 14, 2010 at the NW region meeting, attendees were given a survey card. This card contained 5 questions concerning what the attendees thought about meetings and what they would like to see at meetings. Attendees were instructed to answer the questions or express opinions as they felt appropriate. Alternate questions were provided in the basic format of "I Like ___ vs. I Don't Like ___".

Twenty-four survey cards were returned.

The survey was not designed by professionals and asked broad general questions from the general membership. Consequently, the results will show only broad generalized indications. A synopsis of the card responses is available for inspection as separate attached document. Attendees ranged from Charter members of FABA to first time beginners and this should be considered when analyzing the results.

Under the first question of what demo did you like best, (I like ___) there were nine mentions of Master Craftsmen and seven mentions of specific regional demonstrators. This

would seem to indicate that the higher skilled craftsmen and more engaging demonstrators are preferred.

For the second question of what demo did you not like (I don't like ___), unorganized meetings, disrupted demonstrators and silent demonstrators were the top problems. This might indicate a problem with some facilities where a public address system might help.

Question three asked what the responder would like to see more of. Responses varied widely and reflected the diversity of the sample group. Hands-on work had 13 hits followed by Master Craftsmen with 11 hits. Special Projects received 8 mentions with three specific topics. There were three requests for beginner level activities, class room lectures, long term projects and complicated projects.

Question four dealt with what would the responder not like to see? This question had fewer responses and evenly split into requests for less work at beginner level and less at the advanced level. These responses match the diversity of the sample group.

Question five asked "What do you want FABA to do for you?" Keep teaching rated seven responses. More workshops and more hands on classes rated two responses each.

Reading the attitudes expressed in the comments leads me to think FABA is doing a relatively good job in this region. The few negative comments dealt with specific problems at specific times. In generalization, it appears that hands on work and more of the higher quality demonstrations are desired by this region. I will be glad to show the original responses to anyone who wishes to view them

2011 Knife-Making Workshop

First a bit of FABA history. In the late 1980's, Fred Caylor ran week long workshops on general blacksmithing hosted by Walt Anderson on Walt's Ocala Forest land. Participants paid a tuition which just covered Fred's travel expenses, came with their own rig (forge, anvil, etc), and camped out and forged under Fred's watchful eye for five to six days. There was usually a cookout and a certain amount of BS'ing around the fire in the evenings. Not only was the experience fun, it was rewarding since there was sufficient *TIME* to actually learn something and to actually finish a project.

After having attempted to teach intermediate classes at the conference and being less than pleased with the impact of the limited class time on the quality of teaching and on the ability of the students to master the project, I have been thinking about what else we could do. In light of the survey shown above, I think FABA could well profit by returning (at least partially) to our roots and facilitating workshops like the ones Fred held. To that end, I'm proposing a workshop in the Spring (probably mid-March) for students who would

work in my shop for a weekend. The project would be the forging, grinding, heat-treating, and finishing a full tang high-carbon steel blade. Costs would be in the \$30 range for materials (steel, belts, misc.) and whatever you spend on lodging in either Williston or Gainesville (15 to 20 miles from my shop). While a campfire is a possibility, we will do a shared meal on Saturday. Due to having only three knife grinders available, the effective limit is five participants. The only fair way to organize the workshop is on a first-come-first-serve basis. If you are interested, e-mail me (sabloom@ironflower.com) and list what dates in March are good for you. Once a date is set that works for you, a check will lock your position in the class. I'll also maintain a waiting list in case one of the participants has to cancel.

If you are not interested in knife work, let your coordinator know what type of class you would like and perhaps FABA can sponsor a similar workshop in that area.

2011 Blacksmith Calendar

The 2011 calendar contains 21 images of old blacksmith activity based on photos 80-110 years old. Most are full-page views of blacksmith shop interiors. Because many people missed out on the 2000 calendar, I've added 3 of the images from that calendar. The last 3 images from the 2000 calendar will be added to the 2012 calendar, which is almost certain to be the last one I produce. [1-5 Year 2011 Calendars: \$17.00 each ; 6-20 Year 2011 Calendars: \$15.00 each; 21-39 Year

2011 Calendars: \$13.00 each; over 39 Year 2011 Calendars: \$10.00 each]

CD with over 7200 Blacksmith & Anvil images: Contains a wide (very wide) variety of images collected from many sources over a period of years. They're arranged in 18 slide shows for easy viewing. You'll see anvils posed in every way imaginable. Many old shop interiors are included along with many unusual European anvils. The images have been cleaned up using photo enhancement software. (For Windows 2000 and later, not for Macs.) [1-5 CDs: \$17.00 per CD; over 5 CDs: \$12.00 per CD]

Set of 25 Blacksmith Postcards: This is not a new set of postcards. Only one set of 25 postcards has been produced.

1-5 Sets of Postcards: \$6.00 per set; 6-25 Sets of Postcards: \$5.00 per set; over 25 Sets of Postcards: \$4.00 per set

Calendars from Prior Years: Year 2010 calendars are available for \$12.00 each. Year 2001 through 2009 calendars are available for \$5.00 each.

Shipping / Ordering: The prices shown above include the cost of shipping to a U.S. or Canadian address. Insurance is extra if desired. If interested, please send a check or money order to: Gill Fahrenwald, P. O. Box 2323, Olympia, WA 98507 or PayPal to anvilman@ocalink.com

Pommel Plates

Steve Bloom, IronFlower Forge

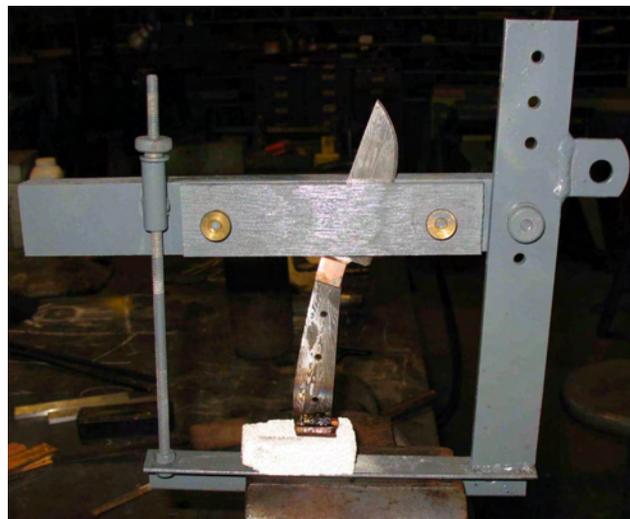
If you took a look at the utility blades I had in the Gallery, you may have noted the mokume gane pommel plates. The trick is to cut a slot in the plate so that the tang just fits into the slot, then silver braze (not solder - braze) the plate to the tang.

Cutting the slot can be done with a wafer wheel on a side-grinder or a knife-edge file but if you have a mill, a slotting attachment does the work in a few seconds (once you make the jig to hold the plate). The jig shown below is a piece of aluminum angle with a couple of 1/4x20 bolts. The slotting blade is 0.0938" thick, so if the tang is thinner than that, it's file time.

Once the slot is done, the real fun begins. The plate has to be securely held at right angles to the tang during the brazing process. What I came up with is the apparatus shown to the right. A piece of angle iron is clamped in a vise. On one end of the angle is a piece



of 1/4x20 all-thread and on the other end is a 1" x 1/8" plate with a few holes. Connecting the two is a wood arm. A wood strip bolts to the arm and locks the blade. A scrap of refractory brick sits at the pommel end and supports the plate. A pivoting tube on the arm and a nut completes the unit. The blade is positioned so that the tang hits the brick squarely and the nut on the all-thread is screwed down to lock the tang into the slot. The plate can be "bumped" left to right to set the angle to the tang. All that is now needed is to flux the joint, heat it with an oxy-acetylene torch until the silver braze flows into the joint. The jig makes the braze a whole lot easier!



Kata Kama Yari and the Finishing Bench

Steve Bloom
IronFlower Forge

Japanese spear (or lance) points come in a number of shapes and styles. The most common is the su-yari with a straight single blade (Fig.1). Being Japanese, that's not good enough, so crossbars were added to create the kama yari which comes in two flavors - the Jumonji Yari has symmetrical arms, typically curving slightly towards the point and the Kata Kama Yari which has a single arm, typically straight and at right angles to the main axis of the blade (Fig.2).

While there were socketed yari, the most common form has a long tang, typically longer than the actual blade.



Fig.1: Su Yari (and associated components)

A friend who is one of the curators at the Carnegie Museums of Pittsburgh sent me a picture of a Kata Kama Yari in their collection (Fig.2). From a knifemaker and smith viewpoint, the obvious question is "HOW?".

The first step was to determine the actual dimensions. The folks at the Museum were kind enough to include a ruler in the image, so with a bit of digital slight of hand, the dimensions are shown in Figure 3. The overall length is 18" with a 10" tang, an 8" blade and a 4" side arm. The blade and side arm are approximately 1" wide. Unfortunately, there is no way to determine the thickness of this particular blade from the image but based on other Japanese blades, something between 0.25" to 0.375" is likely.



Figure 2: Kata Kama Yari (in the Carnegie Museums of Pittsburgh)

The real question is how did they do that sidearm? There is no evidence of welding and to saw or chisel the shape from a



Figure 3: Dimensions of the Kata Kama Yari

sheet of material is highly unlikely.

After a bit of head scratching, I came up with the pattern shown in Figure 4. I know that Japanese sword smiths (who also made the yari) created slabs of material about 2" wide during the normal welding of katana. They not only fold the steel along the long axis (tang to point) but also fold the material left to right when the billet is getting too broad. Given that, a slab of material could be cut in the pattern shown. The blocks marked "X" are discarded (or never existed) and the short section on the right could then be forged into the basic side arm. After that, a point could be drawn on the main blade and a tang driven out of the base of the material. Ok - fine thought but is it really doable?

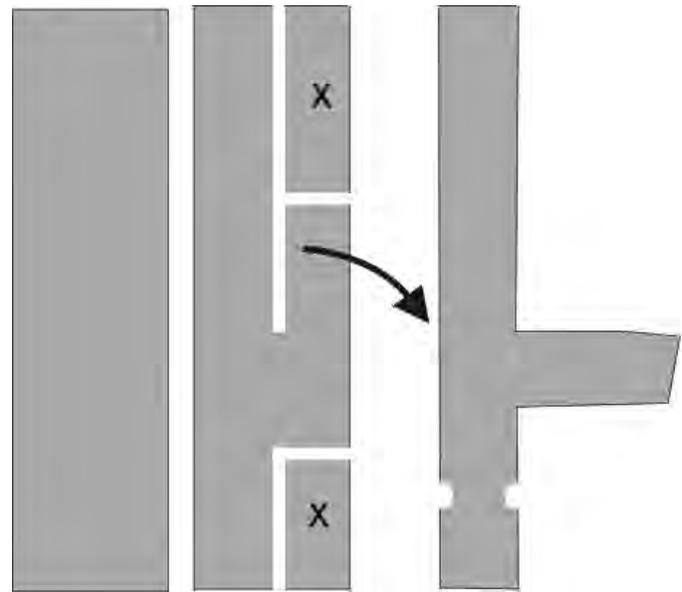


Figure 4: Cut pattern

I had to try. I started with a slab of 5160 - 2" x 3/8" thick (you're right - a piece of a leaf spring). I torch cut the slots as shown and using the hardy hole in the anvil, the forging of the side arm was actually fairly easy. The

forging of the tang involved a guillotine swage and a lot of hammering (remember - the tang is 10" long). Bevels were forged into the material in the usual manner. Now comes the fun part - refining the shape by hand.

If you look at the images on the first page, you will note that five planes of material come together at a single point on either side. The usual "jump-over-to-the-grinder" just won't hack it. The approach taught by Don Fogg is about the only feasible way to go -- use files, draw-files, stones, and sand paper for many hours. The work is greatly aided by a bench made to support this type of hand work (see below). The bench is a simple sturdy bench made of 2x6 pine with 2x4 legs and a lower shelf to hold miscellaneous materials. There is a 2x2 support running the length of the bench and centered under the crack between the two boards making up the deck of the bench. None of this is sacred - anything that is sturdy, easy to sit on and about 3' long will do. Since hand finishing implies lots of little items (files, stones, oil, sand paper in a lot of grades, etc.), I found that a tool box with many drawers was a good idea - the prime advantage being that everything you need is in one place and that it is a lot easier to remember one or two big items than dozens of small ones.

Once you have the bench, the next step is to somehow support the work so you can work on it from a number of angles while sitting in one spot. This is accomplished with the components shown in Figure 6. There is a Base ("B") consisting of some angle iron with 3 1/2" holes, a section of 3/4" black pipe with a 1/2x13 nut welded in the bottom of the pipe and then welded over the center hole in the angle, a couple of 1/2" bolts to go into the other 2 holes. A long 1/2x13 bolt runs through the 2x2 support and screws into the base. The base is locked down and the short bolts are dropped into the lateral holes to prevent the base from rotating. As with the bench, all you really need is some way to attach a pipe to the end of the bench so it cannot rotate. A holder ("H") slips over the base and is locked in place with a 3/8x16 bolt. The top of the holder is essentially the same as a carpenter's wood clamp except it is made from steel. A board (usually 3/4" thick, 1.5" wide and as long as the work) gets clamped onto the holder. This design allows you to position the work on the board (using clamps ("C") and maybe a wooded wedge or two ("W") to prevent marring) at any angle you like.



Figure 5: Finishing Bench & "Tool" Box

If you look closely, you'll note that with the exception

of the long base bolt, all other fasteners are either bent threaded bars or have square tube sections welded onto their heads. This means that you do not have to keep looking for wrenches - all you need is a single piece of 3/8" rod stock and maybe a section of tubing ("L") to lock and unlock all the components.

Figure 7 shows the rig being used to finish a kodachi, (also known as a chisakatana or "castle sword"). The blade length is approximately 24". Swords of this length were carried by the merchant class, samurai servants, and reputedly, by guards in castles where the longer katana might be a hinderance.

One of the advantages of this unit is that blades of different lengths and configurations can be accommodated by using different support ("S") boards. Note "K" at the base of the bench. That was the unit used for supporting the kata kama - the lateral branch was a pressure fit and could be moved along the main support or removed as needed. Also shown in Figure 7 is the oil container ("O") and a set of EDM stones (220, 320 & 600 grit) . Just a word to the wise - if using EDM stones, drill shallow holes in one of the sides to code the grit (for example: 1=220, 2=320, 3=600). Once you use them for a bit, there is no way to tell which is which without a bit of help.

The yari will eventually be completed with a full length pole, a butt-end counter weight (also cast from bronze) and an appropriate sheath (saya). The next project will be a naginata -- it has to be easier than this yari since there is no side arm but that blade will have a hamon to justify the hand finishing.

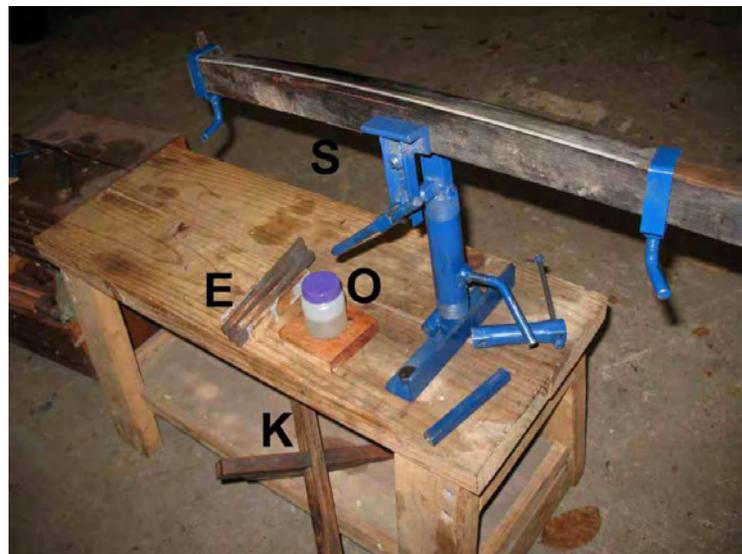


Figure 7: Finish bench in use



Figure 8: Kata Kama yari with a "stand-in" for the 6' pole

VA Institute of Blacksmithing Master Class Sept 20-24
Fred Crist & Claire Yellin presenting
www.vablacksmithing.org

TUYERE - Illinois Valley Blacksmith Assn Nov/Dec 2009

CLASSIC DOOR PULL

By Master Blacksmith and VP of Education for ODBSA Dale Morse
(Owner of Clay Hill Forge and Virginia Institute of Blacksmithing)

Start with eight inches of 1/4" by 1". Mark and center punch one inch in from each end of the bar. Take a good heat and fuller it at one of the marks with either a spring fuller or a guillotine tool (Soulbon's Magician). Bevel out the bevel you have made at the end of the bar and start to long level down the body of the bar below the fuller indentation, about 3/4 of the way down the bar. See photo one.



The one pictured has been slot punched for a thumb latch, but this is not necessary for a regular pull. Next, turn the piece around and fuller at the mark on the other end. Start to taper the body of the piece down to the fuller, being careful of the bevel you have made. Once this looks good, bevel out the beam on this end to match the first one. See photo two.



Now switch it around once more, take a heat and grab it in the vise at the top bevel with the beam down into the vise. Bend a 90-degree bend with the bevel on beam and body to

the inside of the angle. Take a heat in the body of the pull and with the beam downward, forge it into a large swage with the cross peen of your hammer. See photo three.



OK, now it gets a little tricky. Take a heat in the body of the pull towards the top end. You will want to soon quench the top beam into the 90 degree bend. This done, take it to the horn of the anvil and with measured blows, push it around til you've gone a little more than one quarter of a circle. Keep a sharp eye out for twist in the body at this point and correct as you go using the vise and a twisting wrench if you need to. Once this looks good and even throughout the arc, switch it around one more time and take a heat on the bottom end, beam and body. Push this around the anvil horn the opposite way until the two beams are on the same plane. See photo four.



Drill for screws, clean and wax or paint. You're done.

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

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
Newsletter Editor	Steve Bloom	352-528-6508	sabloom@ironflower.com
Past President	Rex Anderson	850.997-2748	rexaanderson@embarqmail.com
Trustee NE	Kathy Thomas	386-985-4756	ramsheadstudios@bellsouth.net
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

Steve Bloom, Editor; P.O. Box 760; Archer, FL 32618; (352) 528-6508 or smith@blacksmithing.org; <http://www.blacksmithing.org>

FABA MEMBERSHIP APPLICATION

Florida Artist Blacksmith Association, Inc.
 Founding member Southern Blacksmith Association.
 Date _____ New Renewal

Name _____
 Address _____

 City State Zip
 Phone: Home _____ Work: _____
 E-Mail _____
 Spouse's Name: _____

Send application & a membership fee of \$25.00 to

Dorothy H. Butler
 777 Tyre Rd
 Havana FL 32333

Make check out to FABA. Your FABA membership begins when we receive your payment and lasts one year. Membership is for a family.

Don't list me in the directory [____]



November 2010

The Florida Clinker Breaker
 FLORIDA ARTIST BLACKSMITH ASSOCIATION
 Dorothy H. Butler, Membership Records
 777 Tyre Rd
 Havana FL 323336