

May 2020

# CLINKER



# BREAKER

Florida Artist Blacksmith Association

Established May 18, 1985

## PRESIDENT'S MESSAGE

# Get creative with time inside

Hello fellow Blacksmiths! Hope the month of May finds you all well and still sane.

With all of April's meetings canceled due the statewide "stay home except for essential needs" order, this will be an abbreviated Clinker Breaker because the regions do not have April meetings to report on.

At the time of this writing, we do not know if the order will be extended and impact any of May's meetings. We will follow the state's recommendations and, of course, use your own discretion when gathering for meetings, if permitted and scheduled.

Some cities or counties have put orders in place before the state, and some areas are having a much tougher time with the virus than others. Local orders may still be in place after the state lifts its order.

With that being said, I sincerely hope this hasn't impacted your employment situation, which just makes a bad situation much worse.

The extra time spent at home could be used to create your own interpretation of the Springscapes we cannot visit right now, with many varieties of flowers widely created by blacksmith artists, whether roses, Acanthus, lilies, lily pads with water lilies, tulips, or more, and the many ways to color them using various metals, copper or brass brushes to add a patina. Many colors of pastes are also an option to add color, or using a torch to heat and let the colors run as you do to heat treat, and they can be used on copper as well as steel. You can even use porcelain to add color.

Our Jerry Grice Scholarship winner, Doug Rogerson, has completed his course, and his article is in this issue. Sounds like he learned a lot and had a great time. Remember, the Walt Anderson scholarship will be awarded in late July, and its deadline for entry is June 30th. Submit your application now.

Hopefully everyone gets through this virus with little lost other than time recreating in our beautiful state. Be safe and keep a safe distance. Keep your fires glowing and your hammers striking.



Mark Stone

## IMPORTANT ADDRESS CHANGE

In case you missed the information in the December Clinker Breaker, we now have a new FABA address.

Please **DO NOT** send any items to the old Mt. Dora address.

That box will not forward mail to the new address and so requires a special trip to pick up that mail.

Our new address is :

**Florida Artist  
Blacksmith  
Association**

**4255 US-1 South  
Suite 18 #329**

**St. Augustine, FL  
32086**

Always think safety,

Mark Stone

# Walt Anderson Scholarship 2020

This Florida Artist Blacksmith Association scholarship was established to honor the memory of Walt Anderson, one of our charter members. Its purpose is to further the craft of blacksmithing and 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 Walt Anderson Scholarship the applicant agrees to provide a demonstration of skills learned at a regular FABA meeting, and write an article concerning the learning experience, including a “how-to” article for publication in the Clinker Breaker. The next item is not required but strongly suggested that an item made with 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](mailto:jgbutler@sprintmail.com).

Deadline for receipt is June 30, 2020. Three finalists will be recommended to the Board. The decision of the Board shall be final. The successful applicant will be notified.

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## Florida Artist Blacksmith Association (FABA)

is a not-for-profit organization chartered with the State of Florida and is dedicated to promoting and expanding the horizons of architectural, artistic and practical blacksmithing while preserving the rich heritage of this craft. FABA Officers and members assume no responsibility or liability for injuries or damage caused as a result of the use of any information, materials, design, techniques, etc. contained in this newsletter, our website, <http://www.blacksmithing.org>, our Facebook Page or provided at meetings or demonstrations.

**Contributions to FABA 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. Send to [editor@blacksmithing.org](mailto:editor@blacksmithing.org). Materials submitted must be your own work, and citations of others must be clearly identified. By submitting materials, you are allowing FABA to edit, print and post them to FABA's website. 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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## 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, Far West and SW-4th. 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 a.m. to 4 p.m., and you'll want to bring a bag lunch if not otherwise noted. If you have any questions about meetings or events, please contact the Regional Coordinators:

|                          |               |              |                                 |
|--------------------------|---------------|--------------|---------------------------------|
| Central Northeast Region | Heinrich Hole | 386-848-6982 | heinrich.faba@gmail.com         |
| North Northeast Region   | Ben Thompson  | 617-388-5695 | thompsoncrafted@gmail.com       |
| Northwest Region         | John Pfund    | 850-528-3280 | johnwpfund@aol.com              |
| Southeast Region         |               |              |                                 |
| Southwest Region         | Antony Fenn   | 617-320-4781 | antony.fenn@gmail.com           |
| Far West Region          | Dave Sandlin  | 850-974-1548 | traditionsworkshopinc@gmail.com |

**Note: The COVID-19 Coronavirus outbreak has affected all events in the state of Florida. Please check with a regional coordinator before attending any FABA events this month.**

## Regional Reports

### North NE Region

Like everyone else, those in the NNE region are adjusting to our new reality. Our North Florida Statewide meeting in March was canceled. It seems many smiths in our region are using this time of physical isolation to do long-overdue shop maintenance and upkeep. Similarly, I

have been working on our trailer inventory, and others in the region are working on building and repairs of other FABA tools and equipment. Our May meeting has currently not yet been postponed or canceled, but stay tuned as this is an ever-evolving situation. Please stay safe everyone! Hoping to be together again soon.

— **Ben Thompson, North NE Coordinator**

### Far West Region

The next Far West meeting is tentatively scheduled at Traditions Workshop for May 23rd; let's see how the dice roll!

Our May meeting will be kicked off by a presentation on blacksmithing reenactment tools by Jim Apple. Jim is not only a professional farrier but also a professional re-enactor, having appeared on several TV shows and in multiple Park programs. He will discuss the costuming aspects where our blacksmithing skills can help make a re-enactor step out of the past.

We will also pick up where we left off and continue to support our members working on their Journeyman handbook by holding our final installment on the use of welding equipment – focusing this time on stick welding.

Bring your PPE and be ready to start at 9 a.m. for our business meeting followed by Jim's presentation and then this session on ARC welding. Open forges will be fired up by 10 a.m., and you are welcome to work your own projects until we shut down, usually around 2 p.m.

Please let us know if you plan to attend by signing up for our event on Facebook @ "FABA Far West - the Panhandle Blacksmiths".

The June meeting will again be hosted at Traditions Workshop so Christopher Mallet can teach the proper use of grinders, belt sanders, and stones for shaping and sharpening.

July and August meeting locations TBD, but we'd like to hold at least one event closer to Pensacola and one event in conjunction with a museum or library; maybe in Panama City?

Topics are also still in discussion but you can plan on more classes to help our members to reach their journeyman certificates.

September will be preparation for the annual pilgrimage to Ocala in October and of course the Far West hopes to be in force for our annual conference!

— **David Sandlin, Far West Coordinator**

### Northwest Region

Hello everyone from the Northwest Region. Our April meeting was canceled after I forecasted it in the Clinker Breaker. Sorry about that. It would have been a great meeting, and I was looking forward to it. Now I'm going to do it again! I really don't think we're going to get to hold a meeting in May, but if we do, it will be at Mike Luck's. We'll set up equipment in the shady area behind his shop and have open forges and the chance to make tongs we missed in April. Main dish on the grill, and we should bring sides and desserts. Iron in the Hat raffle and all the usual stuff, if we get to do it? If not, we can try again next month.

Out of the three weekly open forge opportunities, Jim Labalito is still meeting on Mondays, but Jeff Mohr on Wednesdays and Millstone Plantation on Sundays are stopped until we get the "All Clear" to start again.

In the meantime, is everyone blacksmithing at home? I hope so! If you are looking for something to do, how about trying "The Blacksmith Challenge"? I first wrote about this in the June 2015 issue, and it is reprinted on the facing page. The idea is that you have to make all your own tools, starting with little more than a hammer and a file. I've been playing with it for five years now, and I believe it's a great experience for anyone at any skill level and also a great system for teaching blacksmithing.

Did I mention that it's humbling. Try it and see. Let me know what you think, after you try it.

Please be watching for an electronic announcement that we can start having meetings again and I'll check in again in June.

— **John Pfund,**  
**NW Coordinator**

### Southwest Region

The Southwest Region has been encouraging our regions members to post photos of what they are working on during this "stay at home" period. This is a work in progress; Tony is making a stand for a sculpture themed with local fish.

— **Tony Fenn, SW Coordinator**



# The Blacksmith Challenge

ORIGINALLY PRINTED IN THE CLINKER BREAKER IN JUNE 2015

By John Pfund

You start with:

1. a forge of any kind, electric blower is allowed
2. a anvil
3. a vice
4. a hammer
5. a file
6. a two sided sharpening stone
7. a wire brush

Okay, that's all the tools you are allowed to start with. Everything else has to be made using what you have made so far.

Here are some givens though:

1. You are allowed (and Encouraged) to use any and all safety equipment. Ear and eye protection, gloves, Etc.
2. You have an unlimited supply of fuel for your forge.
3. You have all the metal you need in basic shapes, including some hard metal.
4. Help from another person is allowed, still restricted to the tools that have been made so far.
5. Measuring devices are allowed, markers like pencils and soap stones.
6. Wood is allowed, from trees or from salvage is preferred.
7. Leather and prepared cordage (like thread, string and rope) are allowed.
8. Sandpaper and glue, bee's wax, paint, wood oil and wax, are all allowed.

Ok, so what's the point? The point and the challenge is that an unbelievable amount of things, including complex things can be made starting from this humble beginning.

First you make your basic blacksmithing tools. Temporary punches and chisels can be made from basic metal stock using longer than normal pieces to hold in your hand. No Tong-Tongs can be made with almost no tools and the jaws can be modified to fit almost any shape.

All the other tools can be made from this start, using hard steel when needed.

When the basic tools are completed, a tool box is needed to hold them, so that is the next part of the challenge. Woodworking tools are needed to make the box. Which tools exactly depends on the source and condition of the wood to be worked, but some will be needed. Wood must be procured, shaped and put together to make a tool box. The woodworking tools will go in the box also or another box might be needed.

So, Now what? Well the whole tool box set could be given away, (donated) or sold, and the process could start over. Or the Tool box set can be used to take it to the next level.

What is the next level? The next level is to use it to make other things.

What kind of other things? Here's where it gets interesting and the part about the unbelievable amount of things, even complex things that can be created, comes in.

Whatever needs to be made or whatever the blacksmith is interested in comes now.

Here is a partial list of things that could be made: An endless variety of tools, for black-smithing or woodworking, gardening, cooking. Furniture or decorations for the home and yard. Bird houses and feeders, musical instruments, art work of all kinds, a boat, a bow and arrow, a fire bow, a loom or spinning equipment, a treadle hammer, a foot powered lathe.

All these things can be made starting with what was started with and going almost anywhere. Whatever the blacksmith needs or is interested in. There does not need to be an end to this challenge.

Locks and keys, clocks, farm tools and equipment for harvesting or processing food and materials, hand carts, horse carts and wagons, navigational and surveying equipment, scales and measuring devices, cloth and clothing, leather products, including shoes. ... There is no end to this list!

By the way, I am doing this. So far I've only worked on it one day, but I've made 5 tools so far in this order: a round punch, a chisel, a tool to twist tongs, a pair of no tong-tongs, and a hardy.

I am having so much fun thinking about what I'm going to make next!

## Far West Region Report

Like everyone else, our March activities were immensely curtailed. Initially the members of the Far West had elected to hold our regular meeting as per normal on the fourth Saturday, but as we got closer to the date, people started indicating they would not attend.

Due to the government request that gatherings be held to 10 or less, we did not accomplish our usual blitz on Facebook or in the press, as we wanted to keep the numbers low. On Friday night, we thought we'd have five in attendance, a number well below the recommended gathering size. However on Saturday morning, we had only our two Traditions Workshop members show up, with a third joining us for about an hour late in the morning.

We were still able to accomplish some projects and tried livestreaming our work on Facebook. Christopher Sandlin used the livestream to demonstrate forge-welding chain links for our small Facebook audience, and he thanks Kirk Sullens for teaching him that new skill. Later, we made a tweaking bar and a closet rack for holding belts or ties.

— **David Sandlin, Far West Coordinator**



Christopher Sandlin demonstrated making chain for the Facebook audience on March 28 (bottom left). On the same day, David Sandlin finished up a small bending fork and then made a hanging bar that will be installed in an armoire that he is restoring for a customer (above). Finally, an example of a Viking light broad seax with a clipped point made by Christopher (below).



# Jerry Grice Scholarship Report

By Doug Rogerson

My name is Doug Rogerson, and I am grateful to be the recipient of the Jerry Grice 2019 Scholarship.

I first became interested in the art of blacksmithing through the show “Forged in Fire” that I watch with my daughters. I like watching the show because it is time spent with my daughters and it is exciting to take a piece of steel and turn it in to something that is useable.

Inspired by the show, I wanted to find a blacksmith or group to learn from to get started. It just happened that the father of my daughter’s friend, Wade Chappell, was in FABA Southwest group. I reached out to him to introduce myself and to see if I could tag along to see a demonstration.

The meeting was in Dunedin, and the demonstrator was Lowell Bray. He was making Damascus billets and forge welding, and at that point I was hooked, no questions. I love Damascus blades, and have since shop class in high school, when my teacher brought in a blade and I helped make a bone handle for it.

While at the meeting, I met more members in the SW region, like Jerry Wolf and Trez Cole. We talked a while about different things with blacksmithing, and I mentioned that I would like to find a basic class to help me get started. Little did I know that Trez happened to be the instructor of such a class. I kept his class in the back of my mind, and after the meeting, I went home and signed up as a member of FABA. I went to as many meetings as I could, trying to not miss any.

My goal was to absorb as much info and knowledge as I could. At the same time, I was looking around for some tools to start with, such as an anvil and leg vise, and ways to make a forge. It took about a year and half, almost two, to finally get close enough to start blacksmithing in my shop.

Now that I was ready to start blacksmithing, I wanted to get the basics down. I feel that it is important to understand the basics, and to make sure that the processes that I would be doing were correct. This would also ensure that the items I made were to the best of my ability.

I remembered Trez Cole’s class, and I saw that he was instructing another blacksmithing basics class at a technical college near my home at the start of 2020. I applied for the Jerry Grice 2019 Scholarship, and upon receiving it, I used the funds for the class.



In Trez Cole’s class, we first started with basic drawing, tapering, and twisting to make a grill utensil or “steak flipper,” as pictured. From that day, the classes advanced forward and built on top of the one another to completion of the class, with the end goal of making your very own 3-pound hammer.

During the classes, I was able to meet and work with a wide range of people from all kinds of backgrounds.

The people are, to me, one of the most fascinating things of the blacksmithing community, in addition to the work that goes into their craft.

I would like to take time to thank FABA and all the regions and members for the opportunity to be able to take this class. With it, I am able to start my endeavor into blacksmithing and also gain knowledge from some of our older members that would otherwise be lost to time. I hope to do the same when my time comes.



### REMINDER

The deadline for the Walt Anderson Scholarship is this summer. Its purpose is to further the craft of blacksmithing and is available to any FABA member in good standing. See details on page 2.

# A deeper look into the Journeyman standards

By David Sandlin

**FABA Journeyman Standard #19. "Heading: Head two bolts, one square headed, and one hex headed; head a nail, head a rivet."**

Heading a nail is one of the first things I learned as a blacksmith, and I've probably made a few hundred nails just in the last year, but bolts? Well, that's a different story.

Not knowing exactly how it's done has led me to research this topic, and I have found the making of a bolt actually can be done with a number of techniques.

First, the most obvious technique called for in this standard involves upsetting one end of a rod that is already the desired bolt diameter. The general rule for upsetting is to heat only 1-1/2 to 2 times the diameter of the material to reduce buckling. Of course if you have a swage, like a rivet header, you will have fewer issues with buckling.



Example of a short heat for upsetting iron (Photo credit Javos Ironworks)

Upsetting, (sometimes known as "jumping up", or thickening) the end of a rod is accomplished by heating one end of the rod, then holding the rod vertically on the anvil with the heated end up, so you can hammer on that heated end until it spreads and is thickened enough to provide sufficient metal to form the bolt head. Admittedly I have frequently done my upsets with the heated end down, mostly because I don't like having scale fall down on my arm and into my glove. If you have a post vice you have an option to clamp the iron in the vice with the heated end up and drive it down that way. Whichever way you choose, once you have a sufficient mass at the end of the rod the head is then reheated and the

cold end of the bar is passed through a suitable hole in a swage block (sometimes called a "monkey tool") where the upset end is hammered down against the block to further define the shoulder and form the flat underside of the head in the same way one might square up a tenon. The head is then made square or hex by hammering and, finally, filing. One thing you may find is as you square up the future bolt you will rough up the bottom and top requiring several more trips back to the swage.



Example of a "monkey tool", some are single size, many have handles. (Photo credit Anvil Fire discussion board)

An option for forming small bolts is to use a case-hardened tool with a round hole the size of the bolt shank but shorter than the length of the rod from which the bolt is to be made. Around the top of the hole is a depression the shape and size of the desired head, which can be hex or square. One end of a piece of iron rod is heated and the rod is placed in the hole with the heated end up. You then hammer the hot metal into the depression to form the bolt head. Only problem with this technique is finding or making the forming tool.

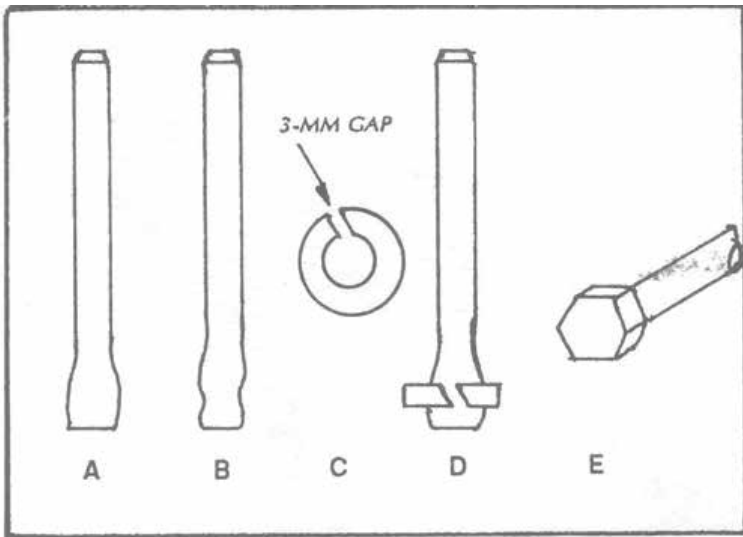
So how about a technique for really large bolts? If making a hex or square head bolt over 5/8 inch diameter a suggested method you can use is to take a length of iron rod the diameter of the desired bolt and cut it to length. Then take a piece of square iron bar and bend it around a mandrel to form a ring with an inner diameter the same as the bolt size. This ring is then placed over one end of the bolt and both are brought to a welding temperature in the forge and hammered until the ring is securely welded onto the rod end.



# Project Report



Example of a square bolt header. They were once made for six-sided bolts, too. (Photo credit Etsy)



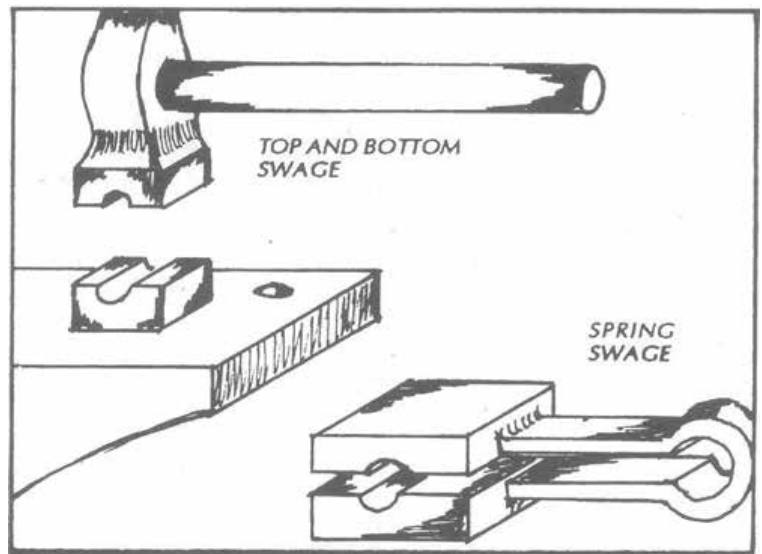
Drawing from United Nations AGRICULTURAL SERVICES BULLETIN 88/1, Basic blacksmithing: a training manual



Ring wrapped, forge welded and shaped around a rod to make a bolt head (photo credit, Portland Bolt)

This new bolt head is then reheated and hammered into a square or placed into an angled notch in a swage block, turning the head again and again until the six sides are properly formed. This process usually leaves the top and bottom faces of the bolt head very rough, so another reheat and another set of swages or a heading tool is used to flatten these surfaces. Final finishing is done with a file.

The last technique is to start with some square stock that is already the size of the head of the bolt you want and then using a tenon swage draw the stock down to the diameter desired for the threads. Once again you will probably need to follow up with a monkey tool to sharpen the shoulder.



Two types of tenon swages - Drawing from United Nations AGRICULTURAL SERVICES BULLETIN 88/1, Basic blacksmithing: a training manual

Continued on the next page

Continued from page 9



Cutting threads with an Irwin die (Photo credit Irwin tools). Personally I really like this version of the die tool.

After you have the head of your bolt built, you need to cut the thread, and this is where things get a bit interesting.

You see, if you want to make a bolt with a die, you don't start with  $\frac{1}{4}$  inch stock. The stock needs to be .245 inches to give room for the thread to form. I have made some wagon irons out of  $\frac{1}{2}$  inch stock and the die was a bit more forgiving, but as you go down in size, the tolerances get tighter. Making a bolt less than  $\frac{1}{4}$  inch requires fairly exact sizing for the rod diameter as per this chart from Irwin tools:

### Machine Screw / Rod Diameter

- #0 .060"
- #1 .073"
- #2 .086"
- #3 .099"
- #4 .112"
- #5 .125"
- #6 .138"
- #7 .151"
- #8 .164"
- #9 .179"
- #10 .190"
- #12 .216"
- #14 .242"

So, other than the FABA Journeyman requirement why would you want to make bolts at all? Wouldn't it be easier to buy a few dozen at the hardware store and then simply modify a modern bolt to look old/square?

If that works for your project then that is a viable answer. However, you might be doing some restoration work and find the bolts you have to copy are simply non-standard.

This is more common than you might think. Early in the

machine age, the necessary nuts and bolts were all hand-made, with scarcely any two of the resulting fasteners being precisely the same shape, size or thread.

In fact, the inventor of the forerunner to the modern Crescent wrench (a young Swedish machinery repairman named Johansson) grew so weary of lugging his large toolbox, heavy with all the different-size wrenches he needed, that during the 1880s he was inspired to invent the adjustable wrench!

However, the most viable reason for making your own bolts is that this technique gives you the ability to create bolts with ornamental heads that have the potential to really set off your project. Think on it for a while and imagine the possibilities.



Photo credit Karlmetalworks (YouTube video)



Photo credit - Redit post by GrowlingAnvil on the blacksmithing thread



Greetings to all of you. I am truly saddened by the cancellation of our 2020 conference in NY. However, we must forge ahead. Therefore, the ABANA board, encouraged by and leveraging conference momentum, immediately began addressing ABANA's future. And while none of us can predict exactly when circumstances will trend "normal," the Board plans several new initiatives to keep ABANA community connected and moving forward.

These initiatives include:

The upcoming issue of the Anvil's Ring will increase by 4 pages to bring you more articles, some from demonstrators of the 2020 conference team.

The 2020 Conference large item raffle will proceed shortly. Items include: 1. The loaded BAM box produced by Pat McCarty; 2. The Big Blu Power Hammer; and, 3. The Peter Wright anvil donated by Richard Wright.

The Board is working out the details so that all of our members can participate online both to purchase tickets and be "present" at the auction.

The ABANA website educational features are being reviewed, restructured, and will be available shortly for your use at ABANA.org.

The Sales committee has been working on a new sales site through Shopify, which will launch soon. Included on this site will be 2020 logo items, T-shirts, coffee mugs, and the 2020 commemorative mini anvil.

As we move forward, please do not hesitate to reach out with your thoughts and ideas of how we can meet your needs. WE are FAMILY – WE are ABANA. Stay strong, Stay safe, Forge Ahead!

## AACB's 2020 Blacksmith Conference -RESCHEDULED-

Have your hat, sunglasses, and sunscreen ready (even though all events are in the shade)

**NEW DATES: July 30 – August 1, 2020**

Same Place: Cannonsburgh Pioneer Village, Murfreesboro, TN

Enjoy Demonstrators, Family Programs & FUN (since we ALL need something FUN to look forward to, right?)

Schedule and conference details are online at [www.aacblacksmiths.org](http://www.aacblacksmiths.org)

Go online for early registration savings. If you've already registered, you're good to go.

Looking forward to seeing you there!!!

# THE FLORIDA CLINKER BREAKER

## Florida Artist Blacksmith Association

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St. Augustine, FL 32086

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## MAY 2020

### FABA Officers

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**FABA Membership Application:** Membership begins when your application and \$30 membership fee is received. Membership is per family and lasts one year. Use your credit card to join or renew your FABA Membership via Paypal by going to **blacksmithing.org/membership/join** and clicking through the Paypal button. You do not need to have a Paypal account to use this feature. OR send the below application and your check to "FABA" for \$30 to:

NAME \_\_\_\_\_  
FAMILY MEMBERS \_\_\_\_\_  
ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ ZIP \_\_\_\_\_  
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DATE \_\_\_\_\_ NEW \_\_\_\_\_ RENEWAL \_\_\_\_\_ I want B&W Newsletter by mail \_\_\_\_\_ OR Color Newsletter by Email \_\_\_\_\_

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