

January 2021

# CLINKER



# BREAKER

Florida Artist Blacksmith Association

Established May 18, 1985

## PRESIDENT'S MESSAGE

# Goodbye 2020, and Happy New Year!

It's January 2021, the beginning of a new year! I hope everyone had a great Christmas and holiday season and rang in the new year with a bang.

The year 2020 is thankfully gone, but the saga continues. Much is unknown about what is ahead for this year. Although a vaccine is out for Covid, we may have another round of ordinances or orders shutting down gatherings, which will dictate our holding of meetings and possibly the SBA Conference in Madison, Ga., in May. We will have to keep an eye on things at all levels of government here in Florida as well as Georgia.

We held the NW Region's meeting at Jeff and Brooke Mohr's shop in Crawfordville, where Jeff demonstrated making a ring out of  $\frac{1}{4}$ " by  $1\frac{1}{2}$ " (or so) flat bar, then forge welding the ends together to complete the ring. He has a nice 4-foot cone mandrel he used to fine tune the ring, though it didn't need much tuning.

Rings can be used as a central focal point in gates, railings, or fences to mount other items such as birds, fish, flowers, or even the initials of the property owners.

Jeff uses two different tools he made with two pieces of railroad track welded together. One has the two pieces of track about 10" apart and the other has two pieces of track welded about 5" apart. He rests the steel on top of both pieces of track and hits in the middle to start the curvature of the ring, then moves the steel along its length to form the ring.

After that, Billy Christie and Jeff started working on the SBA project's rocker rails. Billy upset one end of the 1" square solid bar, then they drew out the other end,

then scrolled it. Jeff then put the slight curvature in the rails using one of his railroad track tools he used to make the ring.

We will be holding workshops in the future to continue work on the bench, and we will let you know when.

We conducted our monthly SBA WebEx meeting, and I sent the traced plans for the individual rocking chairs to be built by the Philip Simmons Guild and the Alex Bealer Guild. The side tables for the set will be built by the North Carolina and Ocmulgee groups. We will be accepting leaves forged by members of all chapters to be affixed to the rockers and tables. We are also planning to have a forge station set up for those wishing to forge a leaf on-site at the conference.

Alfred McClure was recommended and has accepted to fill the shoes of Tim Ryan as our Auctioneer. He is also reserving the forklift and compressor for dealing with moving/setup of the hammers and any other large equipment needed for setup.

We have also extended the time each chapter will demonstrate at the chapter demo area. Last conference, each chapter demonstrated for 90 minutes, which we felt was not long enough to really get going before it was time to stop and set up for another chapter's demonstration.

FABA members will receive this January e-issue of the Clinker Breaker before Christmas, so I wish you and your families a merry Christmas or holiday season, and a safe and happy New Year celebration. I hope everyone has a great and productive 2021.

Keep your forges glowing and your hammers pounding!

Be safe! **Mark Stone**



Mark Stone

# 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 noted in the regional reports.

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	Peter Hill	651-635-6022	blazeblades561@gmail.com
Southwest Region	Antony Fenn	617-320-4781	antony.fenn@gmail.com
Far West Region	Dave Sandlin	850-974-1548	traditionsworkshopinc@gmail.com

## 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.

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## Central NE Region Meeting, Jan. 2

In December, our meeting was so awesome that an angel decided to visit. It just so happens that Kirk Sullens made the angel out of angle iron, but its still true.....

It was a great time with many friends and several new faces. Thank you, Kirk, for hosting the meeting at your shop and for doing such a wonderful demo. Also, I'd like to thank John Hare for some of the things he's been doing at our meetings with video and streaming. A huge thank you to all the people who contributed to the food. We filled quite a bit of table space with loads and loads of amazing edibles of every kind. Thank you, all :)

**January 2nd @ 9 a.m. is the next meeting date**

**for the C.NE.** We will be back at [Kirk Sullens' shop](#) to learn about making hardy tools. Get ready, my friends, because this month's meeting is going to be loads of fun with hands-on activities. We'll be breaking up into teams to make hardy hot cuts for several anvils. Once we have the tools made for the anvils we're producing the tooling for, I'm sure we could continue on to make more for the members to put in their own anvils. If you'd like to make a tool for your own anvil then bring some metal that you'd like to use and we'll see what we can get done. On that note, it would be super helpful if members brought in a few sledge hammers to help contribute to the activities. I'm sure we'll be able to get by no matter what but it will help smooth things out if we have more hammers than less.!

— **Heinrich Hole, Central NE Coordinator**



## NW Region Meeting, Jan. 9

Hello everyone, and Happy New Year from the Northwest Region. Our January meeting will be held at the [Panhandle Pioneer Settlement](#) in Blountstown. The address is [17869 NW Pioneer Settlement Rd](#), Sam Atkins Park, Blountstown, FL 32424. The phone number is 850-674-2777.

The meeting will start at 9 a.m. central time. We're going to have open forges and spend some time in the Blacksmith Shop and Museum.

The Blacksmith Shop is newly rebuilt and we can help get it ready for a new year of classes and events. The museum has tables and shelves ready to be filled with displays!

We don't have a demonstration arranged, so this is a chance to try something new, kind of an open mic thing, we'll call it "Pass the Hammer"! Please bring a brown bag lunch and something for the Iron in the Hat raffle. We will have water and ice and tea provided. I hope to see you there!

Our November meeting at Aunt Louise's Farm was lightly attended, only 13 people signed in, but was highly enjoyed by those who did. This was the last day of their six-weekend fall season. We had set up equipment for the whole season,

and club members were invited to come and participate as they were able. Out of 13 possible days, we only missed one because we had our October meeting at Millstone Plantation that day. Even the weekend of our conference was covered by someone who couldn't make it to the conference. Thank you, Ken Weldon and everyone who participated in this excellent outreach opportunity! I'm proud of us. Thank you, Aunt Louise and Crew, for inviting us and taking good care of us when we were there!

As I'm writing this, we just had our December meeting at Brooke and Jeff Mohr's Mockingbird Forge. Twenty-eight people signed in, it was great to see our attendance back up again. Jeff demonstrated bending a flat bar the hard way into a circle and forge welding it. He also started on the group project rocker and invited others to help complete it. Lunch was great and the company was even better. Three tables worth of Iron in the Hat donations! Thank you to everyone who brought something, and Thank You Brooke and Jeff!

— **John Pfund, NW Coordinator**

### Far West Region Report

The Far West region held our November meeting at Timber Creek Distillery on the third Saturday; instead of the fourth which would have conflicted with the Thanksgiving holiday. We started set-up at 9 a.m., followed by a short business meeting.

For the 2021 conference, the Far West team is on board for assisting Christopher Sandlin with a series of casting demonstrations. The team has also committed to building a project like the BBB does each year, look for our first entry in the gallery at the next FABA annual conference. Finally local membership will teach a medieval knife-making class in March at John Butler's farm as a fund raiser for FABA.

The December forging competition started at 10 a.m. The rules were simple: You could bring your choice of steel or use what was in the scrap bucket. The objective was to make a holder for the glass provided by the distillery. The glass was to be held above a tea candle flame so the libation within the glass could be warmed. Cam, the owner of the distillery, was our judge. With our commission detailed and the glasses provided, Cam stated he would be back at 3 p.m.

Everyone got to work. There were six contestants and 5 completions. The fire claimed one entrant in the last hour (great sadness). Some approaches were practical and some ornate. Deciding criteria was further disclosed when Cam returned to judge the competition at 3 p.m. He said he was looking for the design that would most easily hold the glass and be stable when inserting or removing the partly filled glass from the stand. Of course, the glass had to be held close enough to the flame to accomplish its mission of warming the drink contained within.

Christopher Mallet was the overall winner having made his holder out of a railroad spike. Brand Lindow's was considered the most artistic interpretation. Cam filled the glasses of his first- and second-place winners, and we gifted the Distillery a tea light chandelier that was made out of one of the distillery's bottles.

All in all it was a great day for the 11 in attendance. FABA gained some great exposure as there were 30+ visitors to the distillery that day. One person decided to join FABA at 3 p.m. and a second person, who also made a railroad spike knife with us, joined FABA later that evening.

Lunch was Dutch treat from the wood fired outdoor pizza oven at the distillery.



## Far West Region Events

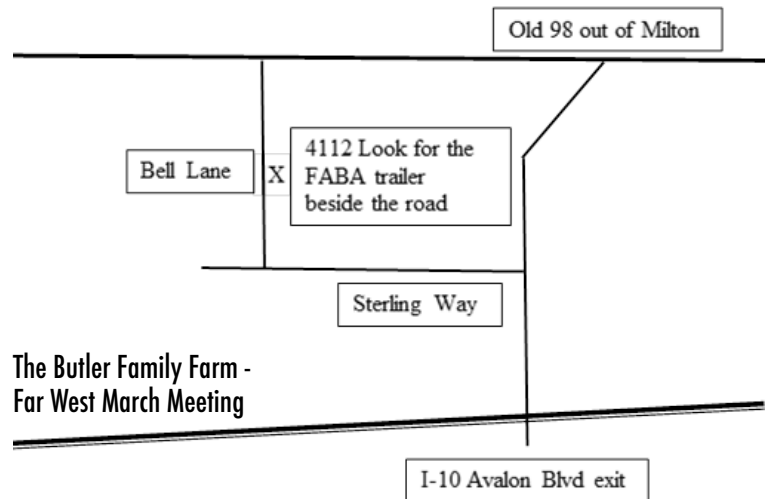
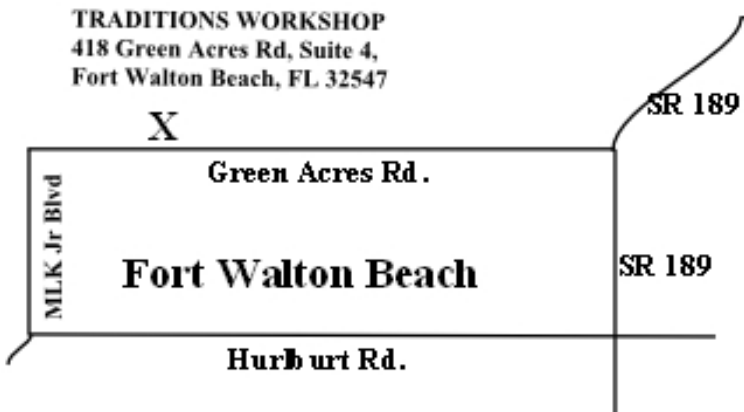
Far West plans to skip our meeting in December since it would be in conflict with Christmas. The January and February meetings will focus on the Journeyman standards. These two meetings will cover joinery techniques – rivets, collars, mortise & tenon. These meetings will be held 9 a.m.-2 p.m. at [Traditions Workshop](#), at [418 Green Acres Road, Suite 4, in Fort Walton Beach](#), so we have shelter from the cold if necessary.

Our March meeting will be held at [Butler's Family Farm](#) in Milton, FL, and is intended to be a fundraiser with a “make and take” class on medieval knife making that will be open to the public.

– **David Sandlin, Far West Coordinator**



The March meeting includes a fundraiser class on medieval knife making



## SW Region Report

We had another great online demonstration and meeting hosted by Trez Cole at the end of November. Trez demonstrated how to make a Hot Cut for the Hardy hole.

For those who attended, Trez walked us through all of the steps with detailed descriptions of every step. If you didn't attend, I encourage you to go to the [FABA SW Facebook page](#) and find the meeting's recorded video.

Again many, many thanks to Trez's wife Kyle who again handled the videoing and the online questions.

SW members have been busy working in their own shops on creative projects this month. Check them out below!

— **Tony Fenn, SW Regional Coordinator**



Tony Fenn made an Octopus, using the 'Kirk Sullens Method' of tapering and forge welding, and then combined it with the Seahorse he made last month, to make a sculpture called "Let's Dance."



Trez Cole made a beautiful menorah for the festive season using forge welding techniques and a basket twist.



Robert Graber - has been keeping himself busy by cleaning and restoring a post vice.



Marcus Wise - has been working on knives. One hoof knife forged from W1 with a cobboa handle and the little dagger/hunter blade is W1 with a Texas mesquite handle.

# A closer look at the Journeyman standards

*#16. Grinding: Know how to use a body grinder (portable grinder), pedestal grinder, belt grinder, sharpening stones and abrasive papers; know the types of abrasives and how they are graded and classified, show an edge tool that you have sharpened.*

There's a lot to cover here and much of this topic goes beyond knowledge level as you have to perform some physical demonstrations like: "show an edge tool that you have sharpened" – that's something for your regional coordinator to see and sign off. I will also leave the proper use of power tools to your local experts who can not only demonstrate but ensure you can use these tools SAFELY. However, on the issue of power tools I will remind you not to forget wearing safety glasses (always), face shields (where appropriate), ear protection (what did you say?) and since grinding operations generate metal dust you really need a high quality face mask or respirator appropriate to the task at hand (cough, cough).

So what does that leave? Actually quite a lot. The world of abrasives has grown exponentially in the last few decades. Gone are the days of natural abrasive materials like garnet and emery, welcome to the age of composite and man-made materials.

Let's first look at the types of sandpaper available. The grit on sandpaper starts around 36 and goes up to the thousands. Grit actually reflects the size of sanding particles that can fit through a 1 square inch filter. Grit does not refer to how many particles are on the backing material, even though a 36 grit paper clearly looks to have fewer particles than a 2000 grit paper; what is being measured by grit is the size of the particles not the number. In fact you will find some abrasives labeled "open coat" which will have about 30 percent less grit, providing space for the dust, or "swarf," to go as you work. These "open coat" sandpapers do not clog up as quickly as regular papers, an advantage when removing rust. Therefore think of grit as the size of scratch the sanding product will generate. Use the lower grit numbers to accomplish stock removal and the higher grit numbers for polishing and refining.

I've already mentioned the two natural materials use in sand paper, here's some details. **Garnet** is good for hand-sanding. It works well on raw wood, removing light scratches and preparing the surface for finishing. One important aspect of any sand paper is the abrasive particles break during use, providing new edges for removing material. Because of this property garnet sandpaper wears quickly, especially on metal. Garnet is a light brown material. **Emery** on the other hand is dark gray to almost black. Emery works for both hand-sanding and power-sanding metal. Use coarse grits to remove rust or paint, and finer grits to polish. Emery cloth sandpaper has a cloth backing which is very useful when getting into tight places.

Now let's look at the man-made sandpapers.

**Aluminum oxide** is probably the most common of the man-made materials used in sandpaper. This sandpaper works on wood, plastic, metal and even drywall. The particles break during sanding, constantly exposing new, sharp edges. Aluminum oxide sandpaper is long-lasting, making it a popular choice for power-sanding, but you can also use it for hand-sanding. Aluminum oxide papers are typically a dark red-brown.

**Silicon carbide** sandpaper removes material more quickly than aluminum oxide but doesn't last as long. You can use it on wood, plastic and metal for tasks such as rough-sanding, removing paint or rust, and sanding between coats when finishing. Silicon carbide products are typically black in color and often have a waterproof backing that you can use for wet-sanding, which is a good technique for minimizing scratches by applying liquid to lubricate the work surface. Wet-sanding also helps to prevent the sandpaper from clogging up, it removes loose abrasive particles and reduces airborne dust.

**Zirconia alumina** is suitable for wood, fiberglass, metal and painted surfaces. You'll find it in the form of belts, pads and discs for power-sanding. Like garnet and aluminum oxide abrasives, the particles break during use, maintaining sharp edges that remove material quickly. Zirconia alumina lasts longer than aluminum oxide. Typically it is blue or green but frankly can be any color the manufacture wants.

**Ceramic alumina** is available in belts and discs for power-sanding, this grain works best on metal, stainless steel in particular, and requires a hard surface/pressure in order to activate the friability. Ceramic abrasives are durable, lasting longer than

**Cutting fluids commonly used in machine shops can also be used to speed up sanding work and have an additional benefit of preventing rust from forming on your shiny new blade.**

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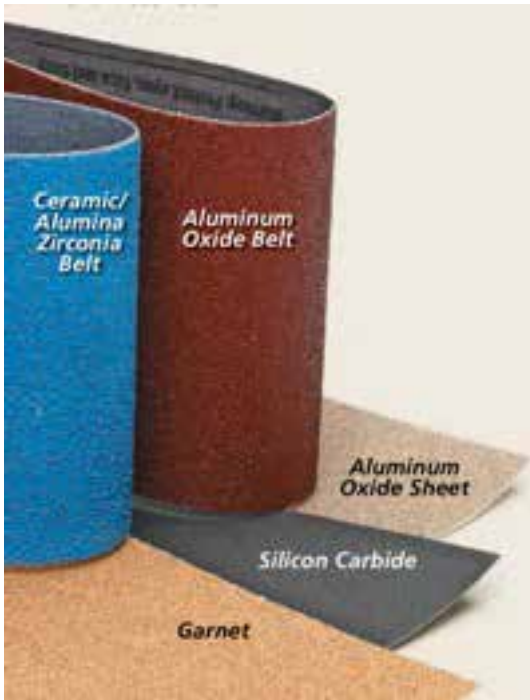


Photo and sandpaper table courtesy of 3M Corporation.

Sandpaper Usage				
	Garnet	Aluminum Oxide	Silicon Carbide	Ceramic/Alumina Zirconia
Hand Sanding	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Power Sanding	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Wet Sanding	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Bare Wood	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Painted Wood	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Clear Finish	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Metal	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Plastic	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

aluminum oxide but don't get their best performance unless there is sufficient pressure when sanding to get the media to frangible. Look for this product in multiple colors. (above)

But there's more! At the FABAs conference I was introduced to Scotch Bright deburring pads. These "pads" look much like a grinding wheel and are graded from course (1) to super fine (9). They do a killer job buffing hammer faces. For the knife maker looking to create a final shiny finish you might want to move totally away from sand paper, switching to a scotch bright pad or belts. Oddly enough they are called "Surface Finishing Belts", because that is what they are made to do.

Supposedly, they last much longer than paper backed sanding belts. However this introduces yet another different grit scale since these belts are made of nylon impregnated materials (often aluminum oxide) and measured in grades course to super fine. The types and approximate grit size scratch of each grade is: coarse - 100 (brown), medium - 200 (red), very fine - 400-600 (teal), and super fine or ultra-fine - 800-1000 (gray). Colors vary by manufacture.

Then there are buffing wheels and buffing compounds. Caswell has a great booklet on using buffing wheels and compounds ([How To Buff and Polish \(caswellplating.com\)](http://How To Buff and Polish (caswellplating.com))) but the table at right (from the Caswell website) pretty well sums up what you need to know about buffing wheels and compounds. I'll add one tip: use only one type of compound on each of your wheels.

## Wheel & Compound Chart

Buff Type	Plastics			Silver, gold & thin plates			Nickel and Chrome Plate			Copper, Brass, Aluminum, Pot Metal & Other Soft Metals			Steel and Iron			Stainless Steel		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Sisal										X			X					X
Spiral Sewn							X			X			X					X
Loose											X			X				X
Canton Flannel						X			X									
String	X	X	X															
Compound	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Black										X			X					X
Brown											X							
White							X					X	X					
Blue	X	X	X			X			X						X			
Green																		X X
Red						X			X						X			

BLACK = Emery Compound, a course abrasive material for removal of scratches, pits, paint, rust etc.

BROWN = Tripoli compound used for general purpose cut and color on most soft metals.

WHITE = Blizzard compound, used for color and final finish of harder metals, has a cutting action.

RED = Jeweller's Rouge, designed to polish without any cutting action. Safe on thin plates. Use on its own wheel.

BLUE = A dryer, almost greaseless wheel - designed to polish without any cutting action. Safe on thin plates. Use on its own wheel.

GREEN = Used exclusively for Stainless Steel.

## THE THREE BUFFING STAGES

A = Rough Cut To Remove Scratches B = Final Cut & Initial Polish\* C = Final Polish (or luster)

\* - At Stage B, you should first use your wheel with a cutting action, then finish with a color action. See the page on Cut & Color.



# Journeyman Standards

Finally there are **Sharpening Stones**, also known as whetstones. The word “whetstone” is derived from the word “whet” which means to sharpen. This is contrary to the common belief that the name comes from their need to be soaked prior to use. There are four typical types of whetstones; Oil Stones, Arkansas Stones, Diamond Stones and Water Stones. Let’s look at each in turn.

**Oil stones** are a man-made stone having abrasive particles bound together with a bonding agent. As the name implies you need oil to lubricate the stone before sharpening with it. Any light machine oil, like 3-in-1, will work.

There are two common materials used make oil stones:

**Aluminum Oxide** - This is one of the most popular choices when it comes to man-made sharpening stone materials and a very effective abrasive for sharpening. Often orange or brown in color, aluminum oxide stones cut fast and are excellent for creating edges on knives. You’ll find these stones labeled as coarse, medium or fine. Aluminum Oxide is a very hard abrasive rated at 9 on the Mohs Hardness Scale making it an excellent sharpening abrasive.

**Silicon Carbide** - This is the fastest cutting oil stone. Silicon Carbide stones usually come in a coarser grit so they can’t produce an edge as sharp as the one from Aluminum Oxide or Novaculite (discussed below).

Silicon Carbide stones have a Mohs Harness of 9-10 and are good for the initial course sharpening. Because they can sharpen quickly, you’ll find most people starting their sharpening with them, then proceeding to an India stone before finishing up with an Arkansas.

Oil stones are inexpensive costing between \$7 and \$30 and have a typical grit range of 100-600.

**Arkansas Stones** deserve their own classification because they can be used with oil or water. They are also called Novaculite, a Latin word meaning “razor stone”. Arkansas stones have been quarried since the early 1800s from bedrock deposits found in the Ouachita Mountains of Arkansas. Arkansas stones come in four grades; Soft, Hard, Black and Translucent.

The Soft Arkansas stone is the coarsest of the four. It is typically marbled in color with colors ranging from white, gray, black, orange or pink. The grit is equivalent to 400-600. The Hard Arkansas stone is the fine grit stone. It is typically white to off-white in color but can have some light orange or reddish colors mixed throughout the stone. The grit is equivalent to 800-1000. The Black Arkansas stone is an extra-fine stone, usually black or blue-black in color. It is equivalent to 2000 grit. Finally, the translucent stone is extra-fine stone. The color may be a uniform shade of very light gray, white however, they will sometimes have light shades of pink running through them. It is equivalent to 3500-4000 grit.

Water stones can be either natural or man-made (synthetic) stones. As the name implies, water must be used to lubricate these stones. Natural Waterstones have been quarried in Belgium and Japan for centuries and each holds a special place in sharpening stone history and lore.

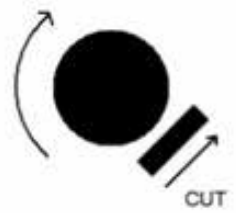
Belgian whetstone production began as a result of the Roman Conquests and the stones have been exported from Belgium since the 17th century. There are two types of Belgian sharpening stones; the Coticule and the Belgian Blue Stone (BBW). Coticule is 8000 grit and the Belgian Blue Stone is 4000 grit.

Natural Japanese sharpening stones are becoming scarce after centuries of quarrying but they are still available today. Most of these stones are mined near Kyoto, Japan and are highly sought after by straight razor users and knife enthusiasts. Japanese whetstones range in grits from 500 to 10,000 and cost from \$25 for a Nagura stone to \$500+ for larger stones.

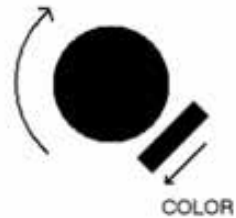
Synthetic water stones are man-made and popular with chefs and woodworkers. Synthetic water stones wear more quickly than other stones and must be lapped frequently to maintain flatness. They work faster than oil stones or Arkansas stones but slower than diamond stones. Synthetic stones are available in a range of grits from 120 to 30,000 and cost from \$30 to \$160.

## CUT AND POLISH MOTIONS

There are two basic buffing motions you should use.  
1. **CUT MOTION** gives you:- **SMOOTH SURFACE, SEMI-BRIGHT & UNIFORM.**  
The workpiece should be moved **AGAINST** the direction of the wheel, using a **MEDIUM to HARD** pressure.



2. **COLOR MOTION** gives you:- **BRIGHT, SHINY & CLEAN SURFACE.** The workpiece should be moved **TOWARD** the direction of the wheel, using a **MEDIUM to LIGHT** pressure.



Continued on the next page

# Journeyman Standards

**Diamond stones** are made of man-made diamonds electroplated onto a metal plate. The diamond particles are embedded into nickel plating which give them their exception durability (it is unlikely the average user will ever wear out a quality diamond stone). They are extremely fast working, very durable and will quickly sharpen anything with a cutting edge including high carbon, stainless steel, and even ceramic knives. Diamond sharpening stones can be found with both a solid and interrupted surface.

A good quality diamond stone cost from \$45 to \$65 for a 3x8” stone. A word of caution, there are some very cheap diamond stone for sale that have the diamond mounted on a thin piece of steel roughly the thickness of a credit card. While some of these are of good quality, one should not expect them to be as durable or remain flat like a diamond stone that has the diamonds nickel plated onto a thicker, solid piece of solid steel.

Although not a typical abrasive I should mention the use of a **Strop**. Typically associated with razor sharpening a strop is a piece of vegetable tanned leather, it can be mounted on a hard surface or anchored to a fixed object and held stretched out by hand. Stropps can be used with or without compound to produce a very, very keen edge by passing the blade back and forth across the surface of the leather. The man-made equivalent of a strop are lapping films. Lapping film is measured in microns having a grit equivalent as per the chart below.



<u>Color</u>	<u>Micron</u>	<u>Grit</u>
● Yellow	12	1200
● Blue	9	1800
● Brown	5	4000
● Pink	3	8000
● Green	1	14000
● White	.3	50000

Working up through the grits is generally considered the best way to get to a polished edge. 36-80 will remove a lot of material quickly. Follow that with 100-120 grit to remove the scratches generated by the lower grits. Then move on to 220-240 grit. Typical progression is to approximately double the grit for each step. That may look something like 36-80-120-220-400-800-1200-2500-6000. If you are going to heat treat the edge you need to be aware that aggressive grits can leave scratches that can lead to stress fractures when you go to harden your steel so you probably want to at least work up to 220 grit or slightly better prior to heat treating. On the knife maker's forums most folks are heat treating between 220 and 400, then accomplishing a final honing/polishing the blade after that.

With all these options what is best? Frankly whatever works for you is what is best. Find a system that you like and stick with it. If you want to try something different then get with another smith that uses that system and have them teach you how they sharpen. If you like their system then adopt it, if not at least you are not out several hundred dollars buying materials for a sharpening system that you might never use again.

Armed with this knowledge you are probably ready to get your hands dirty creating your perfect edged tool. However remember that an edged tool to meet this journeyman standard does not have to be a regular knife; chisels, timber frame slicks, adze, draw knives even a pizza rocker are other options. As with all things blacksmithing, the possibilities are endless and only limited by your imagination.

— **David Sandlin, Far West Coordinator**

# THE FLORIDA CLINKER BREAKER

**January 2021**

## Note From The Editor

Happy 2021! You might have noticed a slight change in the Clinker Breaker this month, noticeably one less page.

FABA has decided to move to electronic delivery of the Clinker Breaker, which gives us greater flexibility to grow or shrink according to our content, as well as saving the organization printing and mailing costs. For those who enjoy getting a paper copy of the newsletter, we will still be printing on a quarterly basis and mailing those to members.

In the meantime, please enjoy this enhanced electronic copy of the newsletter! If you see a link in blue, underlined text ([FABA](#)), click on it to visit that website. If an address is hyperlinked, it will pull up Google maps, where you can get directions and travel times to the destination. If a group name is hyperlinked, it will take you to the group's website or Facebook page.

We hope you enjoy the new functionality this format can deliver. Any questions or comments are welcome at [editor@blacksmithing.org](mailto:editor@blacksmithing.org). Please enjoy your new Clinker Breaker!

**— Jennifer Jhon, Clinker Breaker editor**

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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](http://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:

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