July 2002

THANKS TO: STEVE BLOOM FOR PAGE 2, PATTY DRAPER FOR THE LABELS, AND TO ALL THOSE WHO HELPED.

The Florida Clinker Breaker

FLORIDA ARTIST BLACKSMITH ASSOCIATION - AN AMERICAN ORGANIZATION.
Established May 18, 1985

President's Message - July 2002
by Bob Jacoby

Renew! Renew! Renew! .... well never mind, if you haven't renewed by now, you probably didn't receive this newsletter! Please check your mailing label to see if it's time to renew for the coming year. You can send your dues to FABA Treasurer, Deana Baggett - address on the back page of this newsletter.

I just returned from the ABANA biennial conference which took place in La Crosse, Wisconsin. The conference was well attended including a considerable contingent from Florida. The theme was "Forging Traditions" and the conference hosted a delegation of smiths from Japan - traditional sword and knifemakers, in addition to a sizable number of craftsman from all over Europe - who worked on an outstanding piece of sculpture which was then sold at the Saturday night auction. At the ABANA board meeting, which coincided with the conference, it was reported that the initial tally of the membership vote on the proposed bylaw changes should pass with an overwhelming majority in favor of the changes. What this means is that all of the groups formerly referred to as "chapters" will now be designated as "affiliates" - meaning, we can all shoot anvils, or engage in any other activities, and the legal liability will stay at the local level. ABANA effectively becomes a clearinghouse for information about blacksmithing including directing interested parties to local blacksmithing organizations. Some will interpret this as a big change, others will interpret this as clarifying the way things have always been - either way, we can now move on and continue to promote the art and craft of blacksmithing.

FABA continues to flourish due to the hard work of our membership. The membership renewals have come in nicely, FABA hosted a great demonstration of blacksmithing at the Steven Foster Folk Culture Center State Park over the memorial Day weekend, and our membership continues to grow modestly. Please keep up the good work. Try to call a fellow blacksmith to keep projects moving forward, please try to make items for our October conference, and also, look for ways to help out. Finally, please communicate with your board members - everyone's contact information in listed on the back of this publication, and we genuinely want to hear from you.

Don't miss a single issue of the *Clinker Breaker*!!! Check the mailing label on your newsletter. The vast majority of memberships expire April 1, 2002. Send your $20 membership check to Deana Baggett, FABA Treasurer, 6840 Bird Song Trail, Tallahassee, FL

Upcoming Events

The calendar includes events of interest to the blacksmithing community. Florida Artist Blacksmith Association (FABA) sponsored events are highlighted in bold typeface. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular monthly meetings in each region (except that we all try to get together at one Statewide Meeting each quarter) on the following Saturdays of each month: NE-1st, NW-2nd, SE-3rd, SW-last. The actual dates may vary from month to month; 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 a lunch if you stay all day, unless otherwise noted. If you have any questions about meetings please contact the Regional Coordinators listed below:

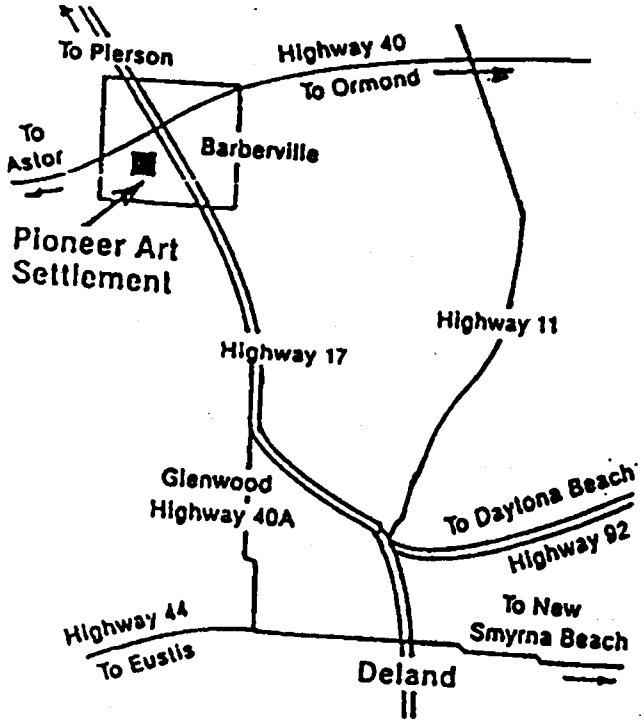
Northeast Region:	**Bob Mancuso**	**(386) 774-2926**	**rmancuso@cfl.rr.com**
Northwest Region:	**Dr. Ed Crane**	**(850) 893-3212**	**ncrane8364@aol.com**
	Billie Christie	**(850) 421-1386**	**chriswood@talweb.com**
Southeast Region:	**Richard Loughlin**	**(561) 287-2224**	**–unknown–**
Southwest Region:	**Erik Flett**	**(941) 437-3844**	**–unknown–**

July 2002

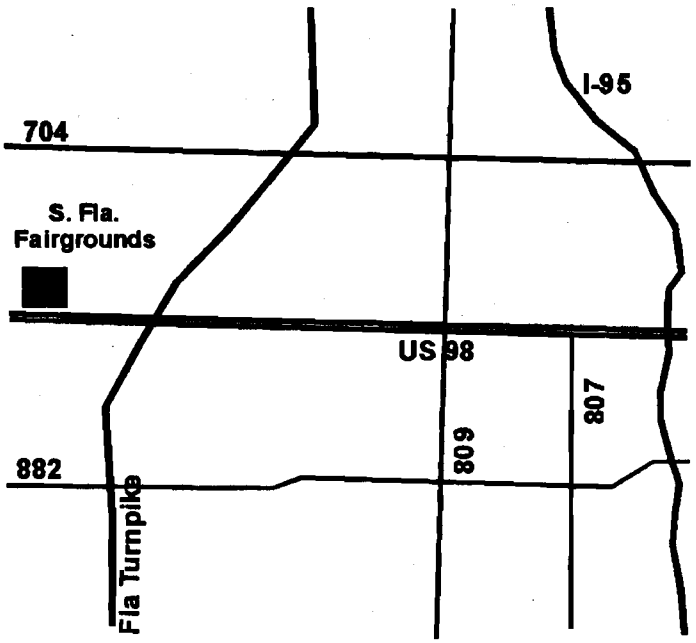
NE	Jul 06	Pioneer Arts Settlement; Barberville, FL - open forges
NW	Jul 13	Pioneer Settlement-Blountstown - work & fun day-9:00 AM CST
SE	Jul 20	Yesteryear Village-West Palm Beach
SW	Jul 27	– to be announced–

Extended Forcast

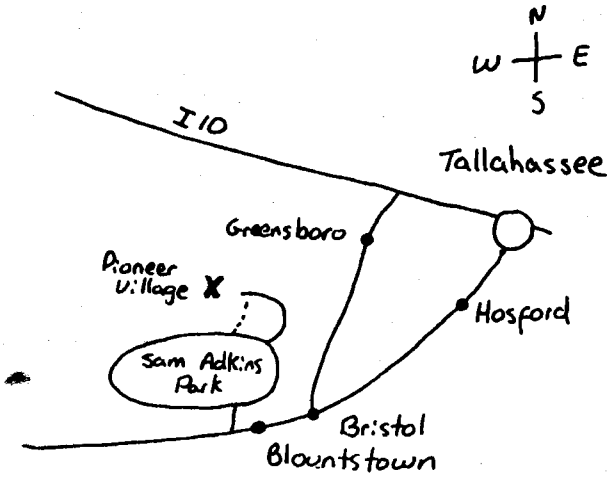
NE	Aug 03	Mike Sluss's Shop - Deland
NW	Aug 10	Rick Jay's Shop in Fountain, FL.
SE	Aug 17	Ray & Ann Reynolds -Royal Palm Beach
NE	Sep 07	Ronnie Fowler's Shop - Ft. McCoy (Ocala Forest)
SE	Sep 21	Greg Ross - Lake Worth
NE	Oct 06	Barberville: Set-up for conference
Oct 11		FABA Conference: Barberville
NE	Nov 2-3	Barberville: Country Jamboree
SE	Nov 16	Charlie & Evelyn Stemmann - Lake Worth
NE	Dec 07	Allen Hardwick's shop
SE	Dec 21	YesterYear Village (X-mas Party)
SE	Jan 04	Juan Holbrook's Shop - Gainesville
SE	Jan 18	Matty & Irene Spinelli - Okeechobee
SE	Feb 01	Pioneer Art Settlement - Barberville
SE	Feb 15	Yesteryear Village - Quarterly meeting



NE Region - July 06



SE Region - July 20



NW Region - July 13

News From The Northwest

The NW region of FABA met at Edgar & Jean Chattin's Home and Shop on Saturday, June 8, 2002, in the beautiful woods of Wakulla County.
Edgar demonstrated how to make tomahawks, two at a time. First he heated the metal in a propane forge designed to hold tomahawks. Then he bent the metal to form the eye, next, using his custom made hydraulic press, he cut them to the correct length, he then inserted a piece of steel (a piece of file or 5160 cut to the proper width) between the two ends, fluxed with 20 Mule Team Borax. He heated it up to a welding heat and, using tapered dies in the hydraulic press, he forged welded the tomahawk together. This is a powerful press. With a little cutting, hammering, drifting the eye & sanding, he had a great looking tomahawk.
Next Edgar made a knife from an old file. He used a different propane forge for this project (he used three different propane forges during the day, depending on the size and type of the project he was working on). Edgar forged this knife out using a hammer. It is a primitive style of knife which you can still see the file marks on the blade in the thicker area. It turned out great. Edgar then made a small knife from part of the cutting blade off of a large wood planner (this was some really hard metal called D2).
We had 37 people on our sign-in sheet with people from GA, FL, AL, and one from MS.
Our hosts provided plenty of food. Breakfast included homemade sausage, bread, muffins, coffee & donuts. For lunch we had venison steaks with rice & gravy. The covered dishes and deserts provided by the members meant we had more than enough delicious food.
The " iron in the hat " drawing brought in a total of $ 110.00, with Patty Draper and Sandra Warren doing a great job handling the drawing.
After lunch John Butler fired up the biggest propane forge and made a Damascus Billet using the hydraulic press. Next Ron Childers Welded up a chain (from an MRI machine) and forged it into a billet large enough to make a tomahawk and a knife. Ron and Edgar worked on the tomahawk, which was looking good by the time I had to leave.
It was an educational and very interesting day.
Thanks Edgar and Jean Chattin for the great meeting!

Billy Christie
Regional NW Coordinator

P.S.
The July 13th meeting will be held at the Panhandle Pioneer Settlement in Blountstown, FL. See you there!
For the August 10th meeting, we will be gathering at Rick Jay's shop in Fountain, FL for clusters of grapes, grape vines & grape leaves. Sounds like fun.

Northwest Regional News

By Billy Christie

The Northwest Region will meet at the Panhandle Pioneer Settlement Blacksmith Shop in Blountstown, Florida on Saturday, July 13, 2002. The brick forge and portables will be lit up for your blacksmithing pleasures. We plan to work on " Improving the Blacksmith Shop " and adding another workstation. We have more room to work with now that the antique fire truck has it's own brand new firehouse to stay in. The meeting will start around 9:00 a.m. CST and there will be a Pioneer Settlement Committee meeting around noon.

Please bring your " Iron in the Hat " items, and remember, safety first, bring your eye and ear protectors!Hope to see you there.

October Conference

11-12-13 2002

Florida Artist Blacksmith Association Annual Conference

Demonstrators:

Jerry Grice - Architectural Classes:

Clay Spencer — Traditional Blacksmithing

Ryan Johnson — Tomahawk Beginner — Willard Smith

Intermediate-Charlie Stemmann

Knife making — John Butler

Forge welding — Patty Draper & Bill Robertson

Special Thanks to Lawler Manufacturing **For their generous donation**

More Classes: Copper Roses — Rick Jay

Enameling — Jackie Spencer **Broom Making — Jeff Mohr**

Drop Spindle — Betty Lou Seager **Glass Classes — Mitz Bazzell (a tiffany style lamp class)**

Juggling _ Jeff Valentine

Annual Auction & Anvil Shoot by Tim Ryan

APOLOGY BY BOB MANCUSO

Just got my Clinker and extend my apology to members of FABA I miss typed and gave credit to ABANA for being in the blacksmith shop at Barberville during the April meeting. It should read: As usual FABA was in the blacksmith shop and had several forges in operation. Sorry for the mistake.

Welcome New Members

Steve Cross Rt. 1, Box 240 Iron City, GA 31759 229-221-7373 Eugene & June French 2964 Mimosa Dr. Dothan, AL 36301 334-794-5759 Ken & Freida Platt P.O. Box 1191 Jasper, FL 32052-1191 (H & W) 386-638-0063 Rjon Robins 3528 Royal Palm Ave. Miami, FL 33133 (H) 305-445-9053 (W) 305-960-1291 needs anvil, post vise, hand tools and gas forge Kent Douglas 318 Sutton Circle #105 Daytona Beach, FL (H) 386-238-1851 cman1078@aol.com Stephen & Gina Chastain 2925 Mandarin Meadows Dr. Jacksonville, FL 32223 (H) 904-268-7262 stevechastain@hotmail.com

The following page is the new T shirt logo:


A FAMILY FORGED IN FIRE
FLORIDA ARTIST
BLACKSMITH ASSOCIATION

Boy Scout Metalwork Merit Badge Requirements

Blacksmiths interested in applying to become merit badge counselors should contact your local scout office or a troop near you. You will fill out form 28-501S Adult Application and 34405, Merit Badge Counselor Information. Depending on the troop, the modest application fee of $7 may be absorbed by the individual troop. In most cases the $7 adult application fee is waived for those signing on solely as merit badge counselors. The troop committee reviews and then approves the application and submits the application and information into their local council. If you have specific questions concerning the Metalwork Merit Badge please contact ABANA member Drew Hagemann hagemann@visi.net. For general information visit the Boy Scouts of America www.scouting.org

REQUIREMENTS FOR THE BOY SCOUTS OF AMERICA METALWORK MERIT BADGE

I. Learning about shop safety. Read the safety rules listed in Chapter Two. Describe to your counselor how to be safe while working with metal. Since this merit badge offers four options, show your counselor which additional safety rules apply to you and discuss them with your counselor.

II. Understanding some of the basic concepts. Do the following:

1. Define the term native metal.
2. Define the term malleable.
3. Define the term metallurgy.
4. Define the term alloy.
5. Name two nonferrous alloys used by pre-Iron Age metal workers, and name the metals that are combined to form these alloys.
6. Explain the term ferrous, and name three ferrous alloys used by modern metal workers.
7. Describe how to work harden a metal.
8. Describe how to anneal a nonferrous and a ferrous metal.
9. Explain how the element iron can be converted into steel.

III. Learning some of the basic metalworking skills. Do the following:

1. Learning about spring-back. Put a 45-degree bend in a small piece of 26- or 28-gage sheet brass or sheet copper. Note the amount of effort that is required to overcome the yield point.
2. Learning about work hardening. Work-harden another piece of the same sheet brass or sheet copper, and then put a 45-degree bend in it. Note the amount of effort that is required to overcome the yield point.
3. Learning about annealing. Soften the bent, work-hardened piece you just made by annealing it, and then do your best to remove the 45-degree bend. Note the amount of effort that is required to overcome the yield point.
4. Learning about rivets. Join two small pieces of scrap metal together, using a hammered rivet. Repeat the process using a pop rivet.
5. Learning about soldering and brazing. Using a flat lock seam, join two pieces of scrap metal together using either lead-free solder or silver solder.
6. Learning about tempering steel. Make a temper color index from a flat piece of steel. Using hand tools, make and temper a center punch. Use medium carbon or high carbon steel.
7. Obtaining hands-on practice. Using 'tin' cans, learn to use the basic metalworking tools and techniques by making at least two tasteful objects that require cutting, bending and edging.

IV. Learning more about metalworking. Do ONE of the following:

1. Visit with an experienced metalworker . Visit an experienced Sheet Metal Mechanic, Tinsmith, Coppersmith, Silversmith, Jeweler, Founder, or Blacksmith at his or her workshop. Ask permission to see the tools used and to examine examples of the work made at the shop. Inquire about the level of education required to become an apprentice craftsman.
2. Learn about some of the other metalworking occupations. If you have (or your counselor has) access to the Internet, explore metal working occupations by conducting an Internet search. With your counselor's help and guidance, find at least five metalworking-related Web sites. Print a copy of the Web pages and discuss them with your counselor.

When conducting your search, use keywords such as metallurgy, metal work, spinning metal, metal fabrication, steel fabrication, aluminum fabrication, casting metal, pattern making, welding, forge welding, blacksmith, art metal, Artist Blacksmith Association of North America, farrier, brazing, goldsmith, machinist, or sheet metal mechanic.

V. Applying what you've learned. After completing the first three requirements, complete at least ONE of the options listed below.

A. Option 1 - Sheet Metal Mechanic / Tinsmith
1. Learning about the basic tools. Name, and describe the use of, the basic sheet metalworking tools.
2. Learning about the design process. Make a reasonably accurate, hand-drawn sketch of TWO tasteful objects that you would like to make from sheet metal. Place each component's dimensions on your sketch.
3. Learning some of the basic skills. Using patterns either provided by your counselor or made by you,

make at least TWO tasteful objects out of 24- or 26-gage sheet metal. Use a metal that is appropriate for your object's ultimate use or purpose.
a) Both of your objects must be constructed using cutting, bending, edging, and either soldering or brazing.
b) One of your objects must also include at least one riveted component.
c) If you do not make your objects from zinc-plated sheet steel or tin-plated sheet steel, preserve your work from oxidation

B. Option 2 -Silversmith
1. Learning about the basic tools. Name, and describe the use of, the basic tools used by a Silversmith.
2. Learning about the design process. Make a reasonably accurate hand-drawn sketch of TWO tasteful objects that you would like to make from sheet silver. Place each component's dimensions on your sketch.
3. Learning some of the basic skills. Using patterns either provided by your counselor or made by you, make at least TWO tasteful objects, using 18- or 20-gage sheet copper. If you already have prior silversmithing experience, you may substitute sterling silver, nickel silver, or lead-free pewter at your discretion.
a) At least one of your objects must include a sawed component that you have made yourself.
b) At least one of your objects must include a sunk part that you have made yourself.
c) Both of your objects must include a soldered joint.
d) Clean and polish your objects.

C. Option 3 - Founder
1. Learning about the basic tools. Name, and describe the use of, the basic parts of a two-piece mold. Name at least three different types of molds.
2. Learning about the design process. Make a reasonably accurate hand-rendered sketch of TWO tasteful objects that you would like to cast in metal. Place height, width and length dimensions on the sketch.
3. Learning some of the basic skills. Do the following:
a) Learning to make molds. Make a mold using a pattern that you have made yourself. Place the pouring gate and vents yourself. Do not use copyrighted materials as patterns.
b) Learning to cast molten metal. Make a casting using a mold provided by your counselor and make a casting using the mold that you have made. Use lead-free pewter when casting each mold.
c) Remove all evidence of gates, vents, and parting-line flash from your castings.

D. Option 4 - Blacksmith
1. Learning about the basic tools. Name, and tell the use of, the basic tools used by a Blacksmith.
2. Learning about the design process. Make a reasonably accurate hand-drawn sketch of TWO tasteful objects that you would like to hot forge. Place each components dimensions on your sketch.
3. Learning some of the basic skills. Using low-carbon steel at least ¼-inch thick, perform the following exercises:
a. Learn to draw out by forging a taper.
b. Learn to use the horn of the anvil by forging a U-shaped bend.
c. Learn how to twist steel by placing a decorative twist in a piece of square steel.
d. Learn to use the edge of the anvil to bend metal by forging an L-shaped bend.
4. Applying what you've learned. Using low carbon steel at least ¼-inch thick, make at least TWO tasteful objects that require hot forging.
a) Include a decorative twist in at least one of your objects.
b) Include a hammer-riveted joint in at least one of your objects.
5) Preserve your work from oxidation.

Good Story!

Editor's Note: The following came to me via E-mail. I don't know who the author is or even if it really happened.

"I was listening to the radio the other day, and I heard one of the all-time best comeback lines in my life. Note: This is an exact replication of National Public Radio (NPR) interview between a female broadcaster, and US Army General Reinwald who was about to sponsor a Boy Scout Troop visiting his military installation.
FEMALE INTERVIEWER: So, General Reinwald, what things are you going to teach these young boys when they visit your base?"
GENERAL REINWALD: We're going to teach them climbing, canoeing, archery, and shooting."
FEMALE INTERVIEWER: "Shooting! That's a bit irresponsible, isn't it?"
GENERAL REINWALD: "I don't see why, they'll be properly supervised on the rifle range."
FEMALE INTERVIEWER: "Don't you admit that this is a terribly dangerous activity to be teaching children?"
GENERAL REINWALD: "I don't see how. We will be teaching them proper rifle discipline before they even touch a firearm."
FEMALE INTERVIEWER: "But you're equipping them to become violent killers."
GENERAL REINWALD: "Well, you're equipped to be a prostitute, but you're not one, are you?"

The radio went silent and the interview ended. And all I could think was,>Go Army! >"

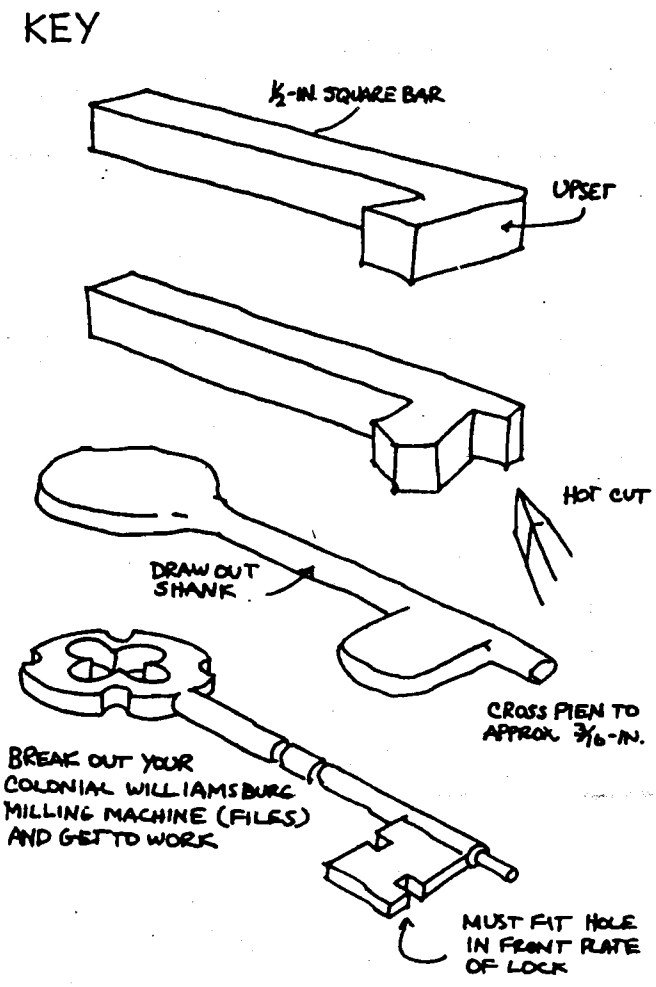
Treasure Chest Padlock

By Doug Merkel
from the North Carolina Chapter

A pirate's treasure chest with forged hinges, hasp, and reinforcing straps would look a little odd with a Master Combination Lock on the front. Never having forged a padlock I started by looking through blacksmithing books for examples. Few were found and those I did find gave no clue as to their internal workings. I was able to look at a few antiques that Tal Harris has in his possession which helped. Peter Ross was kind enough to provide a sketch of a padlock that was recovered from a ship that sank in the Delaware River in 1759. Needing a period lock I decided to reproduce the one sketched by Peter.

All the pieces other than the pins were made out of mild steel. The pins were made out of large soft Iron rivets. The first item to make is the key as this becomes your pattern and test piece. All other parts are made to the scale of the key. See the sketch for how the key was made. In fact, the sketches should give you all you need to build your own lock. The front and back plate were cut from 16 gauge steel as was the side piece that goes all the way around the lock.

The front and back plate are held together with pins with the side piece acting as a spacer. The holding pins around the edge of the lock were made out of soft iron each with three tenons, one holds the side plate. one holds the front plate and the third holds the back plate, see diagrams. The side tenon was made first then both ends were forged. An alternative method of making the pins is shown in the diagrams. Lots of file work and tests were made to get the right spacing. Rivet the pins to the side piece first and use this as a gauge as to where to drill the holes in the front and back plate. I did it in reverse and had a heck of a time getting things to fit.

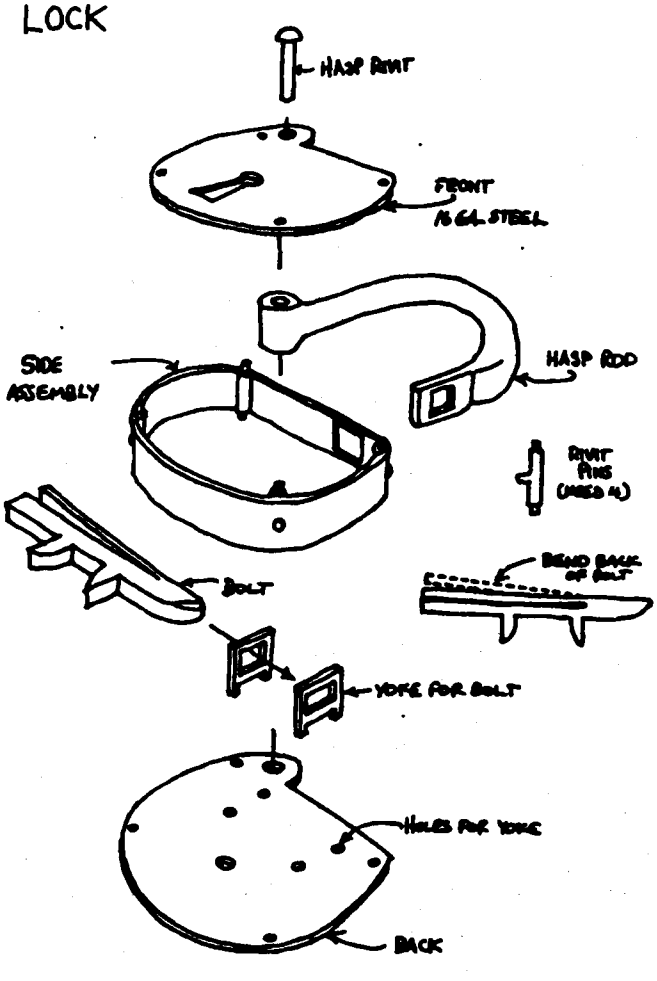


If you use them the internal wards are pinned to the inside of the front plate. The key is used as your gauge for making and placing the wards. The wards must be finished and attached before the lock is assembled. Also the sliding key hole cover needs to be finished and attached before you assemble the lock. The sliding internal bolt is attached to the inside of the back plate with two yokes that are pinned to the back plate. These yokes need to hold the sliding bolt centered between the front and back plates. The placement of the yokes is important so that the bolt does not go too far in either direction and fall out once the lock is assembled. Again, the key is used to check the bolt's operation before the lock is assembled. Lots of dry assemblies file work, and more assemblies are required before you head over the final rivets.

New Jersey Blacksmiths Newsletter

The curved hasp rod was forged and added to the lock after the lock body was assembled. Think ahead as you work. Don't rivet things together before you check what comes next. It is a lot of work to drill out a rivet and remake a pin, I know. Good luck on your own lock. I think I will try the next one out of wrought iron and let it antique outside for a few months. I'd like to hear if anyone knows of a good book that details the internal working of old locks.

Redrawn by Jim Richey

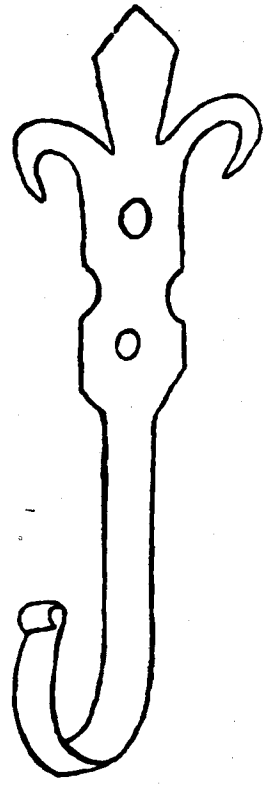


Fleur-de-lis Hook

Alabama Forge Council
Athens Forge-

At our October meeting our project was a small utility hook with a fleur-de-lis based design. Our stock was 3/16' x 1" x 6". We started out by cold marking with a spring fuller at 2-1/2" and at 3-1/2" from one end. These two points were fullered to 1/2 the thickness of the stock. Starting at the 3-1/2" fuller, that remaining portion was drawn out to a taper that was about 1/8" X 3/16" wide. The taper was about 5-1/2" long. Next, the fleur de lis is hot chiseled as shown in the picture. If it is hot chiseled, as opposed to being cut with a saw, the edges are nicely beveled. Finally, the hook end is formed. Makes a nice "carry home" project.

Bill Richardson



Larry Brown, Editor

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Newsletter Editor - Peter Leroi Price

FABA MEMBERSHIP APPLICATION

Florida Artist Blacksmith Association, Inc.

Date _____ New☐ Renewal ☐

Name_____

Address_____

_____

City State Zip

Phone:Home_____ Work:_____

E-Mail_____

Spouse's Name:_____

If you do not wish to be listed me in the printed FABA directory, please check the box to the right ☐

Send this application and a membership fee of $20.00 to

Dena Bagett, FABA Treasurer
6840 Bird Song Trail
Tallahassee, Fl 32309

Make check out to FABA. Your FABA membership begins when we receive your payment and lasts one year Membership is for a family. You don't have to be an ABANA member to join FABA, but many FABA members are, and we encourage membership in both organizations. See our web site for details.

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Check your membership expiration date, get your dues in on time please !