

The Florida

May 2008

Clinker Breaker

Florida Artist Blacksmith Association - Established May 18, 1985

President's Corner

Rex Anderson

Rex is taking a break this month, so I get to use his space --

Editorial Musings

The Board met this last week and the minutes are posted on the website. Posting the minutes will be done that way in the future - just why I didn't think about that before can be put down to geezer-itis.

One of my major projects has finally been completed. We now have a digital record (in pdf format) of every issue of the *Clinker Breaker* from mid-1985 to date (there were eight 'missing' issues but I suspect that those actually never existed). Previous editors who saved issues, Ann Reynolds and Clyde Payton are to be thanked for preserving our history and making it available to me to scan. The archive consists of approximately 270 issues, runs about 750 MB and, there is an index to articles of general interest. One of the implications of the archive is that our current website host cannot provide sufficient storage for posting the archive (we can only get about a year posted before the site chokes). As a result, the Board has voted to rent space from a host which can provide a lot more space. More space means we can post pictures of our work, pictures of our members, and potentially a lot more information. This also means that FABA will have to expend \$60..\$100 a year for hosting support. From your viewpoint, relatively little will change. The domain name - blacksmithing.org - is FABA property and once I make the appropriate changes (and a day or so elapses), the website will appear just as it does now (but without the AnvilFire ads and banners). It will take me a bit longer to upload the archive (thankfully my brother has a high-speed connection or it would be the next decade before I finished!). I'm hopeful that the transition will occur before you read this but if the site appears to be down, you now know why.



IMPORTANT STUFF - PLEASE READ

Speaking of digital copies, FABA has a growing problem with regards to the newsletter. We mail the newsletter first class because if we used bulk mail, not only is there a significant delay (which means the deadline gets pushed back to a couple of months before the issue comes out), there is also a major increase in handling since we would have to sort and bundle by zip codes. The cost saving of bulk mail would get eaten up by the cost of processing (one of the reasons why we are actually spending less now than when we used bulk mailing some years ago). Given this, we now spend approximately \$0.50 on postage and \$1.50 on printing per issue. Over twelve months, that's \$24 of your \$25 dues and the costs are increasing what with scheduled postage increases and sure-to-occur printing cost increases. We can (1) bump up your dues or (2) mail fewer copies. With a larger website and more control over the administration of that site, we can create a password-protected folder into which the latest issues of the newsletter can be stored. Members who volunteer to receive the newsletter electronically will receive an e-mail message notifying them of the availability of the issue and the appropriate password. They can then download the issue whenever they feel like it. The advantages are fairly obvious - you get the newsletter more rapidly than the mailed version (first shot at the classified ads!), the pictures will be in color, you help save a tree, and you help FABA stay out of the red. Every six months or so, the "protected" issues will move to the open access archive. If there are sufficient number of members who elect to go this route, we can continue to table the motion about raising the dues. **Soo...**

Are you willing??

If so, please drop me a line at smith@blacksmithing.org (and use FABA in the subject line so I can pick your e-mail out of the sea of spam).

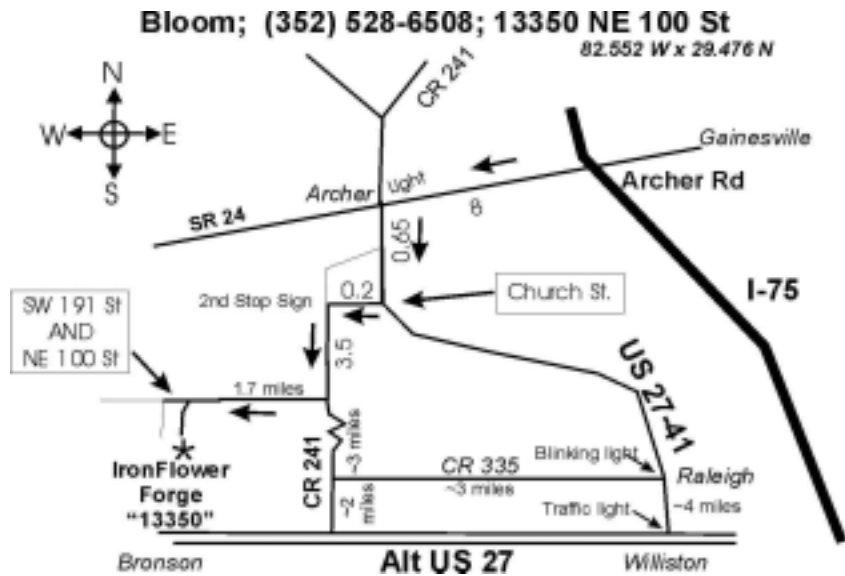
Upcoming Events

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	Ken Knight	352-339-0629	Ironken@AOL.com
Northwest Region	Billy Christie	850-421-1386	chriswoodforge@embarqmail.com
Southeast Region	Ed Aaron	561-748-9824	edaaron9824@bellsouth.net
Southwest Region	Jerry Wolfe	941-355-5615	wolfforge@juno.com

May 2008

- NE 03** Steve Bloom's shop - near Archer - See pg.3 for details
- NW 10** "Hippie" Charles and Nell Pates home and shop- Tallahassee - Directions below
- SE 17** Until further notice-Tanah Keeta
- SW 24** Dennis Stiffler's Shop in Tampa. See pg.3 for details

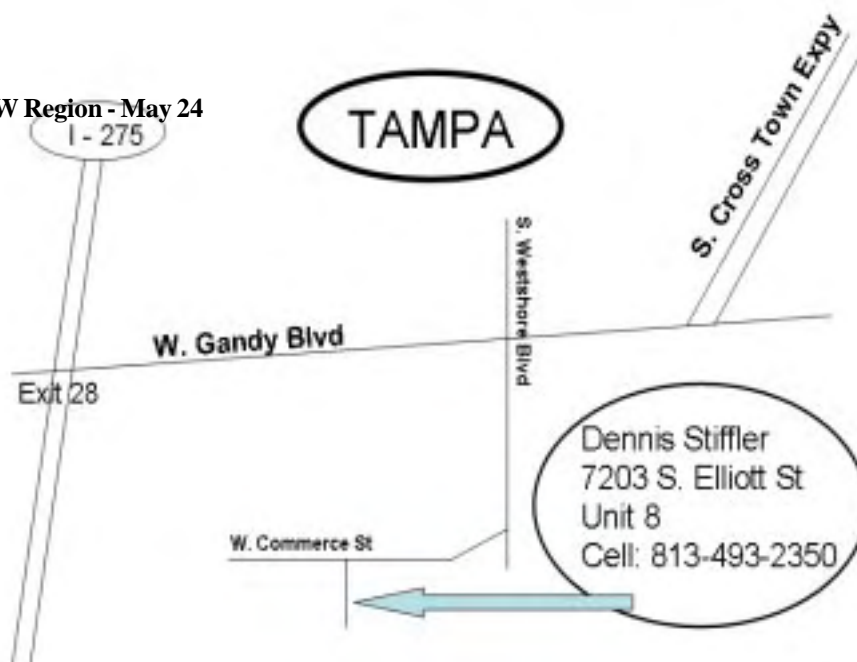


NW Region - May 10

"Hippie" Charles and Nell Pates home and shop. This shop is located on US27 and US19; 1/2 mile north of the Lamont, FL Post Office, and the address is 5691 Hwy.19&27. Look for the welding sign located out front. Travel South of Tallahassee on US27 about 35 miles.

NE Region - May 03

SW Region - May 24



SE Region - May 17

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.

Current Events

NE - May 03 - Steve Bloom's shop, near Archer FL I'm anticipating showing off a vertical gas forge, doing a comparison of burner designs, and demonstrating Kydex as a material for knife sheaths. We also might weld a couple of stainless forge pots together for the teaching trailer. As always, expect chili for lunch and bring your contributions to Buck-in-the-Bucket. If you happen to have a blown gas burner that will sleeve into a 1" pipe, bring it along and we'll test it against three venturi designs.

SW -- May 24-Dennis Stiffler's Shop in Tampa - Dennis will be giving a demonstration on a planishing hammer as well as making a silver pour. The 3 oz silver cross will be in the Iron in the Hat - so make sure you get your TICKET into the bucket. Dennis has a "tire hammer" and if all goes well, there will be a demo using the tire hammer as well. Bring a dish or item to share for the lunch and bring an item for the Iron in the Hat raffle to raise funds for FABA. Demonstration starting at 9AM.

Future Events

NE- June 07- Barberville - Ben Rogers (different types of chain)

NW - June 14 – Jim and Ann Hartman, Perry, FL

NW - July 12 – Rick and Joyce Jay, Fountain, FL

Report from the Northwest

Billy Christie

Our March 8th meeting had a cool start but warmed up and was a beautiful day. This 25th Annual Blacksmith Meeting was held at Clyde & Vi Payton's "Payton Forge" outside of Monticello, FL. These meetings pre-date the organization of FABA and have really helped keep the art of blacksmithing alive and well here in Florida and the big bend area. So a huge thanks of appreciation to Clyde & Vi for all their hard work and dedication.

Our first demonstrator was Dr. Skeeter Prather with the history of nail headers and nails. The oldest nail header that has been discovered dates back to around 5000 BC and was made from iron from a meteorite. The invention of nails and nail headers has made an enormous impact over the centuries on how mankind has built shelters to protect him from the elements.

Next, "Hippie" Charles Pate and Ron Childers demonstrated how to make bamboo out of 1" pipe. First, they fullered down an area and then hammered the area down over the fuller part. Looked great! They also showed how to repousse an oak leaf to make it become life like. While this was taking place, we had Keith Ivey teaching a morning green coal class, Mark Stone teaching an afternoon class,

and Jim Labolito teaching an intermediate class.

There was also a demonstration going on with The Tallahassee Woodcarver's Club and a potter from Sopchoppy who was making wonderful looking bowls and mugs. Our own Aaron Peck set up his forge, making unique hand made jewelry out of small black iron pieces which would be added to beaded jewelry. We also had Vince Labolito demonstrating leather work, especially leather sheaths. Superb work everyone!

Because of the 'good' breeze blowing through, the "Iron In The Hat" was changed to "Buck In The Bucket" which brought in \$137.00. Ester Gurr helped sell tickets and Aaron Peck drew and called the winning tickets. Tailgate sales was another huge success with a little of everything available to move to a new home. On this historic occasion, we had 58 people sign in!!

Lunch was another grand success thanks to Vi and her helpers. There were plenty of mouth-watering, covered dishes for everyone. Thank you ladies....lunch was delicious!

PLEASE NOTE: The May 10, 2008 meeting has been moved to Hippie's. Hope to see you there....Happy Hammering! :)

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Report from the Southeast

Ed Aarons

As usual, I missed another March Meeting by going turkey hunting with my son. I did the calling and he did the shooting - we got one!!

Please, if members that don't normally go to meetings would like to host a meeting, let me know. If you want to be emailed or called with any activity in our area, let me know. Anyone willing to host a meeting, contact me ..

We need volunteers for the summer-Boy Scouts - usually 5 weeks- let me know if you can do it, one day or the whole time would help.

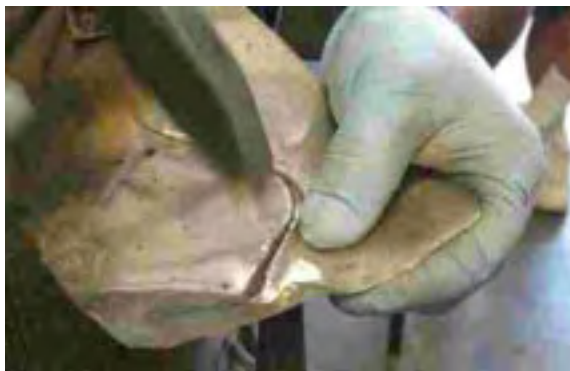


Report from the Southwest

Jerry Wolfe

Our March 29 meeting was a demonstration at Metalsmith Designs in Ft Myers.

A special thanks to Byron Wood for opening up his shop and facilities for our meeting *. The demo was by Steve Kalb on reposing of thin metal and making various shapes by using a stake and hammer. Several folks took advantage of Steve's techniques and made some patterns in steel or



aluminum. Steve also demonstrated his technique of finishing art work. Steve uses a mixture of artist oil color paint with Butchers paste wax. It takes some time to dry but gives a

variety of colors of your choice. We had a GREAT

LUNCH prepared by Billy Simpson and a crew from Koreshan State Park. Billy demonstrated how to make a peach cobbler in a Dutch

Oven and even told us the history of these cast iron utensils.

*(<http://www.metal-smith-designs.com/index.htm>)



Notices, For Sales & Want-Ads

BLACKSMITH COAL

\$22 per 100 lb bag (Pickup only) - Pioneer Settlement, Barberville, FL - Call for details: 386-749-2959 - www.PioneerSettlement.org

To help answer "Where do you get coal?". Here is another source that was supplied by Sarah McMurray.

Bar K Blacksmith Supply in Zephyrhills is offering 100 lb at \$18. Contact Kim at 1-800-800-2023.

For Sale:

Clay Spencer design Trip Hammer \$600.00

5" Post Vise, mounted \$200.00

140 lb. Peter Wright Anvil - \$2.50 per lb.

115 lb. Trenton Anvil \$2.00 per lb.

ALL this equipment is in very good to perfect condition.

Clyde Payton 850-997-3627

Atlas Model MFC Horizontal-Vertical mil



The mill is a step up from the toy Unimat type. It has a 5.5" vertical travel, 3.5" in-out travel and an 18" left-right table. It comes with both horizontal (slit saws, gear cutters, etc.) and vertical (3/8" end-mill) attachments as well as a power transverse feed. This unit has served me well for the last decade but I'm upgrading to a Bridgeport clone (at 5x the price). It will slot guards, mill non-ferric materials and mill steel (with light cuts). I'm asking what I paid for it - \$600 and it is available immediately (expect about 200 lbs of gear).

Contact Steve Bloom - 352-528-6508 or use the editor's e-mail address. There's already a nibble, so don't procrastinate.

Walt Anderson Scholarship

This 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, which ever 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 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, materials, lodging, transportation, etc.)?

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

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

Deadline for receipt is June 15, 2008. The scholarship committee will review all applications and recommend three finalists to the Board. The decision of the Board will be final. The successful applicant will be notified.

Traveling Forges

Chuck Hamsa

I *finally* found the information about Civil War Forges. They were called Traveling Forges. One web site, having to do with construction -- building a traveling forge - is <http://travelingforge.home.comcast.net/~travelingforge/>

But another: http://en.wikipedia.org/wiki/Traveling_Forge is a new site, trying to bring in what resources that are available.

I remember in the middle of an unnamed book that I reviewed a long time ago, there was a diagram of a 19th century traveling forge. But I have no more records to find out which one it was.

52100 tool steel

Don Plummer (PlumDon@aol.com)

I have a very large quantity of this steel in 1/8 - 3/4" round that I sell. The directions I give with it follow:

This high quality tool steel is the steel used in ball bearings and is much used by professional knife makers. It is a very tough tool steel and makes knives with excellent edge holding ability. This is a high chromium, tough steel that resists corrosion. It is well suited for chisels, repousse tools, tongs, hot cutters, fullers and many forming shapes. Makes great, rust-resistant tongs. The smaller rods make the toughest hooks, tie-downs, drifts, etc., I have ever used. Great for pins for hinge barrels. This steel makes quite durable punches, etc., without any tempering. Just grind to shape. But tempering is better

52100 steel is a high-carbon chromium alloy steel, which, because of its versatility, is used in a variety of mechanical applications. In the annealed condition this steel is comparatively easy to machine, yet very high hardness and abrasion resistance can be developed by heat treatment to make the steel particularly suitable for applications requiring extreme wear resistance. Composition: Carbon: 1.04%; Chrome: 1.5%; Manganese: .36%; Silicon: .23%

The steel needs to be worked at a relatively high heat. It will not move at red. High orange to full yellow is best. Do not let it go to white as it will, like most high carbon steel, begin to crumble. Work rapidly when at right heat as it does not last long.

Best to anneal when done shaping. (But if I am in a hurry for a chisel, I cut a lot of corners and it still seems to work fine). Heat to critical (non-magnetic) and place in a container of vermiculite. Depending on the size of your piece, it may take several hours or overnight to cool.

To harden, heat to 1600 degrees, about a low orange (make sure it is non-magnetic) and quench in oil. For chisels or similar edge tools I heat only the working ends with an oxy-acet torch. Temper between 375 and 450, depending on the hardness desired. A toaster oven or kitchen oven works well for this. Clean all oxide off the piece so you can see the tempering color after heating. Hold temp for about 1 hour and let cool for 2 hours in still air. Leaving it in the oven is good. Repeating this cycle of multiple tempers two more times will add to the durability of the edge. This steel also responds well to cryogenic and other more sophisticated heat treating techniques. But just using standard heat treating techniques will provide a very hard and tough edge.

The rods have come from a major tubing manufacturer where they are used for mandrels.

Knife Construction - Stick Tang Blades I - Guards

Steve Bloom

Just in case someone might be curious as to how I build a blade (and as a reminder to myself), what follows is a more or less step by step description of making a stick (or hidden) tang knife. The information will be broken into three sections, the guard, the handle, and the pommel and will include descriptions of the jigs, tools, etc. that I have found to be helpful. This is, by no means, the definitive way to approach the task, so if you have a better or different process, please write it up and share!

Guard:

The geometry of the tang and blade was set before the heat treat and in the final grind. Using a rotating vise (A), a file guide (B) (two hardened blocks of steel connected by pins and clamped on either side of the blade) was used to insure that filing (C) the shoulders of the tang are square to the central axis of the blade and are in alignment to each other.

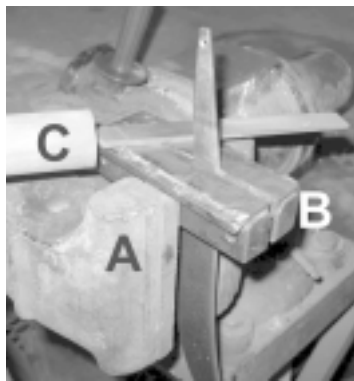


Fig.1: Filing guide

The shape of the guard is somewhat dependent on the selection of the handle material. If the handle is wood, you have a lot of freedom in determining the size and shape but if it's antler or stag (as shown here) and you want the guard to tightly conform to the shape of the handle, a bit more complexity is called for. I first trace the outline of the handle at the guard end on an old business card (they are useful for more than just an epoxy mixing platform!) and layout an approximation of the center and the tang width (Fig.2). Given that getting the tang in the dead center of a piece of stag is not guaranteed, I have found that clipping the card to allow the tang to pass through it and assembling the system (Fig.3) gives me a more accurate sense of the layout and produces a template (Fig.4).

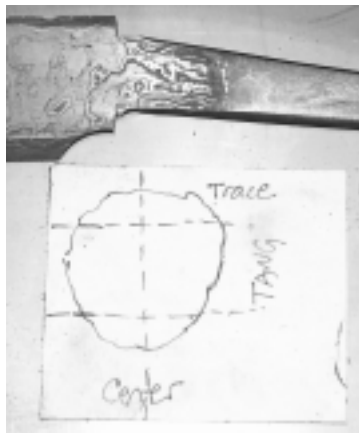


Fig.2: Initial layout

The next step is to fabricate the actual guard. The material is coated with a layer of machinists blueing (though a magic

marker will do just fine), the template is used to aid scribing the shape onto the material, and the material is sawed out on my cheapie Harbor Freight bandsaw. Because I will eventually mill the slot and then crush the guard to fit, I leave a margin of 1/8" or so on the left and right sides and try to saw those sides out parallel to one another. If the guard is non-ferric (brass, bronze or nickel silver), I then anneal the material (use a propane torch to bring the piece up to a

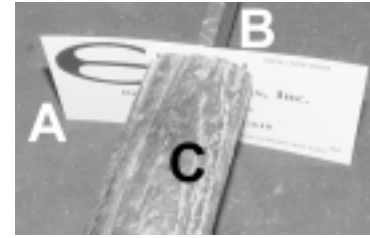


Fig.3. Final layout

cherry red, then allow to air cool or quench in water - either works). I can then either use the slot in the template or use a set of calipers to layout the location of the slot. Typically the tangs on my blades are thicker than 0.125" at the top and less than that at the bottom due to the way I taper grind my blades. Since I have a small mill, I typically drill a 0.125" hole at the wide end of the slot and then mill out the slot with a 0.125" end mill. The milling operation is why I try to get parallel sides during the sawing phase - they make holding the guard in the milling vise a whole lot more convenient. Using the narrow end of the slot as a start point, I can change the angle of the vise on the mill (usually no more than 2 to 3 degrees) and mill back to the wide end, thus cutting off material on one side and widening the slot towards the wide end. Repeat the process on the other side and the result is a triangular slot with relatively smooth walls. A few licks with a knife file and the slot is ready for the next operation. The goal here is to make a slot wider than needed, as long as needed and with smooth surfaces. In the event that more material needs to be removed, I have found that the pneumatic micro-die-grinders (Harbor Freight - on sale less than \$10.00) plus a 0.125" carbide grinding bit makes quick work of any final adjustments.



Fig.4: Guard template

The guard is slipped on the tang and held in place (see Figure 5) with a combination of steel fingers (A) and a set of vise-grips (B). I have found that a machinist's vise with oak jaws (C) is a really convenient thing to have around since it holds blades securely, doesn't mar the steel and minimizes the lac-erations on the bladesmith's paws. The next step explains

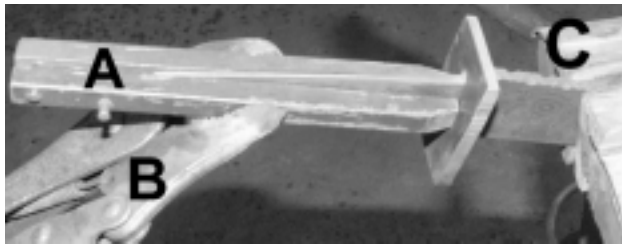


Fig.5: Holding guard in place

the margins created by the sawing mentioned above. Take a look at Fig.6. There is a decided gap at the bottom of the tang (indicated by the arrow). That gap has got to go. Take the knife with guard locked in position over to your anvil and hammer on the edges of the guard to close the gap.

Since the wide part of the slot usually fits more closely than the narrow end, fewer blows are needed on the wide end. A heavy hammer and directly down blows will tend to close the gap without mushrooming the edges excessively. You want to close the gap while minimizing the distortion of the guard, i.e., we don't want wrinkles. For large guards, I sometimes clamp pieces of scrap steel on either side of the guard and left and right of the slot (we're now talking three sets of vise-grips, the steel fingers, and 4 pieces of 3/8" square stock). Once the gap is closed, I would remove the guard, quick grind off the mushroomed edges (bye-bye margins) and flatten it using a combination of my treadle hammer and a precision surface grinder (OK - sure it's overkill, but I have the tool, so why not use it?). Since I've got my 30 ton press working, I now just place the guard in a holder (which has a slight slope corresponding to the usual difference of wide to narrow dimensions) and squish it. The guard is then removed from the tang and given a squeeze on its face to flatten it, obviating the need for the surface grinder. Typically, the slot is now a touch small and will need a bit more filing to fit. I deliberately stop filing when the guard almost but doesn't seat (maybe a 1/4" to go). Using a combination of the vise with oak jaws and a driver longer than the tang (Fig.7 - A) made from a piece of pipe or a piece of

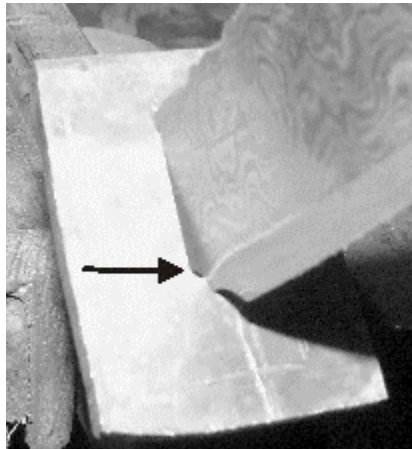


Fig.6: Guard showing gap

the margins created by the sawing mentioned above. Take a look at Fig.6. There is a decided gap at the bottom of the tang (indicated by the arrow). That gap has got to go. Take the knife with guard locked in position over to your anvil and hammer on the edges of the guard to close the gap. Since the wide part of the slot usually fits more closely than the narrow end, fewer blows are needed on the wide end. A heavy hammer and directly down blows will tend to close the gap without mushrooming the edges excessively. You want to close the gap while minimizing the distortion of the guard, i.e., we don't want wrinkles. For large guards, I sometimes clamp pieces of scrap steel on either side of the guard and left and right of the slot (we're now talking three sets of vise-grips, the steel fingers, and 4 pieces of 3/8" square stock). Once the gap is closed, I would remove the guard, quick grind off the mushroomed edges (bye-bye margins) and flatten it using a combination of my treadle hammer and a precision surface grinder (OK - sure it's overkill, but I have the tool, so why not use it?). Since I've got my 30 ton press working, I now just place the guard in a holder (which has a slight slope corresponding to the usual difference of wide to narrow dimensions) and squish it. The guard is then removed from the tang and given a squeeze on its face to flatten it, obviating the need for the surface grinder. Typically, the slot is now a touch small and will need a bit more filing to fit. I deliberately stop filing when the guard almost but doesn't seat (maybe a 1/4" to go). Using a combination of the vise with oak jaws and a driver longer than the tang (Fig.7 - A) made from a piece of pipe or a piece of



Fig.7: Driver for setting the guard

square tubing hammered into a diamond, the guard can be driven into place while only marring the rear surface. Take a look at Fig. 8 - the gap is gone.



Fig.8: Guard ready for soldering

The next operation is to polish the front surface of the guard (Fig.9). It is a pain to try to hold a guard while grinding and/or polishing that surface. If you use your fingers, expect flat finger tips and blisters. If you use a hand vise (C) or a machinist's screw vises, expect to pick the guard up from the floor from time to time. What I discovered recently (imagine me slapping my forehead in exasperation for being so dumb) is that a hard wood wedge (B) driven into the slot makes all these problems go away. It even prevents the polishing buffs from rounding the edges of the slot. What a great idea! -- one that I should have thought of years ago!

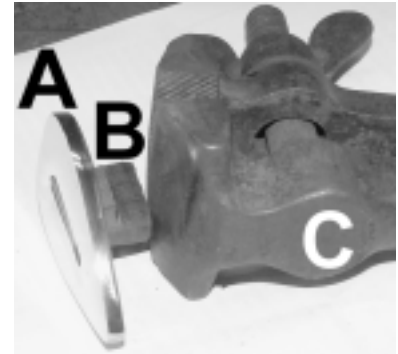


Fig.9: Ways to hold a guard

We're finally ready to talk about soldering the guard.

What works for me is a MAPP gas torch (using an acetylene torch handle and a MAPP tip - either large (A) or small (B)), TIX solder and flux (from Brownell's=C & D), a laboratory screw hose clamp (E), a pair of small pliers (F), and some home-made chisels (G & H) made from 1/8" diameter brass rod stock. With the exception of the torch, all of this stuff resides in a single small drawer so I don't have to go on a scavenger hunt anytime I want to solder something.

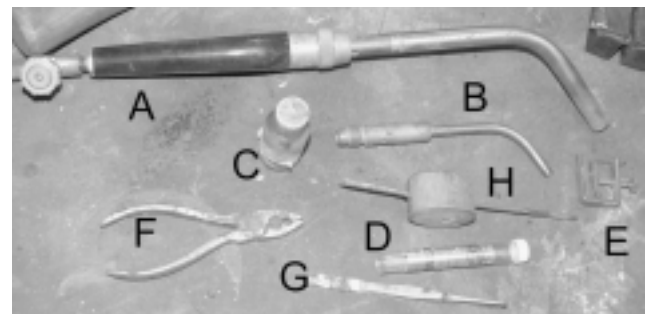


Fig. 10: Soldering tools

The first and most important rule about soldering is KEEP IT CLEAN. Any oil, dirt, etc. can mess up your day in a heart

beat. I usually do a touch of hand sanding using a 15 micron belt piece (leftovers after the glue joint failed) on the shoulder area of the blade and then wipe the area down

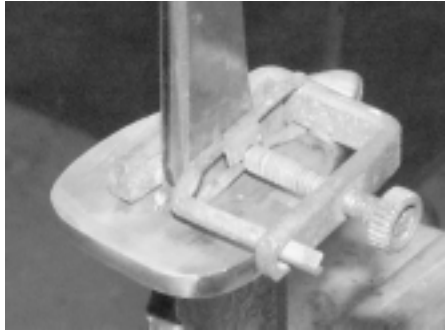


Fig. 11: Use of the screw clamp

with acetone. The guard is also wiped down with acetone and a Q-tip makes cleaning the slot a bit easier. Once wiped, don't touch the soldering area with your bare fingers.

The guard is set onto the tang in the final position (Fig. 7 & 8) and is clamped in the vise (using those oak jaws again) with the tang straight up. A small amount of flux is brushed onto the junction of the rear of the guard and the tang. The torch is fired up (usually with the small tip) and the flame is played over the tang/guard interface. I like the TIX solder because it is strong and melts at a low temperature - why go through the hassle of doing a great heat-treat and then ruining it while soldering. The process consists of plying the flame on the interface, then touching the joint with the stick of solder (those small pilers come in handy when the sticks get too short to hold in your fingers). Eventually (usually a couple of minutes but that's a function of the size of the guard, tang and torch output), the solder begins to melt when touched to the interface. I run a very small bead on that side of the system and switch over to the other side of the tang to repeat the process. A touch of the stick at the top and bottom of the tang completes the solder application. By now, there is a bead of solder completely around the tang on the backside of the guard. For most blades (with a tang approximately 3/4" wide, I might use a quarter stick of solder.

Now comes the moment of truth unless you've got something like the clamp shown in Fig. 11. The blade needs to be flipped over, point up, tang in the vise. If the fit of the guard to the tang isn't tight enough, the guard may slip back down the tang when flipped. The clamp prevents that slippage. Once the blade is flipped, the torch can be applied to the interface of the blade and the front surface of the guard. The heat will draw the solder upwards and fill the space between the guard and the blade. If necessary, a careful touch with the stick and/or a bit of pushing the solder around with the brass chisel will fill in any gaps or pinholes. When you're happy with the results, you can cool the blade by pouring some water on it. I usually just grab the blade with the pilers and suspend it under the running faucet in the nearby sink. The brass chisel can then be used to remove any excess solder without scratching the guard or blade (See Fig. 12).

I've tried using a line of superglue and anti-solder coating

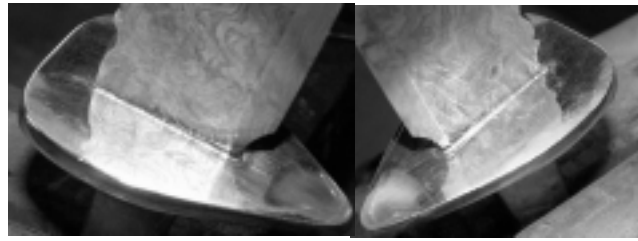


Fig.12: Solder joint

just above the solder line to control wicking of solder up onto the blade but haven't been particularly impressed with results. A careful and light application of solder seems to be a better way to go.

Handle:

Handles have to comply with several constraints - they have to enclose the tang, they have to fit the hand, they have to have a decent interface with the guard and pommel, and they ought to look and feel good. A lot of these constraints are value judgements - what fits one hand may not fit another - but the general concept holds. The handle may be a single block or be a composite of multiple pieces. I'll primarily talk about the block approach but good examples of the composite approach can be seen in any Japanese hilt (tsuka). Not only are there two pieces of wood making up the handle, the cavity for the tang is typically confined to one piece and the other piece acts as a 'lid' - a non-symmetrical arrangement that combines superior resistance to shearing the glue bond with simplifying the construction.

Next time I discuss the handle, the pommel and the final finish.

FABA October Conference

One of the activities we're attempting to organize is a Friday - after registration - get together & jam session. My better half says....

Anybody know any songs about blacksmiths? Kimmy knows only three - one is a ballad (1), one is suggestive (2) and one is so graphically allusive she wouldn't sing it in polite company(3)! If you do, please send copies to the Editor.

- (1) "A Blacksmith Courted Me"
- (2) "The Tow Magicians"
- (3) "A Lusty Young Smith"

Future Articles:

Stick Tang conclusion
Hardness testers

Greetings Friends of Blacksmithing,

Spring has come with cherry blossoms and get out of the house weather. Conference season is starting for blacksmiths in many ABANA affiliates. And as usual there's news about ABANA happenings, news for Members, and news for Affiliate groups.

ABANA Happenings:

Long time ABANA board member Dorothy Stiegler stepped down from the board on February 17. Her statement is posted on the web site business main page. (www.ABANA.org/business/index.shtml) Three candidates were identified as potential replacements and in due course, Doug Kluender was appointed to the board. Doug's brief bio is also available on the web site business main page.

In other business news, the By-Laws committee with approval of the ABANA board has completed a thorough revision of the ABANA by-laws. This is posted on the ABANA web site and questions, suggestions and comments from members are sought so that your opinions can be taken into consideration. Comments from members and answers from the board are posted on the By-Laws Blog page. (www.abana.org/business/Bylaws_blog.shtml) The by-laws revision will be put to a members vote in August.

Please consider running for the ABANA Board. Contact Jim Masterson, Nominations chair. (Jim@ABANA.org)

News for Members:

Last time the members discount program was announced -- now it is fully operational. (See www.abana.org/resources/discount_program.shtml)

Now a brand new program is ready for ABANA members! ABANA has partnered with Grainger to offer members access to the all of the offerings in the mammoth Grainger catalog for at least 10% off catalog each prices and discounts of up to 45 - 55% off list on hand tools from Proto, Blackhawk and Stanley, 46 - 48% off DeWalt and Milwaukee Power tools, 28% off motors and power transmission items, etc. Plus Grainger will pick up the freight cost to deliver these items to your door or you can do business with your local Grainger branch. John Cosenza is Grainger's contact person for ABANA members (800-237-3174 ext. 384 or john.cosenza@grainger.com.) To order you'll need ABANA's Grainger account number: 873522098 and your ABANA member id number – your ABANA membership must be up to date.

Please get your ABANA dues payments in on time. Dues are payable during the entire quarter ending with your membership expiration date; if your dues are over 15 days late you will miss out on the next quarters Anvil's Ring. A year's membership will still get you 4 Anvil's Rings and 4 Hammer's Blows but late payment will result in a gap in your library.

News for Affiliate groups:

Affiliate libraries may subscribe to ABANA publications at library rates – but subscriptions are not memberships and thus cannot participate in ABANA member discount programs.

The Affiliate List on the web site (see www.abana.org/affiliates/affiliate_list.shtml) is being enhanced to have major events of affiliate groups. This is a cross reference to the Events calendar. Email me with requests.

The demonstrator list is seriously out of date. Please encourage all those talented demonstrators out there to check it out and submit updates. (see www.abana.org/downloads/demo_web.pdf)

Best Regards and please be in touch (pboulay@abana.org).

Paul Boulay
ABANA Affiliate Relations Board Member

The Florida Artist Blacksmith Association (FABA) is a 501(c)(3) non-profit 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.

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FABA MEMBERSHIP APPLICATION

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

Name _____
 Address _____

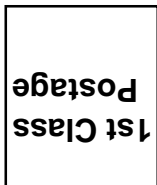
 City State Zip
 Phone: Home _____ Work: _____
 E-Mail _____
 Spouse's Name: _____

Send application & a membership fee of \$25.00 to

Juan Holbrook, FABA Treasurer
 6418 NW 97 Court
 Gainesville, FL 32653

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 [____]



May 2008

The Florida Clinker Breaker
 FLORIDA ARTIST BLACKSMITH ASSOCIATION
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 Gainesville, FL 32653