

Florida Artist Blacksmith Association

Established May 18, 1985



PRESIDENT'S MESSAGE

Welcome to the President's Corner.

It is now August and preparations for the Annual Conference are in full swing. It is

time for you to make reservations for yourself and your family to attend this year's conference October 9-11 at the Ocala Hilton at fabaconference.org. Kirk and Helen have been busy as anyone would ever want to be, in managing and laboring with all the points that need to be addressed for you to have a great learning experience. If you have some time to assist them, would you please; reach out and aid them where you can, when you can.

It is time again to elect officers for FABA and Gene Kovacs, our Secretary, has presented us with the list of members who are willing to give of their time, effort and energy to fill these positions. The Official Ballot is on this page. Please do your part and cast your vote.

We are now in full swing with the movements toward the Annual Conference and the cadre call is being made for assistance to pull this giant together. As with every conference, help is needed for all of its aspects. Kirk, our Program Chairman, will be needing assistance with the movement of items, set-up, running and breakdown. Please, if you can assist him, call him and see where he can fit you in to make you a part of this well-developed program. Just keep in mind, the more each of us contributes the better the show.

In conclusion, a reminder to keep working on the Journeyman Program if you are pursuing this goal and, if you see a stranger at a meeting, introduce yourself, welcome them and invite them to forge something with you. Think safety and be safe.

**Be Safe and Happy Hammering,
John Boy Watson**

FABA ELECTION BALLOT

The five positions open this election are listed below. There was only one individual per position nominated and who agreed to run. To avoid the cost of mailing a ballot to each member, and since all valid members receive a copy of the Clinker Breaker, the Board decided to use this media as a ballot. You may return to the Secretary via "snail mail" or as an email. One vote per family membership.

President John "Boy" Watson []

Vice-President Billy Christie []

Secretary Gene Kovacs []

NW Trustee Ron Childers []

SW Trustee Vacant []

Gene Kovacs,
FABA Secretary
501 E. 8th Ave
Havana FL 32333
OR
gbkovacs@bellsouth.net

**Gene Kovacs
Secretary**



Notes From the Editor:

Most of us know **Dot Butler**, past FABA Program Chair and Treasurer and for decades a constant fixture working behind the scenes at the Annual Conference, SBA Conference and NW Region events. What you may not know is that she has also overseen the printing of the Clinker Breaker for years. Working for Tallahassee's Lithohaus (now Target Printing), Dot made sure we got a quality product at the best price. She has recently taken a new job, but will still look out for us. I know we all wish her well in her new endeavor. **Thanks Dot, for all the things you do!**

Have you looked at **FABA's Oral History Channel on Youtube?**

<https://www.youtube.com/channel/UCVgTRwi-7SQoWoXiCzQ52LA> or search for "florida artist blacksmith"

I just added an interview with **Dr. Dr. Charlton "Skeeter" Prather** to the interviews with **Willard Smith, Clyde Payton and Pete and Mary Brandenburg** that were already there. Watch for interviews with **Ben Rogers, Juan Holbrook** and **Lawrence McManus** that are in process.

I am currently scheduling a few 1-hour interviews during the Annual Conference. If there is someone you would like to interview, I will assist you. If you would like to be interviewed or if you have an interview suggestion, contact me at editor@blacksmithing.org or my landline 813 875 2098. For advice on conducting an interview and some suggested questions, see <http://blacksmithing.org/wp/wp-content/uploads/2014-01-cb.pdf> - the January, 2014 Clinker Breaker, pages 4-7.

Also at the Annual Conference, on Saturday from 2-4, we will be having a **Panel Discussion on The Business of Blacksmithing**. Speakers will range from full-time blacksmiths to smiths who are just trying to pay for their materials and equipment. Panelists will make short statements about how they present themselves to the buying public and then the discussion will be opened to include the audience. No matter how good a smith you are, if nobody knows it, you are not going to make the sale.

David Reddy

Florida Artist Blacksmith Association (FABA)

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

Contributions to FABA are tax-deductible to the extent provided by law. FABA publishes the Florida Clinker Breaker monthly and FABA membership includes a subscription. We solicit correspondence and unpaid articles on any subjects related to FABA's purposes. Send to: editor@blacksmithing.org Materials submitted must be your own work and citations of others must be clearly identified. By submitting material, you are allowing FABA to edit, print and post them to FABA's website. ABANA Chapter newsletters may reprint non-copyrighted material if it is credited to the author and this newsletter. You need the publisher's permission to reprint copyrighted material unless otherwise noted.

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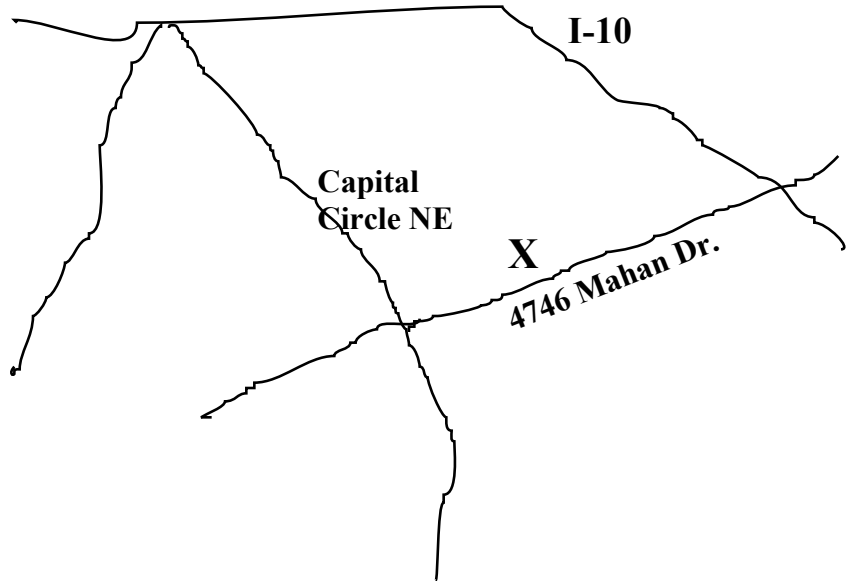
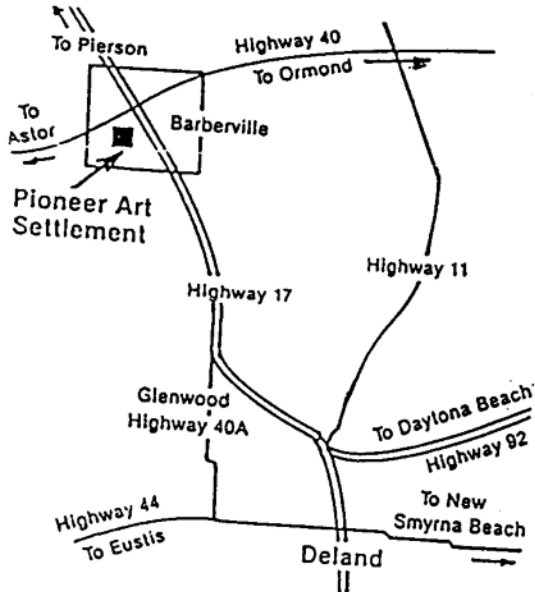
Calendar of Events

The calendar includes events of interest to the blacksmithing community. The regions have no boundaries - everyone is welcome everywhere. Come to more than one if you can. We hold regular meetings in each region on the following Saturdays of each month: NE-1st, NW-2nd, SE-3rd, 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 9 AM to 4 PM and you'll want to bring a bag lunch if not otherwise noted. If you have any questions about meetings, please contact the Regional Coordinators:

Northeast Region	Bob Jacoby	904-613-2626	bobjacob@bellsouth.net
Northwest Region	John Pfund	850-528-3280	johnwpfund@aol.com
Southeast Region	Shaun Williams	954-274-4119	chevalier@valiant@yahoo.com
Southwest Region	Lisa Anne Conner	813-505-8041	MelisandeAubrey@hotmail.com

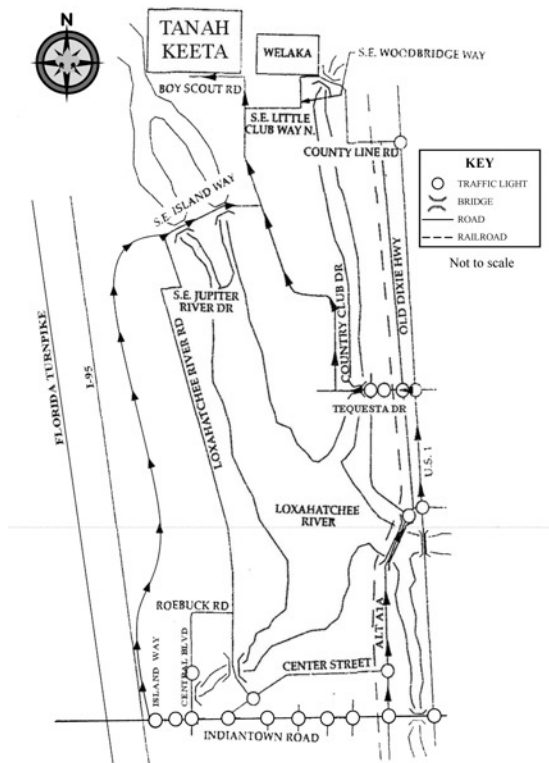
NE Sept 5, Pioneer Art Settlement, Barberville.

**NW Sept 12, John Pfund's Welding Shop
4746 Mahan Drive, Tallahassee, 32308**



SE Sept 19, Tanah Keeta Boy Scout Camp

SW Sept 26, TBA



**Circle J, Bar 3 Shop
Sign by John Boy
Watson - The sign he
may not see much
since he
"volunteered" for
another term as
FABA President.**

Thank you, John Boy

REGIONAL REPORTS

NW - June Meeting

Greetings from the Northwest Region! We have had 2 meetings since I last wrote. The first one was at Mission San Luis, on July 11th. Jim Croft was the demonstrator. He shared some of the Mission San Luis history with us, from a blacksmith's point of view, and demonstrated punching both round and square holes in a piece of iron. Mission San Luis has a big shady area behind the blacksmith shop where we held our Iron in the Hat, and I cooked hamburgers and hotdogs on my Big Forge Grill.

The next meeting was at the Tallahassee Museum, on August 8th. That was just a couple of days ago. Nick Yarbrough and Scott Purvis did the demonstration, they demonstrated making an adze from a ball peen hammer head. At this meeting, we had a Blacksmith's Memorial Service for Charles "Hippie" Pate. We all had lunch at the Cafe, so nobody had to cook or bring anything. Both of these meetings were held at commercial venues, instead of somebody's private shop.

The September 12th meeting will be at my welding shop in Tallahassee. This is the first time I'll be hosting a meeting there and I'm pretty excited about it. We are going to do a re-visit of the aluminum smelting and pouring that I demonstrated a couple of years ago at Jim Labalito's shop. On that occasion, because of rain, I didn't get to use firewood in my Big Forge Grill to melt the aluminum, but this time we will. For lunch, I am not going to provide a main dish, but I am just asking everyone to bring a covered dishes for a potluck. I will provide plenty of bottled water. The demonstration will start at 9 o'clock, but I will be making pancakes for breakfast between 8 and 8:30 for anyone who shows up early. The same Big Forge that I am cooking the pancakes on will be used to smelt the aluminum, all with just firewood. If you have any scrap aluminum, or a mold we can try out when we are pouring, please feel free to bring them. Hope to see you there!

John Pfund

NE - July Meeting

The August NE Region meeting was held at the Pioneer Arts Settlement in Barberville - if you haven't visited the Settlement's website lately, check it out at: <http://www.pioneersettlement.org/> - it's been updated and has a nice picture of the main forge in the blacksmith's shop. Special thanks to Jim Robarr and Bob Brown for coordinating the meeting - I was out of town at a family event. The meeting was well attended and everyone enjoyed two special treats: (1) Mike Barton demonstrated



Gordon Williams' one-piece rose - Mike was the recipient of the Jerry Grice scholarship and recently attended Gordon's class at Pieh Tool Company in Arizona. And, (2) Jim Robarr cooked up a batch of his [now] famous Zucchini Stew - see recipe below.

The September meeting will be held in Barberville.

Bob Jacoby

Jim Robarr's Zucchini Stew Recipe

Use 8 qt. soup (stock) pot

- 1 med to large onion chopped into (med) spoon sized pieces
- 2 green peppers chopped into (med) spoon size pieces
- 4 branches of celery chopped about 1/2 inch long,

Everything is chopped to be a little chunky sized. Otherwise please adjust to a size you enjoy.

Saute 2 lbs of Italian sausage. I like to cut mine about 3/4 inch long and leave in casing. This makes a nice spoon sized piece. I have removed from casing and it works just fine also.

Saute onions, peppers, and celery.

Add meat and vegg to stock pot. Cook on med. heat (you can use crock pot)

Add 1 to 1 1/2 dozen fresh vine ripe tomatoes or 3 cans (28 oz. total) of tomatoes, whole (break up) or diced

Add 2 lbs of zucchini sliced about 3/8 to 1/2 inch

Add 2 cans (28 oz. total) chicken broth

Add 3 to 4 qts of water or enough to cover ingredients in pot

Before serving add 1/4 cup fresh basil or dried and a pinch of salt & pepper and sugar to taste.

Options.....You can add 1 or 2 qts of spaghetti sauce or a large can of V8 juice (about 54 oz) before adding water. Be sure to top off and cover vegg.

This is always better the next day. Cook for several hours or until vegg are soft.

Enjoy a bowl of stew and warm bread with lots of butter :)

SE - June Meeting

Hello again everyone and thank you for joining us for another monthly regional report. Our July Southeast Region monthly meeting was canceled due to the untimely arrival of John Gruber's new baby girl.

As you all know, the Southeast Region is working diligently planning for next year's Southeast Region conference, tentatively scheduled for February 19th through the 21st, 2016. We will be sure to keep you all posted on our planned demonstrators and hope to see many of you in attendance.

Just a reminder, I am administering a Facebook page for the Southeast Region. I try to post helpful tutorials, vendor information and other valuable blacksmithing resources. Look us up and request an invite at Florida Artist Blacksmith Association Southeast Region. I look forward to hearing from all of you.

Our September 19 Southeast Region meeting will be held at Tanah Keeta Boy Scout Reservation in Jupiter, Florida, starting at 9 am. In the interest of encouraging more Southeast Region members to obtain their journeyman blacksmith certification, we will continue working on designing and building demonstration grills. We will spend the 19th progressing on the construction of the grills that we have designed over the past few months, focusing more on joinery techniques.

Shaun Williams

FOR SALE

Sand Blaster

New and never used.

Contained Atmosphere Cabinet Style

With abrasives collector (for reuse).

Will use abrasives or polishing materials.

Comes with a heavy duty custom made stand on swivel casters for easy moving. Also comes with some abrasives. This machine sold for over \$200.00 without heavy duty custom base and the abrasives.

My price for all is \$150.00.

Clyde PAYTON

850-997-3627 or 850-688-0006 (cell)

paytonforge@nettally.com

or paytonforge@outlook.com



Ypres 2016

If you live in the world, here is an important date for your diary. Artist blacksmiths are invited to take part in a major, international public forging event in the centre of Ypres, in Flanders, Belgium, from the 1st to the 6th of September 2016, to create a Cenotaph to commemorate those on all sides – both military and civilian – who fell, or were touched by the First World War.

During the War, Blacksmiths and Farriers were essential to maintain the military machine, and to shoe countless thousands of horses. One hundred years later, the plan is to bring together blacksmiths from the many countries whose soldiers fought in the War, to celebrate their skills in a spirit of peace and co-operation, and to remember the fallen.

As a strategic military focus throughout the First World War, Ypres provides testimony to the heroism, tragedy, futility and aftermath of war, because in contrast to many other European cities, reminders of the War are still there. This was “the war to end wars”, which gave rise to so many poignant images – the grim reality of trench warfare, and yet in those black and white photographs, the soldiers smile; the Christmas Truce of 1914; trees shattered by heavy shelling; artillery and horses bogged down in mud; and straggling lines of men blinded by gas. (*Ypres, Continued, pg 11*)

```

canvas = document.body.appendChild(document.createElement('canvas'))
var ctx = canvas.getContext('2d')

```

```

canvas.width = window.innerWidth - 20
canvas.height = window.innerHeight - 20

```

```

function draw(r,x,y,n,angle) {
  ctx.save();
  ctx.translate(r+x,r+y)
  ctx.rotate((Math.PI/180)*(45+angle));
  for (var i = 0; i<n; i++) {
    //draw line
    ctx.rotate((Math.PI/180)*360/n);
    ctx.beginPath()
    ctx.moveTo(0, 0)
    ctx.lineTo(r*1.4, 0)
    ctx.stroke()

    //draw arc segment
    ctx.beginPath()
    ctx.arc(0,0,r,0,(Math.PI/180)*360/n)
    ctx.stroke()
  }
  ctx.restore();
  ctx.save();
}

```

```

var r = 200
var x = 350
var y = 25

```

```

//right circle
draw(r,x,y,4,0)

```

```

//left circle
var squareDiagonal = r*Math.sqrt(2)
draw(r,x-squareDiagonal,y,4,0)

```

```

//bottom circle
// (hypotenuse^2 - edge^2)^(1/2)
var downshift = Math.sqrt( Math.pow(squareDiagonal,2) -
Math.pow((squareDiagonal/2),2) )
//note: right angles for left and right circles
draw(r,x-squareDiagonal/2,y+downshift,24,30)

```

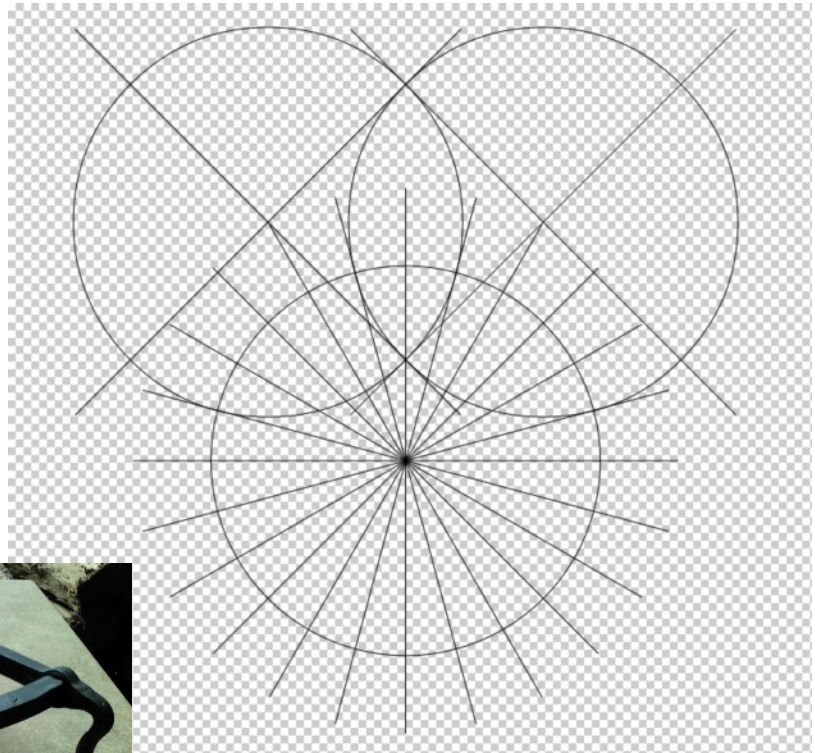
```

// Unexpected simplicity
// For a trivet of length L
// the angle of curvature is 30 degrees
// s = r * angle
// L = r * PI/6
// r = L*6/PI
//http://jsfiddle.net/4Ljqx42q/7/

```



(Trivet by Juan Holbrook and helpers, NW Meeting March 2015)



NOTES: The left and right circles create a square in their overlap. The radius of one circle extends to become the tangent of the other. This is done by simply placing the centers apart according to the radius times the square root of 2 (Pythagorean Theorem). Placing the bottom circle is similar but requires the same distance away from the centers of both of the previous two circles. This forms the trivet as the intersection of the 3 circles.

The bottom circle is split 24 times into 15 degree sectors. Surprisingly, each edge of the trivet is related to 30 degrees (2 sectors) of a circle. For creating a trivet, the idea is that you figure out what length you want and that gives you the radius. L is the length between the centers of the mortise and tenon while r is the radius of curvature so that the edges meet at right angles. The trick is merely to bend the 3 rods along an arc of a circle with $r = 6L/\pi$.

**An Online Demo of Mike's
Trivet Proof**
<http://jsfiddle.net/4Ljqx42q/7/>

Trivet Proof

By

Mike Kummer

CLINKER BREAKER
SEPTEMBER, 2015

A Visit to Italian Artist Blacksmith Claudio Bottero

By
Shaun Williams

As some of you may know, I spent the first two weeks of June in Europe accompanied by Sylvia Andrassy and my son Morgan Williams. During that time we managed to spend two amazing days with two incredibly talented blacksmiths, Zsolt Keki a distinguished Hungarian blacksmith and Claudio Bottero a world famous Italian artist blacksmith.



We first visited with Claudio Bottero at his shop in Torreselle, Italy. Although we had arranged to meet with him on Tuesday, June 9th, we arrived in Torreselle the evening before and our curiosity got the best of us. We set out to find Claudio's shop to make sure that we knew where it was and could find it the next morning. With the help of some local town's people we soon located it. Although the shop was closed, we found a small cafe across the street that was open for dinner. Walking up the cafe, we were immediately struck by the beautiful gate, light sconces and grill work that were immediately recognizable as Mr. Bottero's distinctive style of work. After enjoying a delightful meal in the presence of this beautiful metal artwork, we headed back to the hotel in anticipation of an early day.



The following morning we arrived at 9 at Claudio's shop, where he and his son Massimiliano Bottero were already hard at work on a commissioned bench/sculpture. Considering Claudio's colossal stature in the artist blacksmith community, I was concerned that we would arrive to an aloof or cold reception, that he might convey his impatience with being bothered by this interloping tourist from America. Far from it! The moment we walked into his shop he broke out into a great beaming grin, opened his arms wide and embraced us. In traditional Italian style, Claudio offered us an early morning espresso and we proceeded to spend the next few hours touring his shop and the surrounding property, viewing the multitudes of art pieces that he had tucked away in every nook and cranny. Literally everywhere you looked in his shop, every corner and every shelf was occupied by some breathtaking piece of metal art.



We shared a delightful lunch at a quaint little Italian café with Claudio and Massimiliano and then returned to the shop. Just when I thought that Claudio would call the day to an end and tell us that it was time for him to get back to work, he astonished me by asking if I was ready to go to work. Words are insufficient to describe the elation, the adrenaline rush that I got from spending the next four hours helping Claudio and Massimiliano cut, grind and forge seventy or eighty pound flat bars of steel, approximately three quarter inches thick, tapered from six inches wide at one end to three inches wide at the other and approximately eight feet long in a 400 ton hydraulic press. The most thrilling was the opportunity to strike the steel under Claudio's direction. By the end of the day, I was soaked in sweat and walking on air. It is my opinion that centuries from now, people will look back upon the work of Claudio Bottero as we presently look back at the work of a Leonardo da Vinci or Michaelangelo, that his work will be viewed as similar in genius. My family and I were incredibly touched by the courtesy, grace and generosity Claudio showed us during our visit and it will be a day I cherish for the rest of my life.



Forging a One Piece Rose with Gordon Williams

By
Mike Barton

It had been a beautiful drive down from Tusayan and the south rim of the Grand Canyon. The day had started out grey and 31° F but warmed steadily as we were passing through Flagstaff and wound down SR89A alongside Oak Creek on the way to Sedona. After a short visit and some lunch in Sedona we drove on to Pieh Tool Co. in Camp Verde arriving on Thursday afternoon before the start of the three day weekend class.

We were greeted by two extremely nice and helpful folks, Ali and Randy of Pieh (pronounced pay) Tool Company. They helped us get set up in the bunkroom and I got a chance to check out the shop/classroom. I was the first to arrive so I got to choose which anvil and station would be mine. Gordon showed up just after we had gotten settled and warmly welcomed both of us to Camp Verde.

Friday morning arrived early, and I mean early, around 5 a.m. local time I was up and getting ready when Gordon arrived for some pre-class preparation down in the shop. I will point out that most of Arizona, including Camp Verde, does not observe the Daylight Time change so it was three hours earlier than Florida time. Despite the time difference I was raring to go and shortly after 7 a.m. all of the students had arrived and Gordon started off.

Gordon began each day with a discussion that started with safety and then, with the use of hand drawn illustrations on the board and handouts for each forging station, he explained the project we would start with. The first project actually combined six different skills and added them in layers as you were bringing the project to completion. That project was a rose leaf hook rack which we all completed that first day.

The next day was a special day for my wife and myself, our 34th wedding anniversary. My wife is quite a woman to put up with me, and then travel to Arizona on our anniversary for my blacksmithing class to boot. I asked Gordon if he would teach me how to forge a one piece rose and stem with a leaf end for an anniversary present. Being the good man that he is, we took off forging the rose and he even donated the rose he demonstrated with to add to the final piece.

Gordon's Points to Ponder:

1. Follow all normal shop safety procedures and wear appropriate safety equipment when working in the shop.
2. You're telling a story forging at the anvil:
 - a. Every story begins with a point.
 - b. Write the body center to center
 - c. End the story blending the point and the body (a flowing taper).
3. Velocity overcomes mass two to one. You get more metal to move by striking a smaller area with the hammer.
4. Ensure you are positioned to see what you are working on, if you can only see your hammer or your hand you can't see where to strike the steel or your tool.
5. If your butt is in the right place, so is your torso and you will be able to strike the steel or the tool with the hammer correctly and reduce the possibility of injuring yourself.
6. Always straighten and adjust your work with the last of the heat before putting it back into the forge so you can immediately start forging when the piece is brought from the forge to the anvil.

List of Supplies:

1. 1 piece -3/8" x 16" round stock for rose, stem and leaf.
2. One tightly bristled brass brush.
3. Gordon Williams' copper patina solution.
4. Sand paper or wire brush
5. Paper towels or small cheap bristle paint brush
6. Soft cotton cloth

Let's forge a one piece rose:

1. Mark the face of the anvil on the near edge using a ruler and soapstone or silver pencil to use when measuring stock. Put on your safety apparel, light the forge, and place one end of the 3/8" round into the fire far enough to heat a little over six inches of it.
2. When it has reached forging heat use your tongs and place on the near edge above your ruler area. Turn it at an angle across the near face of the anvil at the six inch mark and strike it sharply for a length reference.
3. Start your rose by striking the end of the heated round stock down and at an angle back towards your hand holding the tongs. This will help keep the end of the bar more of a square when you flatten the round stock. Be sure to move your butt around the heel of the anvil far enough to see where your hammer is hitting.
4. Raise the angle of your hammer perpendicular to the face of the anvil and flatten about one inch of the round stock. Feeding the baby little bites, continue flattening the stock about one inch at a time until all six inches have been worked on the anvil face leaving a smooth taper to the remaining round stock. Reduce the thickness of the round stock to around 1/8" thick, or about 12 gauge, while drawing it out to about 3/4" wide. This is now your rose flower element.



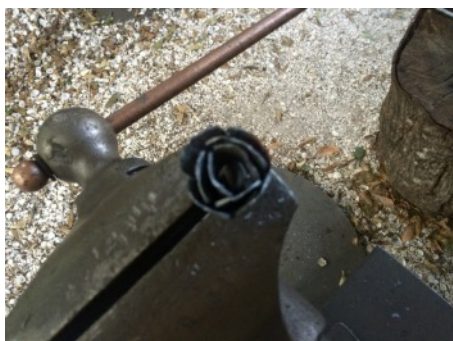
5. Using the last drawing heat, set the bar on the step and hammer the rose element around to a ninety degree angle down the offside of the anvil face. If you have an anvil with a short drop to the step like mine, reheat the piece and use the post vise to get it ninety degrees square using the step and the offside edge of the anvil face as a reference.
6. Put the rose element back in the forge and set up your hot cut in the hardy hole. When the piece is hot start at the element end furthest from the bend and strike marks into the bottom edge about 3/4" apart using the hot cut. When you are at the round stock junction, make sure you cut a mark in line with the inside of the stem junction.
7. Use another heat and cut in your marks no more than half way through the thickness of the rose element. *Pay careful attention to the three cuts that are 1/3 of the way from the round stock junction.* These three are easily cut too deep and will result in the petals of the rose element falling off when drawing them out thinner, or when they are being wrapped around the center of the flower element above the stem.
8. Heat the rose flower element and, using the cross pein, strike the outer edges in between the cuts drawing out the center to a tip while thinning and adding texturing towards the outer edges. This side will be turned inside in the next step of making the rose.



9. Heat the rose element once more and put it in the post vise just higher than the ninety degree bend. Using the tongs grab the end of the rose element and pull it around the junction of the bend which is now the stem. Wrap it as tightly around the stem as possible in one heat. Use the tongs to take little bites as you move in a circle to tighten the outer petals even more around the center. Drop the rose on top of the vise jaws and tap it down to flatten the bottom edges of the petals evenly.

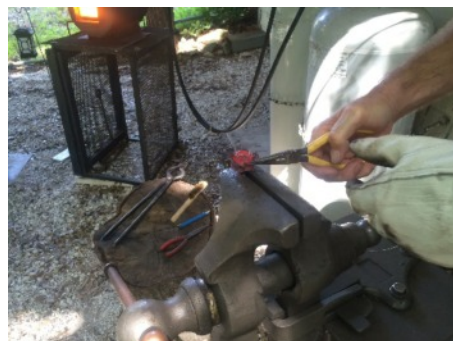
10. Let the rose element cool enough to handle with welding gloves and place it in the vise for welding. Tack weld three or four small beads on the base of the rose element to keep the petals together at the base when bending the tops out for the blooming flower effect.

11. Bring the rose element up to forging heat, put it in the vise and use a pin nose punch to start opening the outer petals. Then use small scrolling pliers or needle nose pliers to roll the top of the petal down and out away from the base that you wrapped and tack welded earlier.



12. Continue to open and form the petals from the outside in until you lose forging heat. Remember, when it starts to look black, it's time for a trip back in the forge. When you have opened all the petals, roll and form them until it becomes the blooming rose that you want.

13. At this point reduce the diameter of the rest of the round stock and bend a free form base or create a tight bend and pull back the stem while twisting to form a wall hook. Now clean up the rose petals and parts of the stem with sand paper or a wire brush, either by hand or with your angle grinder. Once clean you can apply a copper patina or heat it and brush in some brass highlights. You can also forge a leaf on the other end of the round stock from the rose, if you choose.



If you choose to forge a leaf, follow Gordon's pointers listed below:

Leaf making should always follow these steps:

- a. Make the point.
- b. Isolate the element (leaf blank).
- c. Forge and finish the stem.
- d. Spread and finish the leaf.

I thoroughly enjoyed the time I got to spend in Arizona at the Pieh Tool Company metal school with Gordon as my instructor and highly recommend the class for anyone wishing to attend. Although the class is geared towards beginning to intermediate blacksmiths, Gordon has the ability to make the class both interesting and challenging for any blacksmith.

I wish to give heartfelt thanks to FABA and the Jerry Grice Scholarship for making my trip to this wonderful class possible.

Mike Barton

Ypres, Continued

During more than four years of fighting, the battle front shifted little more than five miles, (eight kilometres) back and forth to the east of Ypres, at the cost of some 800,000 military and civilian casualties. The city itself was almost completely reduced to rubble – yet it stands today, proudly re-built, including the huge and iconic medieval Cloth Hall, which dominates the cobbled city square of the Grote Markt.

This First World War centennial project was initiated in 2009 by Luc Vandecasteele of ASG, the Belgian Guild of Blacksmiths, and designed by Terrence Clark, then the Chairman of BABA, the British Artist Blacksmiths Association. His Poppy Cenotaph design is a seven metre tall steel slab, incorporating the negative and positive image of a Flanders poppy, to symbolise the two sides of war; the negative, representing those who lost their lives, and the loss experienced by their families; the positive representing the future that springs from their sacrifice, and for those who survived and their families.

The Cenotaph will stand in a field of 2016 forged steel poppies, surrounded by a zig-zag arrangement of individually designed railing panels, echoing the characteristic plan form of the trenches. This will both define and provide public access to the site, when the Cenotaph is installed permanently in Langemark-Poelkapelle, Belgium, a few kilometres from Ypres, alongside the beautiful German Cemetery. The ceremony to unveil and inaugurate the Cenotaph will take place there on 11.11.2016.

The poppies and railing panels will all be made at the event. Thirteen railing panels will be designed by invited masters, each to be made by teams of six volunteer blacksmiths, under the guidance of the master. This is an opportunity to experience working alongside some of the world's most respected blacksmiths. To date, Will Maguire from Australia; Achim Kuhn from Germany; Claudio Bottero from Italy; Peter De Beus from Belgium; Sandra Dunn from Canada; Takayoshi Komine from Japan; Vladimir Sokhonovich from Russia; Francisco Gazitua from Chile and Shona Johnson from the UK have all agreed to take part. The names of further masters will be listed in due course.

Twelve railing panels will be designed in an international design competition, open to all. Each winner will similarly be assisted to create their design, by six volunteer blacksmiths. The design brief and application form is available on the project website at www.ypres2016, where you can register your intention to submit a design. This is an opportunity to design a panel to represent your feelings about a very serious subject, as part of a significant and lasting memorial.

The work will be undertaken in extensive blacksmithing facilities set up in the Grote Markt – the Market Square – in the centre of Ypres. The 7m x 2m x 100mm Cenotaph slab will be erected on a temporary base, clad with plywood, enabling the 2016 forged steel poppies to be set in place around it, as they are made.

Some of the poppies will be forged by children, who will be assisted by specialist blacksmith instructors, in dedicated forging areas within cordoned safety zones. Strict safety regulations will be observed under the control of an appointed Safety Officer, who with a Forgemaster and a team of deputies will control the activities on the site.

To accompany activities in the Grote Markt, BABA is currently working on a proposal to mount a public exhibition of blacksmithing work in Ypres. A suitable indoor Exhibition space has been identified and our Exhibition Officer is working on the details. Further information about the Exhibition space and the kind of work which may be submitted, will be published on the Ypres2016 website in due course.

As one of the largest public events with which BABA and ASG have been involved, this is an opportunity to demonstrate the skills and application of contemporary blacksmithing; meet and work with smiths from other countries; and contribute to the creation of a unique and significant piece of work.

**For more details visit www.ypres2016.com
Facebook, Ypres2016
twitter.com/ypres2016**

**CLINKER BREAKER,
SEPTEMBER, 2015**

THE FLORIDA CLINKER BREAKER

Florida Artist Blacksmith Association

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SEPTEMBER, 2015

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Florida Artist Blacksmith Association, Inc.

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Your FABA membership begins when your application and membership fee is received. Membership is per family and lasts one year. Send \$25.00 fee and application to:

Cassandra Garcia, FABA Treasurer
216 NE 3rd St., Apt. #3
Gainesville, FL 32601

Any fees incurred by returned checks will be passed back to the member.