

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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The PSABG meeting for October was held at Todd Elders shop in Cayce, SC - just across the river from Columbia for those of you that are geographically challenged.

Todd made a small Ax for the demonstration starting with bar stock, forging indentations at centerpunched marks to establish the poll and the eye before he folded it. After folding he made sure everything was a proper fit then made a weld in the area behind the bit. The bit was shaped from a piece of 1084 (I think?) then welded in place with a bunch more forging and shaping following that process.

Todd placed a similar axe in Iron in the Hat that he had ready made with a haft already installed, he does sell these works of art and other forged items, damascus kitchen knives, steak turners, fire tools, etc. Check him out on face book "The Elder Anvil".

We had a visitor from North Carolina, Gerry Drew, he was allowed time to describe the blacksmith school where he teaches, Tryon Arts and Crafts School, Tryon, NC. Todd has taught a class there attesting to the fact that he has learned much about blacksmithing in the relatively short period of time he's been doing it. In addition to Gerry, we had around 40 smiths and friends.

Not only can he teach and blacksmith he also hosted the meeting with a lot of help from Corry. Great BBQ with lots of delicious sides and deserts some of which were homemade! One dessert that sticks in my mind was "Heavenly Delight" (I think that'd right) made by Cheryl Thompson. It was appropriately named!

New Members; Philip Adair, Marcus Remington, Adrienne Butler, Adam Hevia, Tony Jaco, Joe and Jeri Jeffcoat, Gerald Maxie and William Rombilus. Quite a list of new members, take time to meet and greet them when we meet in December..

Iron in the Hat; A respectable \$549.00 collected from an award-winning table full of handmade jewelry, knives and useable tools. I've met with blacksmith groups in other states and we have the best IITH of all, keep up the good work this helps keep our finances in the black.

Chuck Smith is going through a rough time. He hit his head like we all do at one time or another. Well, Chuck seems to have a serious concussion, but the docs are still trying to figure out what to do. He is in need of your prayers—they have worked for our members in the past...

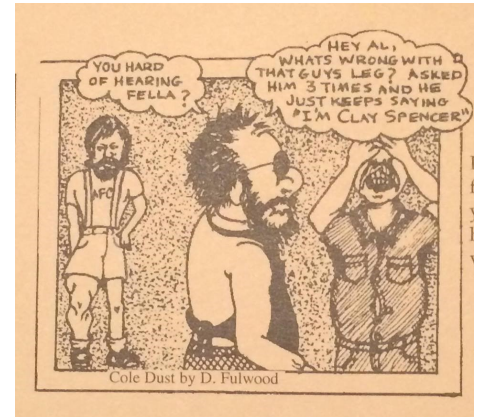
Elections are coming up, think about becoming a board member or even president.

Thanks for all the support, it can't be done without you.

Jesse

Item	Donated By	Won By
Door Knocker	Mike Tucker	Jerry Drew
Coil Spring	Mark Hull	Jamie Herndon
Pry Bars	Jody Durham	Charles Still
		John Cook
Hack/Snap Tool	Jody Durham	Tony Etheridge
Cabela's Cap	Robert Campbell	Jesse Barfield
RR Spike Steak Turner	Robert Campbell	John Kneece
Harness Hook	Jesse Barfield	Curly Lawson
Mower Blades	Charles Meyer	John Kneece
Tong Rings	Jesse Barfield	Joe Marsh
Tractor Tine	Adrienne Butler	Johnny Marks
Chopsticks and Holder	Pat Walters	Bill Burgess
Bar Stock	John Kneece	Charles Meyer
Belt Buckle	Charles Meyer	Ray Pearre
Cowboy Card Holder	Adam Hevia	Clyde Umphlet
Homemade Lye Soap	Heyward Haltiwanger	Pam Etheridge
		Jamie Herndon
Blacksmith Knife	G L Drew	Pat Walters
Knife Material	Perry Thomasson	Pat Walters
Oyster Shucker/Bottle Opener	Chuck Baldwin	Johnny Marks
Flower Thingy	Jamie Herndon	John Cook
Saw Blades	John Cook	Curly Lawson
Brass Round Drops	John Cook	Pat Walters
Welding Books/Wire	Joe Marsh	Ray Pearre
Bolt-jaw tong blanks	Robin Andrews	Joe Marsh
Leaf Kit	Dave Bush	Robert Campbell
Horseshoe Shucker	Dave Bush	John Cook
Throwing Hawk	Todd Elder	Mark Hull
Wine Bottle	John Sharp	Adrienne Butler

Not seeing the Content you want? Submit requests for the kind of info and articles you are interested in, or better yet, sub-



I received a book from Artisan Ideas for the library given that I review it for them. The book is Antonello Rizzo's all English *Secrets of the Forge*.

The book starts with creating various twists and finials. He goes on with other decorative items showing how to create balls, rings and scalloped scrolls. Then it is on to various flower shapes and the tools to make them. Also included is how to incorporate them into your work! A lot of the flowers and leaves are formed cold.

There is a chapter on birds, butterflies and bugs. I especially liked his "duck" in flight. It is probably a goose, but a little something is always lost in translation...

The book gives some ideas on human forms, ideas and finishes up with a good coverage of a blacksmith's lock and keys.

I think this book will be a good addition to the library and maybe you will want a copy for your own library. It is pretty good! Barry



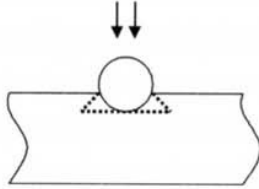
Hatagane

by Eden Sanders, San Andreas, California
 from notes taken during a demo by Jay Burnham-Kidwell,
 Golden Valley, Arizona
 photos by Pat Downing, San Diego, California

Inlay

Nice effect when used in steel crosses with copper or brass inlay. Cut a dove-tail with a chisel (*see diagram*).

- First, chisel a channel in the steel.
- Second, use an offset chisel to create lips on either side of a wedged channel.



- Third, lay a piece of appropriately sized copper wire in the channel.
- Fourth, set the copper into the wedged channel using a bamboo (or wood) stick struck by a small hammer.
- Fifth, even out the inlay lines with tapping blows, using the ball end of a small planishing hammer
- Use jeweler's magnifying glasses for small stuff.
- Hold the hammer with your index finger on the handle for better control. (*Not a blacksmithing technique!*)

Engrave/Incise

- No chemicals (*pickle solutions*) with dissimilar metals.
- Engraving tools have many tips – for soft metals.
- Keep engraving tools sharp as a razor, using a small oilstone. Test on your fingernail.
- Non-ferrous metals get 20% softer when quenched.
- Borax paste on brass or bronze at 1200° turns glassy.
- 60 chasing tools out of 1/4" drill rod.
- Engraving on steel requires beefier tools – hammer driven.
- Video/DVD: *Gunsmith of Williamsburg*.
- Copper cleaner: Spar-X #2 (*from pool supply*) – crock pot 140° (*toxic*).

Note from Nol Putnam, demonstrator for the Bill Gichner Memorial Hammer-In of the Mid-Atlantic Smiths Association:
 When incising lettering, begin with a copy of the text glued to the metal to be incised. Work from the center out. If there is more than one line, work from the center out in a spiral. Even the small incisions of letters will distort the metal towards the edges of the piece. (*from Hammer Notes, Winter 2006*) ♣



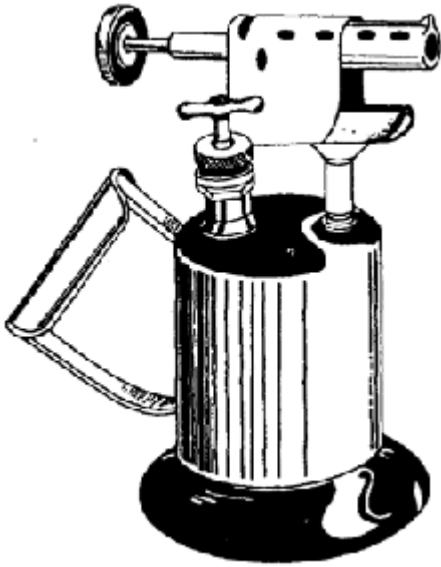
Reprinted from the California Blacksmith

I have been doing some inlay of metals into some of my ironwork - tomahawks. I have been very happy with the result and thought this article might encourage some of you to try it in your work. If I finish something, I might let you see it sometime! Barry

This article falls under the category of "Don't try this at home" Barry

Gasoline Blow Torch?

Byron (Korny) Doner



Some of you may be familiar with the old gasoline blow torches. Ron Lehenbauer had one for sale out of the back of his truck, at the club picnic, this year at Ft. Reno.

There are several different styles of these torches. Some have a rack on top of them that holds a soldering iron. These soldering

irons usually have a wooden handle with a steel rod, or twisted wire, that comes from handle down to a piece of copper with a square or diamond shaped point. I've seen them with small copper points about 1/2" wide and, 1" long, and up to 1-1/2" wide and 2-1/2" long.

I have heard these torches called a "plumbers torch."

Anyway, I ended up with the one Ron had for sale. I already have a few of them, but I always did think they were kinda neat. Notice I said; I did think they were neat!

This is where my story really begins. Bill Davis had came to see me one day. We had talked, went to lunch, and of course took a tour of Harbor Freight before we ended up back in my shop. I mentioned to him that I had bought Ron's torch, and got it and a couple more out to show him. I told him that I'd always wanted to see one work, and had wondered if I might even use one sometimes, but had never gotten up enough nerve to try to actually light one up. I look back now and realize this was probably my first mistake!

Well, he told me that they really should use "white gasoline." I had a gallon can of Coleman fuel that I had saved since 1984, and he said that if it would still burn, that it would probably work. While I went to get it, (which would be mistake 2), he took the little plunger pump out and discovered it needed a new leather cup. I got a piece of leather, and Bill went to work cutting out a new cup. We talked about also putting a gasket in where this plunger screwed down on the tank, but decided it was probably ok without it. (mistake 3.)

Next, we put in some fuel, and filled the little warming tray that heats up the valve area so the fuel vaporizes and builds pressure to make the blow torch effect. We spilled a bit of fuel on the side of the torch, which ran down on the floor. (mistake 4.)

When we pumped it up, it made fuel spill out around the screw on lid/pump assembly where we had decided not to put a gasket. (mistake 5.)

I should mention that Bill is sitting on the front edge of one of the old recliners in my shop, and we are doing all this on the floor, just in front of the recliners.

Bill runs the adjusting knob in and out a few times, and asks me to light the little tray with the fuel in it. (mistake 6.)

As it warms up, Bill is still jacking with the knob, when a little flame becomes noticeable in the nozzle. Bill explains to me that it should start blowing a flame out further, but it just isn't doing so. Then he pumps it a bit more and I pump on it a bit also. Of course each time we pump it, we get our puddle of Coleman fuel a bit larger! (more mistakes!)

Continued on next page...

About this time is when a stream of fire shoots out the nozzle about two feet, and the stream has fire dripping down from it like a flame thrower in an old war movie!

As Bill is explaining to me that this is not the way that the torch is supposed to work, and that he believes that it is spraying liquid, instead of a vapor, guess what happened? You guessed right, the fire spread back to our puddle, and of course the puddle flames are going up the side of the fuel soaked tank, and little pumping thingy!

This is when I ran (didn't know I still could run) back behind the car-lift, and grabbed my halon fire extinguisher. When I got back with it, Bill had decided to get up out of the recliner he had been sitting on. Matter of fact, he had a water type fire extinguisher in hand, and was just about to pull the trigger on it. I yelled; "No Bill!" and set down my fire extinguisher, looked around, and grabbed my two piece brown flannel shirt,

that I had gotten ripped off me when it got wound up in the feed shaft of my lathe.(that's another story.)

I thought to myself, "ya got one chance, and then this will also swarm on ya!" Well, I almost got it, and had the fire snuffed down to about the size of my fist. I even tried to huff n puff n blow out the little fire that was left, but, yeah, it got away and had the flannel in flames almost instantly!

So next I proceeded to grab a big set of tongs, thinking I'd take it outside. As I picked it up, Bill yelled at me to not try to take it outside, and explained that he had already heard it start popping! (I've lost count on

the mistakes, and anyway this may be the part where we did the right thing!)

So when I pulled the pin and gave a little squirt toward the bottom of the now three or four foot tall fire, I got a big surprise!

Turns out I had grabbed a powder type fire extinguisher, and not the Halon one I thought I'd gotten! (I know, that was yet one more mistake!)

That yellow powder went everywhere, and the combination of the now smoldering flannel, and the powder, smelled terrible, and also the smoky air had a nasty taste as well!

The day, up until this escapade had seemed kinda ho-hum to me and I think Bill had felt the same way. After we were sure everything was ok, and nobody was hurt, we both had a good long laugh about the whole thing! In fact, as he was getting in his truck to leave, I think he still had tears in his eyes from laughing so hard!

A day or two later Bill sent me video of his Sears brand torch, running just fine! Then, a few days later I caught an episode of "The Wood Wright" and sure enough, Roy Underhill used one to solder a brass nut onto a copper sleeve. By the way; he said he was using alcohol. I think that if I ever try this again, I will use alcohol, in a big, open, non-combustible area!

Be careful with these, and have adult supervision!

- Blow Torch Byron.

Reprinted with permission from the Saltfork Craftsmen Artist-Blacksmith Association

Bill Howard's Acetone Transfer Technique

from Sofa Sounds

At the 1995 Quad-State Roundup, Bill Howard taught how to make touch marks. Part of the process was to transfer the design from paper to the steel. Any Xeroxed or laser printed copy will work. You get a mirror image or reversed print. So draw your design reversed and copy it with a Xerox-type machine. Or scan into a computer and flip the design, then print on a laser printer or print and copy with Xerox-type copier.

1. Clean the metal surface onto which you want to transfer a Xerox/laser-type image with acetone.
2. Lay the Xeroxed/laser copy that you are transferring onto the surface you have just cleaned, image

(printed) side down. Position the area you want transferred over the place to which it is to be transferred.

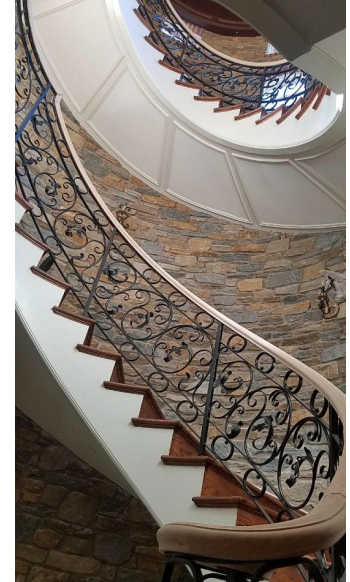
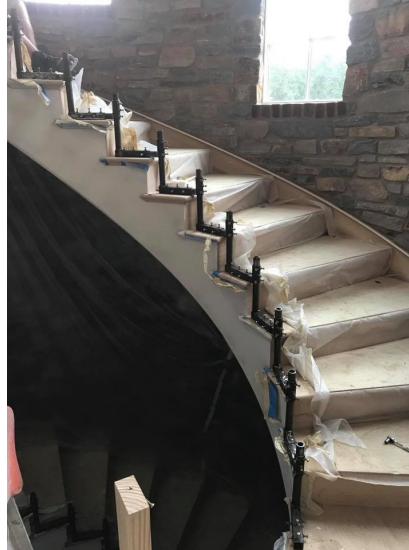
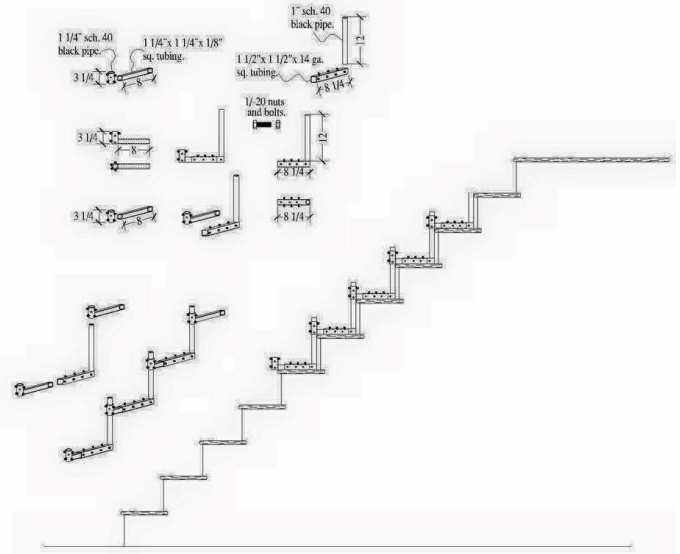
3. With a section of cloth that has been well wetted with acetone, dab the back of the image to be transferred until the paper begins to become transparent.
4. Apply pressure to the back of the area to be transferred with a dry section of the cloth for about 50 seconds without moving the paper.
5. At the end of 30 seconds or so, the paper should slightly stick to the surface to which the transfer is to take place. Carefully peel the paper away. Your design or copy should now have been transferred the metal. Start carving the design onto the metal. ☞

Reprinted
from the

Bituminous Bits
~ Journal of the
Alabama Forge
Council

Todd Jordan's Curved Stair Rail System

The rest of you may know all about this method of making a curved railing, but I didn't! Of course, it is not what I do! But, Todd Jordan of Axt Welding and Fabrication, shared his process on Facebook and allowed that I share it with you. Thank you, Todd.



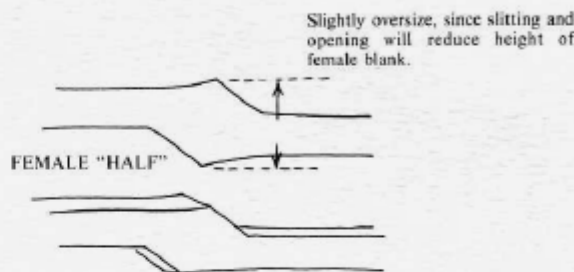
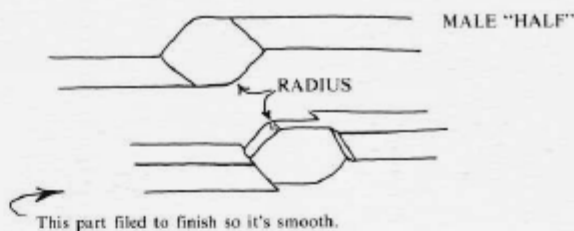
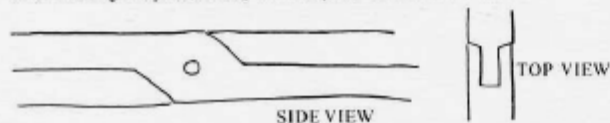
TIPS AND TECHNIQUES

THE BOX-JOINT Submitted by Tom Bredlow

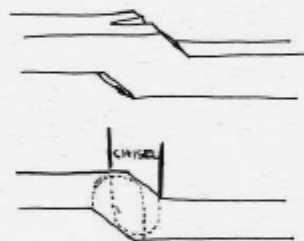
A couple years ago, at the conference at Carbondale, Ill., (Iron: Solid Wrought) there was a good deal of excitement over a hinge that showed up in the fireplace set made by Daniel Boone. While I was looking at it I heard a number of comments speculating as to how it was made, suggestions of forge-welding and lots of other mystique, and when I got back home, I tried one, but not without doing some thinking, not about its mechanics so much, which were evident, but about the work-attitude that surrounded it. The box joint is the hinge that appears in most of the jewelers' pliers and surgeons' forceps, and gobs of other applications that have come up over the centuries; its handiest reference being the pliers and what-not of the last century and more, right up to the present. It occurred to me that while Mr. Boone's use of it as part of the whole package in his fire set was a fine judgement as an element of decoration in an elaborate but nevertheless very nice fire set, (it was the hinge for the firetongs, a slender pair decorated to fit the set, which included acanthus and delightful little scrolls superbly welded in — a crossover hinge and rivet would have detracted) it was not done as a trick used to impress. It seemed to me that it should come from the same attitude as the tons of them that are around — that is — learn how to do one in an afternoon and have a bucket full of them by the end of the week. They are, except for Mr. Boone's delightful application, a hardware store item. Smiths have been filling bins in hardware stores for over a hundred years, anyway, with the sugar cutters, pliers, and so on, which employ the thing as strength and alignment, and while it takes some care, there are too many blacksmiths, Mr. Boone included, who have done them too well to fall for them as mystique or trickery. They're real. Here's what I think they are about:

The center piece is shaped to its final shape, but for some filing or grinding, (notice in nearby examples how the parting lines, while usually parallel to *each other* are less often parallel to the *outside edges*? Stock removal on the outside after the fit is right) and the outside "half" is forged, split, and opened up so the male "half" will slip through the opening with not much clearance to spare, then, with the center (finished part) cold, and the surrounding, opened part at a good forging heat, it is hammered shut, using the captive center part as the forging core, opening and closing the thing as it is being worked, probably a single heat operation, once they are set up (had to keep filling that bin, you know). Mr. Boone's box joint if I remember correctly, may not have dressed completely flush all around with all the voids filled, like the round nosed pliers and surgical forceps, but it was just fine, couldn't be improved upon for the application, and works without benefit of rivet. Top grade for that one, I say, as it was not pliers or forceps he was thinking of when he skillfully included it in his *nice* fireset. But you can fill out the corners of the thing, with a little work learning the shapes.

Box-joint blank, ready to be made into something. Ends can be made up before closing the joint, if they are complex, but this is the basic idea:



Begin slitting:



Open end of chisel cut with flat bottom rectangular punch as thick as male is at reduced section.



Then, with a tapered square punch, open the slit from both sides to size of "handle" dimensions. Carefully enlarging the opening so as not to distort too much (Backed up by open jaws of the vise, gradually opened further with knee, to accommodate widening punch taper.



THE ANVIL'S RING,



When opening proves to be sufficient to receive male half (it'll do it, no kidding) then ...



take a good forging heat on the female half, insert the cold male half, and forge the female down around it, working the parts as you go so it doesn't forge gorge steps inside, remove any excess so all surfaces are flush, and there you have it. It took me several tries to fill the thing up, but you catch on as you go.

Just a word about application of the thing. There have been a lot of very good looking tools made this way, and some good looking decorative items, as well, but the good ones all have the look in silhouette, from a distance, of something that *should* have the box-joint as a hinge. They weren't thrown in as mystique — there's certain *shapes* of things they go with and enhance, both for looks and for alignment and strength. So don't stop at the magic of a box joint — make a package of it, and the fellows who did thousands of the things will thank you for taking part in a real thing.

Basket handle formula, by Francis Whitaker

Courtesy, California Blacksmith Association Newsletter

'My favorite basket handle is the one made of four pieces of $\frac{1}{4}$ " square, corners knocked off slightly, then twisted, two right, two left. Stock is cut $7\frac{1}{2}$ " to 8" long, depending on desired size. I find the clockwise final twist fits the human hand best. In order to have the individual pieces come out with about the same number of twists, here is the procedure:

Since the clockwise twists will tighten in the final twist before opening the basket, they must be twisted (I count by quarter turns, it is easier to count the corners as one does the twist then to count full 180 degree turns) six quarter turns. The counter clockwise twists will untighten, so they are twisted fourteen quarter turns. Mathematically, the final result will be six plus four equals ten, and fourteen minus four equals ten. Upset the end to be welded to the tool shank, offset the pairs (they must be one counter and one clockwise in pairs) $\frac{1}{4}$ " to make the offset scarf I showed you at the Spring Conference.

The final operation is to twist the welded pieces six quarter turns clockwise, then back off two quarter turns while opening the basket, upsetting and opening with a small pin punch to make a symmetrical basket handle.

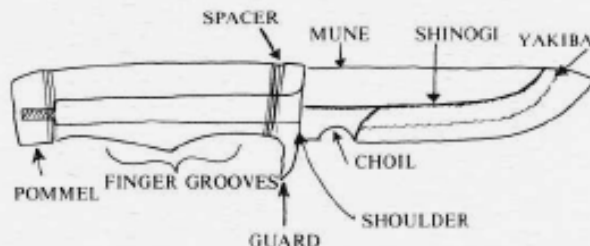
This is much easier to demonstrate than describe, I'll be glad to show you again some time.'

Excerpted from a letter by Dan Maragni ...

To Make a Knife Hilt — Dan Maragni suggests the use of the following materials and procedures: "It consists of one piece of brass guard sheet ($\frac{1}{4}$ " thick), one piece of brass spacers sheet, two pieces of fiber spacer (one black & one white), one piece of heavy brass pommel stock. All that is

missing for a finished hilt is epoxy and about 20 hours of work.

Here is a rough sketch of how I make my hilts with proper hilt and blade nomenclature:



If I might make some recommendations: 1) Most important fit is guard to shoulder of the blade; I spend 60% of my time on that. It must be tight and absolutely "gapless." Do not silver solder the guard on, you will draw the temper of the blade and ruin it. 2) Give yourself plenty of material to work with, figure on removing 25% of the metal parts and 75% of the wood after the hilt is assembled. 3) Do not scrimp on epoxy; epoxy is relatively cheap — mistakes are dear. Good Luck!

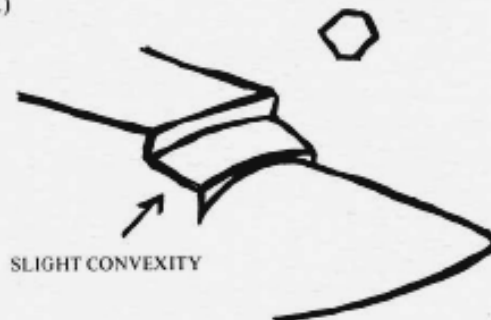
Submitted by Dick Sargent ...

To drill hard cast iron — place iron on forge and heat to bright red-orange with small piece of soapstone over spot to be drilled and allow to cool to black heat over fire ...

To temper small but heavy springs, such as those in pocket knives, wrap spring with coil of iron wire, dip in oil and flash off three times. The wire has enough surface area to hold the oil required to draw the heavier spring ...

Also, to remove a broken tap from a blind hole, you can burn it out easily with a torch. Since the tap is high carbon steel, it will burn out at a lower temperature, leaving the mild steel threads intact. (Be sure to stand a safe distance so as not to be hit by the splatter.)

Rather than marking up the table of the anvil by chiselling on it, I prefer to use a plate on the face of the anvil for that purpose. The table can then be given a slightly convex surface and be used to great advantage such as: when bevelling the edge of a bar, that piece will stay straight rather than bend to the side as it would if this were done on the face. (this tidbit was presented by Francis Whitaker to a gathering of New England blacksmiths last October; other notes were taken and will appear in this column in issues to come. Ed.)



December 1978

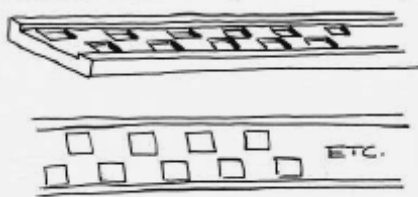
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Submitted by Tom Bredlow

Ted Morrison (Village Blacksmith, Tucson, Arizona) came up with a very nice solution to a forged band needed to decorate a small patio table that a customer of his needed a pair of, where the band on the one brought in to be duplicated was cast brass. The rest of the table was a good looking 1930's tile top table with hammer texturing on the legs, feet spread by peening or fullering, and corners kept good and full. The overall shape was that of four legs fastened at corners of the square top, held inside the decorated band halfway to the floor, so that the outline was an hourglass shape, with the decorated band at the waist.

The brass strap was flowers or leaves in a running repeat pattern, *pierced* so that all the individual elements were silhouetted instead of rolled on the surface. The problem: how to make the same table without having to scrounge a compatible brass strip, when, by the time he could have found something satisfactory, he could have made what went with the table he was making and balanced the attitude in the original. Ted won the prize with something I wouldn't have thought of, but knew it was the answer just as soon as I spotted it, and I'm going to borrow it when I get the chance.

The prize-winning solution was, of course, very simple. Ted took a strip of about the same weight as the brass thing, only slightly lighter, and forged it into a very lightly indented channel, working only from the top, so that the top and bottom borders of the pierced brass-work was sufficiently implied, and then, two squares high, made alternately placed square punchings the next level downward, but not through the strap — no holes, and no distortion, in a slim checkerboard fashion all along the strip. Perfect. It is still iron, but graces the table in the same way the brass does the original. The point is, that while there's nothing sacred about using only iron, the brass element was in this case, not the kind of thing that must be reproduced at all costs, either, and the man made a perfectly acceptable copy, so that the pair was effected without having to leave the shop. Brains.



Repairing anvil steel face, by Carl Jennings

Courtesy, California Blacksmith Association Newsletter

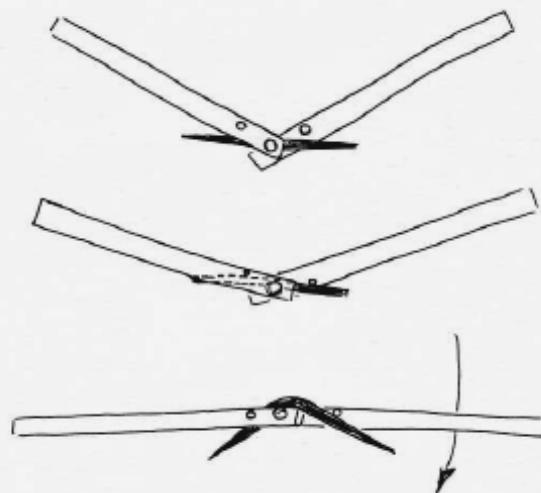
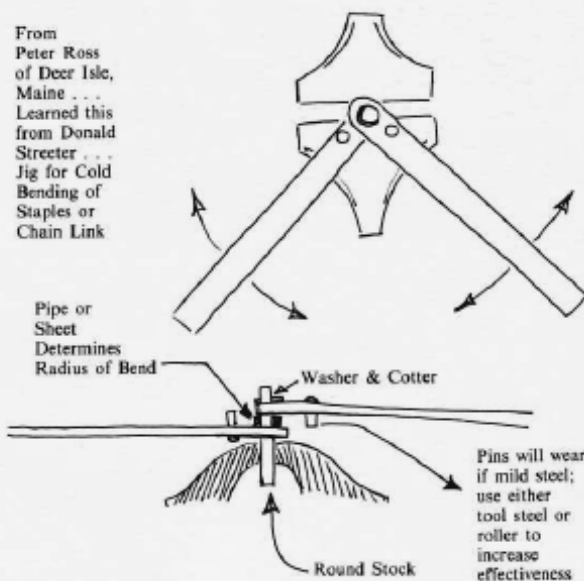
Chamfer all hair line cracks. Preheat the anvil to 300°F. If you have to build up more than 3/16" use a low hydrogen (E6016) rod to build up to within 3/16" of final surface. Use the back step method to minimize distortion ie: Start 1 inch from right hand side and weld to right edge, then step back two inches and weld to previous weld and so on. Run stringer beads as opposed to weaving motion. If you have an area larger than 6" move to other parts of buildup to avoid setting up too much stress. Piening with a blunt slag hammer, take your time. The process consists of a lot of pining and a small amount of time at welding. When finished allow to cool gradually in a draft free area. Cover with some material to contain heat. When cool grind to final dimension.

Repairing anvil steel face, by Al Bart

Courtesy, California Blacksmith Association Newsletter

Rods don't have as much to do with it as proper application. I do use a Stoddy buildup rod for my work. One thing to understand is that at the arc there is a temperature around 6000 degrees, if the anvil is cold it's too much of a shock. To help normalize the anvil, leave it out in the hot sun until in the afternoon. Weld in 2" to 2½" beads at a time, peen, don't hammer, with a 12 oz ballpeen hammer, using the ball. Skip weld to minimize the heat buildup. To heat with a torch localizes the heat too much. With no hot sun try building a small wood fire, and let the anvil soak in the red coals for an hour or more. The anvil should be from 100 to 150 degrees, warm all the way through, just too warm to touch.

From
Peter Ross
of Deer Isle,
Maine . . .
Learned this
from Donald
Streeter . . .
Jig for Cold
Bending of
Staples or
Chain Link



THE ANVIL'S RING,

Note that the last article (above right) is from Peter Ross, before he was PETER ROSS!

Reprinted from the 1976 Anvil's Ring via the Bituminous Bits, Newsletter of the Alabama Forge Council

Here is something that Butch Shealy showed me at the ABANA Conference. It is a ~6x2x2” wood block with two wedges and matching cutouts on each end. It is a sanding block on which you can use all of those not-worn-out-yet broken 2x72 belts that slap and scare you when they break!

Just cut an over length section of belt, wedge it into one end, stretch it and wedge it into the other. It will give new life to the broken belt and aid you cramping fingers. Barry



For Sale:

Fire Bricks – Brand New, Industrial Grade. \$1 ea. Ed Sylvester 803.414.2487

Tire Hammer Plans: Send a check or money order for \$30US or send \$32US to Paypal.Me/Clay (Uncle Clayton) Spencer. clay@otelco.net. PDFs will be e-mailed outside US.

Beverly shear blades sharpened. Remove your blades and send in USPS small flat rate box with check for \$41US Clay Spencer 73 Penniston Pvt. Drive, Somerville, AL 35670-7103.

Forklift tine sections for striking anvils, \$30. Jody Durham, 864-985-3919 ironsmith@gmail.com

Sewell Pea Coal, washed, \$11 per 5 gallon bucket. Will also sell in bulk at lower prices. Derice Hochstetler, Aiken, [803-508-1326](tel:803-508-1326)

Upcoming Events

2nd Saturdays Blacksmith demonstrations at Roper Mountain Science Center, Greenville, SC, Anthony Palacino. contact.864-386-5546

3rd Saturdays Blacksmith demonstrations at Hagood Mill, Pickens, SC. Often, our own Griz Hockwalt.

Myrtle Beach Renaissance Fair, November 10 (Marine Corps Birthday) and 11, Contact Ray Pearre.

2019 Meeting Schedule: February 2nd—Conway

April—Magnolia Gardens,

June—Marcengil's,

August—Camden

October—Lexington County Museum

December—Ryan Calloway's in Greenville.

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Membership Application

___ New Member ___ Renewal

Name: _____ Address: _____

City: _____ State: _____ Zip: _____ Phone: _____

email: _____ Sponsor _____

Dues are \$15.00 per person/family, per year. Please remit to:

C. Ray Pearre, Jr.

4605 Durant Ave.

North Charleston, SC 29405

ACKNOWLEDGEMENT AND ASSUMPTION OF RISK

I acknowledge that blacksmithing and related activities are inherently dangerous and involve risks and dangers to participants and spectators that may result in serious injury or death. I have considered these risks and I knowingly assume them. I agree that I am responsible for my own safety during Guild events, including wearing appropriate clothing and protective gear and remaining a safe distance from all dangerous activities. I agree to hold Philip Simmons Artist Blacksmith Guild and guest demonstrators of our craft harmless from liability and expenses arising from of my actions and/or omissions.

When was the last time you paid dues?

There is a note below your address on the last page of our newsletters. It will say something like...

“Dues Last Paid – 2017” or “Dues for 2018” are due” or “Dues paid 2018”

This note is updated for each newsletter. We appreciate your prompt payments.

December 1, 10 AM

The December Guild Meeting will be at the Lexington Museum

231 Fox St.

Lexington, SC

803-359-8369

Heyward Haltiwanger will host the meeting.

Jody Durham will demonstrate animal heads for us

Bring a side or dessert and something nicely forged for Iron-in-the-Hat.

Hope to see you there!