Philip Simmons Artist Blacksmith Guild July August 2015

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

INSIDE THIS ISSUE

Iron in the Hat 2
Side grinder cutoff saw 3
Shel Browder Class 4
Common Mistakes to Avoid 5
Jason Jaco Scholarship Report .. 6
For Sale/Events 10
Admin 11
Next Meeting Notice 12

SPECIAL POINTS OF INTEREST IN THIS ISSUE

- Shel Browder Class in August
- New stuff for sale
- Standing events at Roper Mountain, Greenville and Hagood Mill,Pickens
- Jason Jaco scholarship report

This meeting was combined with a class starting Friday the 14th and ending Sunday the 16th. Shelton Browder was our instructor / demonstrator, a well-known professional blacksmith and an excellent instructor with an enormous amount of historic knowledge of the blacksmithing trade. Shel worked at Williamsburg VA blacksmith shop for twenty plus years and still works there part time, he also runs an active smithing business from his shop at home. At the meeting he demonstrated how to make an old style hacksaw with a round straight handle, taking us through all the steps required to produce the tool. The class projects were the hacksaw a set of dividers and Sunday afternoon Shel demonstrated how to make kitchen utensils, a fork, dipper, and a keyhole shaped spatula. If you weren't at the meeting or class you missed an opportunity to see a real professional blacksmith at work.

Thanks to all for the tasty sides dishes and desserts you brought to the meeting, the entrée was fried chicken and it was a really good meal. I didn't hear any complaints.

Personal thanks to Ray Pearre for obtaining all the materials for the class and also ordering and picking up the entrée for the Saturday meeting, he is always working behind the scenes so that we can have successful meetings and classes.

The Iron in the Hat produced $733.00 with lots nice forged and handmade items being produced by our blacksmiths / members.

I amazed at the skills that our Guild members have, it really shows in the things you make and donate to Iron-In-The-Hat. Thank you.

Our new members include: Ed Harmon, Tye Whitakerm, and David Graley. Welcome back an old member after a military deployment, Harold Larkin

If there is a Blacksmith event in the state with any of our members demonstrating we would like know about it so we can place it in our Upcoming Events section. Your fellow blacksmiths can come support and learn from you or heckle you as the need arises.

We have members in our Guild that need your prayers/ calls due to health challenges; Meck Hartfield and Bill Burgess, there may be others that I don't know about. Remember Karen and Harry Wiggins due to the loss of their husband and father, Harold Wiggins.

Thanks, Jesse

The wise workman will not regret the poverty and solitude which brought out his working talents.

Ralph Waldo Emerson

IRON IN THE HAT

Item	Donated by	Won By
Hat Rack	Mike Tucker	Todd Elder
Large Forged Axe	Mike Tucker	Rick Ogeltree
Cattail Sculpture	Charles Meyer	Clyde Umphlet
Toolboxes	Charles Meyer	Todd Elder
Beeswax	Clyde Umphlet	Jesse Barfield
Forged Socket Chisel	Todd Elder	Charles Meyer
Adze	Todd Elder	Shel Browder
Forged Key Chain	Ray Pearre	Tammy Gordon
Hot cut hardy	John Tanner and Jason Jaco	Pete Bell
Grease Lamp	Barry Myers	Joe Marsh
Fig Preserves	Heyward Haltiwanger	Jamie Stevens
Candle Cup	Heyward Haltiwanger	Bruce Hester
Napkin Holder	Pete Bell	Gwen Rodriguez
Squirrel Cooker	Mike DuBois	Duke Baxter
Art Nouveau Book	Mike DuBois	John Tanner
Hair Pin	Jody Durham	Gwen Rodriguez
Banana Peppers	Gwen Rodriguez	Jamie Stevens
Cup hooks with Cups	Gwen Rodriguez	Charles Meyer
Goblet	Ed Sylverster	John Tanner
Napkin Rings	Ed Sylverster	Charles Meyer
Small Apothacary Jar	Ed Sylverster	Rick Thompson
Large Apothacary Jar	Ed Sylverster	Rick Thompson
Watermellon Trivet	Ed Sylverster	Gwen Rodriguez
Workstand	Ed Sylverster	Todd Elder
Flintstriker	Bruce Hester	Tammy Gordon
Forged Tongs	Phil Rosche	Barry Myers
Bench Vise	Phil Rosche	Rick Thompson
Handmade Soap	Jared DeRosier	William Creek
Beeswax	Jamie Stevens	Rick Ogeltree
Roller Chain Knife Kit	Jamie Stevens	John Tanner
Copper Earrings	Jamie Stevens	Bob Kaltenbach
Sterling and pearl neck-lace	Jamie Stevens	Charles Meyer
Sterling Bracelet	Jamie Stevens	Bill Burgess
Horsehead Bottle Opener	Jason Jaco	Jamie Stevens
Yard Crane	Jason Jaco	John Tanner
Granite Pieces	Duke Baxter	John Tanner
Granite Pieces	Duke Baxter	Todd Elder
Granite Pieces	Duke Baxter	Bruce Hester
Forged Colonial Hack-saw	Shel Browder	William Creek
Hoof Rasp	Creig Guinn	William Creek
Coil Spring	Creig Guinn	Bill Burgess
Mason Jar w/forged handle	Josh Weston	John Tanner
Lead Billets	Joe Marsh	Shel Browder
Lead Billets	Joe Marsh	Jesse Barfield
Lead Billets	Joe Marsh	Bob Kaltenbach
Banding Straping	Joe Marsh	John Tanner

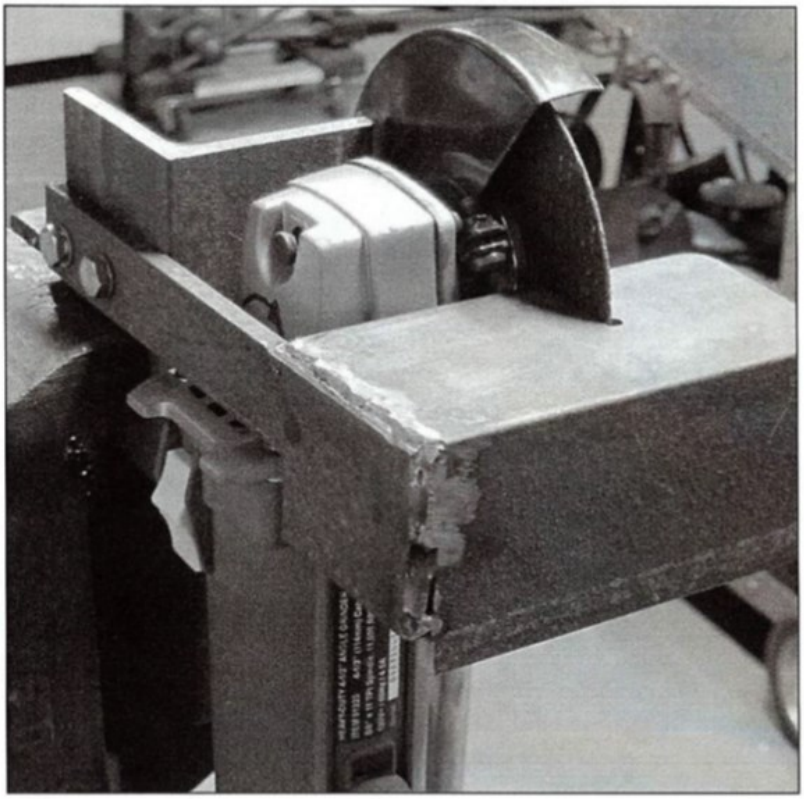
Not seeing the Content you want? Submit requests for the kind of info and articles you are interested in, or better yet, submit an article your-

Jamie Stevens wants you to do work for her! Not much work, but she wants you to make her a balister to include in her stair rail/balcony rail. Make if out of 3/8" square with a total length of 32". Use your imagination on what to put in the center. Remember that she is going to have a baby running about, so, no sharp edges!

An internet picture of Rubic's Cube

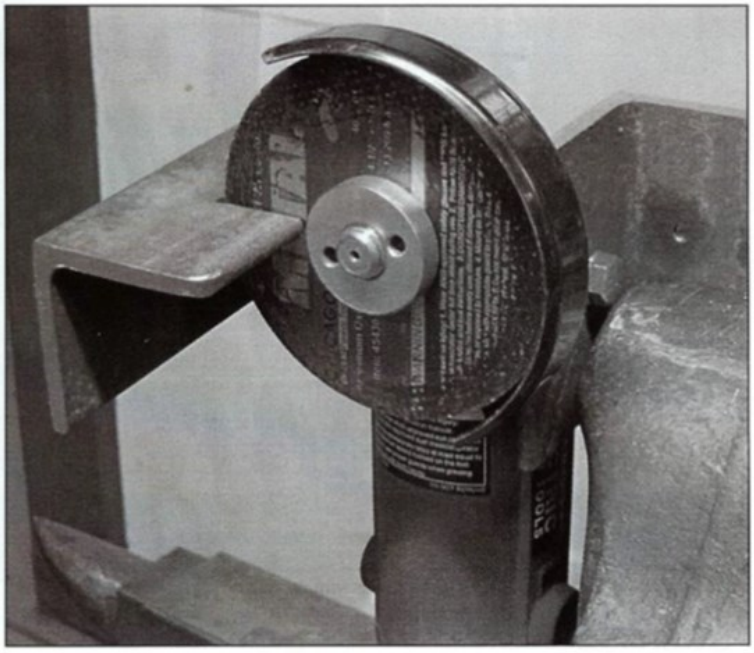
2

Mario Baggiolini, Sonora



I came up with this idea because I needed to cut out 38 oak leaves from 16 gauge steel. I have no plasma torch; chisel cutting would take forever, and water jet was out of the question. So with $21 for a 4½" Harbor Freight HD angle grinder Item #91223, some bits of 2½" x 2½" x ¼" angle iron, a piece of flat bar and some bolts, I came up with this mini abrasive-wheel table that uses 1/16" x 4½" abrasive cut off wheels (Harbor Freight also, item #454300). The nice thing about this grinder is it has a slide switch on/off instead of a paddle switch with spring return, so it can be kept running.

When using this tool, follow all the grinder safety rules including hearing protection.



To make the leaves, I made a pattern out of 16 gauge steel. Using this pattern, I traced the outline onto the sheet steel. Then I rough sheared the blank out with a plate shear. Moving over to the mini abrasive-wheel table saw, I followed the scribed lines of the leaf. Go slowly. The wheel can be very aggressive and can cut quickly. Next, wire brush the burrs and touch up with a file. I then used my veining tool to give the leaf some character.

A sketch of the parts and assembly *(see page 21)* shows dimensions are close, so some fitting may be required. Ideally, the top of the table should be at the center line of the grinder or slightly below. ♣

Reprinted with permission from the California Blacksmith Association which , by the way, has some mighty good and generous smiths and writers of articles!

Traditional Tool Making with Shel Browder

For those of you who didn't make it to the class and meeting, you missed a good time. On Friday, Shel demonstrated various techniques in the making of a colonial compass (divider). He then coached us through the construction of our own compasses. Phil Roche arranged for pizza for supper.

We had a modicum of excitement when Peter Mueller suffered what we though was heat exhaustion. What he had was pancreatitis and everything we did for him was wrong. Next time anyone goes down around us, get ready for an ambulance (or "amblance") ride… Peter got a helicopter ride and I cannot promise that to the rest of you. He has recovered and is back working and okay. Whew!

We had a nice meeting on Saturday with Shel demonstrating a colonial hacksaw frame. He donated said frame to the Guild as well as a finished colonial hacksaw for the iron in the hat. He is a very generous friend of the Guild. He also donated all of the other demo pieces he made including the compass, kitchen utensils, and the aforementioned hacksaw frame, wing nuts and a blank for the blade-attacher-thingy (that is the technical term).

When the crowd thinned after the meeting, the class resumed with the students working on compasses or beginning the hacksaw frame. We worked well into the evening and began early on Sunday. Most of us progressed fairly far on the frame. Shel showed us how to punch a hole in a hacksaw blade before he concluded the hacksaw demo. It was really neat! He split the hook/rear attachment point of the blade longwise to accept the blade. He drilled a 1/8" hole through the hook, inserted the blade and placed a 1/8" pin in the hole. When he hit the pin, it sheared a hole through the blade. Neat!

Shel continued the class with a demo of kitchen utensils. He showed us a fork, spatula and a spoon. Most of us have done them, but he showed some interesting tips. On the fork, he bent the tines first on the horn as many of us have done. He then flattened it again as before. Then he used a rounded slot in Jody's swage block to shape the fork. He put the best side down, and with the cross peen in the direction of the tines. This curled the top of the working end of the fork back from the plane of the fork handle. When he bent the tines, it really made the fork more attractive.

On the spatula, he isolated the metal about to become the entire blade, then isolated the mass that would become the top of the keyhole. From this, he tapered the bottom of the blade on both edges forming the base of the blade/

bottom of the keyhole. With the peen, he worked one side, and then the other to form the keyhole. Shel called it a keyhole blank, but you be the judge. Look at the pictures, note that Shel drew the initial shape of the metal prior to peening it out. Oh, be ready to put a ticket in on it at the October Iron-in-the-Hat!

On the spoon, Shel again isolated the mass, rounded the corners both front and rear. Again, with the peen, he drew out the spoon –to-be from the center out. You might be beginning to notice a pattern here… As with the spatula, Shel said to get it as round as possible—for a round spoon or ladle, and file/grind it to the round shape. On Jody's swage, he started hammering with a rounding or ball peen hammer around the outer edge over one of the depressions. Don't hammer in the center until last or you will quilt the blank—not good… If you don't have a swage like Jody, you can use the end grain of a hardwood log and the spoons will burn a nice swage for you. It is also really effective at most reenactments.

One the widening of the spatula and spoon, Shel pointed out (as did Peter Ross at Madison) that the peen of the crosspeen hammer should be flat and wide with beveled edges, like the face. This will cause the metal to move away from the center easier than with a rounder, pointier peen (Mark Aspery's cow poop theory) and the result will be a smoother, more uniform finish. Have you noticed that these instructors we bring to you know a lot of neat stuff?

Thanks Shel for the good class. Missing from the picture is Jason Jaco and of course Peter.

Common Mistakes to Avoid

Reprinted from The Iron Trillium, from the Ontario Artist Blacksmith Association

- Cutting through your work on the anvil without using a plate. Doing so will mar the face of your anvil.
- Not wearing glasses. Burns to your skin will heal, burns to your eyes are permanent.
- Gripping your hammer too tightly. Your hammer should be held loosely, so that the power comes from your body, through your shoulder, arm, wrist and hand. Grip the hammer too tightly, and you'll put too much stress on your wrist and elbow.
- Hammering on steel that is too cold. Not only are you wasting a lot of effort, you risk putting undue stress on the work. (*It is said that this is one of the two reasons a blacksmith goes to hell – the other? Not charging enough! Ed.)*
- Not cleaning the scale off your anvil between heats. If you don't, the next time you work your piece, you'll be driving that scale into your work.
- Not straightening your work as you go. If you don't straighten your work after every heat, you'll end up with a lot of unnecessary work at the end. A few seconds at the end of every heat will save you valuable minutes later on.
- Hammering all the way through your piece on your cutoff hardy. You will cause yourself unnecessary work having to redress the edge of your hardy and you'll put yourself and others at risk when the piece flies off.
- Using an improper set of tongs. If you don't have firm control of your work, you'll waste energy and even risk losing control of it completely.
- Positioning your head directly over top of your work when hammering on it. This is a simple recipe for a forehead bruise.
- Working when fatigued. Being overly tired makes you sloppy, grumpy and causes you to make poor decisions.
- Working when distracted. Unless you are very experienced, if you are about to engage in a conversation, pull your work out of the center of the fi re and leave it there until you are ready to work again.
- Trying to forge weld with an oxygen-rich (*sic. It should have been a reducing fire—oxygen poor, Ed.*) fi re. Oxygen is the enemy.

Scholarship Report: Tools to make Tools Class; making a Hammer by Jason Jaco

I'd like to start by thanking the Guild for the scholarship and the opportunity to learn and hone my skills as an artist and a blacksmith. The past six years have been a wonderful experience, but every time I see a demo or take a class I realize how much I still have to learn.

I decided to use my scholarship to sign up for a seven day, one-on-one class with Brian Brazeal. I wanted to continue with the tools class that I had taken the previous year, bringing this knowledge back to the Guild by teaching and helping our members make their own hammers and tools and learning the processes involved. Unfortunately, Brian is no longer teaching classes, but luckily, his predecessor Lyle Wynn has taken over with a similar curriculum. Lyle is an amazing smith and he has worked closely with Brian for the past several years helping him teach and learning the methods to make the tools. Lyle is very knowledgeable and patient in his teaching. He pauses to answer questions and helps clarify when a process may get confusing.

The class was divided up in a manner that was productive but not overwhelming, saving most of the striking and heavy forging for the mornings and leaving the afternoons open for practicing techniques and making hand tools. This worked out well because Mississippi in July is not a place for over exertion while standing in front of a hot forge! The evenings were spent on projects where he showed me a few "marketable items" like a ring, a bangle bracelet, a fork, and a great bottle opener.

The process of making a hammer started with a billet of 1045 steel. We used a hydraulic shaft as our material. A smaller 2-1/2 pound rounding hammer will be 1-3/4" stock cut 3-3/16" in length. First Heat and punch the hole, this is done through a series of heats working with a pair of hammer tongs, a hammer-eye-punch and a striker. Once the top punch is ¾ of the way through the billet, it is turned over and the hole is started from the other side. A small plug of material will be driven through the hole. Next a hammer drift is inserted and the faces are forged, this is accomplished by using a cupping tool on bottom and a flatter on top. Once struck it creates a round and flat die or face for the hammer. Next the troughs are forged with matching top and bottom fullers, this isolates and extends the faces and starts to give the hammer its distinct shape. Finally the fullers are used to "cheek" the hammer; this gives more stability to the hammer and handle-connection. The hole in the hammer is hourglass shaped, this allows for the handle to pass through and then be spread on the top with a wedge. Before a handle is fitted the faces are ground and polished and it needs to be heat treated or hardened. This is accomplished by evenly heating the faces in the forge. One the faces are at an orange heat it is thrust into bucket of cool water, plunging it quickly and swirling it to keep it moving. This allows the hammer to cool evenly and quickly. Another quick grind and polish of the faces and now we are on to tempering. This will ensure an even hardness of the faces while keeping the rest of the hammer softer and more resilient to stress. Tempering is done by heating hammer drifts and inserting them into the hammer eye allowing the heat to transfer to the hammer. As the drift cools another is being heated switching the drifts and slowly heating the hammer. Once the "gold" or "straw" color reaches both faces the hammer is cooled in oil completing the process. There may be other ways to harden and treat the metal but this is the process I learned in the class, and it seems to work very well.

Most hammers and top tools start the same basic way, a billet of appropriate size, weight and length for the tool to be made is acquired, usually 1045 or 4140 steel (we used hydraulic shafts, sucker rods, piston shafts and other various items of a known material). Most top tools start out by creating a square or forging into a rectangle or "bar of soap" from the billet; this was sometimes accomplished using a trip hammer otherwise use a pair of hammer tongs a striker and a flatter. The center is marked and a handle hole is punched. The hole goes ¾ of the way through one side then it is flipped and finished on the opposite side driving out the plug of material. Once the hole is punched a drift is driven in to establish the size and shape of the hole and a determination is made as to which end will be the tool and what face will be the striking end. The striking end is always the same; the end is squared using a set-hammer on four sides then slightly on the corners or 45's. The tool end can be drawn out to a point using the fullers and a flatter to create a tapered hammer-eye-punch. The fullers can also be used to fan it out and then flatter and tapered into a wedge shape to form a top hot-cut.

I'd like to give a big Thank You to Lyle and his family for inviting me into their home and shop for the week. I'd also like to thank Stan Bryant for letting us invade his forge and shop several times during the week. We used his cutting torch and amazing welding skills to turn a forklift tine into a fine striking anvil.

My goal was to learn as much as possible because I want to pass this knowledge on to any Guild member that wants to learn. I think these are valuable skills that can help any smith at any level. I'll be practicing for the next few months getting ready for the Guild Meeting in December that will be held at "Home Again Forge" in Swansea, SC. I plan on demonstrating some of the processes described so be sure to make it to the December meeting.

If you'd like to see pictures of the trip and the tools we made they can be found on Facebook, just search for TexasStreetWorks (all one word) and there are pictures and videos to see. Thanks again to the Philip Simmons Artist Blacksmith Guild for this amazing opportunity and I hope to see you all in December, I'll try not to disappoint. Jason

Tools List Made/Materials Used

Hot Cut Hardy 1-1/4 Round, 4140, tapered to fit Hardy Hole, Fullered Troughs, then cut 1-1/4 above Fuller and taper to fan shape.

Hammer-eye-punch 3" 1-1/4 Round, 4140

1-1/2 Dia. Fuller Top 1-1/2 Round, 1045 (Hydraulic Shaft), 3-1/4" Billet **Bottom** 1-1/2 Round, 1045 (Hydraulic Shaft), 2-1/4" Billet Draw ½ of material to a hardy stem

3" Dia. Fuller: Top 1-1/2 Round, 1045 (Hydraulic Shaft), 3-1/2" Billet; **Bottom** 1-1/2 Round, 1045 (Hydraulic Shaft), 2-1/2" Billet Draw ½ of material to a hardy stem (Need Swage Block or Top and Bottom Swage Tools to make the Fullers)

2-1/2lb Hammer 3-13/16" 1-3/4 Round, 1045,

3-1/2lb Hammer _ 2" Round, 1045, 4"L

Fullering Hammer 2" Round, 1045, 4" L

4-1/2 to 4-3/4 lb Hammer 2-1/4 Round, 1045, 4-1/2" L

Set Hammer 1-1/2" Round, 1045, 3-1/4" L (Make Rectangle Billet)

Flatter 1-3/4 Round, 1045, 5-1/2"

This is an old article from the March 1979 Anvils Ring. The information is old, but sound...protect your ears. I have removed the references because I knew you weren't going to look them up anyway… Barry

BEWARE THE ANVIL'S RING

by Stephen A Mackezie

The romance between the blacksmith and the general public has been a long and well documented one. The factors which attract the public the most seem to be both visual and auditory. The sound of the anvil can draw people off the street and seems to have an almost magnetic hold over some. When this is combined with the visual stimuli of coal fires, falling hammers, the sparks and flying flux associated with a good forge weld and the changing color of the metal, the appeal is almost universal.

It is not too difficult to imagine some potential health hazards which the blacksmith should guard against. Excessive inhalation of coal dust, burns, particles of metal flying up into the eyes, and even undesireable radiation from the coal has been known to cause problems. These are not only of concern to the blacksmith, but also to anyone who spends much time in the shop, even if he does nothing more than hold a horse for the farrier (a farrier is a blacksmith who specializes in the area of horses' feet). Unfortunately, the factor which has received the least attention is the sound of the anvil, commonly referred to as the anvil's ring. It is the one factor which you are guaranteed to be subjected to when you enter a blacksmith's shop.

Listed in Table I are the results of sound level tests run on two farrier styled anvils of different manufacture. The tests were conducted in and outside the Farrier Shop of the State University of New York, Agricultural and Technical College, Cobleskill, N Y. All tests were conducted using the same 2 1/2 pound rounding hammer and the same #1 Diamond Rim Shoe. Figures represent the sound levels, in decibels on the A scale, recorded while standing next to the anvil. The show was put through normal shaping and levelling procedures which necessitate using the horn, face and tail of the anvil. It is interesting to note that the sound levels differed, depending upon which section of the anvil was being used. The tests were then repeated with both shop doors open to see if this would help reduce the sound levels. No substantial differences were noted. Lastly the tests were repeated outdoors with the anvil on the tailgate of a pickup truck. Many farriers work under the conditions when their customers do not have blacksmith shops. Sound levels under these conditions were higher, possibly due to the effect of the tailgate.

Table 1 - Sound Levels Taken Next to the Anvil. All readings were taken in decibels on the A scale.

Doors Closed	Centaur Anvil	Hay-Budden Anvil
Horn (or Beak)	110 dB(A)	108
Face	98	98
Tail (or Heel)	109	108
Using tongs at	115	108
Using center punch at Face	114	100

Doors Open	Centaur Anvil	Hay-Budden Anvil
Horn	110 dB(A)	106
Face	98	98
Tail	109	108

Outside on Truck Tailgate	Centaur Anvil	Hay-Budden Anvil
Horn	116 dB(A)	108 dB(A)
Face	103	98
Tail	120	114

Table 2 - Sound Levels Taken Near the Horse's Head. All readings were taken in decibels on the A scale.

Doors Closed	Centaur Anvil	Hay-Budden Anvil
Horn	102 dB(A)	107 dB(A)
Face	90	90
Tail	98	100

Perhaps of more interest to the horse owner, groom or visitor in the shop is the information listed in Table 2. These readings were taken inside the shop at the position where the horse's head would normally be, a pproximately15 feet from the anvil. Although the readings are slightly lower than those taken next to the anvil, none are below 90 dB (A) and some are above 100 dB (A)

The maximum level of sound allowed by the American Conference of GovernmentaI lndustrial Hygienists for continuous noise is 90 dB (A). Noise is considered to be continuous if it is interrupted for a period of one second or less. It was noted during the tests that while working the shoe, hammer strikes came at intervals of less than one second and the needle of the recording meter never dropped more than 2 dB (A) at any time during these intervals. Under these conditions the anvil's ring should be considered a continuous noise. Noise levels above 90 dB (A) are allowed, but for much shorter time periods as is indicated in Table 3. Caution should be used when considering these guidelines. Nowhere is it stated that lower sound levels or shorter time periods are perfectly healthy. Therefore we should not assume this unless future studies so indicate. What these guidelines do suggest is that sound levels and time periods in excess of those listed in Table 3 are so clearly detrimental to our hearing that even the Federal Government felt compelled to restrict the exposure of its workers to them. This in no way implies that lower levels or shorter time periods are completely safe.

Since anvils of different manufacture may ring at different sound levels (see Table l) and there probably are many variables involved with the level of sound produced; perhaps each blacksmith should have tests run on his own equipment and compare his conditions to those listed in Table 3. If he finds that he is anywhere near these guidelines, he would be wise to consider using some form of hearing protection. Excessive noise exposure can cause what is known as sensorineural hearing loss, which is almost always irreversible. What this really means is that you may go partially deaf with no chance of ever getting that part of your hearing back.

This study is, at best, preliminary. Much more work needs to be done, not only on decibel levels, but also on the frequency of the sound. However, this study should serve as a warning to all those who spend much time around blacksmiths at work. Under certain conditions, the ring of the anvil can reach sound levels far in excess of the allowable limits set by safety agencies and even the Federal Government. Until this phenomenon can be studied in more depth, we would be wise to find ways to safeguard our hearingI.t is possible that in some cases the anvil's ring may cause irreversible hearing losses in humans. What effect it may have on a horse is anyone's guess.

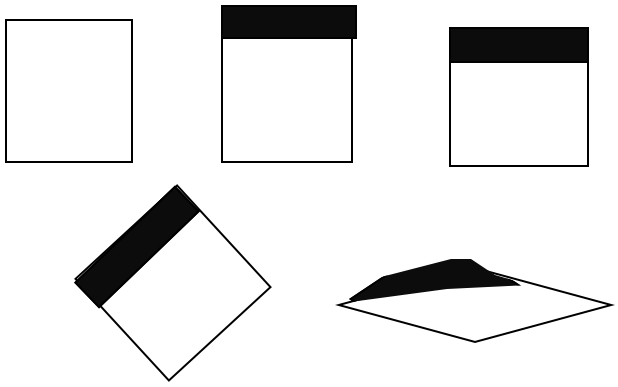
Reprinted with permission from the Anvil's Ring.

Table3 - PermissibleN oise Exposure

Duralion per day hrs.	Sound level dB(A)
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4	115

Peter Ross at Madison

At Madison, one of the things that I learned from Peter was how to forge a draw knife. He said that they had studied a lot of drawknives to learn how it was done. He started with square stock (wrought iron, of course) and weld a piece of steel along it's length. Resquare the stock. Now, this is the interesting part—turn it on the diamond and flatten it into the blade shape! Don't extend the steel to the handles, it is too expensive to use where it isn't needed…



Computer drawing is hard, but you should get the idea. Barry

For Sale:

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

185 Joy Air Compressor, Diesel, John Deere, $3000. 185 Sullivan Diesel Air Compressor $2000, Both the Joy and Sullivan for $4500 obo. Two Milwaukee portabands, $100 ea. Lincoln flux core Pro-Welder Mig w/2 extra rolls of wire, $250. Steam Cleaner – Steam Jenny Model 200 Plus 115 Volts, Diesel Fuel, $150. Trailer, 20' bed, 3' tongue, 2 axles, needs wheels, $250 Trailer for backhoe, 13' Bed, 2'Dovetail, 4'6" tongue, No Ramps, 3 axles, $500. Wilton 6" Bench Vise, $100 obo. Emglo Shop Air Compressor, 5 hp, 230v, $500. Contractor's toolbox, 48"x60"x30" w/locks, $550 obo. Hypertherm Plasma Cutter, Max 42 w/20' torch, $700 Half inch chain 4 sections of 20 each, 4315 # working load $50 ea. Compact Metal bender with dies for scrolls $85, 2 steel boxes, 24"x24"x30" (high) $280 ea. Charles Meyer, 843-729-5861

Two (2) 4ft. by 4ft. platen (acorn) tables, $800.00/ea. 250# Fisher Anvil, Made in 1917 - in excellent condition $1,000.00. Marvel Band Saw w/ 2 new blades, $600.00. Double -sprocket Leg Vise, rare - vintage 1920, $900.00. Bar Twisting Machine, pickets up to 1 1/2 inch, $2,500.00. Call 912-655-9448, email flemingsmith@aol.com, or website JohnBoydSmith.com.

Tire Hammer Plans: Send check/money order for $30 to Clay Spencer, 73 Penniston Pvt. Drive, Somerville, AL 35670-7013. Includes postage to US and Canadian addresses. Other countries e-mail clay@tirehammer.com for price. 256-558-3658. Tire Hammers for sale contact me for current price. Also, **Beverly Shear Blades Sharpened**, $41 includes return shipping in US. Remove blades and ship to address above. Extra cost for deep nicks or blades sharpened at wrong angles.

Upcoming Events

2nd Saturdays Blacksmith demonstrations at Roper Mountain Science Center, Greenville, SC

3rd Saturdays Blacksmith demonstrations at Hagood Mill, Pickens, SC

October 9-11, Magnolia Gardens Autumn on the Ashley Craft Fair,

October 17-18, Barry Myers and Bob Kaltenbach will be blacksmithing at the Living History Park in North Augusta.

November 7-8 Mythical and Medieval Fest, Myrtle Beach

December 12th: December Guild Meeting. Jason Jaco demonstrating at John and ML Tanners home in Swansea.

February, 2016. Meeting at the Paul Farm in Conway. Walter Hill is host.

These are the demo pieces Shel made at the class. They will be in the iron in the hat at the October Meeting

Philip Simmons Artist Blacksmith Guild

http://philipsimmonsartistblacksmithguild.com/

President
Jesse Barfield
2423 Stribling Circle, Lancaster, SC29720
803-287-0929
Jesse.Barfield@duke-energy.com

Vice President and Librarian
Meck Hartfield
623 Poston Rd., Johnsonville, SC29555
843-625-9118
thartfield@me.com

Secretary/Treasurer
Ray Pearre
4605 Durant Ave.,
N. Charleston, SC29405
843-860-0532/pearrecr@att.net

Newsletter Editor
Barry Myers
1847 Pisgah Rd, N. Augusta, SC29841
803-640-5504/ blmyers647@gmail.com

Webmistress
Jamie Stevens
414 Henry Stabler Rd, Swansea, SC 29160
803-665-7083 stevensjamie22@yahoo.com

Board Members
John Tanner
208 Copeland Rd., Swansea, SC 29160
803-568-5534
blacksmith@comporium.net

Ryan Calloway
12 Andrews St. Greenville, SC 29601
864-386-5546
Ryan@creativeironworks.net

Jason Jaco
29 Woodbine Ct
Columbia, SC 29212
803-799-1865/texasstreet@hotmail

Jody Durham
767 Lynnhaven Dr., Seneca, SC29678
864-985-3919 ironsmith@gmail.com

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 ASSMPUMPTION 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 – 2014"or"Dues for 2015 are due"
This note is updated for each newsletter. We appreciate your prompt payments.

October 17, 10 AM

The October meeting is at Tommy Taylors Shop in Johnsonville with Chris Herron demonstrating a tomahawk as per the Ryan Johnson class I took August of 2014. He will share some insights into the history, use and manufacture of this basic but essential tool ! . Tommy Taylors address is 503 Rena Atkinson Road, Johnsonville, SC 29555

Bring something like a side for the lunch, or something else. How about bringing something forged for the Iron-in-the-Hat.

If you get lost, call Chris: 803-240-3658