

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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Curly Lawson
and his leaf hammer

Hello blacksmiths and friends!

We are two for two as far as good weather in Camden is concerned. The humidity was really high and the temps were as well but that's South Carolina in August for you. Our Meeting was hosted by the Venerable Mr. Ray Pearre and chicken was had as well as all

the goodies brought in by our membership.

Rusty was our demonstrator this time with Jason Jaco manning the bellows and tending fire. I stayed away as sanity had crept in on me for a bit. Rusty demonstrated forging a monkey tool



as well as explained a bit on the ABANA Level 1 project the tool would be required to be used for. All in all it was a great meeting. Rusty will be the show for the October meeting as well. He is going to be demonstrating more tools for the Level 1 grill.

Our Open Forge meetings

are going well. There were 11 smiths this past weekend at Curly Lawson and Pat Walters' Rat Hole Forge.

Iron in the hat got off to a bit of a rough start which is always entertaining. You guys are always generous with the donations and it is greatly appreciated. We earned XXXXX amount from the ticket sales! At one point I counted 70 or so par-

ticipants which is close to a record I think we set in Madison a few years back.

After the meeting, the Board members sat for a chat on Guild business. We are currently in talks with filing for grants to fund projects we feel would benefit the Guild. The ideas are flowing and we are trying to make sure we don't cause any undue harm to what the Guild's Charter members set out to do! If you as a member have any ideas for improvements—constructive ones, that you think we could provide for the members please don't hesitate to send them to me. My email is on the back page so feel free to send them my way!

The board has also taken on the task of reassessing the Bylaws that govern us. Stay tuned for some future information as we look at what needs to be updated and detailed out in that document. In closing I'd like to Congratulate Owen Redisel on his recent award of a scholarship from the Guild for the new semester at the ACBA. I for one am looking forward to seeing what the future holds for him and his talent! I look forward to seeing him demonstrate what he will learn this semester at school.

All the best

Jody



Rusty, J.D. Norris and J.D.'s grand son

Iron in the Hat

Item	Donated By	Won By	Item	Donated By	Won By
Pikaroon	Todd Elder	Chris Carroll	Zebra Wood Blocks	Tait Lawrence	Chuck Baldwin
Rose	David Brooks	Russell Wilson	American Blksing Book	Tait Lawrence	Jesse Barfield
Knife Scales	Ben Secrist	Tony Etheridge	Copper Bracelet	Tony Etheridge	Jake Jakobson
Mild Steel Drops	David Bush	Ed Hammond	Copper Sculpture	Ellen Yaghjian	Ben Secrist
Stainless Steel	David Bush	Tait Lawrence	Copper Vise Jaw Kit	Chris Carroll	Tait Lawrence
Ornamental Hanger	David Bush	Gerald Alsbrook	5160 Steel Spatula	Chris Carroll	Ken Cartwright
Bottle Opener 1st	J. D. Norris	Gerald Alsbrook	Cooking Utensil Set	Keith Gunter	Chris Carroll
Herb Rack	Fritz Koehler	Bob Kaltenbach	Goat's Milk Soap	Keith Gunter	Val Barrineau
Flint Striker	Barry Myers	Ray Pearre	File	Ken Cartwright	Rick Thompson
Forge Welded Poker	Jason Jaco	Johnny Marks	Mini-railroad spikes	Todd Matthews	Colin Goderd
Wood Rasp w/handle	Joe Holladay	Colin Gosnerd	Planer Knives	Mark Ramey	Barry Myers
Spring	Larry Metcalf	Mark Remy	4140 1/2" Rod	Jody Durham	Ed Harmond
Dragon Bottle Opener	Conal Smith	Gerald Alsbrook	Magnolia Pattern	Jake Jacobson	Barry Myers
Dogwood Mallet	Jo Marsh	Conal Smith	Acanthus Leaves	Jake Jacobson	Jesse Barfield
Dogwood Mall	Jo Marsh	Jamie Herndon	Wall Thingy	Jamie Herndon	Jesse Barfield
Walking Stick	Jo Marsh	John Tanner	Bushhog Blade	John Tanner	Tait Lawrence
Non Maring Hammer	Russell Wilson	Colin Gosnerd	Harness Hook	Jesse Barfield	Val Barrineau
15N20 /Rasps	Ralph Kessler	Mark Remy	Demo Piece Mould- ing Tool	Rusty & Jason	Ellen Yoghjian
2 Hooks	Ed Harman	Ken Cartwright	2X60 Belts	John Outlaw	Jason Jaco

Not seeing the type of information you want to see? Let me know. Barry

Keith Gunter and Jo Marsh examining the wonder of fire!



Dave Bush looking smithily



TRANSFERRING DRAWINGS TO STEEL

BY RON NICHOLS

Most “flat” blacksmithing projects (like grills, etc.) need to begin with a precise drawing on paper where an eraser is your friend. Once you’re happy with it, the next step is to transfer the drawing to a piece of steel so you can lay your hot pieces of steel on the drawing to see if they’re matching up.

Instead of using chalk dust on rusty metal, another method that I learned from a blacksmith in New York, Leon Golder, is cleaner and more user-friendly.

Place carbon paper (YES it’s still available!) face-down onto a piece of steel. Then place your drawing on top of that and tape it down (I use that blue painter’s tape). Now use a pencil and go over your lines and they will transfer to the steel.

Now you can go over the lines on the steel with a white marker. You have a choice depending on how durable you want the transfer to be. Here are two markers I particularly like, but you may find others.



Temporary – I use the General’s Brand Pastel White Chalk Pencil (#4414). It is also great for just marking on steel in general. Wouldn’t be without them!

OR for a more permanent drawing:
Marko Paint Marker by C.H. Hanson. It takes a little practice to keep from loading too much onto the tip of the pen, but it’s very durable.



Happy drawing!
Ron Nichols

Reprinted with permission from the Joe Humble News, newsletter of the
Appalachian Area Chapter of Blacksmiths

Ron is going to be teaching our class on the ABANA Level 1 curriculum in January!

I added this article as I often forget that we have a lot of beginners and less experienced smith in our Guild. For this I apologize. Back to this article. The convenience bend is a very essential and important thing to use, especially when making a fork. I used it in making a squirrel cooker this week.

It is so much easier to make a fork when you can make a 90 degree twist in the steel back from the tines and are able to work on the tine straight on the anvil, but we can let Garry Kalajian about it....

Barry

GARRY KALAJIAN

Fork Making and the Convenience Bend



Garry Kalajian works out of his shop at his home in Bradford, N.H., and teaches at Sanborn Mills Farm in Loudon, N.H.

At the first New England Blacksmith's meet I attended - it was the fall of 1989 - old-timer Bud Oggier showed the group -- while resting a cigarette on the anvil face -- how to make a toasting fork. In this article I will explain my approach to fork making - based on what I learned from Mr. Oggier's demonstration - using a "convenience bend" to simplify the tine tapering operation.

For a seven inch kitchen fork I start with a 3/16 X 3/4 inch bar about 16 inches long - a little more than needed for two. I begin by drawing the end to a blunt point by resting the end of the bar on the horn, on edge, and strike the corner with the near edge of the hammer face at approximately the same angle as the desired taper (photo 1). I next refine the taper on the anvil face and horn by hitting it on the edge and the flat, leaving the base beefy and keeping the taper to no more than two inches (photo 2). When it is flat and symmetrical it is ready to cut. I prefer a chisel over a saw; although the resulting beveled edges make the section more difficult to taper than the nicely squared cross section which results from a saw cut, a chiseled section looks nicer. Begin at the tip, as shown in photo 3, and keep the chisel centered and cut cleanly, i.e., with no stray chisel marks. Photo 4 shows the finished cut. If you don't have a treadle hammer, as pictured, you can do it with the bar resting on the anvil holding the chisel with a gloved hand, with tongs, or with vise grips.

Refining the Tines

Begin by resting the bar, on edge, on the anvil face with the tapered and cut end just beyond the far edge (photo 5). Use a light hammer and avoid backing up the bar to minimize distortion (photo 6). Then move the bar to the vise to crisp up the 90's. Position it horizontally with the tine base just beyond the vise jaw ends (photo 7) and avoid hitting the base of the taper any more than necessary so you don't create "wasp's waist." When you are satisfied with the "T" bring the bar back to the anvil face to align and undo any corkscrew distortion. When you have a well formed "T" you are ready for the convenience bend (photo 8).

A convenience bend is a temporary bend which enables one to more easily work on an otherwise not easily accessed spot, in this project, the tines.

Secure the bar in the vise vertically as shown in photo 9. Position the twisting wrench about an inch above the vise jaws, twist a quarter of a turn (photo 10), then bend it to a 90 degree angle so that it is horizontal. You can now rest the tine on the anvil and begin refining the taper (photo 11). I find that I can easily work three of its four faces in



Photo 1 - Begin with a blunt taper



Photo 2 - A two inch taper, ready to split



Photo 3 - Hot cutting using a treadle hammer



Photo 4 - The finish cut



Photo 5 - Tines ready to be spread



Photo 6 - Bend without necking down the base of the taper



Photo 7 - Position the bar carefully when forming the "T"



Photo 8 - A nice "T"



Photo 9 - Proper position for the start of the convenience bend



Photo 10 - A quarter turn

this position, but I find it easier to work with the fourth with the bar resting on the far edge. This is awkward but I know of no better alternative (photo 12). When satisfied with the taper, record the tine length with a mark on the anvil as shown in photo 13, reheat the bar, cool the twist, position it in the vise as before, and bend the handle 180 degrees. You are now ready to refine the second tine like the first. After finishing the second tine undo the bend and twist and straighten the bar.

I next forge the handle; the final tine shaping is the final step. For this operation I use a pipe and the dished depression in my swage block, as pictured in photos 14 and 15, not the horn. Although tempting, the horn should be used judiciously for bending because it is a tapered cone and difficult to avoid a corkscrew distortion. A slight inward bend with the tips pointing out is a nice finishing touch to the forge work. A round or half-oval file can be used to clean up the base of the split section, but if possible, leave some of the chisel bevel as evidence of the handwork. Photo 16 shows the finished tines.

Handle designs are nearly limitless. Three I've made are pictured here (photo 17). The whitesmithed utensils are described in Professional Smithing by Donald Streeter. Two other books I've found useful for ideas and inspiration for forks and other utensils are Early American Wrought Iron by Albert H. Sonn and Practical Projects for the Blacksmith by Ted Tucker.

With the piece nearly done, it's easy to become complacent and burn a tine, especially if the coal fire hasn't been properly maintained, a disheartening event, to put it mildly.



Photo 11 - Ready to refine the first tine



Photo 12 - An awkward position, but unavoidable



Photo 13 - A two inch reference mark



Photo 14 - Backing up the hammer blows with a pipe - a better choice than the horn



Photo 15 - Dishing in the swage block, the best way to control the bend



Photo 16 - The finished tines



Photo 17 - Upper left, fork and brass end ladle; right, white-smithed fork and spatula modeled after those described in Streeter's Professional Smithing; lower, an original design

Bowl/Sheet Metal Tongs

Patrick Beck

Pori, Finland

Responding to the call for Saturday Afternoon Blacksmith projects, Patrick Beck sent this storyboard.

The stock for the storyboard is $\frac{1}{2}$ " x $\frac{1}{2}$ ". The ring is $\frac{3}{4}$ " inside diameter.

Patrick suggests: "adjust them to hold $\frac{1}{16}$ inch material and they will suit most sheet metal work."



Construction Notes:

Photo Shoot at RoadRunner Forge

Stock: 24" of 9/16" round, cold-rolled steel.

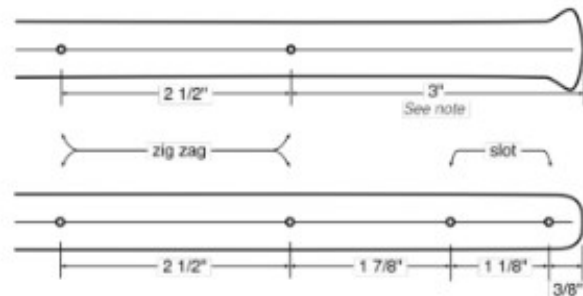
1. Upset and round the end of the bar for the top jaw, to about $\frac{5}{8}$ ".



2. Round end of bottom jaw bar. Note: this round is a cylindrical round - it helps when making the loop rounded, to have the bar end rounded.

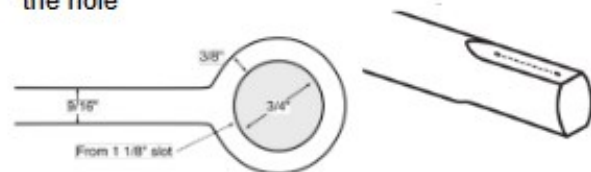


3. Punchmark for references for forging the jaws.



Note: 3" was used for the upper jaw in this example, but it would have looked better at $3\frac{1}{2}$ "

4. Put a slight flattened area on the top and bottom of the bar where the ring will be. This helps hold everything still when you go to chisel or punch the hole



5. Chisel or punch for the hole (in the example shown, I chose to chisel the hole rather than slot punch it. However, this leaves more rag in the hole than if I were to slot punch it.

Note: Patrick sometimes draws out the end, makes a loop and forge welds the loop end

6. Drift, and bring the hole to round, and of uniform thickness and height. The hole is $\frac{3}{4}$ " inside diameter. Make a nice taper from the $\frac{9}{16}$ " shank down to the ring.



7. On the upper jaw piece, make a slight taper, in a plane which will be parallel to the pivot plane of the tongs.



8. At the two punchmarks that are $2\frac{1}{2}$ " apart, make a zigzag with 45 degree bends. Do this on both pieces.



9. Flatten and spread the pivot (boss) area. I go for $\frac{5}{16}$ " thickness in the center of the boss, which gives about a $\frac{3}{4}$ " width there. These tongs are to be held in the left hand, so the bar for the top jaw goes to the inside. Flip both bars to the left, so that you hammer on the outside of the boss, letting the anvil maintain a flat for the mating surfaces. Mark for the pivot hole.



10. Punch and drift the pivot hole. I punch to slightly under $\frac{3}{8}$ ", then drill out to $\frac{3}{8}$ ". A $\frac{3}{8}$ " rivet fits nicely.

11. Set the rivet. If the pivot ends up being sticky, apply the Tong Dance procedure (Calif. Blacksmith, May-June 2019, pg. 23).
12. Find the middle of the smooth action range for the pivot, then clamp in the vise and bring the jaws into alignment. I use an oxy/propane torch for this.



13. Clamp the jaws in the vise, then align the reins. I like to have the reins $1\frac{1}{2}$ " apart and parallel, when holding stock of the intended size. I use a torch to align reins and jaws.

14. You likely distorted the jaws while aligning the reins, so clamp the reins in the vise, re-align the jaws. I use a vise helper jig, made of a few pieces of angle iron.



15. Cut off extra stock, then clean everything.



Ed Sylvester

Most if not all of us knew Ed as a blacksmith and a seller of bricks, but he had other interests.

Did you know that Ed jumped out of airplanes and helicopters close to two thousands times. He was a master rigger of parachutes and was qualified to pack the backup emergency chutes! He was a licensed pilot of fixed wing aircraft, Viet Vet 1971 as an electrician.

Ed was in the University of SC Journalism School and was drafted. He was a member of the SC Military Club that met at the Little Pigs BBQ. He knew Morse Code and was a ham radio operator. He was an snake relocater who had snakes as pets. He worked as an animal rehabilitator. He kayaked and canoed, even on the Chattooga River Deliverance was filmed!

His brother Joe once saw a ski rope floating in Lake Murray near the breast. Ed used his scuba skills to help recover the boat to which the rope was attached, and, they returned the boat to the rightful owner! Speaking of boats, Ed once bought a boat just to paint it like the American Flag to participate in a boat parade at the Lake!

He didn't have children of his own, but he was close to his niece, doting on her, acting as a second dad, taking her to entertainment including musicals like Cats!



Doyle Roy Harper

Doyle Harper was one of the Guild's Charter Members. He was one of our first demonstrators. He forged a claw hammer that he donated. That auction was won by Bob Hill—he still has it! Doyle was a big reenactor. He was a member of the 2nd South Carolina Regiment. He was a mainstay at Historic Camden until he turned it over to Bob Kaltenbach, Jo Marsh and Me! He started my blacksmithing journey at Kings Mountain. I thought I wanted to make the parts for a muzzleloading gun. He told me I had to learn to blacksmith first. He taught me to make hooks, how to talk at demonstrations. And talk he could! I don't know how many times I have heard the story of the squirrel cooker...

Doyle was an educated man. He got his Masters in Organic Chemistry from Purdue. If you haven't taken Organic, you can't imagine how impressive that is... He also earned two MBA's from Furman and Clemson. This was after he spent 8 years in the Army and achieved Captain status.

He had a nice family. His wife Kari and Doyle were married 65 years. He had 3 daughters and a son. They shared stories of their life with him. All of the reenactments, hauling firewood, and generally living with someone like the rest of us!

Doyle's legacy of love and devotion to his family, and devotion to our craft will live on in the hearts and memories of all who had the privilege of knowing him. Barry

Jimmy Stone



Jimmy Stone passed away in July. His work history was as diverse and multi-faceted as he was. He served his country honorably in the Army, got out and went into management at an auto body shop, where his knack for problem-solving and hands-on skills flourished. He retired from Nutech Auto Body, leaving behind a legacy of hard work and commitment.

In addition to being one of our Guild's long time members, he was an active member of his church, the American Legion, and Gideons International. Jimmy was also a gifted woodworker, a hobby that allowed him to express his creativity and leave behind tangible tokens of his love and skill.

Chris Herron is a blacksmith because of Jimmy. He mentored Chris who stated that Jimmy possessed all of the virtues of a humble blacksmith but none of the vices. I'm not sure how you blacksmith without several vices.

I last talked to Jimmy after he missed the October meeting last year. He wanted to make the box joint pliers. I sent him the directions I used and he made a pair. He showed them off to Chris and I had to send Chris the plans!

Jimmy Stone will be missed and remembered by all who knew him. He was as creative as he was handy, and his warm, engaging personality made him a joy to be around.

For Sale

Beverly Shear blades sharpened , \$50+\$10 shipping. Send to Scott Kretschmer, 196 Mule Deer Drive, Loveland, Colorado 80537 Call 970 567 2609, email scott@kretschmershops.com.

Todd Elder is offering Beginning Blacksmithing and Knifemaking Classes. Contact him at (864-978-7232)

Guild Coal (in Sumter): 3 buckets, \$30; 6 buckets or 30 gal barrel—\$45.00; 11 buckets - 55 gal barrel - \$ 60.00; 15 buckets - 1/4 ton - \$70.00; 30 buckets - 1/2 ton - \$140.00; 60 buckets - 1 ton - \$280.00. Contact **Walt Beard** 803-464-8483 in Sumter.

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

Clay Spenser's Tire Hammer Plans \$30. clay@tirehammer.com or check/mo to 73 Penniston, AL 35670.

Upcoming events:

Meeting Schedule:

SC State Fair: 10/12—10/22. John Tanner contact—803-422-4714

Open Forge: November 11-Forging hosted by David Bush in Little Mountain, SC. Contact Rusty Osborne, 803-374-7987

Eddie Rainey Vise making class. November 1-4. Class is full, but tire kickers welcome. At Jason Jaco's forge at 931 1/2 Texas Street, Columbia. Contact Barry Myers 803-640-5504

Myrtle Beach Renaissance Fair: November 11-12 and 18-19, Pat Walters 843-446-6676

December Guild Meeting: 12/9 at the American College of the Building Arts. Contact Ray Pearre 843-860-0532

February Guild Meeting, Conway at the JC Paul Living History Farm. Date TBD

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<http://philipsimmonsartistblacksmithguild.com/>

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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. **Make checks out to PSABG** 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 2022, Dues for 2023 are Due, or Dues Paid for 2023"

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

October Guild Meeting

Lexington County Museum, 10/28

Contact Heyward Haltiwanger 803-345-3474

Demo beginning at 10AM

Backslapping and glad handing will start somewhat earlier

Bring a side, dessert, or drinks and forge something nice for the iron-in-the-hat I might want to win!

Rusty Osborne will again be doing the demo. He is planning to demonstrate more the Level 1 tooling and techniques!

231 Fox St, Lexington, SC 29072

