

Philip Simmons Artist Blacksmith Guild

November December 2015

# On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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We had a great meeting at Tommy Taylors shop despite all the problems with rain and weather the previous week, all the roads were open and clear as I drove down.

Chris Herron was demonstrating skills he learned at John C Campbell Folk School on how to make a tomahawk. Chris started with a piece of ¼ X 1 ½, A-36 mild steel, the length can vary with the type and size handle that will be used, Chris made a round eye in his demo piece. Once he had this shaped he fullered / spread the forward peace opposite the eye to accept the carbon steel piece that would become the cutting edge or bit. For this, he used a piece of worn out farriers rasp cut to fit in between the fullered pieces and fluxed them in preparation for forge welding. After forge welding the bit he further refined the shape of the hawk by more fullering of the bit area and perfecting the shape of the eye.

Chris did all this while pausing at each step to explain what he was doing, why it was being done that way, and what the results should be when the step was complete. He further explained that you can make a hawk using traditional blacksmithing methods or if your forge welding skills are not what they should be you could arc weld the bit in place to steady it for the forge weld, or just arc weld it. In other words, use the skills you have to make your projects until you develop new skills in your journey to learn blacksmithing.

This is good advice for new smiths, your work doesn't have to look like a master smiths work, it only has to look as good your skills can produce until YOU improve them. Be patient with yourself and practice a lot.

Chris also shared with us the journal he keeps, he has recorded details of each class or demo he has attended (some in foreign countries) with names of the performing blacksmith, what he made, and detailed drawings of the steps and end result. Chris has filled up a number of these and uses them as references when he begins a project. More good advice from Chris for newbys!

Thanks to Tommy, he had everything ready for the demo and a Low Country perlo was delivered for lunch which went well with

the sides that were provided by the members.

We had 40 people attending including members, those that wanted to join or rejoin and some children that were having a good time as we all did.

Iron in the Hat was a little off but our scholarship fund is richer by \$322.00, still a respectable amount. Did I mention it rained in SC in October...

New members are: Jonathan Bouknight, Andy Bennett, Joshua Blanton, William Creek, and Ron and Karen Robinson.

Ray and several others missed the meeting at Tommy's. What some of you might not know is that Magnolia Plantation and Gardens donates \$1000.00 our scholarship fund annually. To earn this, we conduct events or participate in events at least three times a year. The events are: April Regular Meeting; July 4th; and Autumn on the Ashley Craft Fair. This year's Craft Fair was delayed one week due to severe rain and flooding in SC which conflicted with the meeting in Johnsonville. We assembled 6 forges (forge trailer + 2) and had 7 smiths on Friday, 8 on Saturday, and 5 on Sunday. There was a good crowd and we recruited 5 new members.

Barry and Bob Kaltenbach also were not at the meeting. They had a reenactment at the Living History Park in North Augusta. They had a great weekend of blacksmithing and eating...and talking...We try to avoid conflicting events, but we don't always succeed.

I was thankful to see Meck Hartfield and Bill Burgess looking so good, pray for our members that are sick.

We recently lost one of our Charter Members, Mr. Howard McCall, keep his family in your thoughts and prayers. The Guild made a donation to Howard's charity of choice. Barry has included an article on Howard.

Congratulations; Jamie and David Herndon their new baby Boy, Bryce David Herndon, 8lb. 3 oz.

He who allows his day to pass by without practicing generosity and enjoying life's pleasures is like a blacksmith's bellows: he breathes but does not live. *Unknown*

Keep on forging. Jesse

### IRON IN THE HAT

ITEM	DONOR	WON BY
Fire Rake	Jesse Barfield	Meck Hartfield
Ferric Chloride	Chris Herron	Chuck Baldwin
Rose Trivet	Tommy Taylor	Pia Kincaid
Spike Knife	Tommy Taylor	Walt Beard
Coal & Sawblade	Lane Law	Glen Owen
Horseshoe Knocker	Meck Hartfield	Glen Owen
Knife (Cable Damascus)	Meck Hartfield	Walt Beard
Leaf Hook	Glen Owen	Lane Law
JCC Class Hawk	Chris Herron	Glen Owen
Bag Ax, Bridge Steel	Chris Herron	Chuck Baldwin
Wall Sconce	Glen Owen	Chris Herron
Bottle Opener	Duke Baxter	Al Jenkins
Tape Measure	Bill Burgess	Jesse Barfield
Hot Pickled Pepper	Bill Burgess	Tony Etheridge
Hot Pickled Pepper	Bill Burgess	Walt Beard
Hot Pickled Pepper	Bill Burgess	Meck Hartfield
Shine Stein	Tony Etheridge	Thomas Basler
Drawer Pull	John Tanner	Johnny Marks
Madison Poster	Al Jenkins	John Tanner
Anvils Ring	Al Jenkins	Chris Herron
Anvils Ring	Al Jenkins	Duke Baxter
Anvils Ring	Al Jenkins	Duke Baxter
Keith Moon Spoon	Al Jenkins	Tony Etheridge
Demo Hawk	Chris Herron	Chuck Baldwin
Stocking Hangers	Karla Herron	Al Jenkins

**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 yourself!

**Need a touch mark? Chuck Baldwin got one from these folks and likes it! Here is an example:**



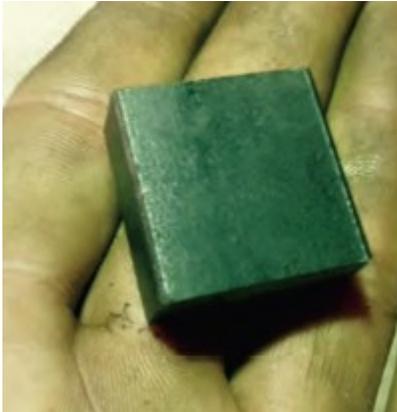
Honeck Engraving Unlimited  
 5260 N. 124th St. Milwaukee, Wi. 53225  
 414-464-5507



Mike DuBois won the Best In Show, no, not the movie, the best in show at the Attalaya Arts and Crafts Festival with the table shown above. Mike habitually wins this prize with his creative and well executed designs. And, it is for sale... Not too bad for a Marine! Uhrah!

## A picture is worth a thousand words

This dogwood blossom was created by Lance Zeigler of Burnt Whisker Forge in Ellijay Georgia  
[www.burntwhiskerforge.com](http://www.burntwhiskerforge.com) and is shared here with his permission



Okay, eight pictures should be worth at least a thousand words. This could be done with a treadle hammer, press or maybe a friend with a sledge hammer. I saw this first in the New England Blacksmith newsletter from this Summer's edition. Barry

# Angle Iron Feather

Design and text by Rod Pickett  
Photos by Julie Pickett

I recently did a job that called for feathers that were a little more refined than those that we have forged in the past, so I developed this process which takes a little more time, but gave me the desired look.

For this feather I used 1" x 1" x 1/8" angle. For wider feathers you may choose to use 1 1/2" to 2" angle. Stay with the 1/8" thickness.

1. Cut the angle approximately 24" long to give you a handle.
2. Heat about 10" of angle to an orange heat.
3. Lightly hammer the web, driving the flanges out, flattening the angle. Take care to not overly flatten the web as this will become your quill and shaft (see fig. 1). This may be done on a power hammer or by hand.
4. Taking care not to damage the shaft, smooth out both edges (see fig. 2).
5. Heat the end of the bar and taper the shaft to flat for about 1 1/2" (see fig. 3).
6. Using as few heats as necessary and working over the edge of the anvil, draw out the flanges to a blunt knife edge (see fig. 4).
7. When it's cool, use a soap stone or silver pencil to sketch the rough feather shape on your blank. Using a notcher, band saw, or hot cutting with a chisel, rough cut the feather shape leaving about 2" of quill on the bottom end (see fig. 5).
8. Rough grind the profile and use your grinder to refine the feather edges. I use an angle grinder with a stone wheel, but this could be done by forging with a flatter if you want to use a lot of heats.
9. I then use a sanding disc (60 grit) on my angle grinder and refine the feather, removing hammer and grinder marks and giving the shaft a radius profile (see fig. 6). At this point I blunt the edges and clean the back. For my purposes, this is a single faced ornament. If you are going to show both sides, you'll need to refine the back side as well.

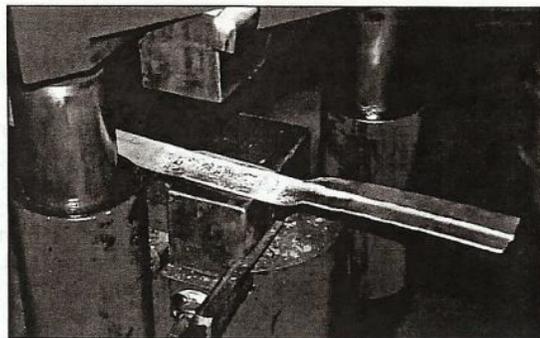


Fig. 1

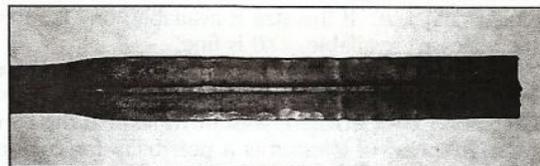


Fig. 2

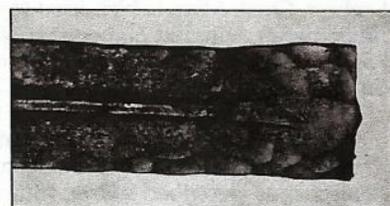


Fig. 3



Fig. 4

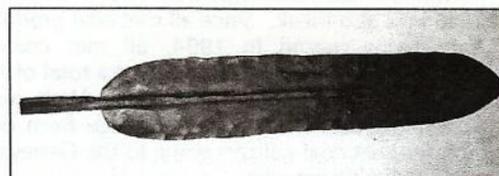


Fig. 5

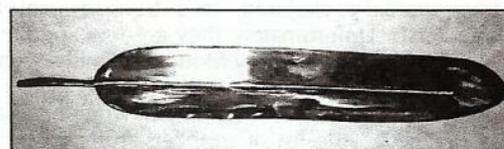


Fig. 6

10. Use a sharpie and mark the feather details. Some will be cut and some will be carved. It's my opinion when designing that odd numbers look more natural, so I tend to use an odd number of cuts on the feather. Avoid too balanced of symmetry.

11. I used the band saw to rough cut the splits between the feather barbs (see fig. 7).

12. Using the angle grinder with a sanding disc (approx. 60 grit), clean the edges of the band saw cuts and start carving some of the feather barb details (see fig. 8 & 9). Again, if you would rather, these last two steps could be done with a hot cut chisel.

13. Using a very sharp-edged sanding disc, continue to carve more feather barb details (see fig. 10).

14. Either use a worn disc or a finer grit to polish out sanding marks and smooth the shaft/quill. Take care not to sand out the carved details.

15. Using small files, remove burrs and refine the carved details (see fig. 11).

16. Using a scotch-brite disc or fine sandpaper, polish the surface.

17. Clean your hands and the feather to remove any oils in preparation for a heat patina. If you haven't heat patinaed metal before, I recommend that you practice on a piece of scrap first to save yourself from having to repolish your feather.

18. You'll need a pair of tongs to handle the feather and WD40 or a can of oil to quench it in. With a large welding tip on your oxygen/acetylene torch, gently heat the feather along the shaft, avoiding the edges and the ends. Heat the feather until a straw tempering color just starts. Gently spread this as evenly as possible over most of the length (sometimes it's helpful to decrease the flame). It goes very fast from straw to purple to blue to black.

Use your torch to gently paint the colors to your preference. Too much heat will take you past temper colors to a dull gray and then you'll need to polish the feather and start over. Fingerprints, oil and dirt will cause the colors to flake off. When you have the desired colors, spray the feather with WD40 or quench in oil.

After it's completely cool, gently buff the surface to remove excess oil. At this point I use a file and very fine paper to add bright highlights. Seal the feather with wax or your choice of clear finish. I use Mop-n-Glo.

Fig. 7

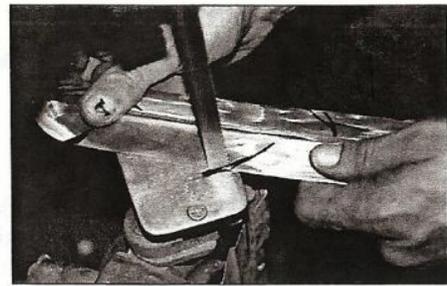


Fig. 8

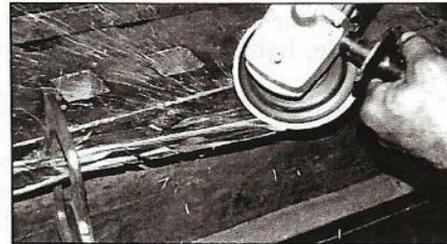


Fig. 9

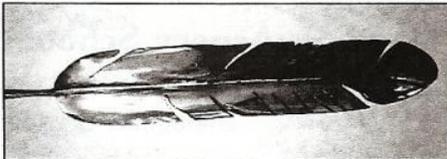


Fig. 10

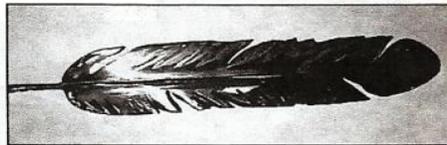


Fig. 11



# Beginner's Corner

Albin Drzewianowski

## The HAMMER

((Originally published in July, 2003))

You can't get much more basic in blacksmithing than a discussion about hammers. After your anvil, the hammer is probably your most important tool. There seem to be a number of different theories about hammers. One theory says to do everything with one hammer, preferably a 3 pound hammer. The other end of the spectrum espouses the theory that you should have dozens of hammers, each specific for one purpose. You will probably want to find a middle ground somewhere between these two extremes.

Here in America the traditional blacksmithing hammer seems to be the cross peen hammer. Based on books I have read, British and Canadian trained blacksmiths seem to favor the ball peen hammer. Those blacksmiths who originally were trained as farriers often use a rounding hammer (more on this type of hammer later).

I think some of the best advice for beginners is to try as many different types and weights of hammers as possible. Try to pay attention to things like balance, weight, length and shape of handle. I had found, even early in my blacksmithing experiences that certain hammers just seem to fit my hand. I could not explain why, but they felt like an extension of my arm. Other hammers seemed to just not belong there; no matter how I tried, they did not seem to work right. Pay attention to your instincts. Each blacksmith is different and what is a great hammer for one can be a poor choice for another blacksmith. So go to hammer-in's tail-gate areas and flea-markets, and watch for hammers, especially hammer heads. I often find good hammer heads for \$.50 to \$1.00. Learn to re-handle hammers; learn to re-grind hammer faces and peens using a belt sander; both are valuable skills. When you come across a handle that seems to fit your hand and seems to work well, study it carefully. Try to determine what characteristics make it good for YOU.

When you go to blacksmith events, pay close attention to the type and size hammer the demonstrator is using. How is the handle shaped? How long is the handle? How many different hammers does he/she use in the demonstration?

An important word of warning: many blacksmiths are very possessive about their favorite hammers. Always ask if you may try it or even touch it, and don't be put off if they say no. Many smiths have hunted long and hard to find the "perfect" hammer and don't want someone else abusing it, especially a beginner.

There are a number of different styles of blacksmith hammers. If you study the catalogs, you will see that there are French pattern, Swedish pattern, German pattern hammers, Czech and others. Often you will see a smith who has settled on a particular pattern and he will have a small, medium and large, all in that particular pattern. The traditional American style of cross

peen, like the ones sold at SEARS, are sometimes called English pattern hammers.

Over the years I have come to the conclusion that the balance of the hammer is a critical factor. You want to have the same amount of steel on each end of the hammer: face and peen. If the hammer has a lot more steel at the hammer-face end compared to the peen end, you will constantly be fighting to keep the hammer correctly oriented to your target on the anvil. This is extra work for your arm and wrist. That is why, fairly early in my blacksmithing, I went from using a cross peen hammer to using a rounding hammer. (A rounding hammer, used by farriers to make and adjust horseshoes. It has the same amount of steel at each end. One end is basically flat and the other end has a slight dome to it.) Using a well-balanced hammer really made a difference to me. I will use a cross peen hammer when I need the peen, but 90% of the time, I am using a rounding hammer. And if the rounding hammer has a square face instead of a round one, you can use the top and bottom edges of the hammer face as cross peens and the two side edges as straight peens – the best of all worlds.

Hammer handles are another issue that keep a beginner from realizing the joy of using a "perfect" hammer. Each blacksmith's hands are different, the odds of a hammer coming with the perfect handle for your particular hand are pretty slim. At one time I noticed that SEARS sold a fairly nice cross peen hammer, but the handle was way too thick for anyone who did not have monster size hands. Since the handles are made of wood and most of the time we need to make them smaller, it is a simple matter of taking a wood rasp and thinning them down. Based on a number of demonstrators and personal experience, I have come to prefer a roughly rectangular shaped handle. If the handle is too round, it tends to rotate in your grip and again, you have to fight that tendency to rotate. If the handle is rectangular and properly oriented to the head you always know exactly what angle the hammer head is to your work. Also with a rectangular handle, it takes just the slightest finger pressure to adjust the angle of attack. (I once had the disturbing experience of using what seemed to be a perfectly good cross peen hammer, only to leave a lot of hammer marks all over my steel. Drove me crazy. I finally realized that the handle was installed at a slight angle to the head and when I thought I was holding the hammer straight, I was actually holding it at a slight angle, hence all the stray hammer marks.)

Once you find a handle that really seems to fit your hand (I call that the "ooh-ahh" experience - your hand seems to whisper "ooh-ahh" when you pick up the hammer.) carefully copy down the dimensions: length and girth every couple of inches along the handle. Better yet: cut that handle off the hammer head and save it as a pattern so that you can copy it every time you need a new handle.

There is a relationship between size of steel and size of hammer. The bigger/thicker the steel, the bigger the hammer you will need. You can always use a big hammer on small steel (but it will take greater skill and hammer control).

There is a relationship between size of steel and size of hammer. The bigger/thicker the steel, the bigger the hammer you will need. You can always use a big hammer on small steel (but it will take greater skill and hammer control) but if you try to use a small hammer on big metal, you will probably end up wasting your time. You need that extra mass to apply enough force to move the steel. This is just basic physics – mass and force.

**VERY IMPORTANT:** Over the past few years, I have started to see a growing number of beginners using very heavy hammers (I attribute this to YouTube. I have seen any number of highly unqualified people demonstrating blacksmithing, speaking as if they were experts, showing extremely poor technique. Any number of them swinging a sledge hammer head on short handle.) For the beginner, this is only going to lead to serious elbow and shoulder injury. I have seen full time blacksmiths working with 4+ pound hammers. But they smith every day. They have worked up to those heavy hammers over a long period of time. They are used to swinging that size of hammer and have tremendous hammer control. For the beginner: accuracy of the hammer blow **MUST** come first. Then over time, as you develop strength you can **SLOWLY** work up to heavier hammers.

Most blacksmiths have that 6-8 pound hammer head on a short handle in their shop. But it is there for very specific situations. The smith uses it for a few hammer blows where he needs that extra weight. It is a specialty tool, not an everyday/all the time hammer. Finally, I want to close with a

brief discussion about the habit of tapping the anvil with the hammer between hammer blows. As you watch different smiths work you will see some smiths who never tap the anvil and other smiths who seem to constantly do it. There are various theories here. One is that tapping the anvil is a waste of energy, i.e. you shouldn't do it. Others say that tapping the anvil keeps up the rhythm of your work as you turn the piece of metal or to give you a moment to stop and think about what you are doing. My own theory is that a smith tends to emulate his/her teachers. If you took basic blacksmithing classes from a blacksmith who has a tendency to tap the anvil as he/she works, you will do it also. If your teacher did not do that, you probably won't either. Myself, I find that as I get more tired, I tend to tap the anvil more than I did at the beginning of the forging session. Lightly hitting the anvil between forging strokes seems to rest my arm slightly. In any case it is something to watch for as you observe other blacksmiths work. **HAPPY HAMMERING!!**

**HAMMER & TONG** Mar/Apr 2015 Blacksmith Guild of Central Maryland Lightly hitting the anvil between forging strokes seems to rest my arm slightly. In any case it is something to watch for as you observe other blacksmiths work. **HAPPY HAMMERING!!**

Reprinted from the **HAMMER & TONG** Mar/Apr 2015 Blacksmith Guild of Central Maryland

## Hammer-In!!!

We are planning on having a hammer-in at the Jaco Family Farm in Hopkins, SC on Saturday, January 16. Based on the input we receive, we might have a beginner's track and an intermediate track. We plan on starting at 9:00 Saturday morning (show up early to set up) and we will work until about 5:00. Lunch will be provided, it will probably be something like chili (Bambi might be in it). The guild will supply the coal and materials. We have a number of beginner and intermediate projects planned. Please let us know the following by e-mail or phone:

- If you plan to attend.
- What level of blacksmith you consider yourself to be
- If you will be bringing a forge and anvil

We will send out the address to those who will be attending.

Jason Jaco

803-799-1865 [texasstreet@hotmail.com](mailto:texasstreet@hotmail.com)

Phil Rosche

843-847-9807 [blacksmithdog@gmail.com](mailto:blacksmithdog@gmail.com)

## Howard McCall, Blacksmith and other things (1923—2015)

One of our Charter members, Howard W. McCall, P.E. of Greenville, SC passed away after a short illness. Son of the late Howard L. and Isabella McCall, Mr. McCall was an Eagle Scout and graduated from Stevens Institute of Technology in Mechanical Engineering.

Mr. McCall answered the call of his Nation and served in the Pacific Theater as a Navy Civil Engineer Corps Officer during [World War II](#). After serving, he began his civilian career constructing power plants for EBASCO Services and then for Daniel Construction, finally retiring as the Chairman of Daniel Power Company.

He was married to the love of his life, Athena, for 67 years. He is survived by his son, George H. McCall, P.E, and daughter-in-law, Vickie, and the rest of us.

Howard hosted a meeting for the Guild several years ago. His shop, built after the armory at Williamsburg, was a wonderment to all who attended. The positive pressure airflow system keeps everything clean. The architectural fixtures of the shop and his home, some shown below, are sterling examples of his skill as a blacksmith and designer.

A book, *A Heritage In Iron* was written on Howard's project in Colorado, which employed John and Rob Thompson and Linda Rosi, showed terrific design and execution of design in every respect. That book is in the Guild library.

I visited Howard and George a couple of years ago. I don't think I have ever been as impressed at a blacksmith shop as I was with Howard's shop. The organization and implementation of ideas that Howard and George put into their shop is phenomenal. Here are some pictures that I took. Barry



### Set the Table!

from Bob Elliott's Shop By Chris Holt

At the ABA (Appalachian Blacksmith Association) meeting at Bob Elliott's there was lots to see in his shop, but this is something you might like to add to your own shop table. This is especially great if you have limited space or you do not want to mount equipment to the floor. This heavy layout table can handle a vise, table extensions, and a Beverly shear and more. Bob uses the table to weld on as well, so the top is smooth and clean. Sometimes it is easier to find a machinist vise in good at a better price than a leg vise. By attaching condition



it to the side of the table, it frees up the floor and it is portable, meaning it can fit onto a trailer hitch if you are out on an installation. For extending your table for more working space, add sliding tubing underneath. Use 2 1/2 X 2 1/2 X 1/4" tubing welded underneath the plate surface, which provides room for 2 X 2 X 1/4" tubing to slide inside and extend when needed.



Set screws are added to the tubing so that they will not move as you use the extension. Bob suggested using shims to level off material. The key to mounting the Beverly shear to the table is to make sure it is the same elevation as the table. This provides you room to slide material along the table as you cut evenly. Shown here (left), Bob is holding the Anvil's Ring to show the spacing and elevation between the shear and table. The next time you see a great buy on some equipment you would like to have, you no longer need the excuse, "I just don't know where I would put it". This IS the answer you have been looking for! Just put it on the table!!!!

Top- Perfect layout table. Row 2 Left and Right- Machinist vise mounted firmly to table. Row 3 Left- Tubing mounted under table. Row 3 Right- 2x2x1/4 tubing inserted. Bottom Left- Beverly Shear mounted. Shear mounted level w/table, important for cutting evenly.

Reprinted from the Pittsburgh Area Artist Blacksmith Association

## 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. 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**

**December 12<sup>th</sup>:** December Guild Meeting. Jason Jaco demonstrating at John and ML Tanners home in Swansea.

**February 13, 2016.** Meeting at the Paul Farm in Conway. Walter Hill is host.

July, 13-16 **ABANA Conference**, Salt Lake City, UT <https://www.abana.org/>

These are the demo pieces Shel made at the class. They will be in the iron in the hat at the December Meeting. Oh, yeah, we said that last time, but this time we really mean it. Honest. Really.



### Philip Simmons Artist Blacksmith Guild

<http://philipstimmionsartistblacksmithguild.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. 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.**

**Meeting December 13th 10 AM at the Tanner's**

**From the Spartanburg and Greenville areas, I 26 to exit 115, right on 321 into Swansea, about 16 miles. left at the first stop light, Highway 6. 1.5 miles right onto Copeland Road, 0.4 miles, driveway on right with big black mailbox with 208 on it across from the driveway. Watch for anvil signs and big banner at the entrance to our driveway.**

**From North on I-77, get off at exit 1 and turn left onto highway 321 and follow the directions for I 26 above.**

**From West I-20, take exit 39. South on Highway 178 into Pelion. Left onto Highway 302 to Highway 6. Right onto highway 6 into Swansea. Once in Swansea, turn left at the first light and then right at the next light which is highway 6 and follow the directions for I 26 above..**

**From Charleston, come up I 26 and get off at exit 136, Highway 6 exit, and follow the signs for Swansea.**

**You will drive North on 6 before you come to highway 21, turn right onto highway 21 and go about a mile and turn left onto highway 6 and drive about 10 miles and turn left onto Copeland Road. Driveway on right, as above.**

**Use your GPS. 208 Copeland Rd, Swansea SC. John's cell: 803.422.4714 House: 803.568.5534**

**Bring a side and something nice for Iron-in-the-Hat. See you there.**